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93001A



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OUTSTANDING SCHOLARSHIP EXEMPLAR



NEW ZEALAND QUALIFICATIONS AUTHORITY
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QUALIFY FOR THE FUTURE WORLD
KIA NOHO TAKATŪ KI TŌ ĀMUA AO!

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Scholarship 2021 English

9.30 a.m. Thursday 18 November 2021

Time allowed: Three hours

Total score: 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. 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	Statement	Score
A		
B		
C		
TOTAL		

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PLANNING

Br → Elizabeth I

MAN: "O that I were a man! I would eat his heart out in the market place"

Plessy faints says nothing →

EMB faints

"I would rather hear my dog bark at a cow than a man swear he loves me"

"Diane in her orb... Venus"
"comes a stale"

MB: "Come you evil spirit that had on mortal thoughts & only are here"

"Take my milk for gall"

"too full o' th' milk"

"Out damen spot"

"Double, double, toil & trouble, fire
burn & worm a bubble"

Section: A Statement number: -

The function of language is often either highly valued or viewed as accessories, ~~there~~ distractions from the fundamental. This is similarly reflected in Text A: 'Luminous Moment' by Paul Callaghan and 'The word as a wrapping' by Glenn Colquhoun. Text A views language as a necessity and a ~~not~~ medium to compel and diversify science and Text B views language as an extra, a ~~medium to pretty packaging that~~ ~~delivers~~ encased around fundamental information.

In Text A, the author's view of the function of language as vital and precise is reflected in this passage. Language is an important factor in which we are motivated, in which we create, in which we ply the craft of our work" reflecting through tragic structure, the precision and ability of ~~our~~ language to create meaning that is important to you. Furthermore, the asyndetic listing ~~to~~ mimics the structured and methodical

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views of science largely in society.

In contrast, the enjambment displayed in the beginning of Text B mimics the rhythmed and almost glossed-over tone of the poem. Instead of caesura's to emphasise the importance and function of each word as seen in Text A, the fast-paced tone creates this notion that in Text B, the function of language is not of central importance.

Conversely, later on in Text B, asyndetic listing appears, however the sense of never-ending juxtaposes Text A creating a tone of nondistance towards the function of language rather than the precious tone associated with Text A.

The view of language as of secondary importance is established in Text B as words are "plain brown paper" or ~~like~~ "like butter on a slice of bread". The metaphysical concept of words as wrapping is established through these metaphors and similes that convey the fundamental aspect of language but it is the background rather than

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the foreground of importance. It is unclear in Text B what the poet views is of central importance whether it be the narrative or plot or some other aspect however these metaphors of domesticity and normal, mundane life reflects the poet's view of language as comfortable and familiar but nothing revolutionary. Furthermore, the lack of rhyme scheme and manual-like listing of everyday items further emphasises the idea of the function of language as mundane and monotonous, further evidenced by the random scattering of household items later on in the poem reveals the a lack of precision in contrast to Text A. Lolly papers are "picked up by the wind and bounced against the concrete-coloured paving + of the sky" A evidencing through personification of the wind as an entity, even a spiritual symbol of renewal, normally used in poetry, rejects the notion of the function of literary language to be of great importance, it is perceived as distracting and jarring against a bleak sky.

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In contrast, Text A, even in Callaghan's writing style is more verbose and fleshed out than Text B. Scientists sometimes "try to break out of the straitjacket of precision" conveying through this metaphor that despite popular notions of science as ~~as~~ boring and jargon scientific jargon as pedantic and insidious, the function of language in science serves not only to as a medium of factual ~~re~~-relaying, but also as a way of sparking interest and transcending the mold and stereotypes of what science is. However, despite the creativity of language in science, ultimately, ~~their~~ ~~co~~ there come a time where all that is "wild and passionate or careful and meticulous, ... must be submerged" suggesting that the main role of science is unlike literature in which creative language is "at the heart" of it. Facts and truth must be expressed in the best convention possible which therefore relays the precise function of language.

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Language, in Text A, has the ability to "entice and fascinate" revealing in combination with mathematical symbols we usually associate with science, the multifaceted and aspects of science. This is in contrast to Text B in which words are described as "plain brown" having non-mundane connotations of the monotony of language. In Text A, science has the ability to "express" the most subtle and original ideas in simple, compelling prose" suggesting through the nuanced connotations of the diction used that language is a skill and the ability to wield it and give power to words in my context is compelling and fascinating, juxtaposing Text B, as words are described as "brightly patterned" showcasing the notion of force and ^{pretty} distraction of language through the ^{pretty} connotations and comment on social human condition in which we are enraptured with beauty and the shallow but can fail to perceive what is underneath.

