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MANA TOHU MĀTAURANGA O AOTEAROA

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

Scholarship 2015 English

9.30 a.m. Wednesday 11 November 2015

Time allowed: Three hours

Total marks: 24

OUTSTANDING SCHOLARSHIP

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: A

Statement number: _____

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For any human relationship ~~communication~~ to come to fruition, communication must be valued as a necessity. More importantly, as ~~Marshall~~ Owen Marshall's Between and Shirley Hazzard's Interior put forward, communication must be shared as it is the means by which we, as humans, can understand others' personalities. The absence of communication in Marshall's text results in ~~the~~ the sustained chaos and disorder where a mother and her daughter simply do not address their problems to one another. In ~~Hazzard's~~ Interior, Hazzard provides us with a solution, of sorts, to this problem as Helen Prescott's meeting with the Fry family allows her to discover their personalities which would otherwise fall ~~into~~ hidden. Thus, the two texts combine to address to the reader that human interactions ~~allow~~ ^{allow} ~~whether~~ ^{to} coming to terms with personal struggles or learning about the personalities of others, ~~allow~~ ^{as} respectively, thus indicating that ~~we are~~ ^{the simplest of} our human psyche is rewarded in talking to others ~~again~~.

When we avoid the privilege ~~of~~ ^{of} comfort in the humans around us, our problems are merely heightened. Marshall stresses that isolation is merely a fuel for personal dissatisfaction,

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rather than a cure. He describes the dysfunctional relationship between a mother and her daughter, noting that ~~she does~~ through ^{listing} ~~repetition~~ that the daughter "was saying she couldn't stand her teachers or her mother or her life" and her act of "twirling an angry necklace on her fingers" symbolizes her angst and annoyance. Her anger contrasts with the feeling of personal sorrow of her mother, who poses the hyperbolic rhetorical question, "Why hasn't anyone any pity for me?" and the narrator (her other daughter) ^{notes repeatedly} ~~says~~ "she could scream and scream and scream." The conflicting emotions of these characters create an inherent dissatisfaction with one another's company and the narrator assumes a position of neutrality, noting "I said nothing." The characters seek salvation through isolation ^{and silence} ~~and~~ as they "were gone each to her room" and the sound of the "tap dripping", the "cat shuffling after fleas" and ~~the~~ a "car crushing down the Crescent," ~~work as pathetic fallacies~~ ~~as well as what might have been~~ ~~work as~~ ~~pathetic fallacies~~ in an attempt to remedy the situation through non-interaction. However, the central feeling from the text is perpetuated through its inability to resolve this dysfunctional situation, as the narrator questions, using personification, "Have you ever thought of Reason as the neglected child of our time?" Here,

* due, in this sense, to conflicting personalities,

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we are left to feel, like the narrator, that the troubles experienced by the family could have been resolved through reason, through coming to terms with the problems rather than through neglect. Although relationship issues ~~are~~ are shown to be a familiar aspect ~~of~~ within any family, the text leaves the reader with much to be desired ~~for~~ in addressing such issues, as ignorance of one another's personality is evidently not the solution. //

Human interactions and the ability to understand one another's feelings and personalities ~~are~~ allow us to resolve curiosities and ~~discover more~~ ~~about~~ fulfill an inherent human desire of discovery or "curiosity-seeking." While Marshall leaves the ~~and~~ reader with an unresolved problem (in that the problem is not talked about in a collective manner by the family), Hazzard asserts how understanding personalities can ~~be~~ ~~never~~ be rewarding.

Helen Driscoll's initial curiosity with Miss Fry is set up through Miss Fry's inability to talk about herself ("of herself tells nothing"), which is replaced, instead, by her willingness to help ~~others~~ ~~and~~ even ~~to~~ discover others, through being "sniff at her work, with a yelp" (the thing of) //

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* This shares similarity with the unimpeachable relationship between the mother and her daughter in Marshall's text, due to a lack of involvement in conversation.

