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SCHOLARSHIP EXEMPLAR



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Scholarship 2021 English

9.30 a.m. Thursday 18 November 2021
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.

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

Section	Statement	Score
A		
B		
C		
TOTAL		

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2011 15
2012 12
2013 11

Hacksaw Ridge

PLANNING

~~Mel Gibson~~ Mel Gibson, 2016

"When the world is so set on tearing itself apart you put it back together"

"free to run into battlefield without a weapon to defend yourself"

"I don't know how I could live with myself if I don't stay true to what I believe"

"Please Lord... help me get one more" - repeated

"They don't believe like you, but they believe in how much you believe"

Sunny Paradise Ryan

Steven Spielberg, 1998

"94. But I must have saved 10 times that then, 20 times even, right?"

"Earn it, Ryan... earn it" - Last Words

Amazing Spider-Man ^{Series} ~~2012~~ 2017, Marc Webb

"You have a moral obligation to do the right thing"

"I'll take back everything that is mine, and I'll be a god to them"

"You're my hero. I love you, Spiderman"

Infinity War 2017

"Perfectly Balanced... as all things should be"

Tear at Gamora's sacrifice - Thors

"I'm sorry, young one"

"I hope they remember you, Stark"

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Callaghan and Colquhoun both speak about the way language is used; Colquhoun in the form poetry, both using it to explain, and using it as his device in which language is used, Callaghan in the form of prose and scientific explanation, and how close science is to creative writing. Both have multiple ideas passed through their writing which seem to contrast with cold vs colourful, logic vs imaginative, wild vs controlled. However there are things that build each other up, such as a desire to ban language usage to a single definition, and an attempt to explain the huge topic of its usage to some examples. This essay will compare how these two pieces, "Luminous Moments" and "The word as a wrapping" build and contrast ideas with each other, in the lens of language.

Callaghan is a scientist, as he states in the first two words "We scientists" including himself. He also claims to be a writer "we are all writers" or at least we need to be. Already, we can see the foreshadow of this whole piece. Callaghan states the requirement to be a writer, a condition ~~that~~ ^{of} being a scientist. We can see the definition of order already, that surrounds Callaghan's life as he has already found a downside (sort of) to scientific lifestyle. This idea is further backed up by when he claims it is necessary to "work effectively in the world of science." ~~that~~ He goes on to say that "Most scientists long to indulge in metaphor." That word longing is one of want and desire, to which they are bound by the need to convey scientific theories simply, and ~~well~~ clearly, to colleagues.

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This idea is contrasted with Colquhoun's piece, as his look is about using that device, indulging in a metaphorical view of life, and capturing the beauty you see through that lens. The very first sentence "think of words as wrappings" is a metaphor straight away, showing the difference between Callaghan's logical prose and Colquhoun's metaphorical poetry. It is also an attempt to both define and undefine language in poetry. The idea of relating its usage to a real-life example of hiding hidden worlds of imagination binds language down to a point, but it also leaves it wide open for understanding the ambiguity of the infinite possibilities you could create in poetry, since there are millions, billions, more even, types of wrappers in the world with their own unique look and "flavour". Another contrast is the grounding of either piece. Colquhoun isn't grounded at all, presenting many ideas very quickly, and all ~~they~~ being very unique. Whereas Callaghan is grounded in reality, and simple observation, ~~the~~ writing which they see. He even states this himself "on harsh requirements of accordance with observation". This contrast really separates the two pieces as it explains to ways of how language can shape a text, and what worlds become real or stay real because of it. And this can be further seen by the objective of both texts. Callaghan is informing of the reality of science and how it is reality and can exist ~~had~~ only in reality, by the requirements of factual evidence and don't need error, while Colquhoun's piece is aimed at his dad, as stated by the title of the whole thing, piece was taken from "An Explanation of Poetry to My Father". One aims to almost destroy the creativity of imagination, while the other aims to re-ignite it.

