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93001A



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TOP SCHOLAR



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

Scholarship 2009 English

9.30 am Thursday 19 November 2009

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.

Use this booklet to write THREE essays, ONE from each section in Question Booklet 93001Q.

Start each essay on a NEW page. Number each essay carefully. Each essay is worth 8 marks.

Check that this booklet has pages 2–22 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.

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The purpose of much of Shakespeare's tragedies was to both entertain and impart some form of social commentary upon the audience. For a population that was largely illiterate and without institutions such as our modern media to disseminate news, theatre and performance were key facets of many peoples' lives. Similarly, there existed in Shakespearean England an insatiable system of hierarchy that none could truly escape. This was ascribed to the Chain of Beings; a divine order of existence. Yet much of Shakespeare's tragedies seek to explore the fallibility of this system. Through the tragic hero, Shakespeare satisfies his audience with a tale of inescapable doom. King Lear, among other tragedies, satisfied his audience with both its adherence to the conventions of contemporary tragedy and its examination of the relationship between the gods, the people and the class system. Such issues were deeply poignant, and it was a testament to Shakespeare's true mastery of his medium that he was able to develop complex ideas that the audience could both comprehend and be satisfied by. Yet most of all, it is the inevitable conclusion that truly leaves us satisfied.

Owing to the performed nature of his texts, Shakespeare had to communicate complex social ideas to an audience that was likely not well versed in literature other than the bible. To achieve the satisfaction we derive from the conclusion of the tragic arc, we must find ourselves emotionally bound to the journey of the characters. The conflict of the play, according to traditional readings of King Lear shows from the infamous love test, where Lear hopes to divide his kingdom so he might "crawl unburdened towards death". To an Elizabethan audience, the suggestion of the subversion of the Natural Order would have been anathema. That Lear could think to ignore God's will in appointing him king was intended as an indictment against his character. It was his failure as a patriarch that begets the conflict of the play. Yet not only is Lear a failure as a shakespeare, but also as a father. The division within the kingdom was borne not of the love between father, Act I, Scene 1, is instead a manifestation of Lear's failure. When he chose to "love Cordelia most", he favoured a child and subsequently neglected others. Shakespeare establishes the divisive nature of King Lear's arrogance through

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the ongoing ~~repeated~~ extended metaphor of "parking" or "condoning". When he implores his daughters to park this coronet behavior "you", Shakespeare introduces a metaphor that will characterize the ongoing import of Lear's failure. For us to be left satisfied, we must enter the play with expectation, and have the full effect. By the culmination of the first act, we know the kingdom has truly been split with Lear continuing the metaphor; "come not between the dragon and his wrath."

The audiences of tragedy desire both a tragic arc, and an engagement with ideas regarding social concerns. Shakespeare utilizes a parallel narrative that is both emblematic of the division Lear has caused, but also an example of the ambiguity of human failings. Rather than simply relying on divine predestination to explain his tragedies, Shakespeare seeks to show a truly human drama, other, devoid of the gods. The Gloucester subplot mirrors Lear's journey from piebald faithlessness, having ultimately established with the disconcerting human reversion of their faith. When Gloucester was "blasted to acknowledge him" with reference to his illegitimate son, Edmund, Shakespeare

reinforces the catalyst of both tragic arcs; treachery as a patriarchal. The Gloucester treated Edward as less worthy than Edgar, is reminiscent of the way he drove Regan and Goneril to become Pelican daughters. The Gloucester subplot integrates two key ideas Shakespeare wishes us to consider. The role of the gods in mortal lives, and the idea of human responsibility. To further engage his audience emotionally, so that the ending will be satisfying, Shakespeare utilises further animal imagery to exemplify the human savagery that stems from he and Gloucester's failings as fathers. Uncle Frank Gloucester seeks to explain "how sharper than a serpent's tooth it is to have a thankless child." Refers to serpents, a traditional symbol of treachery, is important in the audience understanding the way he and Gloucester decisions corrupted the hearts of their children.

