

93001A



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# 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: \_\_\_\_\_

Write an essay comparing the ways that each writer explores his relationship with poetry:

Ai Weiwei's Text A and Pablo Neruda's Text B explore their relationship with poetry in similar yet dissimilar ways. The reasons for this are pure craft, intention and circumstance. Growth because of poetry is explored.

\* New paragraph

\* Both Texts begin by introducing poetry's influence with time, a WHEN. Text A associates poetry first with his father who was an "early influence" and Text B expresses that poetry arrived "at that age". The significance of time to the authors is functional in its emotional connotation, where both Texts explain a time before or a time early on, when poetry became a <sup>welcoming</sup> part of their lives. Weiwei is first concerned with his father's "innocent and honest lens" that meant he "suffered greatly".

~~But~~ It is in the same paragraph that Weiwei utilises a public toilet metaphor.

Although cleaning them was regarded "as low as one's condition could go", he recognises that Ai Qing, as a poet that is part of

a <sup>meagrely</sup> financially rewarded and often regarded profession, is still pure in his acts. Even in the face of scrutiny, and Ai Qing surges as inspiration to the author, thus, it //

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it is also poetry that inspires him. Text A deliberately develops its tone through time.

"My father was punished for being a poet, and I grew up in its consequences" is followed by the truncated sentence "For poetry is against gravity", then listing of other poets. In this way, the author establishes a more dominant certainty over his father, over his realisation of ~~that~~<sup>how</sup> poetry influenced himself. The simple sentence sounds harder to argue with, sure, and effective, especially as it immediately is contrasted by great names. ~~At~~ Again, the author even mentions his "young age". It is notable to mention time in this Text, because, now the author writes about his own work and we see how poetry has tangibly affected him. With his Qing isolated in Xinjiang and "forbidden to write", so were others isolated, who were, "for the first time travelling outside of China". The author now invites us to understand how poetry can be refined and bolstered by paying attention to one's time period, society and "understanding of aesthetics in relation to morality". To strengthen this argument, the author employs the mention of Twitter as //

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a vessel of poetry for "society in the modern age". The author explores how earlier, he believed "all poetry has the same quality" and that he "used to say that Twitter is the perfect form of poetry". More recently, the author now stresses that perfect poetry is where "we find ourselves deeply moved with emotion", but more importantly, "feelings that are new and indescribable". Again, he employs truncated syntax at "This is poetic. It makes today a unique time." The appearance of the author becoming more certain in his introspection of his relationship to poetry, is reflected deliberately, in his ~~writing~~ language techniques. \*Text B personifies poetry, giving it a stronger, more personal quality that affects him as an individual; ~~it~~ it even affects him existentially.. Where youth was explored in Text A, Text B ~~associates~~ relates to the immaturity of youth by citing that he was "without a face" until poetry "touched" him. In identity, it is both Texts that find identity because of poetry. Neruda illustrates infancy: ~~where~~ "I did not know what to say & my eyes were blind..." but clarifies

\* New paragraph //

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that, even after his introduction to Poetry, he was still lost for some time, albeit, "something started in my soul, fever or forgetfulness", hence proving that Poetry has given him a threshold to grow and "[make his own way]". The imagery of Text B is far more pungent than that of Text A. "I wrote the first faint line" pertains again, to infancy; Neruda, however, recognises that although he was an amateur poet, he still had "pure wisdom". The illustration of poetry is a power so strong that "the heavens unfastened" ~~breaks~~ strikes us as something to regard as transcendent. In this way, he do not only praise Poetry, but one empowered ourselves, especially when Neruda realises he is "drunk with the great Poetry word" and shows a "likeness" for it; the similarity and reference to ~~the God being~~ man being made in the image of God only serves to empower us. Neruda connects Poetry to the poet or reader with embracement, as he conveys the idea that Poetry and us grow together: "I wheeled with the stars" also gives ~~the~~ the last joyful imagery, and "my heart broke loose" //

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the last personification. Within Neruda's techniques are connotations that provide the strength he has soaked in from Poetry. The way his heart broke out, ~~"Poetry"~~ on the "wind", finally serves to prove Poetry has aged him to adulthood, where freedom among the wind contrasts the earlier infancy where wrote "pure nonsense". //

