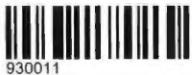


93001A



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TOP SCHOLAR



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

Scholarship 2013 English

9.30 am Tuesday 12 November 2013

Time allowed: Three hours

Total marks: 24

ANSWER BOOKLET

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. Carefully number each essay.

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: B

Statement number: 4

Novels are a multi-faceted medium of literature which offers different things to different readers. While novels are driven by 'action' - and this 'action' may be sufficient to satiate some audiences; the real, inherent, value of a novel lies in ~~examining~~ examining the reasons, thoughts, and ideas which underpin the action itself. This is because these ideas grant us an insight into our personal mindset, and a society as a whole. We are forced to evaluate our feelings, and our psyche, and we can learn a great deal about societal issues and issues of the psyche through this process. Thus, through a process of self and societal evaluation, triggered by the intense ideas which lie at the heart of a novel, we are rewarded through the insights we glean, which is a far greater insight than would be gained by a simple linear examination and enjoyment of the action and events of a novel.

The New Zealand psyche is a complex one, with ~~the~~ hints of Britain's colonial influence integrating with our history of immigration and close relationship with the environment. "Sydney Bridge Upside Down" by David Ballantyne is a text which offers great insight, and thus reward, into the New Zealand psyche. The first ~~two~~^{paragraph} of the novel sets up the "gothic menace...elusive, sophisticated,

Section: B Statement number: 4

ASSESSOR'S
USE ONLY

isolated and dark" which Hamish Claydon described in "The Listener." From the outset, ~~a~~ a sense of isolation and danger is cultivated in the text; the reader is told that Calliope Bay (Calliope was the muse of epic poetry) exists "on the edge of the world" and that there have been "terrible happenings up the coast that summer." Harry Board grows up with an isolated and danger-filled lifestyle. Regularly beaten by his father's "long and black" whip, and with his mother fleeing to the 'sanity' of the city, Harry's life is irrevocably altered by the arrival of "this beautiful girl in a yellow dress." This girl is his beautiful cousin Caroline who's potent sexuality and "running gones" with Harry wreak havoc in Harry's mind. We are told through inferential reading that Harry has committed two murders to "protect" Caroline and himself. Harry's subconscious is wracked with guilt, but he is unable to confront his nightmares, using the technique of narrative lacuna to leave gaping holes in the storyline - we are forced to make sense of what is absent, the murders. While these murders are important in the book (they are the main 'action' of the story), the reader learns a lot more, and this is rewarded to a greater extent when we examine Harry's thoughts and emotions which underpin the murders. In the introduction to the novel Kate de Goldi writes that "New Zealand became not the pastoral paradise envisioned by British

Section: B Statement number: 4

Aspects, rather a society in which industrialised violence was merely the "sanctified version of other malignancies". These "other malignancies" in the novel; of a financially stricken rural farm who's works have closed down yet left the bloodfarm of a repressively violent culture, of the sense of isolation and danger associated with existing on the edge of the world, and with a pervasive, and perverse endorsement of sexual tension combined, we can learn a great deal about the New Zealand culture. The falsehood of telling our boys not to cry but "take it like a man", an over-reliance on "industrialised violence" mean that many Kiwi men, like Harry, become lost, unable to ~~not~~ deal with any semblance of complex emotions. This insight is revealing for all New Zealanders, particularly male, as emotions are inevitable and we need to adapt the Kiwi male psyche to be able to deal with them. We only gain this insight, through examining the powerful forces undermining the murders, or 'the action' of the novel and we are duly rewarded for this, not with simple satisfaction, but with cognitive stimulation.