Having developed the catalyst of the tragedy, Shakespeare sets about developing a dichotomy of responsibility that will emotionally rain his audience, allowing them to experience the tragic arc themselves, and hence be satisfied by the play. The antithesis between the person of nature and the degradation of religion

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and faith is to characterize the ongoing failures of her and Gloucester. Edmund proclaims how much better it was to be born to the ~~task~~ "stealthy list of virtue" than in the "fiend-like bed" of marriage. Edmund here challenges the constraints of religion, suggesting human passion is more vital than the edicts of religious texts. This idea is further elaborated through the nature of the plot, where Edmund, ~~was~~ to who "nature art ~~against~~ my godlessness," a character who relies entirely on his own agency causes the most damage in the play. It is tragic as we witness Gloucester proclaim that the "stars govern our conditions, abdicating his own responsibility, instead seeking the comfort of the divine preordains. It is this lack of agency that Edmund saw as the "great Popery" of the fathers, when they "make guilty at their disorders. the stars." Delivered in a soliloquy reminiscent of the parabasis of Greek theatre where the playwright spoke directly to the audience through the chors leader, we might discern Shakespeare's true opinion that it was the lack of ~~the~~ responsibility that brought down Lear, who sought to "retain the additors." This journey is the most emphatically

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engaging part of King Lear as the two brothers start to learn that they bear the responsibility for their actions. Such human agency is seen in Shakespeare's Julius Caesar, where Caesar suggests that "men are makers of their fate." It was the disorders inability to take the responsibility that they deserved as fathers and statesmen that cast their world into turmoil. As we move into the final throes of the play, it is only now painful to hear Gloucester again ascribe to guilt to the gods, calling them "wanton boys who play with us for their sport."

Shakespeare's use of imagery again mirrors the tragic arc, a technique adept to allowing an audience of a performed piece to make connections between action and consequence. In doing so, Shakespeare engenders an end that is both nobly satisfactory and demonstrative of his disregard for fate. The revisiting of the imagery of cracking happens as we see Lear at his imploring the Heavens to "crack their cheeks" and the earth to "crack its womb". Here angst sin has poisoned not only his childrens hearts, making them ~~the~~ marble-heated

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Friars, but has also heralded the destruction of his kingdom. Indeed, as Gloucester heart "burst smilingly", we understand that in fact Lear has brought about the demise of one of his countrymen when he deposed the crown. Again, Shakespeare examines wider social ideas, with his metaphor of the wheel of Fortune. As the metaphor changes and develops throughout the play, so too does Lear as a character and as a man. When he initially references the wheel, he sees it as a machine run by the gods. At the time, he had "but steadily known himself". This attachment of features to gods was indicative of his inability to know himself. But as we follow the arc and come closer to realising his outcome, the metaphor changes. Lear comes to the realisation that he was a "foolish fond old man" and that he had "taken too little care". It was his arrogance and ~~his vanity~~, the "strange air of necessities" that made him things precious. This in turn demonstrates his shift from pride to faithlessness. He knows his "poor fool" was banished not at the gods' will but due to Edmund's discontent. Hence the use of the wheel metaphor evolves. Now

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He understands that he bound himself to the wheel and his "tears to do scald him within lead." Lear has abandoned his lack of responsibility and like Gloucester "dawned not when he saw." This final moment of redemption was daring to allow the value of tragedy so that the fall might be greater. When Lear dies, we are finally satisfied as it was the only rightful outcome. The conventions of tragedy have been observed and the audience perceives of their relationship to fate has been challenged. Shakespeare's cause is all satisfied, if not emotionally unsatisfied.

Such is the nature of literature that seeks to convey social messages that it must shock, rather than preach. Tragedy afforded Shakespeare a medium that allowed him to emphasize - focus on humanism, doubtless inspired by the thoughts of renaissance thinkers such as Wyclif. Audiences were well aware of the challenging nature of tragedy, but loved it all the same. The ever burning wheel to which even the king was bound suggested some vicious opportunity to question the social hierarchy of the time. In his emotional journey, when Lear offers his "wife his land of morality," we as an audience

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are satisfied that we have witnessed the causes, consequences, and possible redemption for our own transgressions. We are satisfied, and so too is Shakespeare, hoping that we may, as a result of joining him on his journey "never see so much nor live so long." H)

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Both 'Patience' and 'Runaway' perceive dogs as a companion that shares an important emotional bond with the author. The way in which the descriptions of the dogs differ is demonstrative of the different relationship each person shares with a pet. With the narrator of 'Runaway', we have a description of a dog that runs away and the ensuing grief and loss that accompanies it. However, in 'Patience', the description is of a dog that affords the narrator a sense of solidarity despite suffering acute back pain. The techniques used to describe the dogs and the relationships are those of imagery, narrative form and structure, and the use of contrast. All of these techniques evoke an emotional response from the reader, allowing them to engage with and reflect on the nature of the narrator's relationship with the dog.

