

93001A



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# OUTSTANDING SCHOLARSHIP



NEW ZEALAND QUALIFICATIONS AUTHORITY  
MANA TOHU MĀTAURANGA O AOTEAROA

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

## Scholarship 2016 English

9.30 a.m. Thursday 10 November 2016  
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. 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	Mark
A		
B		
C		
TOTAL		/24

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Section: A Statement number: —

Poetry is a mechanism which transports us away from circumstance and into a world which is close and deeply personal. Both the writers in Texts A and B, Pablo Neruda and Ai Weiwei, explore the way in which poetry is an emotional and sensual experience; an integral part of the human condition and the communication of the human condition. However, both writers employ structure and language in a myriad of different ways to convey the deep intimacy they experience with poetry, and subsequently the qualities which make poetry ~~and~~ an almost addictive experience, a personal philosophy, or a way to live one's life by.

The narrative perspective in both Texts A and B is integral to discerning the deep, personal connection both writers experience within their relationship with poetry. In Text A, Weiwei immediately begins with 'My father', delineating immediately a first person narrative perspective. The consistent presence of phrases and words such as 'I' and 'To me' directly suggests the deeply personal connection Weiwei feels in relation to poetry; it is if poetry is part of the integral elements which contributes to our perceptions and perspectives regarding the world encapsulating our being. Possessive pronouns seen in 'My' and 'To me' further infer that Weiwei is possessive of his relationship with his poetry, much in the same way as his close relationship with his father. This presence of possessive nouns in turn suggests that to Weiwei, poetry is a deeply personal and unique experience, which one must hold on to at any cost lest one lose unique ideas and experiences which are often unattainable without it. Text B employs a similar first person

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narrative perspective, as Neruda shows the spontaneous and surprising arrival of poetry on his young mind. The repetition of 'I', 'me' and 'myself' suggest that Neruda feels that poetry has that deep, personal quality which we see in Text A feels also. However, Neruda's perspective wholly remains as that of a child, which suggests the impressionable nature of poetry on the young psyche; how it contributes to our greater being. Both Texts A and B opt for a first-person narrative perspective to explore the impressionability of poetry on our minds, and subsequently conveying the deeply personal relationship a writer has with his poetry; as they explore 'our and above ~~that~~ reality' and beyond.

The structuring of both texts contributes to the notion that poetry is a unique experience for every writer and every reader. Neruda in Text B opts for a structure which progressively becomes more broken as the narrator allows himself in ideas and sensory experience. The first stanza has full phrases and images, such as the 'branches of night' and 'violent fires', giving the idea of coherence or rationality before the calamitous experience of poetry. However, as Text B progresses, this ordered, rational structure is broken, and words such as 'unfastened', 'riddled' and 'void' are left bare, as a line of their own. By breaking the structure up and isolating certain ~~words~~ words and phrases, Neruda suggests that the writer, as he experiences interacting with poetry, becomes more irrational, but yet more sensory and soulful; more abstract than reality. The broken structure is merely a physical manifestation of the overwhelm of the narrator as he writes; the vast masses of sense and possibility which circulate around him as he explores the poetical universe. Text A, in contrast, adopts a rigid and more formal structure, suggesting that we see a relationship

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is deep and serious; personal although somewhat regimented. Weimer paragraphs his ideas, allowing for a detailed exploration from experiencing poetry 'beyond one's imagination' as a child to seeing 'over and above reality' as an adult; a poet and writer. The more regimented paragraphing in Text A, an article, allows Weimer to explore the strong connection he has experienced with poetry from a young age, and how it has moulded him into the artist he has become today. While both texts opt for extremely different structures, both Neruda and Weimer reveal the emotional connection and relationship they have with poetry within those selfsame structures.

