

93001A



930011

S

SUPERVISOR'S USE ONLY



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

QUALIFY FOR THE FUTURE WORLD
KIA NOHO TAKATŪ KI TŌ ĀMUA AO!

Scholarship 2015 English

9.30 a.m. Wednesday 11 November 2015

Time allowed: Three hours

Total marks: 24

TOP SCHOLAR

Check that the National Student Number (NSN) on your admission slip is the same as the number at the top of this page.

You should write THREE essays in this booklet, one from each section in Question Booklet 93001Q.

Begin each essay on a new page. Write the section, and the number of your chosen statements in Sections B and C, at the top of the page.

Check that this booklet has pages 2–20 in the correct order and that none of these pages is blank.

YOU MUST HAND THIS BOOKLET TO THE SUPERVISOR AT THE END OF THE EXAMINATION.

Section: A Statement number: _____

There is very little that is more complex and more intricate than the human personality. Furthermore, when two such personalities engage, forming a relationship, a world of possibilities is created for the keen poet or writer to explore. In the texts "Between" ~~and~~ and "Interiors," the writers utilize masterful understanding of language to boldly impress upon the reader the width and depth of their characters' personalities and relationships.

The radiant and dominating nature of a particularly memorable personality is a ~~key~~ key theme of both texts. Stead opens "Between" by describing the ^{person} as "twirling." This particular word, typically associated with ideas of grace and ~~beauty~~ beauty - a ballerina twirls - puts the reader in a false atmosphere of ease. Almost immediately, the poet punctuates this impression with ~~the~~ the phrase "angry necklace." This sudden, jagged transition of atmosphere amplifies the reader's feelings of bemusement and exasperation as the poet delivers the ~~next~~ following lines. The phrase "angry necklace" is itself also quite interesting; by personifying the objects to which a person is attached - necklaces are often ~~valued~~ valued by the wearer - Stead explores the ways in which a person's personality and state of mind find themselves manifested in the form of their immediate surroundings. Perhaps one could argue that the reader is seeing through the eyes of the girl in the first line; when the mind is clouded by an emotion, it is frequently projected

Section: _____ Statement number: _____

ASSESSOR'S
USE ONLY

onto everything ~~and~~ beholden to one's eye. Similarly, in *Interiors*, the author comments on the bold impact of personality on perception. Helen Driscoll is described as "repossessed of her powers" when "in her room." Combined with the phrase "her exile," it could be deduced that this passage speaks of Helen's introversion. A core aspect of her personality, the way in which she is said to be "transported" across "the globe" is commentary on how stark a difference may exist between the outside world and simple solitude.

If the poet and writer in question could each be described as writing about relationships, it would be more accurate to elaborate that their writing describes the hegemony established by one's personality – and ego – ~~the~~ over ~~those~~ those of ~~the~~ others. "Between" returns us to perception, where the poet extends a single sentence over eight lines. The rather awkward cut-off of each line symbolizes the untenable speed with which life passes by the girl; the stream-of-consciousness presentation – very little punctuation but liberal use of "and" – further reinforces the atmosphere surrounding this ceaseless onslaught of life. Interestingly, one notes that this sentence mentions "her mother," but only with extreme ~~for~~ brevity before it moves on to the next thought. Indeed, ~~her~~ her mother, no ~~doubt~~ doubt a central relationship in her life, is relegated to this laundry list of things that make her want to "scream and scream." Her mother essentially blends into the background, along with

Section: _____ Statement number: _____

"the lamp" and "the... couch." With this line, Stead rather cynically develops the idea of one's relationships as being subservient to one's ego. Other people, the poet argues, are perceived as mere objects or variables that one accounts for when determining one's mood. Hazzard takes a noticeably different approach in *Interiors*: a person's relationships, ~~rather~~ rather than being subjugated by the ego, becomes the focus of it. The idea of an "hour preserved", with "preserved implying ~~the~~ state of ~~permanence~~ being permanent, contrasts strongly with the overwhelming passage of time and life in "Between." This neglect of ego is further present in how Helen is described as "~~forgetting~~" "forgetting" her "adult life." The presence of another is not drowned out into nothingness, but rather made the ~~the~~ sole focus of one's perception.

Both texts make a point regarding personality; whether fiery or tempered, how one's mind operates is perhaps the ~~the~~ preëminent indicator of how one perceives the world. In conclusion, it must be said that to develop one's characters innately implies the development of their personalities, and both Stead and Hazzard strongly demonstrate this.

Section: B Statement number: 3

ASSESSOR'S
USE ONLY

No poet can be described as a stronger advocate of ~~his~~ political belief than the prolific ~~the~~ World War One poet, Wilfred Owen. From his perspective as a soldier, Owen brought razor-sharp and refreshing works ~~bringing~~ into a stagnant world of war poetry, in deep and haunting ways that continue to bring him acclaim to this day.