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polite, she no doubt observes us," as Pircoll writes. This curiosity-seeking and the need to understand the personalities of others is shown to be interdependent, as Pircoll's own writing about Miss Fry, as well as her mother (who is said to be a personality) suggests her ~~desire~~ strong desire for discovery. This desire is resolved, to an extent, in her meeting with Mrs Fry and her mother, where the latter ~~does not~~ fills most of the conversation between the three. ~~The~~ ~~not~~ Mrs Fry's keenness to ~~to~~ discuss her ~~memories~~ ~~does~~ history does, however, contrast with her daughter's dislike of ~~this~~ this, as she ~~states~~ states, imperatively, "Mother don't start on the memories." * However, ~~the~~ ^{Pircoll indicates} ~~with the~~ ^{a desire to find out about} Mother Mrs. Fry, who Pircoll describes as being a "beauty, long since drained of erotic appeal" ~~indicates a desire for Pircoll to find out about Mrs Fry's~~ through descriptive language. While Miss Fry is ~~sat~~ ~~actively~~ put off (such as sarcastically describing her mother's conversation as sublime), Pircoll is instead enriched by conversation and the discovery of ~~the~~ Mrs. Fry's personality and her history. This is most evident in her symbolic act, ~~and~~ at the end of the piece, writing to him, again, that same evening, "do to" ~~(for a man)~~

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heighten her immense interest and enjoyment from
 the interaction she has had. Thus, this indicates
 to us that values can be gained from
 human interactions, in this case through under-
 standing of personality, ~~thus~~ and it proves
 to ~~the~~ ~~character~~ us that ~~what~~ we can
 be rewarded by human interaction (which
 Miss Fry misses out on). This provides us
 with an answer to ~~the~~ Marshall's text in that
~~this, human interactions~~ we are far
 more rewarded by simply talking to others
 than we are ~~by~~ ~~us~~ by isolating ourselves
 from others. While Miss Fry and the
 mother and daughter in Marshall's text are
 dissatisfied by ~~the~~ in their isolated positions,
 we are instead ~~absorbed~~ inclined to
 absorb, like Misscoll, the company of
 others as a means to connect and
 reward our psyche.

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Literature ~~tells us the truth about~~ enables us to tell the truth about ourselves, it sheds light on the hidden aspects of society, or as American author, Ralph Waldo Emerson, puts it, "literature reveals truth what reality obscures." While literature is inherently subjective (as images are ~~created~~ constructed ^{almost paradoxically} in the creative minds of both the writer and the reader), it can nonetheless expose the hidden truths within our conscience, which we would not otherwise consider. When placed in this self-reflective position, we are provided a choice to either continue ~~the~~ believing in the falsities of our old conscience or to alter our submission to them.

Literature criticises the way we succumb to false representations for their face value. In doing so, the falsities of such representations ~~are~~ are exposed, ~~at~~ through complex character development. In Rangitahi's White Lies reveals the naked truth about Rebecca Vickers, the wife of a ~~rich~~ wealthy white ~~ant~~ aristocrat in 1930s New Zealand, to make us reflect on and alter our preconceptions, and to introduce us to the complex nature of the human psyche (which such preconceptions ignore). Vickers is portrayed as elite and overpowering, particularly through the elegant, white dresses she wears and ~~the~~ in the low angle shots of her over Māori characters. These suggest a sense of hegemonic dominance,

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or colonial authority over the "black other." However, when we, as viewers, see Vickers through a narrow long shot through a partially closed door (from the point of view of a Maori servant), she is revealed to be a half-caste, as she is bathed in bleach to whiten her skin and appease her white husband. Here, Vickers is weakened not ^{simply} because she is a half-caste in ~~that~~ a time of racial subordination of the indigenous, but because she has hidden the truth. Her "blackness" falls unwanted through the colonial lens, turning her from the less favourable truth of being black to the more favourable white, so as to suit the Eurocentric myth. As outsiders, viewing this revelation of the truth changes ^{the} ~~our~~ stance ~~and the way we perceive~~ of our perceptions. While, at the basic level, ~~we~~ While, at a first level, we are looking on the outsider at another character, we are nonetheless, on a more complex second level, observing how this character has altered our own ~~direction of thought thus~~ perceptions, thus ~~reflecting~~ showing literature's ability to make us reflect on our own direction of thought.

Literature also undermines the way we are //

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enthralled by a false conscience ~~but~~ by exposing the ~~falsity~~ ~~the~~ falsities of our historical and personal identity. Here, literature reveals the truth about ourselves by challenging our thoughts at their very root. J. M. Coetzee's *Waiting for the Barbarians* does this by examining how false truths have not only become a part, but an unnecessary part, of our own realities. The text explores how we believe in myths, which have indeed been created to understand unknown, ~~as they are~~ ~~merely~~ ~~for~~ truths created on the blank canvas of history. Colonel Joll, leader of the Empire's "Third Bureau" of special forces in the text, beats up a "barbarian" prisoner boy to find out where the supposedly evil barbarian people are. The boy is threatened ~~at~~ at knife point, so he gives in ^{to} Joll's demands. When asked by the ^(impressively) narrator "are you telling the truth? Do you understand what this ~~consequence~~ of yours will mean?" the boy remains silent. ~~Later, the narrator states~~ ~~this~~ This ~~chapter~~ combines with how the torture of an elderly prisoner was "moralised" by official narratives (euphemisms such as "efforts to relieve him were unsuccessful" tone down the violence), to make us question ~~the~~ our beliefs in ~~what~~ the mythically moral (the Empire). Later, the narrator states "I wanted" ^(repeatedly)

