

93001Q



NEW ZEALAND QUALIFICATIONS AUTHORITY  
MANA TOHU MĀTAURANGA O AOTEAROA

## Scholarship 2006 English

9.30 am Saturday 25 November 2006

Time allowed: Three hours

Total marks: 24

### QUESTION BOOKLET

This examination paper has THREE sections:

Section A Close reading of unfamiliar texts

Section B Response to literature and language

Section C Exploring issues in literature and language.

Write THREE essays in total, ONE from each section, in the separate Answer Booklet 93001A.

Each essay is worth 8 marks.

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

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

Write a response, in the form of an **essay** of at least **800 words**, to EACH of:

SECTION A;

ONE topic from SECTION B (Topics 1–16);

ONE topic from SECTION C (Topics 17–27);

**a total of THREE essays.**

Each essay should:

- demonstrate an extensive knowledge of the texts discussed 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.

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## SECTION A: Close Reading of Unfamiliar Texts

Both of the following two passages use a **domestic setting** to trigger personal thoughts. Write an essay **comparing** their **subject matter** AND the **treatment** of it.

Pay close attention to the way each writer has **crafted techniques** to reinforce content.

### Mirrors

So out under a hanging sky with my neck in danger from the holes in my slippers  
...

5

10

15

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

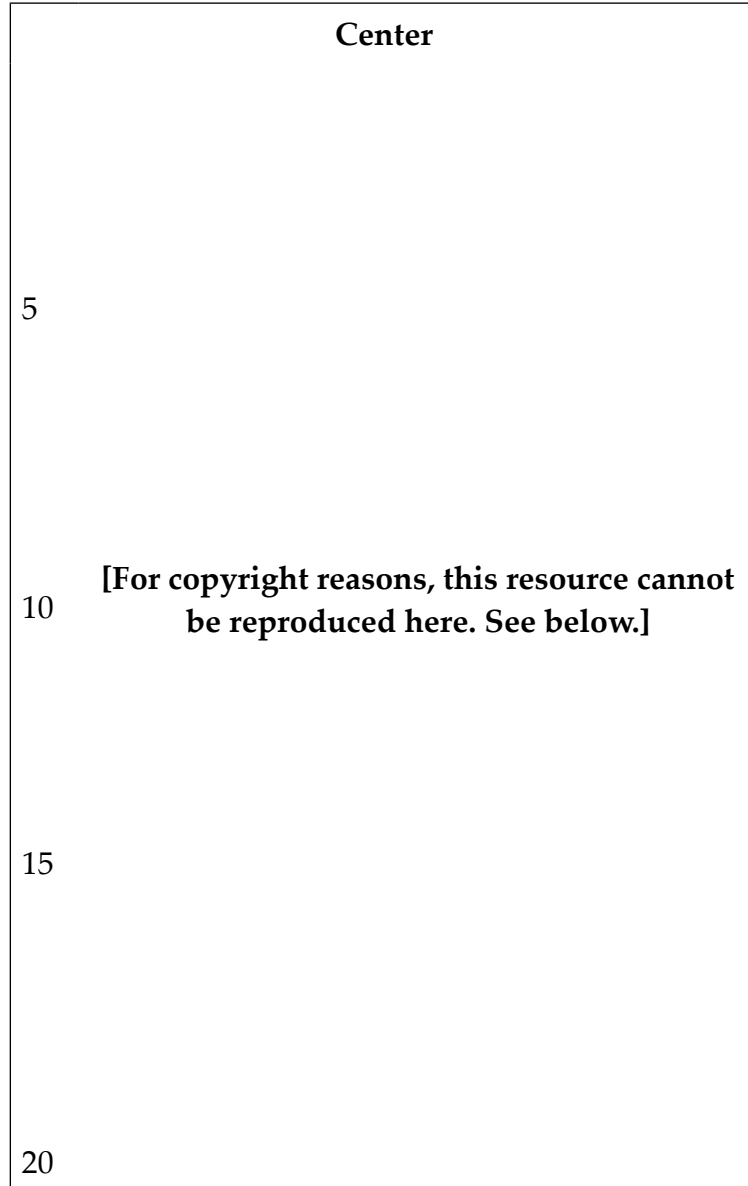
20

25

30

... In a warm corner with my throat scalded by the flowing of hot liquid.

Source (adapted): Patricia Grace, 'Mirrors', in *Women's Work: Contemporary Short Stories by New Zealand Women*, ed. Marion McLeod and Lydia Wevers (Auckland: Oxford University Press, 1985), pp 98–99.



Source: Billy Collins, *Taking Off Emily Dickinson's Clothes* (London: Picador, 2000), p87.

## SECTION B: Response to Literature and Language

Write a coherent and engaging essay in response to ONE of the following topics 1–16. 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** and/or **quotations**.

**NO CONTENT OR QUOTATIONS USED IN YOUR ANSWER TO THIS SECTION SHOULD BE REPEATED IN SECTION C.**

**Either:**

1. “The language and form of poetry, rather than its subject matter, account for its emotional power.”  
Discuss this statement with close reference to a range of **poetry** you have studied.

**Or:**

2. “When power leads man to arrogance, poetry reminds him of his limitations. When power narrows the area of man’s concern, poetry reminds him of the richness and diversity of his existence.”  
– *John F. Kennedy*  
Discuss how **poetry** achieves one or both of the functions described by Kennedy. Refer closely to a range of poetry you have studied.

