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93001A



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OUTSTANDING SCHOLARSHIP EXEMPLAR



Mana Tohu Mātauranga o Aotearoa New Zealand Qualifications Authority

Scholarship 2023 English

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.

Do not write in any cross-hatched area (). This area may be cut off when the booklet is marked.

YOU MUST HAND THIS BOOKLET TO THE SUPERVISOR AT THE END OF THE EXAMINATION.

Section A:

Planning:

Personal isnight = their opinions, thoughts, feelings and experiences on their creation of art.

Perfectionism is the theme. Personal insight into their "art form" and the experience of making ti perfect. Text a has decided that life is easier not expressing their mind through poetry because it was too difficult to perfect. Text B was determined to make their ballet perfect despite people telling them they couldn't. they have had a successful career and think that they have come so far despite doubts. It is their personal insight into perfectionism Is determination?

Positiosn the reader. It's easy but its not. You don't gain anytjing so is their personal isnight (poetry) worth it.

Perfectionism. DO we do things because we love them still. DO we just do them because they make us money etc. Enjoyment vs necessity.

Exclamatory, declarative, imperitive,

Essay:

In an ever increasingly busy society, with our days becoming more crammed full of essential activities, society is left to wander what role does 'art' and leisure play in our fast paced world – especially when it is not perfect. By sharing their personal insight into their creation of 'art', James Brown, and Douglas Wright have similar concept of the difficulty of persevering with art, however, rather than giving up like is described in The Day I Stopped Writing Poetry (TDISWP), Ghost Dance explores how the passion and determination to perfect or at least continue with your chosen art form is enough to continue with it.

Both of these texts explore the salient theme of arts value, and their attempts at perfectionism through their personal insights and experiences. In Text A, the author uses repetition of the first two lines "the day I stopped writing poetry I felt strangely serene", at the beginning and end of the poem in order to emphasize that by choosing to not perfect their art form, they found peace. Similarly, Text B, focuses on the character of Dorothea at both the beginning and end of the prose to remind the audience of how far they have come from their first interaction. Unlike the author of text A, Wright was determined to perfect and achieve their Ballet, refusing to let doubts of other people's "whispers" from preventing him from achieving what he wants to do. Text B tries to teach the audience that although art may be "disguised as a subtle and sophisticated torture" which requires determination and struggle, it is worth it for the love of it. The author describes their bodies reluctance to do as he wanted, giving personification to his muscles by saying "my feral muscles fought back." This understanding of the drastic change needed to achieve their goal is compounded by the imagery and connotations of the description of transforming "from a mongrel to a thoroughbred." Unlike text B, text A is less determined for their obsession with their art to consume their life. Instead, Brown feels "locked in the doll's house of your skull for days, months, years even". This evokes images in the mind of readers of horror scenes in which the author has no control over their art. This concept is continued by describing how "some of my tidier lines often came to me on the bus or while I was just lumping along." This dichotomy between the two authors ability to control their art, as well as their desire for it to consume them as they try to perfect it, allows the audience to realise that art is only enjoyable when it is desired. While both texts enjoy their art, TDISWP describes how the release from the "doll's house" of poetry has granted them peace of mind, and serenity. This personal insight encourages readers to only do things they enjoy. Whereas

in Ghost Dance the author wants to dance, and so shares their personal insights into the lengths one may have to go in order to prove others wrong and do something which you enjoy but do not necessarily excel at. This teaches the audience that your love of your art is more important than the limitations of perfectionism or doubt.