Heine and Neruda's Texts unite in their appraisal of ~~P~~ poetry as a stimulant for change and growth. They are both personal in nature to the point where poetry seems everything but useless. //

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Section: B Statement number: 21

Films must leave spaces for the viewers to colour in:

\* New paragraph

Todd Hayne's Carol and Michel Gondry's Eternal Sunshine of the Spotless Mind [ES] are notable examples that films must leave spaces for the viewers to colour in. Within Carol's society's language phallogocentric language akin to the 50s and to even today's time, is a language that must be coloured in to be understood. ES itself, is a form of maze cinema that captures its audience by utilising confusion and many other prominent emotions. Both films have managed to widely appeal to their audiences.

\* In Carol, Therese Belivet is a young, less-established woman who becomes infatuated with the older, mature Carol Aird. What ~~is~~ <sup>is</sup> already ~~some~~ <sup>is</sup> ~~isolation~~ spaces for <sup>the common audience</sup> ~~that automatically excludes the male~~ is the female-centric narrative. However, what interests us is the way the femininity of the film is still new territory to an era of third-wave feminism that is bobbing above-water in today's society. The film begins with the male gaze, to contrast the elimination of the male gaze later on that dominates the film; perhaps

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best called the 'female gaze'. Jack Left intrudes on an emotionally intense conversation between Theres and Carol, ~~then~~ during what we discover later, is their post-estrangement reunion. He is oblivious to such tension and ~~subsequently~~ subsequently ruins their crucial moment of honesty. As the two women fall in love, the contrast between them and their society prevails in dichotomies of colour in gendered costume, as well as motifs of shooting through windows and showing reflections, when the women are particularly uncomfortable. However, Haynes does not blame the male gender; he remains true to its feminist ambition by positioning the film's male characters as victims ~~of~~ just as <sup>in society's language</sup> ~~as~~ their female counterparts. Carol's husband, but soon-to-be-discovered husband Herge ~~is~~ seethes one of the most iconic lines, "Godammit, you were never cruel". This is in the wake of Herge, arguably antagonistically fighting for sole custody over their daughter Rindy, even justifying ~~the~~ his right to Rindy through blaming Carol for homosexual activity, never explicitly stated, in addition, in the system of law, Haynes forces us to colour in the female, more specifically feminist //



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language, by creating a stunningly visual aesthetic film. Not only are we witnessing the contrast of two languages, but we desire to. Similar to ES, the film deceives our sense of time, and cause and effect, by following a non-linear structure. Both films strive to confuse us and lead us into believing we know what is occurring, before utterly and unapologetically denying our grasp on reality through time.

Carol, in its deconstruction, repeats the opening scene, but this time, from the female gaze of Therese and Carol. There, we witness more nuances and thus, emotion, and here, by now, we realise the weight of the situation. Illegal and invisible among their society's dominant patriarchal language, are two women deciding to defy it in the name of love. Haynes manipulates us into colonising in the space of female language, by creating the female language, in its honesty, beauty and equality. It is the good film that encourages its audience to wish to participate in colonising spaces in; perhaps it is the better film that makes its audience find or project their own spaces

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into it, where now, the film colours our spaces in. With *Therese* and *Carol* gives an optimistic and sanguine ambiguous end, the undeniable relation we have with the film in feeling trapped by society's language, is that we begin to project our own, more specific spaces onto the film. Today's common spaces would share some of the 30s spaces, but we would contribute technology's influences, post-9/11 stress and various other things associated with our time. What is powerful about *Carol* is its ability to make us recognise and colour the spaces it provides, but more so, transcending time periods enough to be still relatable. After all, some things do not change, or only slowly. //

In *ES*, Bonding leaves spaces for the audience to colour in, by providing an initial false sense of security that we use to believe that we are aware of the film's reality. Its protagonist Joel Barish is introduced almost ~~as~~ (romantic) - comically, where he is depressed, and cynical, bland and sceptical of Valentine's Day and monotony. *ES*'s *Amateur*, however, begins to