If one must summarize how Owen presents his beliefs, a most succinct description would be "direct and effective." Mostly ignoring indirect poetic language, Owen directly communicated concrete ideas and experiences, often at risk of offending the reader. One way in which he accomplishes this is by directly involving the reader. In "Mental Cases," this is most strongly evident in his repeated use of "we," particularly in almost incriminating ways; "we who ~~dealt~~ dealt them madness" is a particularly unpleasant way to end the poem, as it essentially implies that the "purgatorial shadows" described by Owen in traumatizing detail throughout the poem ~~were~~ partially involved those in the "audience" in their creation. He further attacks the reader's sense of indignation through his exhaustive ~~contrast~~ contrast of themes associated with happiness, with impacts of war; the "lungs" which once "loved laughter" now "tread blood." By specifically evoking the idea of happiness and then violently placing it into the merciless context of war, Owen forces the reader to empathize and understand the

Section: _____ Statement number: _____

spontaneously destructive nature of conflict, ~~and~~ until the reader ~~a~~ understands it to be in opposition with all that may be associated with good. This indignation is further explored in his poem "Parable of the Old Man and the Young" - the idea of association with good is evident once again, as the war is presented ~~in~~ with the allegory of the Biblical story of Abraham's sacrifice of Isaac. The reader thus expects Owen to ~~write about~~ describe a pleasant ending. This only serves to amplify the emotional impact intended ~~by~~ by Owens as the Old Man "would not" sacrifice the "ram" instead of "his son," choosing rather to kill "half the seed of Europe, one by one." ~~Not~~ Not only does the systematic nature of the act, bringing to mind the slaughter of cattle, outrage the reader, but the simple perversion of a Biblical story may also be grounds for offense. By describing how Abram "would not" ~~listen~~ listen to the angel - thus implying the ultimate indifference or disobedience to the ^{will} ~~words~~ of God - Owen violently separates those who would support the war from God Himself. There is hence no doubt about the directness, and effectiveness, of Owen's message.

~~It~~ It should also be said that ~~Owen's~~ Owen's explanation of deeply held beliefs extends to his own journey to discover them. This is most present in "Maudie Thursday," where Owen observes the nature of religion and

Section: _____ Statement number: _____

ASSESSOR'S
USE ONLY

society on the religious day of observation. The men, "lugubrious but not sad," kissing "half-prejudiced" the cross, comments on the falseness of those who would project their convictions to impress others. The women, "meek mouths they had," are the ones to ~~will~~ kiss "indeed," showing that a genuine conviction need not be announced. Interestingly, Owen separately describes the "emblem" of the "creed," kissed by the men, and the "body of the Christ," kissed by the women. It is with this that Owen introduces the reader to the sincere beliefs of others, who would kiss the true "body" represented by the cross. Contrast ~~is~~ this with kissing merely the "emblem," not what it represents - this theme of loyalty to emblems is later critiqued by Owen in his war-era poetry regarding patriotism and nationalism. Finally, Owen himself observes the "Christ" ~~and~~ "thin, and cold, and very dead"; his belief in this emblem has waned, and instead he kissed the "warm live hand that held the thing." This once again references love of what an emblem ~~symbolizes~~ symbolizes as opposed to the emblem itself - love of a country's people rather than its flag, love of the standard-bearer rather than the standard. Only with the efforts and devotion of the "server led" could Maundy Thursday and the church ever exist, and ~~is~~ hence Owen directs us to ~~give~~ given our gratitude to such individuals in stead of signs or symbols.

Section: _____ Statement number: _____

ASSESSOR'S
USE ONLY

In conclusion, the poems of "Mental Cases", "The Parable", and "Maudy Thursday" are all prime examples of the explorations and communication of belief, from one of history's most renowned ~~po~~ poetry-based advocates of peace. With poetry, Owen delivers not merely his own beliefs, but also critiques the beliefs of others.

Section: C Statement number: 21

ASSESSOR'S
USE ONLY

The famous German philosopher Nietzsche argued throughout his career that the absence of objective morality in the Western psyche would inevitably lead to decay and rampant nihilism. Beginning in the mid-20th century, the machine of consumerism became the target of such artists and musicians as Leonard Cohen and Marilyn Manson. Before then, however, similar themes of decline and decay had been visited by the likes of Shakespeare. And in the 21st century, even our own entertainment — the likes of Bioshock — display appreciation for social decay.

One could perhaps argue that Nietzsche, with his advocacy of existentialism, founded the ideas upon which modern consumerism is built — the need for material as the ultimate goal in ~~the face~~ the prospect of the total absence of God. Hence, ironically, in his attempt to deter nihilism, he in many ways accelerated it. Marilyn Manson writes in "Mechanical Animals": "you were my mechanical bride / Phenobarbidoll"; he conflates society with technology, evoking thoughts of sterile and programmed automata with the word "mechanicals". This contrasts uncomfortably with "bride", as love tends to have a more lifelike, carnal implication. In the next line of the song, "Phenobarbidoll", ~~as a~~ a portmanteau of ~~the~~ "Phenobarbital" and "barbie doll", compares love and romantic attraction to what is essentially a prescription.