The texts position the reader to understand this theme, thereby encouraging them to do the same as each author. Text B positions the reader to understand the childlike dread of their initial ballet journey by comparing "going to Dorothea" as "going to the dentist". This understanding of the difficultly to find motivation id further emphasized by using a simile to describe "faster their feet moved so quickly they were like bird's wings besting in time to the music." This imagery positions the audience to understand that the author did not have an easy journey becoming a professional dancer, but despite the tribulations and massive amount of effort it took to be perfect, it was worth it because of their love of the art form. The author later uses listing to exaggerate the distance they have journeyed literally and chronologically. "darting, swerving and leaping in schools of backwards dancing flesh,". By not using full stops, this creates a sense of breathlessness for the reader, simulating the effort which has been put in by the author in order to achieve their goals. A similar technique is used by the author of text A by stating "the point is you haven't finished a novel or a short story, or got anywhere near Java, and there are bills to pay, children to feed, etc." This use of listing adds a sense of urgency and anxiety, reminding the reader about all the more important things they author should be doing instead of writing poetry for fun. This positions the reader to understand that the author is not finding the 'art' leisurely or gaining anything from it. But most importantly, they are not finding it enjoyable. The audience is positioned to understand this by having their perception of poetry writing manipulated and subverted part way through the poem. Initially, the audience believes "a scrap of paper and a pencil will suffice", only for their understanding to change as the author uses a declarative sentence to state "poetry's biggest strength is also it's weakness." This change of tone makes the audience understand how the authors aspirations for poetry as a relaxing task to "get something out" was a far cry from expectations. Finally, the author uses a clinical and precise tone at the end of their poem, explaining that "3.44am., Wednesday, November the 3rd, 1999" was the last time they wrote poetry. This positions the reader to understand how fully the author rejected poetry from their life, instead becoming calculated rather than appreciating the "world passing by". Ironically, as this text is a poem written 21 years later, the reader understands that the call of art can be so strong that it will draw you back, not matter the struggle you may have embracing it. The author of text A's personal insight is therefore a conflicting and complicated relationship with art, helping the audience to embrace their own love of art despite it not always being a smooth sailing relationship. Text B, shares this idea, positioning the reader to understand the power which art can have over an individual by writing the metaphor "Ballet is the art of kings, a colonization of the body which then gives an elegant demonstration of the conquest of time, space and gravity, or death." This personal insight from Wright positions the reader to understand why they have endured such lengthy effort to be a professional dancer, by explaining that art's power is that of a monarch.

Section B:

Sattement 7. Films come from a need to say a particular thing at a particular time.

Planning:

A need = something which society needs to hear and benefit from

Particular thing = that disobedience and subversion is good. Do not let expectations keep you from your happiness

Particular time = the 21st century where we are consumed with following micro trends, being part of the crowd and blending in

Hence Del Toro's films are an example of teaching what he believes to be an important message of the time. This is relevant to other genres (third cinema, fairytales, romance) as they all use the genre to deliver the message they think is relevant at the time.

Disobedience is the beginning of responsibility

P1 - character tropes

Rise of monster films in the 60's KK, TCFTBL, FS

There is beauty in the grotesque

When does an anomaly quit being an anomaly and just be the way things happen to be

P2 - monster trope

Third cinema, franco, 1950-70's move away from "the hollyweood model of mere entertainment as a means to profit"

Reclaim the fear behind monsters of the dark

Vicotr Frankenstein Paul McGuigan "the world remembers the monster, not the man. But sometimes the monster is the man"

P3 - Hollywood happy ending

Richard sheppard "if a jaded film critic goes I didn't see that one coming, that to me is a success"

Films come from a need to say a particular thing at a particular time.



In the modern age of globalization, society has become increasing connected and insistent on following the masses through 'micro-trends'. However, Mexican director and auteur Guillermo Del Toro uses subversion of character tropes, monsters, and Hollywood happy endings in his monster films to teach his audiences that "disobedience is the beginning of responsibility". This therefore acts as clear proof that films come from what each director feels is a necessary to say particular message at a particular time. The multimedia genre of film is perfect for delivering these vital messages as they engage the audience through many different senses and medium, adding impact to the directors purpose. This is seen in Del Toro's films *Pans Labyrinth* (2006) and *The Shape of Water* (2017).

By subverting character tropes in his monster films, Del Toro delivers the clear message they need not be confined by the boxes and expectations placed on us by modern day society. This inner meaning carried across his films also fulfills the first concentric circle required to be an auteur. Growing up in the rise of monster films (such as The Creature from the Black Lagoon, King Kong, and Frankenstein) Del Toro also felt like an "outsider" or "monster", so wandered why the misunderstood monsters in the films were never able to get the girl they loved. Striving to change this narrative in the 21st century, Del Toro defies character tropes to inspire audiences to do the same, provoking questions around "When does an anomaly quit being an anomaly and just be the way things happen to be?" In the film The Shape of Water, Del Toro creates a flawed protagonist, who is a far cry from the damsels in distress we are used to. Eliza's imperfections allow her to love the amphibian man's "beauty in the grotesque" as Del Toro describes. Eliza explains "When he looks at me, he doesn't see my flaws, or my differences. He sees me as I am." This subversion of character tropes is again seen in Pans Labyrinth where Del Toro creates the Faun to be deliberately ambiguous as to whether he is friend or foe. This leaves the audience unable to place character trope expectations on his character, leaving them constantly guessing. The audience finally feels they know him to be a foe through low angle shots and when he tells Ofelia to "spill the blood of an innocent" baby brother. This understanding is masterfully shattered when Del Toro reveals the Faun to have only been intimidating in order to help Ofelia return to her kingdom. At a time of particular relevancy, the audience is able to understand that Del Toro's particular message is to not let assumptions and expectations limit or define you, instead challenging the norm so as to diversify and improve society.