In 'Runaway', the author utilises imagery through personification of ~~the~~ the dog ~~and~~ ~~the~~. In the description of the dog, we read of the casual though, the notion of being ~~as~~ and thus the dog is a human companion and attributes character traits to it. Furthermore, the personification continues with the imagery of "polished eyes" and a polished brow. The personification further develops a sense of wisdom

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to the dog, suggesting it had a way of knowing the narrator. By contrast, Patience shies away from the over-blown list of characteristics. Kwoz instead resorts to a very basic description of a dog, based not on its appearance, but upon its behavior. The distinction between the two forms of description is a result of the variation in purpose between the two texts. While Lance descends into romanticized remembrance of an absent dog, based on superficial features such as her long, drooping ears, Kwoz seeks instead to explore what made the dog such a rock of solace for her. The prose is consequently simple, using the techniques of alliteration and assonance to create a unity ~~in~~ in the first two paragraphs. "If I..." is repeated, as the narrator has elaborates the way in which the dog would respond to her emotions. The use of simile for the description of the sullen shih is both affectionate and expository. The dog of Patience is not the "polished" perfection of Runaway. Instead it shinks, but through the rest of the description we understand that this is biologically unimportant. This imagery allows the reader to form an image of each dog. The images vary according to the texts' purpose.

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and are further reflected through the use of ~~an~~ narrative form and structure.

In Patience, two deliberately delineates her relationship with Jack from the rest of the ~~other~~ people in her life through the use of narrative structure. The description of the family, ~~at~~ the house and all the things that comprise the narrator's life are examined in their own paragraph, the fourth paragraph, delineated by structure from the rest of the text. This further exemplifies the way in which these, facets of the narrator's life have become trivialities subordinate to the "dry humor" of her back pain. The narrative structure exemplifies the vitality of her relationship with Jack and reinforces the continuing description as previously discussed. It is further developed with the line ~~she~~^{smile}, where it "was as if this dog had jumped into my sinking vessel." The simile shows us the emotional gravity of the relationship where the dog was a able to save her when no one else could. Structure again shows us the power of Jack. After a spate of hyperbolized descriptions of pain as a ~~coffin~~^{boat} "magic" box and the Biblical alibi to Jack in the belly of the fish, Jack abruptly

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refers to the narrative: "Jack seemed to be there." The abrupt nature of his introduction is reminiscent of the way he jumped into the sinking vessel. Knox uses the narrative form and structure in order to convey ~~the~~ and strengthen her description of the dog and its importance. Similarly, Faunce utilizes varied structure to delineate moments of memory from reality to examine the power of the relationship with the dog. From the beginning of the second stanza, Faunce introduces us to her glorified memory of the ~~dog~~ dog. The form of the poetry, with repeated use of semicolons to divide ideas is different from every other paragraph. This shows us that this memory is in effect stream of consciousness. Faunce is lost in a sea of exploded thoughts, and utilizes structure to allow us to accompany her. Much like Knox, Faunce engages us with a key idea by an abrupt break in concepts. From deep reminiscence to the brutal and cacophonic consonants of "But nothing," structure in conjunction with sound allows us to experience the emotional pain that the author felt when her dog was away. These techniques

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used for description allow the reader to experience vicariously the emotional bond of the narrators and understand the individuality and power of the bond between them and their dogs. Similar to structure, juxtaposition is used to reinforce the emotional bond with the dog.