Section: _____ Statement number: _____

ASSESSOR'S
USE ONLY

painkiller. The two lines combine to form commentary that the idea of love for others, in our existentialist pursuit of it, has become banal: mechanized, prescribed. Leonard Cohen explores ~~the~~ this paradox of love when he writes "do not love ~~me~~ me so fiercely now when you know that you are not sure" - he challenges the ~~near~~ listener to consider whether their love is genuine, or simply pursuit of love for its own sake. The irony of Nietzsche becomes evident: in his advocacy of self-fulfillment in the absence of God, society has been encouraged to form its own Gods. As Cohen sings, "there are no ~~messages~~ letters in your mailbox," he reinforces the idea of love as something that is pursued fruitlessly - a metaphor, perhaps, for a society dominated by consumerism. Indeed, this search for meaning and the ~~a~~ failure to find it, and ~~intense~~ ~~the~~ ~~problem~~ ~~facing~~ a modern society, forms the basis of absurdism as a philosophy. When Nietzsche wrote that one should "ring the idols" of society, rather than act in an iconoclastic manner, he did not foresee that this ringing may be what mesmerizes society.

In truth, with sufficient cunning, a decaying social fabric can be easily exploited for one's own benefit. Shakespeare's "Julius ~~Caesar~~ Caesar" explores ~~the~~ the decay of the Roman Republic into a dictatorship, and with it proves to the audience that with intense literature comes intense,

Section: _____

Statement number: _____

ASSESSOR'S
USE ONLY

ambitious, and destructive characters. ~~Now~~ Mark Anthony is depicting delivering the most iconic speech of the play, immediately following his declaration that he would let loose "the dogs of war." This apocalyptic imagery, where society is cleansed through violence and a strong leader put in place, was argued by ~~Marx to be the~~ Marxist intellectuals in modern times to be the defining characteristic of the rise of fascism - hence why it is often described as "capitalism in decay." The flawed nature of such a leader is essential, however; in Julius Caesar, Anthony ~~is~~ demands that the plebs "press not so" against him. This line alone can be read as a betrayal of his elitism and arrogance. This fascination of creators with manipulative and ambitious characters translates effectively to modern times. The acclaimed video game "BioShock" features a character who, after betraying the protagonist, delivers a monologue on the use of manipulation to forward one's own interests. Extrapolating such a sentiment to real society, one can see that the game, relies on exploiting the player's ~~anxiety~~ anxieties regarding a world of uncertainty, where real life affairs are increasingly rendered obsolete by technology, and the real world migrates to a digital wilderness online. Perhaps the most memorable line from BioShock is "a man chooses, a slave obeys" - wholly applicable to the need to make one's own way in a world that is changing with such incredible ~~but~~ momentum. More importantly, however,

Section: _____ Statement number: _____

It may be read as a critique of Nietzsche's ~~concept~~ philosophy - perhaps his ~~most~~ master/slave theories. As the player - the "slave" - one is most apt to see the deep cracks in the story world of the ~~game~~ game. Likewise, Nietzsche argued that it is the slave who, due to his unfortunate ~~or~~ awareness of his circumstances, ~~is~~ has the greatest understanding of the nature of the system. Indeed, the core theme of Bioshock is a decaying society; its creators can be seen as beckoning us to examine the system by pressing our fears that we may be the slaves of the relationship.

Modern fascination with apocalyptic speculation is a symptom of ~~the~~ literature becoming more anxious and intense - the utopian futurism of the space race era quickly gave way to cynicism. A good example would be Ballard's "Billennium", which predicted near-apocalyptic population growth. And yet, with his prediction that citizens who raised "families" would be given "double cubicles" (extra living space), Ballard demonstrates his belief that one thing which will remain constant even as humanity's future turned dark would be human nature - in this case, a utilitarian need to support large families. This is reflected in a plethora of other works, from Manson's declaration that ~~my~~ "this isn't me, I'm not mechanical" to Leonard Cohen's "When I am not this hunchback you see, I sleep beneath the

Section: _____ Statement number: _____

ASSESSOR'S
USE ONLY

golden hills!" ~~Thus~~ Hence it is universally said that this fundamental humanity will always resist change, setting up a dichotomy between human nature and an increasingly inhuman world. Cohen sings that he "stepped into an avalanche," which "covered up" his "soul." And yet, despite the cynicism of such an observation, his "soul" has not been destroyed, nor replaced, merely obscured - he is still himself.

In conclusion, societal decay has existed for as long as societies have - since the time of Ancient Rome, and before that. Countless artists and creators have leveraged such tropes; when the psyche is heavier, there is more to explore. Thus artistic works become more powerful, ~~more~~ more commanding, and more intense in times of widespread emotional insecurity, as it is then that an audience's emotions are most vulnerable and easily engaged.

To

8