"Pride and Prejudice" by Jane Austen is a novel where the action and events are 'limited' to a love story. Elizabeth and Darcy initially suffer the fate of Shakespeare's "Star cross'd lovers" with societal forces keeping them apart. Darcy's early

Section: B Statement number: 4

ASSESSOR'S
USE ONLY

remark "She is tolerable, but not handsome enough to tempt me" is indicative of society's expectations: he is expected to marry a wealthy aristocrat of the highest calibre, and this prejudice blinds him to Elizabeth's attractiveness. In turn, her pride at being scorned keeps them separate with "his sense of her inferiority... of its being a degradation" being "unlikely to recommend his suit." Over the course of the novel these forces are circumvented, and they marry. While this fairly basic love story "drives" the action of the novel; it is the "feel in the tank" of the "vehicle" of the novel which is more rewarding to concentrate on. This feel is society's expectations regarding marriage and women. Sian Evans, in "Through the Literary Looking Glass: Critical theory in practice" writes that "the roles we see for ourselves in society are often not inherent, rather roles we place ourselves in due to the strong socialising power of media, literature and popular culture". At the time, women were only expected to marry and produce children, with the first line of the novel "It is a truth universally acknowledged that a man in possession of a good fortune must be in want of a wife" highlighting this expectation. Through examining societal pressures on Elizabeth to be "pure" and on Darcy to marry "well" we are forced to re-evaluate the way we perceive marriage and women in a novel. While we have come a long way in terms of gender equality, we have not yet reached the egalitarian society some

Section: B Statement number: 4

~~believe we live in. We still have inherent prejudices, as a result of 99% of cleaning/cooking domestic servants featuring women, we still have the inherent expectation that women should cook, clean and raise children while men have careers. Modern careers have evolved a great deal since the time of the 'hunting/gathering' ad our society needs to recognise this, by accepting that women have just as much a right to work, and remain single as men do. This perception is only gained by examining the feel of the weight of the novel, societal forces pressuring women. These forces have waned, but still exist, and as readers we are rewarded for examining these forces by gaining a more complete perspective of the world around us. When one examines this could consciously through a feminist lens, one might be surprised by the seemingly unchangeable inequality which still exists prevalent in our society.~~

"Great Expectations" by Charles Dickens is another example of a novel which rewards readers who concentrate on the ideas underpinning the action, rather than the action itself. The novel follows the story of Pip who has "great expectations" about life; he is ambitious and wants to become rich. The main action of the novel centres around an 'unknown benefactor' enabling Pip's wishes to come true. The novel has some deep and powerful underlying messages however. Dickens' "in-your-face morality" (as

Section: B Statement number: 4

ASSESSOR'S
USE ONLY

described by Roger Rosenblatt in "How to Write Great" encourages the reader to "take nothing on its looks; take everything as evidence" and advises us that "no amount of varnish can hide the grain of the wood". Pip's unknown benefactor turns out to be Magwitch, a convicted criminal who has tremendous moral fibre while Bentley Drummie is the antithesis of this; a rich but idiotic fat. If we examine the message and ideas, rather than ~~as~~ the simple, one-dimensional action of the novel we are rewarded with a very powerful, and relevant idea. In our increasingly consumeristic and superficial world the advice/message not to get caught in the 'rat-race' of an insatiable thirst for money and not to judge people or their appearances, instead on the content of their character. This message is relevant and powerful, and can enable us to examine the world around us with fresh eyes, a more rewarding and insightful process than simply enjoying the 'action' of Pip becoming wealthy.

In summary, while novels tend to be driven by action and events, as readers it is more rewarding, valuable and insightful to examine the thoughts and ideas underpinning the action. This examination can give us a fresh pair of eyes to identify, and address eternally relevant societal issues, but is only gained through examining the 'fuel' of the vehicle of the novel, rather than the 'driver.'

Section: C

Statement number: 24

Literature has enormous power. It has the power to challenge long-held misconceptions, to warn us, and awaken us as to the existence of fundamental societal issues and above all enables us to comprehend different perspectives and make more informed decisions and viewpoints. The power is not a political or military one as one could normally imagine; instead writers marshal armies of words, platoons of characters and use volleys of different and unusual ideas to inform and sway the reader. The truths which are told can be about unspeakable issues, unspeakable due to societal taboos or the extraordinary power of the media to control what we view and what ideas we are exposed to. Instead of a two-minute news bulletin, literature gives us hours and days to contemplate, and examine issues with fresh perspectives, this is the power literature possesses.