Frost engages the reader through the contrast of two sexual feelings. The first stanza evokes imagery of loss at hope; "a cold, black helplessness" beginning the journey at the poem. For the return of the dog to be emotionally relevant to the reader, contrast must be achieved between the polar extremes of loss and return. Similar to the structural technique, the poem alternates between positive and negative connotations, manipulating the emotions of the reader. We hear of the "labor of her tail", alliteration with the same -sheds- with which Frost tells us her dog "stinks". This is then juxtaposed with the menacing connotations of "wid growling" and "midnight keeping is awake". The metaphor of darkness extends from "it was dark when we came home" to the first use of midnight. The first

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contradiction offers us a regained sense of positivity; "she remembered she was our best friend". This is comparable to the juxtaposition established in Runaway in lines 29 to 31, where we have a distinction established between what can and cannot be managed. Jack can be managed, reflective of the ideas conveyed in earlier discussions of description and structure. But the most pertinent use of juxtaposition is common to both texts. Fance and Knox use a final sentence at odds with the rest of the text. In Runaway we have the final sentence of interaction with the dog; "that was what her tongue was for". This contrasts with the previous isolation, to create the emotion of finally and resolution in the text.

Knox uses a sentence stand only connected with the text; "He enjoyed you much". It remains the final sentence a paragraph of its own. As such, we understand that this is what fully addresses the relationship, the way that Jack is a participant at satisfaction to which the author can aspire while he deals with his endemic pain. Both texts apply use juxtaposition in a similarly

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similar way to reduce their relationship with the dog to one key idea. Knox wishes to witness happiness, so it is contrasted with the "poisonous predator" while France ~~wishes~~ wishes to be licked, and it is contrasted with the darkness of the midnight. Both texts succeed in eliciting these emotions in their audience.

These texts seek to examine the variations in the many different human/animal relationships. Yet both conclude that their relationships are based on the simple joy of the dog: the "waggish tail" and the "yipping voices." Ultimately, the texts are not simply about the power of relationships with dogs, but the importance of company and companionship. Though differing and similar in all the imagery, creative, sound and juxtaposition, these texts succeed in communicating the joys and healing properties of having someone or something who understands ~~or~~ you or licks your hand.

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New Zealand is a country with literature that is borne of our turbulent recent history, the relative youth of our nation, and the wide diversity of cultures that we benefit from in our community. However, with these factors has come a distinct lack of identity; a loss of some of our tradition, both obviously and subconsciously that has created a recurring theme of darkness in our literature. New Zealand lacks a national or cultural identity and hence, our literature reflects this object disconnected from one another. Our literature seeks to find the cause of this darkness, yet it does not suggest we solve it. Rather, our national discourse revels in its darkness, as though we might find our sense of unity through our sense of disunity.

Traditional focus of British society that came to New Zealand with colonisation that began in the late 18th century were predicated on the idea of the basic unit of the nuclear family. New Zealand has since attempted to do other conform to this idea of family, in the hope that by identifying with family, we might know ourselves better. However, our literature so often focusses on the idea

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of the failed family and the other emotional destruction it brings. In the film *In My Father's Den* by Bert McCamn, the central character, Paul, is betrayed by his father resulting in deep emotional trauma. McCamn uses colour and lighting to emphasize the intrinsic damage wrought by the betrayal. McCamn suggests it was the social isolation of post New Zealand compounded with the isolation within a family that caused the original sin. Our central poet, James K. Baxter ~~had~~ examined the importance of the traditional institution of marriage, conducting that "you and yours won't ever meet" on Calvary Street. The recurring religious imagery of crucifixion suggests that the family problems of New Zealanders are what is causing such trauma in our lives. In his poem 'Family Portrait', Baxter's narrator sits in his "Pagan" room at the top of the stairs where he "wishes to die". Imagery of the "long neck wasp fly" and "gray dragons creates a visceral response suggesting family is a corrosive part of our society when it is too reclusive and that we should seek identity outside simply the

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boundaries of our family. Perhaps when we see ourselves as a wider community we might find the elusive identity.

