

93001Q



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

New Zealand Scholarship English, 2004

2.00 pm Wednesday 17 November 2004

QUESTION BOOKLET

Write **THREE** essays in total, ONE for EACH question, in the separate Answer Booklet 93001A.

Check that this booklet has pages 2–9 in the correct order.

YOU MAY KEEP THIS QUESTION BOOKLET AT THE END OF THE EXAMINATION.

Outcome Description

The student will respond critically to demanding texts and questions by means of extended, coherent and informed argument.

Scholarship Criteria

The student will:

- demonstrate extensive knowledge of texts and methods used in crafting them
- respond critically with mature ideas and independent reflection
- sustain coherent, substantiated and engaging argument.

Scholarship with Outstanding Performance Criteria

In addition to meeting the criteria for Scholarship, the student will:

- demonstrate an exceptional level of sustained critical response showing consistent ability to synthesise knowledge, understanding and argument.

You have three hours to answer **THREE** questions from this booklet.

Write a response, in the form of an **essay** of at least **500 words**, to **EACH** of the following:

- QUESTION ONE;
- ONE topic from QUESTION TWO (topics 1–15);
- ONE topic from QUESTION THREE (topics 16–27);

a total of THREE essays.

Each essay should:

- demonstrate an extensive knowledge of the texts and the methods used in crafting them
- respond critically with mature ideas and independent reflection
- sustain coherent, substantiated and engaging argument.

Your essays should show accurate use and control of the conventions of academic writing.

USE THIS SPACE FOR PLANNING

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QUESTION ONE: CLOSE READING OF UNFAMILIAR TEXTS

Write an essay comparing the treatment of a harsh physical environment in the following TWO passages. Pay close attention to the way each writer has crafted techniques such as the choice of vocabulary, phrasing, point of view, positioning of the reader, figurative language and structure to reinforce the content.

Winter

[For copyright reasons, this resource cannot be reproduced here. See below.]

[Source: New Zealand Listener, column by Steve Braunias, 10 July 1999]

Whare
by Glenn Colquhoun

*[For copyright reasons, this resource cannot be reproduced here.
See below.]*

[Source: The Art of Walking Upright, Glenn Colquhoun, Steele Roberts, Aotearoa, 1999]

QUESTION TWO: RESPONSE TO LITERATURE

Write a coherent and engaging essay in response to ONE of the following topics 1–15. Use the topic as the focus for an in-depth discussion of a relevant text or texts. Your discussion should reflect independent thinking and be substantiated by frequent, appropriate and integrated references or quotations.

DO NOT REPEAT CONTENT OR REFERENCES IN QUESTIONS TWO AND THREE.

Either:

1. 'The best craftsmanship always leaves holes and gaps ... so that something that is not in the poem can creep, crawl, flash or thunder in.' (Dylan Thomas)

Use this statement as a starting point for a discussion of the poetry you have studied.

Or:

2. According to American Pulitzer-prize-winning poet Carl Sandburg, 'Poetry is the synthesis of hyacinths and biscuits.' (Note: 'hyacinths' are sweet-smelling spring flowers.)

Discuss the poetry you have studied in the light of this metaphor.

Or:

3. 'A story should have a beginning, a middle and an end ... but not necessarily in that order.'

How does the order of events guide and control the reader's understanding of characters and events in a novel or novels you have studied?

Or:

4. 'In literature, personal matters [eg triumph, love, loss or pain] often take centre stage, while power and politics are relegated to the corners.'

Discuss the relationship between the personal and the political in a novel or novels you have studied.

Or:

5. 'Nothing happens' is a criticism often levelled at short stories by those who seek action.

Discuss the importance of action in a range of short stories you have studied, and consider whether there has to be action for something to have 'happened'.

Or:

6. Owen Marshall has said of the short story, 'There is space for the reader's creative response ... the best [short] stories are the result of collaboration between reader and writer.'

Discuss how short stories you have studied invite this collaboration with the reader.

Or:

7. The great film director of the mid-twentieth century, Alfred Hitchcock, commented that 'In films murders are always very clean. I show how difficult it is and what a messy thing it is to kill a man.'

Discuss how the treatment of murder or death in specific films you have studied affects the viewer's overall impression of these films.

Or:

8. A reviewer recently wrote, 'What kind of movies make women cry, men cringe and studio execs laugh all the way to the bank? Chick flicks, of course.'

Discuss how specific films you have studied conform to, or subvert, gender stereotypes.

Or:

9. 'If this were played upon a stage now, I could condemn it as an improbable fiction,' says Fabian in *Twelfth Night*. How important is it for the audience to believe the drama 'probable'? What else does it have to offer an audience?