In our modern world we have a pervasive television epistemology where the relentless drive to consume is carefully nurtured, our capitalistic desires are satisfied and the rich become richer, while the poor become poorer. Oil and gas drilling continues at a frenetic pace, even down in 'Little old New Zealand' - despite our clean, green image and the fact that sustainable answers are now being demanded. Joseph Conrad wielded significant power in "Heart of Darkness" which

Section: C Statement number: 24

As Eduard Garett described as analysing "the deterioration of white man's morality when freed from the restraints of Europe". Conrad uses the metonymy of a "slight clinking" along with the metaphor of "bundles of acute odes" to depersonalise the slaves (Africans). Marlow is paradoxically disgusted and entranced by the casual exploitation of the native people in a relentless search for ivory. Mr Kurtz' ruthlessness makes him the ultimate ivory-hunter, of all the "faithless pilgrims" ironically described by Conrad.

These pilgrims have descended onto Africa like vultures, professing to be attempting to spread Christianity as a facade behind which to hide their greed. This greed is prevalent in our modern day, consumeristic society. It is very difficult to speak out against this greed without being shot down by immensely powerful corporations and labelled as some as 'anti-jobs' and 'anti-growth'. Conrad's power in exposing the ravishing effect of the exploitation works us against succumbing to our Nietzschean "will to power" (as described in "Thus Spake Zarathustra"). We all have the desire to gain wealth, power and prestige, and our increasingly consumeristic and capitalistic world breeds ~~this~~ and cultivates this desire in us from a young age with children hooked into their favourite TV shows and fast-food chains instead of playing outside or eating a vegetable.

Section: C Statement number: 24

golden. One aspect of Conrad's power lies in his use of games of words and the 'Nuclear Weapon' of the ~~set~~ symbol of a "Heart of darkness" to challenge this addiction, to enable us to have a fresh perspective about something very difficult to discuss seriously, because it is a shared addiction, which resides in all of us, and most are unwilling to confront it.

Another aspect of Conrad's power lies in his use of the metaphor of reasoning in life existing "not in the kernel" but in the "shell of the nut...enveloping the tale". This message is particularly pertinent when our addiction to the Internet is examined. Information has become too direct and oversimplified. There is no "I'm feeling lucky" button in reality. Google encourages us to rely on others to give us facts. Yet life is about so much more than facts. Too often we dive headlong in, for "the truth" when it is far more meaningful to sit back, and examine the wider context, our thoughts and emotions alongside the thoughts and emotions of our neighbours. This message is tough to talk about; the Internet is such a wide-speed resource that any slight criticism of it is likely to be shouted down and ridiculed. Conrad's power in literature however enables us to make a more informed decision, and have a fresh perspective on knowledge and 'truth'.

Section: C Statement number: 24

ASSESSOR'S
USE ONLY

Shakespeare is another writer who was able to tell the truth about the unspeakable. The reality is, is that there is no simple 'truth' - we are all shaped by our upbringings, religion and education. Shakespeare recognised that differences of opinion are inevitable and eternal - so he allowed us to find the 'truth' in our own mind - to make inferences from his implicative writing about sensitive and taboo issues. One aspect of Shakespeare's power lies in his elasticity of interpretation. There is no single, set, 'true' interpretation of his work.

As John Dryden described him in "An Essay on Dramatic Poetry of the Last Age" - "he is the very Janus of poets - he wears almost everyone two faces". This openness of interpretation allows the reader to find "the truth" in our own minds. Shakespeare uses soliloquies throughout Hamlet to show us the internal conflict of the titular character. Hamlet is torn between the need for Dionysus-like behavior in avenging his father's murderer and his brother Claudius and his natural Apollo-like state of being cool, calm and rational. As critic A.C. Bradley writes "Hamlet's downfall is the result of his intellectual and reflective nature, rather than any yielding to passion". In one of Hamlet's soliloquies he line "O that the Everlasting had not fix'd his canon 'gainst self-slaughter" reveals the extent of Hamlet's inner conflict and turmoil. The famous "To be or not to be" and the repetition of the word "question" throughout the play

Section: C Statement number: 24

Further highlight this doubt. The purpose of Shakespeare using his army of wooks and platoon of chaodes to present us with such a chaader, in such a circumstance is to allow us to make up our own minds regarding the "unspeakable" issue of murder, incest and inner darkness. We all have the instinctive "Will to power", lying within what Freud termed "the id". Incest, murder and inner darkness are taboo issues in society, very rarely do we see them being discussed openly and frankly, for fear of offending others or alienating your peers. "Hamlet" allows us the chance for us to fully consider the issue - would we react murderously instantly, agonize over the decision to commit murder as Hamlet did, or simply ignore the Ghost's wish for revenge? This is a question we can only answer ourselves, and Shakespeare uses his power of implicative writing to allow us to find the "truth", or the answer in our own minds. This inner darkness will not dissipate, and it is important for us to be aware of the dangers of succumbing to it.