Del Toro then uses his personal style through his love of monsters, to teach the audience of the dangers of assuming people personality or 'trope' based on their looks. By creating human monsters in his films, worse than any visually abhorrent ones he designs using special effects, Del Toro teaches the audience that there are real monsters in modern society, worse than anything he can create. This personal style of exposing real life monsters is likely inspired by the Third Cinema movement which became popular in Latin America in the 1960's and 70's. This film movement sought to provide a voice to the working class through realist cinema depicting abuse of power. "The transformation from the Hollywood model of mere entertainment as a means to profit, into an active means of delineation becomes imperative." (Fernando Solanas). Del Toro uses this style of cinema in Pans Labyrinth to create his character Captain Vidal who is based on the Spanish dictator Francisco Franco. In order to "reclaim the fear behind monsters of the night" (Del Toro) and prove humans are often worse, Del Toro uses parallel imagery between the Pale man and Captain Vidal. The Faun warns Ofelia "the thing that slumbers there is not human", referencing the visually grotesque and scary Pale Man. However, by creating paralleling scenes of both Vidal and the Pale Man sitting at the head of the table, the audience comes to realise that Vidal is internally more evil and unhuman than the Pale Man is externally. As director of monster film Victor Frankenstein which also seeks to subvert tropes- Paul McGuigan says, "the world remembers the monster, not the man. But sometimes the real monster is the man." This concept is again seen in The Shape of Water where Del Toro makes Strickland more evil than the amphibian man, despite his charming exterior. In the beginning, Giles Narrates "the tale of love and loss, and the monster which tried to destroy it all." The audience assumes this monster to be the visual monster, the Amphibian man. Furthermore, in order to animalize the Amphibian Man, Strickland uses collars and cattle prods, claiming "It's an animal. I'm just keeping it tame." These actions instead work to prove Strickland as the real villain and monster. The inspiration of the Third Cinema movement proves that across all subgenres of film, the Director main purpose is to deliver a particular message at a particular time. For Del Toro's

monster films, it is a message warning the audience about placing true villains into incorrect tropes based on their looks.

Finally, Del Toro proves his technical competence by using foreshadowing of his films endings to teach the audience that there is no singular life of happiness. Instead, if you disregard the confines of expectations placed on you, you are able to live a happier life which you truly want to live. Del Toro believes this to be a vital message for the modern audience, and uses foreshadowing to position the audience into thinking they know how the film will end. Del Toro then ends the film how they audience already saw, but with a complete unpredictable twist, demonstrating that happiness is unpredictable. This is seen in The Shape of Water where Ofelia is saved by true loves kiss with the Amphibian Man, giving her gills and allowing her to live underwater with the amphibian man as we saw in the opening scene. The use of French orchestral music further allows the audience to recognize the underwater domestic scene as the life which Ofelia is now leading underwater. These fairytale connotations and references to Cinderella and Sleeping Beauty, teaches the audience that in the 21st century, happily ever after is not conventional. And the conjoining and crossing over of genres -such as romance, fantasy and fairytale- further prove that no matter the subgenre, Films come from a need to say a particular thing at a particular time. This is further d as Giles narrates, "What would I say? That they lived happily ever after? I believe they did." This is again seen in Pans Labyrinth where Ofelia is shot and killed, but ultimately gets her happy ending by returning to her father's kingdom. The use of diegetic humming and repetition of the opening scenes allows the audience to realise they knew this would happen, they just didn't know how. This teaches the audience that they need to have faith that they will reach happiness, even if they cannot predict the live they must lead to achieve it. Del Toro subverts the expectations of a Hollywood happy ending to make this important message all the more power. As director Richard Sheppard said, "If a jaded film critic goes 'I didn't see that one coming', that to me is a success." These directors from different genres agree that film is an important medium which is used to subvert expectations, encouraging audiences to do so in the real world.