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The writers explore the function of language through Text A by expressing the precise effect of language and its ability to create new information that is radical in the world of science. In contrast, Text B seems to associate language with distraction, as something we are encased in and perceive as somewhat fundamental but ultimately monotonous.

Section: B Statement number: 9

Shakespeare as said by Harold Bloom is a "universal genius" in regards to his remarkable understanding of innate human emotions and interactions. Therefore I believe that the reason Shakespeare is still relevant in modern society is due to the ~~acute observations made~~ delicate being of the thin line that pleases and resonates with audiences but also challenges their beliefs. It cannot be denied, in many Shakespearean plays, either allegiance to societal norms or subversion of societal norms are catalysts of the climax and rising tension.

Shakespeare's allegiance to the status quo in an Elizabethan context would have been praised by traditional audiences but are criticised by modern audiences. In the context of 'Much Ado About Nothing', Queen Elizabeth I was the queen who was a complete subversion of gender roles and the status quo at the time, therefore it can be argued that this play is indeed adhering to societal norms to

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please the queen. It is theorised that the role of Beatrice is inspired by Queen Elizabeth and her role in the play is to subvert the status quo which ultimately challenges the characters within the play. Beatrice establishes early on that she would rather "hear [her] dog bark at crow than a man swear he loves [her]" playing on Elizabethan superstitions which shockingly emphasises her complete dismissal of and rejection of the role of women as silent and palatable, creating tension between the characters and a traditional audience who would have seen her actions as utterly disrespectful. Furthermore, ~~creating~~ emphasising the tension between her and Benedick which sets up their 'haters-to-lovers' romance. However, I would argue that her fierce and biting nature stems from an intrinsic insecurity of never finding love; seen as a reject of Elizabethan society. Therefore, her eventual romance with Benedick is juxtaposition to their initial 'skirmish'

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"and ^{fashion} of wif" reflect Beatrice's inner conflict between the desire to follow the status quo and to fulfill her role as a woman and also her desire to subvert the standards and champion for the right's of women. This is further emphasised when Beatrice's cousin Hero is abominably shamed by Claudio and Beatrice demands justice:

"O that I were a man! I would eat his heart in the market place!" depicting a violent visual image in combination with the implied dramatic action of her snarling suggesting that Beatrice has come to a crossroads between allegiance to the status quo and its subversion; here we as a modern audience recognise the unjustifiable limits of women in an Elizabethan society. Beatrice's previous untouchable bravado and facade has ~~int~~ disintegrated in light of the Elizabethans and their unwavering loyalty to the status quo and unfortunately, the unwavering loyalty that women must have to men. Her recognition of the limits

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of what is deemed socially acceptable for women paired with the tension created due to her desire to seek revenge may have been comedic for an Elizabethan audience, however, a modern audience recognises the poignancy of her frustration and vivid physiognomy as Shakespeare conveys that even the strongest of women do are repressed and shifted by the status quo and the notion that men are superior; subversion of the status quo is deemed radical and leaves a woman ostracised from society.

~~Hero~~ is a ~~fool~~ Hero serves as a foil to Beatrice; instead of subverting ~~gender roles~~ the status quo, she is forced and obliged to follow, ~~and~~ being dictated by the men around her, inevitably creating tension through antithesising the characters of Beatrice and Hero.

Hero largely says nothing in the play: no when her father Leonato marries her off and even when she is shamed publicly. Whilst a

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traditional audience ~~may have~~ praised her for this and condemned Beatrice's assertions, a modern audience feels deep sorrow and frustration at her silence. Shakespeare ~~stays~~ reveals that women are held to a much higher standard than men and yet, are seen as morally, intellectually and societally inferior therefore her adhesion and assimilation fit into the status quo serves on a surface level, to make her seem uninteresting and one-dimensional, however, as she is referred to "a common stale", a "rotten orange" and an "approved wanton", the audience recognises the necessity of poignant necessity of an allegiance to the status quo. Claudio's heinous degradation juxtaposing harshly with his initial view of Hero as "a precious jewel" reveals innately the fear of Elizabethan cuckoldry and therefore his projection of insecurities onto Hero in a selfish attempt to salvage his reputation by desecrating her is a classic Shakespearean example of allegiance.