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dissipate, flinging us into confusion. Joel suddenly and uncharacteristically catches a train to Montauk and strikes up conversation with the eccentric and seemingly disturbed Clementine. As they interact, the shots become tighter and movement is stationary. Their interaction is strongly intimate. The use of hand-held camera throughout the film contrasts the moments of stillness during more emotionally significant parts. Furthermore, the use of costume colour is important in the beginning. Joel wears dull browns and blacks while Clem wears bright orange. ~~not~~ This leads us to assume they are quite conflictive in their personalities and are incompatible perhaps. Gondry soon picks things up by implementing a plethora of flashbacks and flashforwards, but we are never quite sure if the order is what we deduced. The spaces created by the mercurial structure forces us to pay closer attention and try to connect all parts of the narrative together. We are allowed to colour the spaces in by being emotionally engaged enough to care about Joel and Clementine's relationship. More specifically, we colour it in

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by judging and responding to the film's constituents. ~~Gondry~~ includes the science-fiction element of <sup>clinical</sup> memory-erasure, but ~~with~~ almost explicitly discourages us from pursuing it. Realistically and currently, this is the discouragement of erasing, or wishing to erase identity. Gondry uses horror conventions of a chase against some monster, the monster being the <sup>memory-erasure</sup> Lacuna specialists and perhaps, the monster being fear - in becoming a person with the desire to disregard their identity because of fear. Horror string-oriented music, ~~dream-like~~ face melting moments and <sup>or deviously</sup> 'rubbery' body of the identity-thief Patrick are all examples of discouragement against identity deterioration. The spaces we wish to fill, however, come from the hope that. Gondry provides in its humour, ~~and~~ warm golden filters, and raw moments of love. Joel's subconscious is penetrated by the specialists as well as us, as we see the metaphorical events of Joel wishing to change his decision of erasing his memory. It is the warm gold ~~at~~ in being yet normal-seeming scenes that prove our initial judgement that Joel

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and Clem are ~~mis~~matched wrong. However, after he ~~reestablished~~ ~~begin to~~ feel an attachment to their relationship, as well as the two as individuals, Bonding eliminates the gold filter. As their house crumbles and is swallowed by the sea, Clem's voice rings loud and clear for him to meet him in Montauk; ~~what~~ this is in Izel's subconscious which would seem the even - more - unreliable - narrator. However, this scene leads to reality, to the beginning where they truly do meet again. The spaces we thought we filled in our premature judgement, empty themselves to allow a second, better judgement. Now, they are just two people in love, who made us value memories; who we are //

Carol and ES create spaces for their audience to colour in, because the voids are irresistible in their quality. Without spaces to fill, we would not learn anything different, nor grow to realise inconvictionality. //

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Literature provides us with the provisions we need for our various journeys.

Literature, in its many forms, provides us with provisions we need for our various journeys. It arms us with knowledge through ~~the~~ living experiences of others; that knowledge is broadened by the fact that those experiences are fictional and thus, have unconventional themes, as well as unfamiliar, ~~so~~ so we can perceive something greater than ourselves.

In King Lear by William Shakespeare, privilege and loyalty are explored in hopes of preparing us ~~with~~ <sup>refining</sup> a kinder possession of heart. When <sup>refining</sup> Lear demands his three daughters to verbally express and measure their love for him, in a bid to determine who intends most, all but Cordelia oblige. ~~There is~~ "Speak", Lear commands, but Cordelia, in a soliloquy, ~~he~~ asks, "What shall Cordelia speak? Love, and be silent". "Nothing", Cordelia replies to him. This is surprising to <sup>both</sup> him and us, as it is most obvious and rewarding to oblige and impress. This enrages and offends Lear, who expected

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Cordelia to be best spoken, as Lear himself publicly stated she is his favourite daughter. Kent, Lear's loyal advisor, begs him to "see better", but is banished alongside Cordelia. The motif of nothing is prominent in the play, and proves that expectation can be detrimental. "Nothing will come from nothing," Lear booms to Cordelia, simultaneously miring the idea that something will come from something. Lear's life of privilege has made him unfamiliar with much toil, and he then appears weak to us, as we realise that Cordelia is smart. In desiring to declare her love for him, she has given her love infinite potential compared to that of her sisters, whose loyalty turns out to be false. Now, we admire Cordelia and judge Lear. ~~then~~ Shakespeare encourages us to favour the quality over the physical - intelligence above money. Lear soon becomes mad, but eventually realises his mistake, as Cordelia, the everloyal daughter, protects him from her sisters' army. It is when Lear kneels for forgiveness, that we wish to forgive a man, who is after all, pertaining to the foreshadowing of //