Yet the concept of a wider community identity is again deconstructed in our national literature. We read of the Forsy family in Maurice Gee's *Blastlight*, where the family defines themselves by "Forsyness." Again the family returns to Isolake as from a community identity as we attempt to live private lives defined by ~~of~~ our "-ness." Similar sentiments of a fragmented community are elucidated in Ian Cross's *Poof Boy* where the narrator feels trapped by the "brick walls." Furthermore, the Catholic man instilled in him the concept of possession by a devil, whereby his discontent at socio-economic isolation is manifested in imagery of a devil "feeling on his insides. In these texts we are shown we can not define ourselves as a community as we are not sure how to interact with those we do not know. This might possibly be a manifestation of New Zealand's strong egalitarian values. In absence of a class structure we feel as who and what we are, we are left devoid of an identity within ourselves. This

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is shown in the class conflict at the waratahs' side, in Ronald Hughe Morrison's 'The Scarecrow', who is daily for wealthy son of a business man. The family who lives in relative poverty is unable to reconcile the clash of class conflict, but were how to respond. Imagery of "subversive forces" suggests the idea of communities relying on basic instincts to seek identity, and often feeling. These texts show us that the adoption of traditional British ideals are an ultimate failure, only causing more harm than good and hardly is devoid of an identity.

Sponsored by this lack of identity, our nation's writers and artists set about looking the elusive New Zealand identity. Colin McCahon's works of the 1960's, such as '6 days in Canterbury' hinted at the underlying concept of an identity tied to the land that was a positive perception of Maori culture. The indigenous people of New Zealand saw themselves as Tangata Whenua, people of the land, who found a sense of community in the land itself. Besides even Maori Jesus sought to experiment with the fusion of a Maori and pakeha identity. The Maori Jesus "plays his

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"guitar sitting on the ground" and "walks on Wellington Harbour". The biblical allusions tie the biblical story to the idea of a Maori saviour. Yet the poem concludes with the man being abandoned, and "God was neither dead nor alive". Baxter sees that a religious or spiritual identity does not encompass the universal New Zealand experience and attempts to tie the concept of faith and redemption to an *'everyman' saviour. As he condemned marriage in 'Calvary Street', he condemns the abruptness of the church to create an identity, instead forging one of his own, inspired by the Maori syncretic movements such as Parihaka that deflected resistance to the colonialism of the 1800's. However spiritually far many New Zealanders were even one step back from a saviour figure. Spontaneity would travel back to the envisaged by Maori with the idea of lost identity, echoed in McElroy's works. We were seen as both on the land and of it.

The final avenue of identity was a connection with the land, by which New Zealanders

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could define a common identity. Patricia

Grace in her book Tu, examined the original Maori form of stuckification, with the protagonist suggesting his mountain was "painted like sunbeams inside of me." The reference linking the contours of the landscape to the Maori practice of moko tattoos could be slightly bigger creates the idea that the land is a natural give at life. These ideas juxtaposed with the brutalities of a foreign World War, where Tu finds a sense of identity and comfort in his cultural roots. Authors further sought to find a world in our creative that perhaps could also intersect with. Man Alone by John Mulgan ~~examines~~ explores more relationships with the land, depicting it "pressing down upon him". This idea is echoed in Becker's 'Cave' where the "hells" were a great weight that bore down upon the narrator. These authors see our relationship as being one of application to nature, one in which we were subordinate to her forces.

It was this identity that precipitated the examination of mortality. If we define ourselves not by family, not by community, not by God, but by our land, how significant

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are the frieze-like of our human entrance.

Katherine Mansfield envisaged a brutal

New Zealand, one where there was "no twilight, but a savage half-light where the savage spirit of the countryside walked abroad and sneered at what he saw". Mansfield

'The Woman at the Shoe' suggests we treat the land with respect, that we might be consumed by the madness of the isolation and be left only "what for?"

This quest for a national identity culminated in one of the most famous pieces of our New Zealand 'world of Maori'. H. H. Country Weather details our sterility to one of a deep individualism, where we are all burdened with "hearts of anger", borne of the isolation earlier discussed. Baxter considers in his poem 'At Pemi' that "pears and apples rot beneath the tree"; that we ought to "surrender to the day" or hearts of anger, and become one with nature and find our sterility in the ever turning wheel of life. Only then might we guess the size of the world, a manuha net in the sun.

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gaze".

All of these texts sought to locate
a sense of nation and cultural identity.
The traditions of our colonial ~~and~~ forces
acted. In this, they conched New Zealand
is deeply unique. Only by ~~writing~~ the
"upland road" together, might we
all become tangata whenua and find
a unified identity. It is through this
deep individualism, some of the uniqueness
of our nation that these authors suggest
we can derive unity from diversity and
find that elusive, abstract concept; identity.