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to the status quo. Hero faints right after her public shaming completely juxtaposing Lady Macbeth's fainting after the death of Duncan in 'Macbeth'. Hero's adhesion to the status quo in comparison to Lady Macbeth & pretending to adhere to the status quo by manipulating the guards to believe she is merely a harmless female reveals the importance of tension between allegiance to the status quo and subversion in Shakespearean plays; Arguably ~~Arguably~~ status, reputation and those who do not conform are vital as they act serve as main themes and act as catalysts within the narrative, further emphasised by Lady Macbeth's initial control of her husband, dictating his actions, and planting the seed of temptation, felt ordering him "to be the serpent" underneath. The emasculation of Macbeth by Lady Macbeth inevitably creates tension within

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the plot and creates tension between the play itself and the audience. Lady Macbeth would have been seen as a witch (deeply condemnable in an Elizabethan context). A modern audience may applaud Shakespeare for creating such a subversive and powerful character however, this is null and void as Lady Macbeth descends into madness as shown by "Out, damn spot!" as her guilt consumes her. Therefore within the context of Macbeth, Shakespeare ~~is arguing that~~ uses Lady Macbeth as a warning against subversion of status quo, disappointing modern audiences.

Shakespeare's allegiance to the status quo is what pleased Elizabethan audiences and are unable to resonate with modern audiences. However, the subversion makes his relevance today remarkable, as many of these core issues still remain today.

Section: C Statement number: 10

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The notion of good and evil has always permeated literature: antagonists vs protagonists and the conflict created.

Why then, do some characters and their appetite for evil and, brutal dismissal of human civilisation and ~~empathy~~^{apathy} strike us so directly and personally? Archetypes of evil characters almost never affect us deeply as they are far beyond the realm of what seems realistic, however, the underlying truth that each and everyone of us ~~have~~^{has} the ability of evil and it is just the ~~circumstances~~^{catalyst} and breaking point that separate those who are lawful and those who are evil is truly terrifying.

Dictators and some world leaders are always perceived as somewhat corrupted. Literature influenced by world leaders backing a totalitarian cause and acting upon their whims is common and popular. As modern readers, who are mostly privileged with freedom, on initial reading of these almost dystopian societies, it doesn't register with us, these realities are not our realities and the horror we perceive can be abundant but

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not resonant; until we remember the dictator regimes that occurred in ~~reality~~
 our reality not even a century ago
 and then truly do we sympathise with
 the terror and condemn the evil inherent
 in humanity that presents itself to us
 as just another cog in society ~~but~~ and
 uneventful but possess the appetite for
 destruction intrinsically. This is evidenced by
 the poem 'Drinking with Hitler' by
 Owen Sheers influenced by a ^{previous} dictator
 in Zimbabwe, Dr Hunzvi 'Hitler'
 who "wore his power like an aftershave,
 so thick, women about him flounder in it"
 and a "CD pressed play across his lips",
 Sheers presents that evil presents itself
~~in humans~~ in the form of unfounded
 superiority that manifests itself
 through narcissism and greed for power
 so much so that Dr Hunzvi has a varied
 rehearsed, different response to situations
 to maintain reputation which is vital
 in maintaining a facade that allows one
 to get away with ~~evil~~ ~~deed~~ deed.
 It is always unsettling to say the least to
 think of someone who is supposed to
 lead a country and look out for the

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needs of their people as corrupt and evil, however excessive ambition, ~~or an~~ an ambition that is intrinsic within humanity can spiral and blind people's view of reality. The truly evil ~~has~~ realisation, is that these people view their evil deeds as morally correct in their minds as evidenced by "he comes in the night, finding no-one in particular, beat the first 200 instead". The clear disregard for the sanctity of human life is chilling and reveals ~~an almost~~ the inhumane aspects common in evil that is presented as fiend that "shares our bed and eats at our own table" but has elitist and unmerciful views.

The humanity of evil seems like a contradiction itself as we commonly view evil as inhumane, moreover we want to believe that evil if is far from our world of reality, only present in psychopaths etc. However evil can develop within even the best of society if provoked as seen through the song 'Hellfire' from ^{Disney's} The Hunchback of Notre Dame which shocked audiences

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upon its release due to its themes being such a complete antithesis of past Disney movies whose evil villains were mere archetypes and tropes which fueled us to believe that good always triumphs over evil. However, Judge Frollo is a clear example against this believing himself to be a "righteous man" and ~~but~~ whose denial and rejection of lust as a human emotion results in projection of blame to Esmeralda, the girl he lusts over. Frollo's self-denial and twisted justification of his violence ~~leads~~ to him blaming God for making the "devil so much stronger than a man" whilst his subconscious chants "mea maxima culpa" for meaning "my most grievous fault". From this, we see that evil manifests from warped reality and refusal to take responsibility for actions. It is often that we see people commit evil acts out of guilt ~~and~~ as a way to escape blame, seeing evil as a projection of ~~go~~ one's faults. This is also seen in "The Kreutzer Sonata" by Leo Tolstoy depicting a man who kills his wife.