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in someone who ~~has~~ grown up in and ~~forgot~~ and possibly forgotten the world of creativity and colour. It links back to the idea of simplification of language usage, in which a definitive definition doesn't and can't exist, as whole worlds are created from it. Looking further into the pieces, examining the very structure of the two pieces, Colquhoun's even looks like, having text only in some order, can one section, in which Colquhoun seems to be describing the form of thought you can end up on when letting your mind run free, jumping from food, to fashion, travel, and further. "Eggshells, Seashells... Hot air balloons, Soap bubbles". These objects are placed randomly in this section, visualising the chaos of creativity. This is in large contrast to Callaghan, where piece is 2 large and 2 small paragraphs. Perfectly ordered and structured, presenting an idea of no more than informative and factual information. Something Callaghan brings up is that science is an "intensely social activity" with huge collaborative effort from a team of people. What this does is makes language used acceptable and fully understandable by anyone who reads it, which leaves very little room for abstract thinking. Colquhoun, however, is speaking to someone who likely sees the world differently from himself, so he is explaining from his whole point of view of life, and trying to convey how everything is anything, comparing "the letter O" to "life-savers". Both pieces speak from a personal point of view, but Callaghan aims for everybody to understand, while Colquhoun only meant for people who wanted to understand to look for their own meaning in his text.

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A good film is full of ideas and scenes that all portray to the watcher/audience, however, they all combine and become incredibly effective when the script works well with them. Directors in the outbreak for movies, decide how actors should act, how scenes should look, ~~and~~ how the audience sees them, but the real success of a movie comes from how it is written, as it is the original piece of creativity. This essay will analyse how Hacksaw Ridge, directed by Mel Gibson and starring Andrew Garfield, conveys the ideas of human life worth, religious belief, and determination ~~at~~ very powerfully, but proves the worth of being one's true self above all else. Specifically, it will look especially into ~~one scene of~~ the dialogue and actions of Private ~~Desmond~~ Desmond Doss, as this story is true and early would have been untouched from the script.

Hacksaw Ridge is the true story of Private Desmond Doss, ~~he~~ during World War 2, in which he entered war as a Conscientious Objector, never touching or firing a weapon, and saving the lives of at least 75 soldiers during the capture of Hacksaw Ridge near Okinawa, Japan. Early on in the film, we see the two Doss brothers fighting in the back yard of their home. We see this when the father returns home. The camera shot used follows the father, eventually cutting the boys out of frame. This shows dismissal by the father of the two, especially since he talks shortly after to the mother "Why bother... beat the one who wins". He says to beat one get beaten, so he only has to beat one. ~~The fight~~ The script for this scene depicts the father as weary and cold, and it shows how distant he is from everyone, especially when the mother tries to stop the fight. ~~Des~~ Desmond Doss (Andrew Garfield) manages to hit his

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brother on the head with a brick, knocking him unconscious. Desmond goes into shock, walking over to a wall-hanging of a religious kind, which, along with his ~~for~~ mother, causes him to become a Seventh Day Adventist. The script makes this scene so believable, as any kid would be stunned if they nearly caused the death of their own brother, and with both parents upset (angry) at them, they would look for guidance and assurance from some other source of authority, and living in a ~~religious~~ religious household, of course that god would be the answer. A way to repent their mistakes and atone for what they feel so guilty for. So even though the music, the camera shots, the acting all feel real in themselves, it is the writing that told them how to approach these situations, and so the idea that this scene should be dramatic, almost, and shapes who Desmond Ross becomes, the script is the ~~key~~ "key" of all these elements.

Desmond Ross was an incredibly determined individual, and we see that in the way the ~~movie~~ ^{He was} is written. ~~Despite~~ being singled out by sergeants at basic training, beaten almost every night, consistently halted from entering the work as a troop medic, all because he wouldn't touch or fire a gun. This meant he wasn't trained in all areas of basic training, and so he couldn't be a troop medic. He ended up in court, pleading not guilty to charges of disobeying direct orders from senior officers, ~~as~~ very, very nearly ending up with him in jail. He was prepared to go to jail ~~to stay~~ due to his determination. Shots from this scene are of an empty section behind Ross and only of him, all of his friends and allies separated and unable to help. The lone shots of

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Doss depicted the determination of one man to keep his values. This sort of idea, and how to convey it, could only have come from the script. The very language used in the scene such as "When the world is so set on tearing itself apart ~~and~~ put it back together" show how separate from the rest of us Doss is/was. It makes the reader think clearly of someone who is alone in his pursuit, stunning opponents and touching the hearts of supporters. He is the type of man to never give up and keep pushing to get his way, in the interests of noble values.