The film "There Will Be Blood" directed by Paul Anderson addresses similar "unspeakable" issues to both "Heart of Darkness" and "Hamlet". Because literary artists (writers and directors) have the to ~~fear~~ fully explore ideas in their works, without fear of being shat down halfway through, they are

Section: C Statement number: 24

ASSESSOR'S
USE ONLY

more able to present an honest critique of societal issues, a critique which is undoubtedly necessary. Paul Anderson as a director has a slightly different power, and different angles in his arsenal to use to tell the "unspeakable" truth. He is able to use visual techniques to highlight and juxtapose the blackness of the oil with the whiteness of the baby's (H.W.) clothing. The explosion at the oil well, subsequent bright-red flames and Daniel Plainview's exclamation "There's a whole ocean of oil under our feet, and no-one can get at it except me!" sets him up as the archetypal villain. Daniel has fully succumbed to his desire for wealth and is simply using H.W. to create the appearance of a "family business". This desire for wealth, and Plainview's miserable life as a lonely, but wealthy old man serve to teach the old axiom "money doesn't buy ya happiness". Similarly to Conrad, Anderson is warning us against fully submitting to our instinctive drive for power and wealth. This is a 'truth' which is unspeakable, virtually, in open society, where our education system, media outlets and way of life is geared to finding a good job and having money. Anderson's message however, is that true pleasure is derived in life from our relationships with friends and family, which Plainview has none of, and this leads a mundane and unhappy, but wealthy life.]

Section: C Statement number: 24

To conclude, literature has enormous power to enable readers to find both truths in society and truths within ourselves. These truths can relate to issues which are taboo, difficult to broach and which can be provocative critiques of very real societal issues which tend to be shut down and lost among the masses. Literature uses ~~armies~~ ^{armies} of words and platoons of characters, rather than the military and commercial powers which are often trying to ignore and gloss over these issues.

Section: A

Statement number: -

ASSESSOR'S
USE ONLY

Ditter's 'Text A' and Updike's 'Text B' both present contemplative pieces explaining their perceptions of art. Ditter's prose argues that art is not instinctive, but rather the epitome of free will and thought whereas Updike's poem argues that art has lost its way, and in an increasingly consumeristic world has become lost. Both texts agree that art is important and valuable in our society.

| Ditter's prose has a very wide focus, examining how art interacts with mankind as a whole, with a specific focus on Darwin's 'Theory' of evolution. In contrast, Updike is recounting a very personalised, intrinsically focused story of a piece of art - "Art Before a Miner" which entrances him. Ditter presents a very structured piece designed to persuade the reader, and position us to view art as something separate from our instincts. He is arguing in a confident masculine tone that "the ants have nothing to do with the mundane facts of body and brain". His tone also marvels at the beauty, and composition of art. Similarly, Updike's tee also marvels at the beauty of ~~the~~ art, but with a difference: he is focussed purely on one single piece of art. He views this piece with a sense of nostalgia, and the nostalgic tone of the text is evident. He is old, and far more world-weary than Ditter.

Section: A

Statement number: -

who is writing with youthful exuberance, vigor and passion whereas Updike is writing with nostalgia, and thinking back on ~~his~~ life which is about to draw to a close. While both Text A and Text B agree that art is beautiful, and can have an enormous impact, in Text A Dethan is writing in for more generalised forms, talking about art as a whole with an overriding sense of positivity whereas in Text B, Updike is very narrowly focused on a single artwork and is reflecting through it, on his life with nostalgia and a tinge of melancholy.