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as a result of fear of lust and an unsuccessful marriage. Pozdnyshov views women as "dangerous" and as "objects that should be removed and put away" and ends up stabbing his wife with a Damascus blade. Here lies an intrinsic contradiction in which he views women as inferior but hold terrible power. Between Trollo and Pozdnyshov, we see that there is this idea that lust has been inflicted upon them through no fault of their own which ultimately leads to them committing violence. Therefore, both of these unspectacular 'normal' members of society and ironically both deeply religious, have somehow justified violence in the name of ^{Human} Self-righteousness.

Evil is fertilizing in the way we justify our actions and the way morality is so easily pliable.

Acts of evil can be committed by both lower and upper class, betw of all the distinctions between both classes that were made in ~~1900~~ the 1900s in the context of 'Howards End' by E.M Forster, evil is universal. Charles*

1.

C Wilcox ends up killing Leonard Bast who is of lower class and those around him believe there is "no reason he should have been convicted". Once again the justification of violence is appalling especially from Margaret Schlegel, our protagonist, who previously championed for equality. The harsh reality of evil is that ~~other~~ anyone can get away if you are rich and seen as the epitome of hierarchy, your misdeeds can be easily ~~to~~ forgiven or overlooked in comparison to lower classes, therefore there are many faults within the human condition that may not be inherently evil but by favoring Ad bias, we, whether it is intentional or not, perpetuate evil by refusing to hold people accountable.

Much evil acts stems from the human desire to control and be powerful. This is seen in the videogame 'The Sims' where you virtually create and dictate your characters actions and decisions. I

2.

could argue that whilst the videogame itself is harmless, the need to control it satiates our need to control and dominate which can be the root of evil. By creating the narrative of our characters, we can kill off other characters and even plan the death of our own characters, which in truth, is morbid reinforcing that we all have appetite for evil.

but evil is a spectrum. This is further evidenced by 'The Yellow Wallpaper' by Charlotte Perkins Gilman, a short story caressing the pitfalls of stereotypical domesticity and the 'resting cure' for mental illness.

John, the narrator's husband, frequently refers to her as "little girl" infantilising her and frustrating her. The narrator begins to see the yellow wallpaper of her room as bars with women trapped behind: "she shone, I paled, she pulled, I shook". The Hallucinations and parallelism reveal that evil is not just acts by one person but acts and ideologies perpetuated by a society that result in the ^{2.}dissemination of certain

People in this case women. In the case of evil committed by a society, this is also evident in 'A Raisin in the Sun' by Lorraine Hansberry depicting the racial oppression in the 1950s in Chicago, America. There is a breaking point, where Walter Lee, the main male lead, drops to his knees and poignantly enacts the stereotype of a black man ~~begging~~ begging ^{on} ~~on~~ ^{his} knees revealing the extent ^{that} evil and oppression has worn him down. Humans who we should perceive as allies, have turned on him and viewed him as inferior on the basis of race, this has mostly always be unjustifiable for modern audiences but as we see here, societies and communities that are all around us, seemingly unspectacular people have collectively, the ability to be evil.

It is true that evil is unspectacular perhaps in its vessels, but the effects and ramifications can be so utterly detrimental. The horrors of evil

4.

lie in the human wrapping paper and self-justification that prevents evil from being one-dimensional, it is multi-faceted and complicated, ~~but~~ unravelling our childhood notions of merely 'bad people'. Evil is the effect of people complicit in corrupt systems and those we share our lives with.

4.

Outstanding Scholarship Exemplar 2021

Subject	English		Standard	93001	Total score	21
Q	Score	Annotation				
-	07	The candidate has a clever and articulate writing voice, exploring the texts with authority and showing perception in noticing the sophistication and joy of the poem.				
9	06	The candidate has a clear understanding of the statement and stays on top of it all the way through, showing a nice understanding of the complexities of Shakespeare's craft.				
10	08	The candidate explores the nature of evil, accumulating a wide range of evidence and using a clear and judicious selection to weave a coherent and powerful argument.				