While Text A's language is formal, implying a serious relationship with the poetry, Text B's language is highly evocative and sensual, depicting poetry as an experience, not a profession. Weimer in Text A ~~at~~ utilizes language which is more rational and not rationally conjugated, which reflects his apparent perception that poetry is an art form, a rational exploration of deeper questions relating to the nature of perception, philosophy, and reality. Phrases such as 'aesthetics in relation to morality' contribute to Text A's view that poetry 'transports us to another place, away from the moment, away from our circumstances'. Weimer's usage of rational language suggests that he believes that poetry is a deeper, ~~logical~~ exploration of reality, and subsequently that poetry is a tool for him to categorise things we may think are irrational or unexplainable: 'for poetry is against gravity'. Neruda in Text B, however, uses repetition of 'p' sounds and 'f' sounds to create the impression that poetry is a sensory experience; one which is not structured but of the moment and raw. The inclusion of abstracts such as the 'void', 'mystery' and 'the abyss' further contributes

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to the idea that Neruda feels as though poetry is an exploration of the abstractions of reality; and the sensory nature of his relationship with his poetry allows him to do this. Through the language of Texts A and B, Breuer and Neruda both suggest that their relationship with poetry is one in which they explore the abstract and sometimes unfathomable nature of life.

Poetry is a way for the thinker or artist to rationalize or understand the deeper questions of our existence or merely depict the overwhelming sensory experience of our lives. Both writers in Text A and Neruda in Text B ~~similarly~~ similarly present their relationship with poetry as one which is personal and close; one in which they can explore the circumstances of their joy or sadness. Although Texts A and B are fundamentally different in terms of structure and language, they similarly arrive at the conclusion that poetry is a way to retreat from reality or explore it; it is a creative tool which allows us to interact with ourselves or the world around us.

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As Shakespeare's contemporary ~~once said~~, Ben Jonson once said, Shakespeare is 'not of an age, but for all time'. This stems from Shakespeare's ability to elicit tragedy or comedy from the disorder which is created by deception in his plays, and the subsequent revelation of truth during the play which cement order or results in even more tragedy ultimately make him a masterful depicter of human interaction and experience. Shakespeare reveals to us that truth does indeed spring from deception, and in doing so portrays human experience as something which can be easily changed by illusion or reality.

The continual deception of Iago throughout Shakespeare's tragedy 'Othello' sets the play up aptly for the tragic revelation of truth at the end of the play. This is clearest in the final scene of the play, wherein it is revealed after Desdemona's death that Iago has deceived Othello into adopting the 'green-eyed monster', with tragic results. Shakespeare maximises the effect of tragedy upon the audience due to the revelation of truth after Desdemona's death, as the characters mourn over who Othello believes to be 'as false as water'. As the characters listen to Othello's justifications of her murder, particularly her infidelity as evidenced by the integral 'handkerchief', the inconsistencies in Iago's deception unravel themselves in Emilia's mind and lead to her truthful reference that 'Iago' lies to the heart', that he is the one responsible for Othello throwing away the 'pearl' worth 'more than all his tribe'. Shakespeare masterfully thus truth at the emotional apex of the play through the inconsistencies in Iago's 'honest' observations and allegations. This only serves to amplify the tragedy of 'Othello' and serve as a reminder to

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the audience that truth does indeed spring from pure deception, often after it is too late to rectify. Through natural natural inconsistencies in Iago's deception Shakespeare shows that truth naturally springs from it, but often when characters or people have already implemented a heinous crime or deed.

The initial deceptions of Regan and Goneril at the beginning of 'King Lear' allow Lear to see the truth of his arrogance and actions, and allow him, for the first time in his life, to truly see the world around him as it is. Lear's mistake arrives early in the play when compared to 'Othello', but this does not make it suffer any less greatness. Intending to divide his kingdom, Lear enquires of his three daughters 'which of you doth love us most?'. As Regan and Goneril profess their unbounded and vast love for Lear, Cordelia moves 'what shall Cordelia do? Love, and be silent'. Lear believes the deception of Regan and Goneril as he divides his kingdom, and ~~make~~ makes his fatal error when in reply to Cordelia stating that she loves him 'according to my bond', he responds 'nothing will come of nothing: speak again'. Lear wrongfully believes Regan and Goneril's deception but does not recognize Cordelia's truth, and it appears as though to the audience that Lear will never understand the mistake he has made, but he begins to see the actual truth. Slowly the two elder sisters remove all he has, but as Lear's amnesia is eroded away, he begins to see clearly the error of his ways as a 'foolish fond old man'. This tragic progression from metaphorical blindness to sight embodies the notion that truth springs from deception; it is that deception which allows us to see truth and reality as it is meant to be seen, as which Shakespeare makes tragically clear in the case of Lear.