Across the film genre, each director has an imperative, particular message which they feel needs to be said in their films at a particular time. Del Toro proves this understanding as he uses his monster films, and inspiration from other subgenres, to teach his audience about the importance of disobeying the restricting narratives which modern day society tries to force us to follow. In the modern day this a particularly important message, and as someone who always felt like an outsider and disobeyed, Del Toro attempts to convince his audience of this importance of individuality. //

Section C:

Planning:

Statement 10. Literature is architecture, not interior decoration.

Architecture = structural. Protects. Holds up wallsa dn rooves.

Interior decoration = there for personal enjoyment. Entertainment. To fill the emptiness

Literature acts as a means architecture, a structural example, of how society should be maintained. It doesn't merely present a nice idea of women having more power (interior decoration), it instead acts as a means to reinforce the existing systems and prevent women from smashing down the walls which confine us. However, some text, usually written by women, show what it is like to live outside the house, outside the system. They mock those who are confined by the house, showing they are flourishing when they are not oppressed

Humans are curious about the unknown, hence literature must show women and society being different to how it currentrly is under the patriarchala dn class systems. However, they ultimately act as architecture to show that women always end up back at the bottom of the stairs.

The rejection of social norms is viewed as inherently monstrous - barbara creed

P1 - the class system is established to

To be a human means to possess a sense of inferiority which constantly presses towards its own conquest

P2

The defying of gender roles leads to the vilification of women - Barbara

Those who thirst for superiority and desire domination are very difficult to infleunce

P3

You have nothing to lose but your chains

A monster arises from societies very deepest fears – liz gloyn

Literature is architecture, not interior design.



Throughout our society, literature acts as a means to reinforce the walls of our systems. Acting as architecture to strengthen the structure which predates on women, rather than interior decoration which provides mere entertainment. While disguised by aesthetic columns or nice styling, literature solidifies the presence of both the patriarchy and class systems in our society. This is seen in the texts *Parasite*, *Heathers*, *Macbeth* (*William Shakespeare*), *Great Expectations* (*Charles Dickens*) which portray women attempting to climb the walls of their society, but then ultimately falling back into their designated place into society in order to prevent women's curiosity and desire of more privilege from upending real life society. As Barbara Creed, the author of *The Monstrous* Feminine explains, "The rejection of social norms is viewed as inherently monstrous", therefore these texts act to portray woman as monsters for their dissatisfaction. This therefore proves literature as architecture to confine women to their place, rather than just interior decoration meant to be enjoyed leisurely.

While many women struggle against the class system, literature teaches society that even if they do achieve higher status, women will always struggle to maintain their hold in the walls of their society, falling back down to social ladder. This is seen in the film Parasite, which portrays the lower class Kim family attempting to assimilate into the life of the upper class Park family. The daughter Ki Jung Kim is particularly crafty and intent on successful gaining higher status. Before anyone else in the family has confidence in their new status, Ki Jung uses a persona of authority to boss around Mrs Park. Ki Jung tells her "you should wait downstairs", using both an imperative sentence to show her successful integration, and the use of physical levels to show her desire to be higher status than Mrs Park. Ki Jung and her family inevitably suffer loss of status later in the film, demonstrating to the audience that while they may strive for higher class, they will not be able to maintain it so should not disturb the status quo. This is again seen in the film Heathers in which protagonist Veronica is told "you want to fuck with eagles? You got to learn to fly" when she explains she no longer wants to be at the bottom of the school society. This line has strong connotations of the uncomfortable and strenuous things Veronica would have to endure to fly at the top of the social ladder with the "eagles". As well as having clear reference to the concept of the 'American Dream' which is used as a means to keep working class Americans working diligently under the upper class in hopes of gradually climbing the social ladder. Like Ki Jung, Veronica ultimately decides that life at the top of the social ladder is worse than where she was originally, and resumes her place at the bottom. This then shows the audience the desires but unattainable concept of subverting the class system, teaching women to not even attempt to gain higher status as it inevitably will result in returning back to their current place, if not lower. As Viennese psychoanalyst Alfred Adler said, "To be a human means to possess a sense of inferiority which constantly presses towards its own conquest." However, literature advises again women allowing their sense of inferiority to make them attempt to reach the power they dream of, as is seen in Parasite and Heathers which depict failing attempts. This therefore proves that literature is not just interior decoration which entertains us, but acts as architecture to uphold and reinforce the walls of the class system, keeping everyone exactly where they currently are.