to live outside of history. I wanted to live outside of
the history that the Empire imposes on its subjects." Similarly, the barbarians (whom the Empire was waiting for to attack the Empire's people) never come, highlighting the irony of the name subscribed to them by the Empire). Through this, we are made to question our own history - and ~~it~~
~~is~~ These ~~truth~~^{invented} mythic truths make us question our own history and identity, and ^{they} in turn reveal to us that the morality we see ourselves as incarnating, such as believing in the morality of our leaders or ~~believing those that~~ the idealised history we have subscribed ourselves to, as the narrator notes, is marred by falsities. Here, literature reveals its power by making us reconsider not simply ~~our state of being~~ ~~we perceive~~ rather ~~but~~ our perceptions, but also our stance and identity, propelling us to question who we really are ~~if not~~^{but} a product of false ~~and~~ truths.

In this ability to make us reconsider pre-formulated discourse, whether through falsifying the representations we succumb to or making us question our own identity, ~~we~~ we ~~are~~ become disassociated from our previous beliefs. Here lies literature's ability to make us //

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re-evaluate what we would otherwise submit to. William Shakespeare's Titus Andronicus asserts this need for ideological re-evaluation by altering, to an extreme, ~~the~~ our own expectations as readers. The text constructs a racial divide between the "civilised" and the "uncivilised" between the Romans and the Goths. Although we are immediately set up to believe that the text concerns a racial divide between the two archetypes of good and evil, Titus Andronicus' point of difference in shedding light on the stark truth resides in its exploration of both sides as being inherently barbaric, as mirrors of one another's own malevolence. Aaron, a Machiavellian character engrained in the Gothic community, states bluntly, "I have done a thousand dreadful things as willingly as one would kill a fly and nothing grieves me more heartily indeed but that I cannot do ten thousand more." This ~~statement~~^{statement} immediately sets up Aaron's persona, who represents the Goths, as one of inherently evilness. Lucius, who on the other hand holds the position of Roman imperial, is nonetheless the instigator of the play's cycle of savagery. At the beginning, he ~~sets~~ sacrifices Alarbus, son of the Gothic Queen, Tamora, stating ~~that~~ imperatively, "let's leave his limbs till they be clean consumed." Similarly, at the

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through burying
him alive
↑

end, he administers the unlawful torture of Aaron, imperatively ordering, "set him breast-deep in earth and furnish him; there let him stand and rave and cry for food." With both ends of the archetypal spectrum destroying the spectrum itself and blurring the lines between good and evil, our cognitive thoughts are transformed. Hence, literature places uncertainty over what we previously believed to be certain, by not simply telling us the truth about our values and beliefs (such as in ~~the~~ morality and righteousness) but by exposing the falsities of our conscience.

As such, these falsities, whether in the form of the way we succumb to false representations; the way ~~we~~ our identity and the history we identify ourselves with ~~is~~ mythic; or in the way our individual expectations are ~~change~~ never realised, ~~expose~~ ~~are~~ move us ~~to~~ to re-examine ourselves. Even if we are outsiders observing ~~the~~ the complexities of characters, the ~~the~~ ~~the~~ falsities and revelation of these characters are never too far from our own. //

A novel teaches us to see the world differently; it shows us how to look into our own ¹³ hearts.

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Novels have the power to make us reflect on our own lives; they shape and change our philosophical viewpoints. English essayist, Thomas De Quincey, asserts that literature is ~~based~~ based on knowledge and power, it works to ~~teach~~ ^{teach} and to move respectfully. He notes, "the first is a rudder, the second an oar or a sail." Literature determines the direction of our perceptions by steering us toward solutions or in new directions. Yann Martell's *Life of Pi* is a post-modernist text that does not adhere to grand narrative. In this, the text challenges our beliefs in religion, through reflections on current beliefs, scepticism of those, and it ultimately provides us with a need to change such beliefs. Through the event of the titular character, Pi, discovering the Algae Island (after a long journey at sea with his injured tiger companion), we become less conscious of what is being produced and more conscious toward our own productive activity. As such, we are moved toward the post-modernist thought of Friedrich Nietzsche (who notes that "God is ~~dead~~ dead because we humans have killed him) and are made to ~~re-examine our collective thoughts~~ and hence change our collective thoughts.