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Not only tragedy can be derived from revelations of truth in the face of deception. The comedy 'A Midsummer Night's Dream' also masterfully depicts how truth, and subsequently ~~deception~~ order, can spring from disorder and deception. This is none too plain than in Puck's restoration of order after using 'love-in-idleness' to enact deception upon the four lovers and Titania. While his 'mistress with a monster is in love', Puck concurrently drags each of the four lovers until Oberon orders him to restore the lovers back such that there is no inconvenient love triangle which caused the initial disorder in the play. The first scene of the final act cements this idea of truth springing out of the ~~de~~ deception of love, as Theseus notes that 'lovers and madmen / have such seething brains, that apprehend / more than cool reason ear comprehends'. In this way, Shakespeare suggests that the 'sleeping fontaines' and illusions of love ultimately lead to the revelation of truth and order as each lover attempts to comprehend their love-attuned reality. The deception of love is shown by Shakespeare to ultimately reveal truth and order, suggesting to the audience that deception can be inflicted by the self's senses and desires; and that once this desire is removed or rectified, truth is revealed.

Brutus's deception of Caesar, resulting in his murder, results in the revelation of truth he professes to the plebeians. At the beginning of the play, Brutus believes that Caesar will ~~becoming~~ become a tyrant, scorning 'the base degrees by which he did ascend' and becoming a 'Colossus which doth beside the narrow earth'. Thus, Caesar is deceived, believing Brutus to be loyal and stoic, a far cry from Cassius, whom Caesar believes 'thinks too much - such men are dangerous'. Brutus



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deception is revealed as he murders Caesar, and from this deception is the truth regarding Brutus's actions as he speaks to the plebeians. He reveals that he believed Caesar would become a tyrant, and as a 'Son of Rome' felt it was his duty to depose of him. However, the plebeians are swayed by the winged Antony and turn against Brutus, rendering all his efforts for null as Octavian and Antony replace Caesar, who has, in the view of Rome, been wrongfully murdered. Shakespeare shows us that the revelation of truth arising from deception can have unwanted consequences, and ultimately result in tragedy.

In all of Shakespeare's plays, the ~~secret~~ revelation of truth from deception results in comedy, or the tragic demise of a character. It is from this that Shakespeare remains as the most masterful playwright of all, as he entwines it with our fallibility as human beings and thus makes it ~~and~~ an accurate depiction of our own, very human, nature, applicable to all situations across all civilisations.

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Literature is a window which allows us to understand and empathise with our cultural and sociopolitical predecessors, and reveals to us the folly of past actions or the emergence of new attitudes. From poetry to prose, Literature allows the reader to detect dominant attitudes in the past, but also identify similarities over the ages - allowing us to form a clear picture of human behaviour, ambitions, tragedies, hopes, and ideas within a wider context.

War, with its destruction and social upheaval, allows those who have never experienced it to investigate it through the medium of literature. Joseph Heller's *Catch-22*, an outcry against the Korean War, encapsulates the horror and claustrophobia <sup>created</sup> experienced by the inexorable and contradictory war machine, and the constriction the enlisted men feel as they are toyed with, close to the edge of death. Heller focuses on a myriad of characters, but the main protagonist, Yossarian, serves as an integral insight into a world where 'men aren't men and are rewarded with medals'; a contradictory and inescapable one. Through the paradoxical humor throughout the book, war is revealed more and more to be hopeless and vicious, tearing lives to pieces and destroying friends and families without any remorse. *Catch-22* is an outcry against the social destruction war causes; how it reduces the average man down to a component, an inhuman piece in a massive game serving only the egoistic desires of 'them'. In a similar way, *Fahrenheit 451* is Bradbury's outcry and warning against a world dominated by the superficial, and by a fear of that which upsets <sup>or</sup> challenges our thinking. Through the tribulations of Guy Montag, Bradbury strongly conveys the idea that we must never be left alone, that these silly,

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'awful, hurtful words' which we see in books and newspapers must always be there to prevent us from retreating away from reality. This is a reflection of McCarthyism, which some - including Bradbury - perceived to be suppressing and destroying thought, and the freedom of it. In both cases, literature which is critical of the social and political institutions of the time allow the reader to detect dangerous attitudes and sentiments which sprung up in the past.