**Or:**

3. With close reference to one or more **novels** you have studied, discuss how distance between people is explored.

**Or:**

4. “All great novels express both a feminine and a masculine vision of the world.” – *Milan Kundera*  
With close reference to one or more **novels** you have studied, discuss how apt this statement is.

**Or:**

5. “Audiences can find it difficult to relate to drama productions that eschew realism.”  
Discuss this statement with close reference to one or more live **theatre** performances you have seen and/or participated in.

**Or:**

6. “On the whole, drama offers an optimistic view of life.”  
Discuss this statement with close reference to one or more **non-Shakespearean drama** texts you have studied.

**Or:**

7. “The peculiar problem of the short story writer is how to make the action he describes reveal as much of the mystery of existence as possible.” – *Flannery O’Connor*  
Discuss the ways in which this “problem” is handled, with close reference to a range of **short stories** you have studied.

**Or:**

8. "It is a convention of many Shakespearean plays that some of the characters should mask their true identities."

Discuss, with close reference to a play (or plays) by **Shakespeare** that you have studied, how this convention is exploited.

**Or:**

9. "The diction Shakespeare gives to his characters contributes significantly to their characterisation and the way in which audiences respond to them."

Discuss this statement with close reference to the diction of at least TWO characters in a play (or plays) by **Shakespeare** you have studied.

**Or:**

10. Discuss the extent to which film directors devise ways of creating empathy between viewers and the protagonist(s). Refer closely to one or more **films** you have studied.

**Or:**

11. Discuss how **films** offer insights into the psyche of a nation or a social or cultural group. Refer closely to one or more films you have studied.

**Or:**

12. "It is dangerous to read non-fiction as if it is fact."

Discuss this statement with close reference to one or more **non-fiction** texts you have studied.

**Or:**

13. "The power of language lies in its ability to be infinitely corrupted by those who know how to use it for their own ends."

Discuss this statement with close reference to examples from your **language** studies.

**Or:**

14. Expressions such as 'whatever', 'yadda yadda yadda', 'don't even go there', and 'sweet', are described by Leslie Savan as "**pop language**": catchphrases and buzzwords that are replacing rational discourse with pre-programmed verbal responses spread by the media.

Discuss, with close reference to examples from your **language** studies, the extent to which New Zealand has adopted a media-spawned "pop language".

**Or:**

15. "The advent of the blog, the wiki, and other e-texts has devalued the currency of traditional published literature."

Discuss this statement with close reference to a range of **electronic texts** you have studied.

**Or:**

16. Discuss the extent to which our print and/or television media meet their responsibility to offer in-depth, critical analysis of issues of national and global significance.

Refer closely to a range of specific **print and/or television** reports you have studied.

## SECTION C: Exploring Issues in Literature and Language

Write an essay in response to ONE of the following topics 17–27. 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 a range of texts**, their **purposes** and the **methods** used in **crafting** them.

**NO CONTENT OR QUOTATIONS USED IN YOUR ANSWER TO THIS SECTION SHOULD BE REPEATED IN SECTION B.**

**Either:**

- 17.** “Readers do not decode texts: they make them.” – *Stanley Fish*

Discuss this assertion in relation to texts you have studied.

(Note: “Readers” may also refer to audiences.)

**Or:**

- 18.** “The ordinary can be absolutely miraculous.” – *Simon Armitage*

Discuss this assertion in relation to texts you have studied.

**Or:**

- 19.** “I have a god-like relationship with the world I’ve created. There is creation and resolution, and it’s all up to me.” – *Martin Amis*

Discuss this assertion in relation to texts you have studied.

**Or:**

- 20.** “Interpretations change even though the words remain the same.”

To what extent do the interpretations of texts by readers and/or audiences change over time?

**Or:**

- 21.** “Consider the nature of what happens when we read a book – and I mean, of course, a work of literature, not an instruction manual or text book – in private, unsupervised, un-spied-on, alone. It isn’t like a lecture: it’s like a conversation. The democracy of reading exists in the to-and-fro between reader and text, where each is free to engage anonymously with the other.” – *Philip Pullman*

With reference to texts you have studied, discuss this assessment of the relationship between reader/audience and text.

**Or:**

- 22.** “Words ought to be a little wild for they are the assaults of thought on the unthinking.”  
– *John Maynard Keynes*

To what extent does the language of texts you have studied confirm this statement?



**Or:**

- 23.** “We live in a world ruled by fictions of every kind – mass merchandising, advertising, the pre-empting of any free or original imaginative response to experience. We live inside an enormous novel.” – *J. G. Ballard*

Use your experience of texts to discuss this comment on the contemporary world.

**Or:**

- 24.** “I want readers to be able to see all the way down into the swamp. I want them to feel they’re in a world they thought they knew, but which turns out to be stranger, more charged, more disturbed than they realised.” – *Andrew Motion*

With reference to texts you have studied, discuss the extent to which this quotation explains the effect that literature has on its readers.

**Or:**

- 25.** “Good texts articulate aspects of our world that, though seemingly obvious, had hitherto remained slightly beyond our grasp.” – *Kevin Rabelais*

Consider the usefulness of this statement as a measure of quality in texts you have studied.

**Or:**

- 26.** “I like to think about the tension between the private worlds of individuals and the public sphere by which they are contained.” – *Ian McEwan*

How has the relationship between “the public sphere” and “private worlds” been explored in texts you have studied?

**Or:**

- 27.** Discuss the extent to which texts you have studied have succeeded in transcending the limitations of the social and historical contexts in which they were created.