As Alfred Adler also said, "Those who thirst for superiority and desire domination are very difficult to influence." So instead of attempting to quell all dreams of a changed society as they know is impossible, literature attempts to show that women who attempt to subvert the patriarchy will inevitably result in their demise. The literature portraying this therefore upholds the architecture of societies patriarchal system, keeping women as a second class citizen. This is seen in the Shakespearean play Macbeth, where Lady Macbeth must strive to be queen through her husband's ambition rather than her own. She laments the limitations of her gender calling "come you spirits which tend on mortal though, unsex me here." By acting both unwomanly and unmotherly, claiming she would have "dash'd its brains" of her own child if it allowed her to be queen, the text shows that her own actions will be the cause of her demise. Driven insane by the blood on her hands, acts as a warning to women that their aspirations of being equal to man will be the reason for their inevitable downfall. This is again explored in the classic novel Great Expectations, in which Miss Havisham neglects her role as a mother, instead raising her daughter to manipulate and mock men. Miss Havisham explains that "I stole away her heart and put ice in its place." By going against her role as a mother, and attempting to best men, Miss Havisham's regret for her actions also leads her to weep as Pip's feet begging "what have I done?" This acts to reinforce the patriarchal system, by providing a narrative where all women who challenge the patriarchy will regret their actions and be their own downfall. As Barbara Creed said, "The defying of gender roles leads to the vilification of women." By portraying these women as monsters who are a threat to society, this literature proves that

literature is not interior decoration which is only valued at its surface, but instead is architecture used to protect and strengthen the patriarchal walls of our society.

While literature seeks to strengthen the walls of our oppressive systems, there are rear instances of literature which attempt to share the perspective of those living outside the tower of our current conditions. The poem The Siren Song shares the lives of women who have escaped from societies barricades, and now live freely on a remote island, calling others to also join them. This poem reflects on the way that literature continues to perpetuate our existing structures by saying "a song which no one knows as those who have heard it are dead or cannot remember." This describes how the majority of literature silences those who dream of a different life, or continue to build taller walls so as to quiet the calls of the escaped sirens from luring them to a life outside the system. By presenting these women as happily living outside society, and even mocking men who so foolishly fall for the Siren's deception of being a naive woman, this poem attempts to build a new, more open structure of society in which women are treated equally. However, this poem still presents women as a siren, a manipulative and evil creature. This is because as Professor Liz Gloyn states, "A monster arises from societies very deepest fears", this fear being the breakdown of the walls of our class and patriarchal systems. Margaret Atwood understands this concept; choosing to portray these women as monsters, but still beautiful, cunning and enjoying their freedom. Other poems, such as Still I Rise, also attempt to reaffirm women's desire for equality and that it is impossible for their please to be silences. "You may tread me down in the dirt, but still, like dust, I rise". When presenting this poem, Maya Angelou uses varied mocking tones to belittle how the structures of society truly believe they can always contain women. By calling women to take to the walls of society, this poem reiterates revolutionist Karl Marx's concept for the oppressed. "You have nothing to lose but your chains". These rare forms of literature therefore attempt to rebuild a new construction of societies architecture, a better and more equal one in which women are afforded the same luxuries.

These texts therefore prove that literature is not a mere interior decoration on the surface of our society, but an active attempt to reaffirm or rebuild anew the walls of our society, acting as the architecture which enforces or challenges the status quo. Women in literature constantly are shown to suffer due to their desire to challenge the existing columns of our systems, however some literature attempts to build separate and new structures where women benefit from being separate from the existing narratives. It is therefore true to a large extent that literature is never just interior decoration meant to please and entertain those inside of our societies structure, but is instead an insight into the architecture in which we live.

Outstanding Scholarship

Subject: English

Standard: 93001

Total score: 21

Section	Score	Marker commentary
А	07	A fluent and synthesised discussion which recognises the irony inherent in Text A. It is concise and sharply focused on the requirements of the question. There is a judicious use of examples that support the argument and it is careful in its analysis of relevant and appropriate language techniques. It understands the position of the reader and argues their thesis with confidence.
В	06	A mature and thoughtful essay. The discussion shows an awareness of the genre as a whole. This is important for this section of the paper. It includes audience positioning and considers polysemic readings of texts. It shows a genuine academic appreciation of the texts. There is careful selection of evidence that is analysed in terms of the statement.
С	08	The student uses the statement to drive their argument, revelling in exploring all its possibilities. It goes beyond the texts by including secondary readings that are pertinent and supportive of their driving thesis. A wide range of texts and genre are examined throughout their essay that are securely connected to each other.