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Something coming from something; his love for her made him expect her love for him. We see that, Lear is arguably just an aging man wishing the best for his daughters and understandably wanting some recognition. His pride and arrogance develop and are stripped bare as acts of love that we learn to accept as part of the human condition. Equality is always favorable. Cordelia remains a strong character that we admire ever since realizing she is loyal. Just like Lear, we feel ashamed for judging too soon and too harshly, ~~and so~~ Shakespeare has left us with provisions of patience, kindness, loyalty and forgiveness; they are well worthy of packing for any journey.

In A Clockwork Orange by Anthony Burgess, provisions for a journey of self-growth are necessary because we all must traverse the hold that authority and society has on us. Burgess positions us in an unlikely and distasteful perspective; we are forced to follow teenage protagonist and criminal Alex. Along with this, Burgess has crafted a language that is both forgiving and unforgiving. The "ultraviolent" acts of Alex



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and his three "droogs" are minimised in their explicitness, ~~less~~ as the language shields us from understanding all specifics from the fabricated vocabulary. However, with more room left for the readers' imagination, one can argue we feel the violence <sup>more</sup> heavily. Burgess, therefore, discourages us from violence and cruelty. However, he later clarifies that although the "ultraviolent" seems the worst of acts, he soon illustrates that this may not be the case. Alex becomes incarcerated and subject to conversion therapy to become a peaceful and functional citizen. Burgess paints the government antagonistically, as they are "not concerned with the higher ethics, only with cutting down crime", and Alex, reintroduced to society, is far from functional. He becomes like a "clockwork orange", something intrinsically sweet, but really just a cog in the machine of society. The text now explores the repercussions of perfectionism. It discourages us from pursuing it by making us pity Alex, whose love for music which makes him so very human, becomes

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unbearable. We learn to pity Alex <sup>and</sup> condemn the government, when earlier, we were astonished at the atrocities committed by him and his dogs, and were led to believe nothing can usurp the ultraviolent. Burgess gifts us provisions of compassion fueled by ~~pity~~ a empathy, and outrage at perfection itself. Perhaps, with the perfecting of making criminals good, there is no perfection, nor should we seek it, as perfection itself is proved imperfect. Our journeys to come and journeys already travelled, have been widely influenced by literature. Burgess has observed that our desire to control ~~things~~ stems from an anxiety and fear, <sup>to conform</sup> as well as our own expectations. Upon our journey to anywhere, provisions that are kind in nature are more than welcome. If anything, we do not need more pressure in being better or conforming than we already have. Instead, we deserve forgiveness and softness; ~~the~~ ~~we~~ we need a reminder to be gentle to ourselves and accept flaws as part of our provisions.

Literature is a free supply of provisions that //

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help us to traverse our various journeys in the  
best of ways, if not easiest of ways.  
Shakespeare and Burgess may vary in time  
period of author as well as text,  
but some ~~journeys~~ journeys are never made  
alone, for the human condition dictates  
we all have some provisions to share. //

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**Scholarship exemplar 2016**

<b>Subject:</b>		<b>English</b>		<b>93301</b>	<b>Total score:</b>	<b>16</b>
<b>S</b>	<b>Mark</b>	<b>Annotation</b>				
A	6	<p>Accurate and appropriate use of terminology.</p> <p>Creative and independent – links father’s isolation with his taking people to Germany.</p> <p>Technology-focused on Text B, hence not awarded 7.</p>				
B	5	<p>Statement 4</p> <p>A rewritten Media Studies essay – candidate knows the text, with emphasis on cinematic theory.</p> <p>Requires more links / greater focus on the topic to move to 6 and beyond.</p>				
C	5	<p>Statement 22</p> <p>Shows detailed knowledge of Shakespeare’s plays. Unpacks what Shakespeare / Burgess have to offer on “life’s journey”.</p> <p>Well-written, but treats texts as independent items – bringing the texts together would have provided the “high-level synthesized” response required for 6.</p>				