Literary movements such as modernism also reveal key aspects of society during the early twentieth century. T.S. Eliot's 'The Wasteland' is a careful reminder regarding modern society's seemingly inexorable decline into superficiality and a loss of the culture and thought which preceded it, leading to the modern world changing and progressing into becoming a metaphorical 'wasteland'. Eliot urges us to 'consider Phlebas' as we are dominated by our superficial desire for wealth and prosperity, but not any deeper desire for knowledge and cultural understanding. Similarly, James Joyce's 'A Portrait of the Artist as a Young Man' depicts the artistic flowering of Stephen Dedalus in a modernising Irish society still trapped by tradition and religion. As Stephen's intelligence blooms, he finds himself isolated from a society which does not concern itself with things which are evocative or critical, instead opting to stay with tradition and other such things. Both of these works of modernism reveal that the attitudes of early twentieth-century modernist society were perhaps unconcerned with the acquisition of understanding and knowledge and more superficial and unconcerned. While Eliot's 'The Wasteland' serves as a reminder and a warning of what is to come in modern society, Joyce underlines the construction

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and isolation a flowering artist experiences as he acquires more knowledge and understanding of the world around him as he resides in a traditionally oriented, modernizing Irish ~~Irish~~ society.

However, the raw energy and power of nature - both sensory and organic - lends itself an air of timelessness within the poetry of John Keats and Ted Hughes, suggesting that not only does literature lend us a detailed picture of a certain time, it also identifies timeless aspects in our world which ~~bring~~ bridge cultures. John Keats, in his odes such as 'To Autumn', 'Ode to a Nightingale' and 'On the Sea' express wonder and amazement of the beauty and permanence of nature, and subsequently nature being something to take solace in despite its immensity and permanence in relation to one's own mortality. This is reflected nearly ~~two~~ two-hundred years later in the poetry of Ted Hughes, who similarly captures the inspiring and also terrifying facets of nature, such as in 'The Jaguar', and how they inspire our inner, primal, consciousness. Although they explore nature in different ways, nature being a common theme across two vastly different time periods also lends credence to the idea the literature allows the reader to detect common focuses and fascinations of humanity over time. This results in the reader not only being able to explore specifics of a time period, but also inherent objects and fascinations across human history through literature.

Literature, across many mediums, is consistently critical and analytical, allowing the reader to catch a glimpse of the past and understand the issues and fascinations of the time. However, it is clear that literature

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not only allows us to microscopically detect and analyse the past but to bridge it, to find out what we share with our predecessors and ancestors in terms of experience and interest. In this way, literature is a bridge which allows us to interact with the past, allowing us to understand the mistakes and folly which people have perpetrated, and apply them to our own lives, for better or worse.

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**Outstanding Scholarship exemplar 2016**

<b>Subject:</b>		<b>English</b>		<b>93301</b>	<b>Total score:</b>	<b>20</b>
<b>S</b>	<b>Mark</b>	<b>Annotation</b>				
A	6	Accurate and appropriate use of terminology. Narrow focus of response – techniques / structure in paragraph-form limits this.				
B	7	Statement 6 Knowledgeable, with emphasis on unpacking links with the topic, albeit in a limited way with a sense that by the fourth play these are “tacked on” at the end. However, there are sufficient qualities of higher-order thinking and response to award 7.				
C	7	Statement 16 Introduction and conclusion deal with the topic well – there is a confidence in the approach and selection of both texts and references, with imaginative and independent thought.				