~~Dethan's purpose is very different from Updike. He is clearly an educated, intelligent man who uses references to Emily Dickinson, Bach, Brahms, Jackson Pollock, ~~and~~ Monet and Greek tragedies. His purpose is to position and persuade the reader to agree with him, and these allusions are him trying to show the reader he is intelligent, well-informed and that his perspective is valid. He is extrinsically focused on art and the world in general. Juxtaposed alongside this is Updike's intrinsically focused piece. The purpose of his poem is to reflect on his life, the only reason he mentions the entire world at all in the line "Millions of us, probably" is to link back the effect art has had on his personal life. His life is his retrospective, intrinsically focused, reminiscent and nostalgic piece is written for more for him than for an audience which directly contrasts with Dethan's outward-focus on trying to~~

Section: A Statement number: -

ASSESSOR'S
USE ONLY

/persuade his audience his perspective is valid. /

Dutton uses listing in writing "They bring together traditions, genes, an artist's private experience, fantasy and emotion". This is an attempt to highlight the splendor of art in the mind of the reader. Similarly, Updike uses listing of "blocks... stripy cyanide greens... cherry reds and lemon yellows" to show his appreciation of the beauty of Picasso's "Girl Before a Mirror". Dutton also uses multiple ~~multiple~~ questions such as "What can Dorian possibly tell us about artistic creation?" to engage the reader in his arguments. Updike also uses ~~multiple~~ questioning, but he is wondering how many people are like him, rather than attempting to persuade the reader. Syntax is an area of difference between the two writers, with Dutton's sentences being structurally sound (as is his piece as a whole); this structure is designed to draw in and persuade the reader. On the other hand, some of Updike's syntax is a tad off, such as "I bend closer, inspecting" and "No sag, no wrinkle". This is because Updike is not trying to persuade the reader, instead his piece goes across me as a stream of consciousness, of him reflecting on his own life.

Section: A Statement number: -

Update longs for a return to his childhood. He is entranced by the similarities between the painting and himself, both being "born" in March 1932. He creates the sense of nostalgia through lines "the very month in which I first saw light, squinting in nostalgia for the womb" and "childish juice". It appears strange that even as he was being born and coming out of the womb, he is squinting, blinded by the world's light and longing for the safety and security of his mother's womb. He has come to the end of his life and feels lost in a world with billions of people, endless constructions and "progress" as typified by the expansion of the Museum. He is pleased that the painting has stood the test of time without "scag" or "bumble" and without its vivid colours "uncreaked" and undimmed by the world's unceasing toils. He feels the painting, and by extension, himself were done correctly and still have something to offer the world - ending the poem on a slightly more hopeful note. While, on the main this piece is focussed on the past, Dethan uses contrasts by being more hopeful and forward-looking. Dethan believes that "enduring masterpieces" of artwork will continue to amaze people for years to come, and that art's beauty, lies in the fact that it is not instructional, it takes work, dedication and perspiration but the end result can be magnificent. He would completely agree with Update that "Art Before

Section: A Statement number: _____

ASSESSOR'S
USE ONLY

/a Mirror" has stood the test of time and will continue to baffle "the erotic balls of herself back and forth between reflection and reality". This highly figurative language used by Updike to describe his entanglement with the naked female form contrasts heavily with the more literal language used by Dethan. Admittedly, the two pieces are similar, with Dethan also wishing to moralise the aesthetic value of art but wishing to use more structured literal language to position his readers to accept his viewpoint whereas Updike merely wants people to appreciate the value of older things and looks to return to his childhood.

Both writers use a similar point of view, with Dethan presenting a first-person account with personal pronouns such as "us" designed to engage and include the reader, alongside the second-person "you" designed to further target the reader and conclude them on Dethan's wide, global and hopeful perspective. Contrastingly, Updike repeats the word "I" - ~~the~~ writing in first person on a far more intrinsically focussed piece on the painting as a symbol of his life.

Section: A

Statement number: —

93001A

To conclude, both texts agree on the aesthetic value and power of art. But while Differ is talking in highly-generalised terms of society as a whole and the beauty of art, through using structured, literal language and academic references/allusions, Updike is contrastingly intrinsically-focussed, contemplating his life as an older man, reflecting on the societal changes which have occurred and writing with a nostalgic and melancholic tone. It is clear that both writers admire art and artists, and these two pieces offer two angles into the beauty of the art world.