The ultimate scene in Hacksaw Ridge is that at which Doss successfully returns at least 75 men from the battlefield, mostly allied forces but some Japanese as well. It shows Doss's commitment to saving the lives of others at the risk of his own, constantly, and overcoming human limit, spending ~~there~~ hours and hours ~~at~~ saving people, long after the rest of the ~~enemy~~ ^{allied} forces had left, and his own physical health, skinning his hands on the rope, which he lowered victims down one. His religious strength is shown in this scene, as he prays for his god to "help me get one more", every time he saved someone. He is constantly with his bible, the very words of God, at his heart. His determination shows as he saves those others believe to be doomed to death, victims with legs blown off. He even tries to save a victim shot with about 8 bullet wounds. He continues to run out into fire to save people, including badly soldiers, by jumping on an enemy drop. He secures his helmet to help his ~~captain~~ ^{sergeant} take ~~off~~ out a Japanese sniper, and despite touching a gun, it was only to wrap it up so he could save his captain from gunfire. But what this scene shows significantly

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is the value of human life, as Doss continuously risks his own life in order to save lives of others. He could have easily not joined the war, as he ~~is~~ was a conscientious Objector, declining military service ~~or~~ duties because of religious, or even deciding a life is worth a life or less, but he made the decision that a life can be worth multiple more. This links to another war movie, with a large idea of life worth and rescue, being Saving Private Ryan, directed by Steven Spielberg and starring Tom Hanks. This movie is centred around saving the life of ~~one~~ the last of four brothers in a film, dashed to a group of 8 people. It begs the obvious question, which is also asked by a character in the ~~the~~ film: why are 8 people sent to save one person? It asks what is the worth of one human life? Tom Hanks' character states that he had lost "94" soldiers, but that he must've saved "10 times that, right? 20 ~~these~~ times, even." He sees life like money and economy. Kill one, save many more, but the fact he has to ask shows there's uncertainty of the current situation. The scripts of both Hacksaw Ridge and Saving Private Ryan depict two different individuals, who are only properly revealed to the other characters later in the film, and it shows how separate ~~they are~~ ⁱⁿ the main characters are ~~to~~ ⁱⁿ both ~~the~~ ideology and socially. The script that controls this scene in Hacksaw Ridge is also a call back to where Doss claims he "has to enlist" as he can't stand by while good young men "die for me". He has to at least try to save them, which is what he does in this climatic final boy scene. He sees those others thought destined for death and those forgotten or left behind. The script tells this story, bare and clear, so that the director can portray the morals.

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A good movie can only come from a good script, as it relies on the script to tell the story, while the movie shows it. So, despite all the fantastical special effects, makeup for injuries, all the cutting and intercutters between characters, all the sound and lights, everything comes back to the script, that told the story of the soldier the greatest warrior here that never fired a bullet, and told the director how to tell the story, and gave only gave ideas to on how to show it.

This essay has discussed how every element of a film bows down to the script. It has used evidence from scenes from the movie *Hacksaw Ridge*, directed by Mel Gibson, and, in passing, *Saving Private Ryan*, directed by Steven Spielberg, to show how masterful scenes in these movies are, and how they could only come from the writing of the original script. It has specifically shown how the scene where Private Desmond Doss saved 75 soldiers comes from a beautiful and incredibly detailed script that tells his story.

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Comic Book Movies (CBM for short) such as the Marvel Cinematic Universe (MCU) series of DC movies, are infamous amongst highly respected directors ~~such as~~ whether this is just pure jealousy, ~~or~~ ^{or} ~~worthful~~ criticism, it's not sure, but it does stand at least a little. Despite being cinematic marvels, in terms of visual effects and ~~fantastical~~ ^{fantasy} tropes, beyond the heroic actions of good vs evil, sometimes there isn't much new narrative to be explored, which is perfectly fine, because they don't need to be. This essay will discuss how CBMs, such as The Amazing Spiderman and Infinity War don't need to be deep in terms of meaning and how these films are amazing on a surface level. It will specifically look at how they capture the wonder of audiences, regardless of age.

The Amazing Spiderman, directed by Marc Webb in 2012, starring Andrew Garfield and Emma Stone was a reboot of the ~~series~~ ^{original} series starring Tobey Maguire from 2002-2007. It is the story of a teenager being bitten by a radioactive spider and ~~gaining~~ ^{gaining} the physical abilities of a spider (stick to surfaces, super strength, heightened sensory abilities, etc). The film did pretty badly with critics, scoring ~~at~~ ^{around} somewhere between 30-40% on rotten tomatoes, and this was due to the fact that some interactions felt "plastic", and the story felt rushed at times. It had only been 5 years since the end of the ~~original~~ ^{original} trilogy, and Garfield played a very well done spider-man, but Peter Parker (Spider-man true identity, and the teenager bitten by the spider) scenes didn't paint him out like an awkward, isolated nerd, as was true with the original comic book version of Peter Parker. It almost felt as though Sony, the rightful owners of the Spider-man movie ~~patents~~ ^{patents}.