Discuss these issues in relation to a stage performance (or performances) you have seen or participated in.

Or:

10. In the twenty-first century, what does Shakespeare have to offer us that is relevant and/or challenging and/or powerful and/or entertaining?

Refer closely to one or more Shakespearean texts you have studied.

Or:

11. The first clause in the International Federation of Journalists' Code of Conduct states that 'Respect for truth and for the right of the public to truth is the first duty of the journalist.'

Discuss this principle in the context of print journalism you have studied.

Or:

12. With reference to a range of texts, discuss the view that today's media and electronic text forms produce readers who interact and play rather than immerse and imagine.

Or:

13. The Plain English Campaign strives to free the English-speaking world from 'gobbledygook' on the grounds that too often, clarity and simplicity are overwhelmed by pompous words, long sentences and endless paragraphs.

Examine some of the ways in which literary texts use language (deliberately or unintentionally) to obscure meaning, and discuss whether it is possible – or even desirable – to eliminate 'gobbledygook' altogether.

Or:

14. Discuss the relationship between the culture and the language of New Zealand as shown in New Zealand literature. To what extent is this relationship distinctive? Is it likely to remain distinctive in an increasingly 'globalised' future?

Or:

15. 'Literary non-fiction is preoccupied with style at the expense of content.'

Discuss the extent to which 'the art of good writing' obscures the facts and fun in literary non-fiction you have studied.

QUESTION THREE: EXPLORING ISSUES IN LITERATURE AND LANGUAGE

Write an essay in response to ONE of the following topics 16–27. Your essay should take the form of a coherent, engaging argument substantiated by relevant ideas and textual references. Your discussion should reflect independent thinking and show extensive knowledge of texts, their purposes, and the methods used in crafting them.

DO NOT REPEAT CONTENT OR REFERENCES IN QUESTIONS TWO AND THREE.

Either:

- 16.** Can literature and/or language be both politically correct **and** challenging? Discuss with reference to a range of texts you have studied.

Or:

- 17.** The novelist John Fowles has said, 'We are, in short, writing not for intense "laboratory" scrutiny but for a highly inattentive general mind; to be not the subject of some expert's study, but a lightning-brief experience in some non-expert's multifarious life.'

To what extent does your own study of a range of texts support this statement?

Or:

- 18.** 'What we see as readers depends on the personal and cultural backgrounds we bring to reading.'
(Witi Ihimaera)

Use this quotation as the starting point for a discussion of the interaction between readers (or audiences) and the texts they encounter.

Or:

- 19.** 'Popular culture supports the image of the well-honed and surgically perfected action person who is ultimately cynical, shallow and stupid.'

Discuss this view of popular culture with reference to a range of texts you have studied.

Or:

- 20.** 'The skill with which text is constructed must charm us before we consider the issues it raises.'
(Chris Price)

Use this quotation as a starting point for discussion of the relative importance of form and content in a range of texts you have studied.

Or:

- 21.** It has been said that 'language and clear communication exist in an uneasy and changing relationship'.

Discuss this view with close reference to a range of written or visual or oral texts you have studied.

Or:

- 22.** 'All writing derives in some measure from other writing.' (Mark Williams)

Consider a range of texts you have studied in the light of this challenge to originality.

Or:

- 23.** 'The subject of writing, for me, is how we manage – if we manage – to live together. That's central to it.' (Lauris Edmond)

How relevant is this statement to a range of texts you have studied?

Or:

- 24.** 'Literature is right down in among the foundations of the intelligence by virtue of its chemistry of words.' (William Carlos Williams)

Discuss the impact of the 'chemistry of words' in a range of texts you have studied.

Or:

- 25.** 'Many of our old myths are threadbare. They may hold still, a little warmth on cold nights inside our houses, but they cannot keep us comfortable when we stand and stare at the stars, knowing what we now know about our world. We need, in whatever language and media we like best, stories about how to be good – how to become true gods instead of worshipping false ones – to save our souls these days.' (Charmaine Pountney)

Discuss this statement on the responsibilities of texts in the twenty-first century in the light of a range of texts you have studied.

Or:

- 26.** 'The so-called "reality" texts that currently dominate the media manufacture drama and human conflict of the most superficial sort, and encourage work-weary and excitement-starved viewers and readers to engage in a media frenzy created by advertisers and media owners.'

Discuss the validity of this assessment of 'reality' texts, referring to a range of texts you have studied.

Or:

- 27.** 'The value of pre-twentieth century literature and language studies lies in the fact that they show we are condemned to repeat the mistakes and flaws of the past.'

Use this statement as the starting point for a discussion of the value of studying pre-twentieth century texts. Refer to a range of texts you have studied.