Literature informs us through re-asserting long-existing values within our society based on

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our familiarity within them. Pi, upon arriving on the island, describes it as a "paradise," paralleling with his description of Fardicherry Zoo, his previous home, as being a "paradise." He also states, through an adjective, that the island's foliage ~~is~~ "beautiful" and "brilliantly" green, thus attracting us, as readers, to the island. He further ~~also~~ notes that green "is the colour of Islam" and when approaching a tree, ~~through~~ that "I could be like it, rooted to the ground but with my every hand raised up to God in praise." These religious symbols (and the later smile) make us understand that religion has created this beauty, in the same way Christianity constructs The Garden of Eden as a paradise. While we, like Pi, are attracted to the island (following the novel's preceding, seemingly endless journey on water) as it is something of a spiritual salvation, we are also ~~made aware~~ ~~that~~ ~~religious~~ ~~studies~~ re-asserted with the fact that religion strives to uphold this sense of beauty. This re-assertion of familiarities we have allows the text to create meaning through the literary object itself, showing how literature can expose us to images ~~based on~~ (in this case, images of paradise) based on the reader's subjective familiarity. //

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While literature can teach us about and re-assert societal familiarities, it can also challenge them. ~~The~~ In doing so, our perceptions are altered. Pi discovers the meerkats on the island, who bow down at the pond. Pi states, with an allusion to religion, that, "to see so many beings bending down at the same time reminded me of prayer time in a mosque," ~~and that~~ ~~the~~ further reinforcing the fact that the island has been brought into existence by religious belief. However, Pi also states that "meekness ruled" as the meerkats get eaten and slaughtered by his tiger companion, Richard Parker, thus moving us toward a sense of scepticism at what we were initially provided. Here, meekness refers to being gentle as God's disciple or follower, and Nietzsche criticises meekness as being "cowardly" (which Pi, like the meerkats, demonstrates through standing idle, calmly watching on). Our positive recognition with ~~the~~ the text's religious familiarities is now altered, as we ^{are} now moved to ~~post~~ post-modernist thoughts of discontinuity and a loss of progression, where believing in religious beauty in the collective manner of the meerkats will seemingly weaken us as individuals. Because of this, literature ~~teaches~~ informs us by ~~presenting~~ contradicting our familiarities, by setting up //

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contrasting paradigms of thought.

If such paradigms serve to teach us, whether through re-assertion or through challenge, then literature's greater power, as Keats notes, resides in its ability to move and direct the reader, to provide them with a philosophical lens which they can apply to the real world. ~~When~~ Pi ~~disco~~ later discovers a human tooth on the island, realising that it is carnivorous. Simply, if he continues living on the island, it will consume him (~~settling up~~ ~~as~~ constructing a belief that collective ~~and~~ religious faith will ~~consume us~~ ~~to the~~ weaken ~~us~~ and consume us). He states, ~~"I prefer~~ in this case through parallel structure, "I preferred to set off and perish in search of my own kind than live a lonely half-life of ~~physical~~ physical comfort and spiritual death on this murderous island." Thus, the island - a symbol for collective religion - is shown to provide some sense of hope in its promise for beauty and eternity, but these come at the cost of depleting all of our individuality. Pi ~~sta~~ leaves the island on the boat, stating simply, "I looked ahead." Thus, he decides to seek the kernel of truth ~~on his own~~ in a realistic manner (or his ~~and return to humanity~~).

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own, pragmatic accord) rather than through faith in God. Here, while the text teaches us ~~it~~ about the two contrasting beliefs of pre-modernism (through religious beauty) and post-modernism (through religious discontinuity), we are only truly empowered to see the world in a different light when literature moves us. Here, like Pi, we are made to assume faith is a pragmatic matter (faith in ourselves), ~~does not~~ ~~despite not~~ ~~adhering solely to the external~~ ~~premises of unconditional religious faith in all its external promises and despite~~

Thus, we are set up with two contrasting paradigms, ^{with} unconditional religious faith bringing either external promise ~~and~~ or consuming our individuality. ~~At the same time~~ Instead of objectively cancelling out each paradigm of belief, Life of Pi uses the faith of ~~the former~~ ~~with the~~ religion in a more individualised, pragmatic manner to ~~be~~ ~~steering~~ steer us toward a new direction (have faith in ourselves to ~~achieve~~ ~~tasks~~ overcome difficulties). ~~Thus~~ Here, literature shows that it is not simply a voyage of discovery that informs us about the world, its ~~own~~ ability to teach us is only truly worthy when we //