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was trying to make back money from the failure of the debut
 the last trilogy, and to revive one of their most popular characters.
 However I, as well as many fans, enjoy the film for its ability to
 create wonder and awe. The idea of being able to swing either hundreds
 of feet in the air or miles from the ground, or to fight suddenly like
 you were a black belt in all martial arts. To have superpowers is
 awesome, but these feel different. The hero is a normal teenager who
 was bitten by a spider by chance, and gained powers overnight, becomes
 relatable, and not so much a dream. Critics complain about the lack
 of motivation for Parker's actions, beyond his surrogate father dying,
 one of his last phrases being "you have a moral obligation to do the right
 thing" if it is in your ability to do so, but it simply doesn't matter,
 as the film only needs to be a simple good vs evil fight. Even the
 shots from the film are stunning, with very wide landscape shots of
 Spider-Man flying through the busy city of New York, or the cones
 lining up for Spider-Man to swing from, the close-up at his reflective eyes
 seen a skyscraper window that becomes a landscape of the city, after
 a first person POV montage of Spider-Man swinging over buildings.
 The interaction between Parker and Gwen Stacy (Emma Stone) feels "plastic"
 because this is very comic book-esque and stereotypical of it. The interactions
 between characters work for a comic book movie. The sound editors work
 perfectly to create excitement in all audiences at just the sound of webs
 being swung out with that "thwip" sound. Yes, the fact that the bird gyys
 instantly and all the information Spider-Man needs is just a conveniently
 all in one place and perfectly ready for him to see, but it again
 doesn't matter, because it is an "Oh!" moment for the audience,

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or confirms their suspicions. The Amazing Spider-Man, from 2012, is a very shallow, easy to understand movie, and it is exactly what it needs to be to bring joy and wonder to all the audience, not needing literature depth.

Another example of this lack of depth is from the MCU, and is actually the first official movie in it, Iron Man, directed by Jon Favreau in 2008, starring Robert Downey Jr. This film follows the story of a selfish, self-invented billionaire Tony Stark, a child genius who took over Stark Industries after his father's death, and sold weaponry to the U.S. military. After an exhibition of one of his inventions, the Jericho missile, he is captured and wakes up to an electromagnet in the middle of his chest, stopping shrapnel from entering his heart and killing him. Working with his captor briefly, presumed to be building a missile, they build a suit of armor, far stronger and bigger than human, with flamethrowers. Stark escapes, without Yinsen (?), and continues to live by his last words "Don't waste your life". He then builds a much, much better version of that suit of armor and saves people's lives. There is a little bit of depth in this story, as Stark goes from a selfish billionaire to a savior of people, however it isn't significantly deep as that is about the only character growth in this particular film. In later sequels, he changes more and more, but this specific origin movie doesn't have a whole lot. But simply imagine if you had a suit that could fly, shoot lasers, and understand when you talked to it, even it talking back and being possible of doing nearly anything at all. What such joy and delight that brings, and that you have got to see it all unfold on screen in an

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epic showdown between good and evil. There's also the fact the Iron Man was written originally by Stan Lee to be an unlikeable character in many aspects, but since people do like him for his quick wit and intelligence. Therefore, there doesn't need to be a lot of character growth or he wouldn't be Iron Man or Tony Stark. As a superhero, he only needs to be good, powerful and cool to audiences, which is perfectly done in this movie. Furthermore, there is no need for literary depth here, as it doesn't warrant any.

The Amazing Spider-Man and Iron Man share similarities between having stars in the main roles, who play highly intelligent and crafty titular characters. Both build their initial suits from scraps and work their way up to the final suits. The character arc is similar also, thinking of themselves and very, very close others to thinking of many individuals, and taking up the superhero mantle, protecting those many people.

Scholarship Exemplar 2021

Subject	English	Standard	93001	Total score	16
Q	Score	Annotation			
-	06	The candidate presents a tight synthesised comparison of texts from the point of view of the function of language, balancing the discussion with some creative thought.			
6	05	The candidate sticks to their thesis well, arguing a persuasive case against the statement and using different aspects of the text to structure an accurate and appropriate response.			
15	05	The candidate writes with some creative thought about the genre of films they are clearly passionate about. The response is controlled and balanced with references concisely interwoven.			