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## Scholarship 2022 English

Time allowed: Three hours  
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### ANSWER BOOKLET

Check that the National Student Number (NSN) on your admission slip is the same as the number at the top of this page.

You should write THREE essays in this booklet, one from each section in Question Booklet 93001Q.

Begin each essay on a new page. Write the section, and the number of your chosen statements in Sections B and C, at the top of the page.

Check that this booklet has pages 2–20 in the correct order and that none of these pages is blank.

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

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Section	Statement	Score
A		
B		
C		
TOTAL		

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Section: B Statement number: 9

films, as a medium have always championed artistic expression and individuality since their inception; two directors who in the modern age who still adhere to this are Wes Anderson and Hayao Miyazaki. However, films have also always been part of an industry inherently linked to commercialisation. While this places limits on individuals' ability to experiment with films, creativity also requires limitations, and therefore the commercialisation of cinema has not only always been inevitable (~~it is not a 21st century phenomenon~~), but is necessary and far from 'barbaric' as the statement suggests.

Wes Anderson's 'The Grand Budapest Hotel' utilises stylised filmmaking techniques — that in this era are unique to Anderson — to ~~express~~ <sup>on</sup> ~~the~~ <sup>the</sup> ~~beauty~~ <sup>beauty</sup> of the past, the "world of yesterday". Anderson's film as a work of art then is a homage, and unlike many other 21st century directors he still opts for analogue, seemingly archaic filmmaking techniques: ~~However~~ the shots are always perfectly symmetrical, the camera ~~is~~ forced to whip-pan at only 90° angles, there is a sense of rigidity to his films that strays away from the naturalism seen in recent movies. ~~In this way, Anderson~~

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~~constructs his own reality that~~ Though, Anderson's stylistic choices also work in tandem with the thematic concerns of the movie. The characters who inhabit "The Grand Budapest Hotel" long to ~~leave~~ themselves in their own nostalgic narrative to escape the "barbaric slaughter house that was once known as humanity". And in this way, Anderson seemingly adheres to the contention that cinema is suffering from mass-production and commercialised barbarity. As an artist then, he uses "The Grand Budapest Hotel's" archaic and individualised sense of nostalgia to rebel against the ~~conformity~~ conformity of commercialisation. ~~Yet~~ However, Anderson through meta-narratives also reminds us that the reality he constructs in his films is one that cannot be sustained – and perhaps never ~~quite~~ existed in the first place. The establishing shot of "The Grand Budapest Hotel" is of a cable car making a slow pilgrimage up a snowy mountainside. The camera then pans out to reveal the Hotel in all its glory – except this shot of the hotel is clearly a stop motion miniature. Thus, we enter ~~the~~ this 'fake' world, through a 'fake' facade, which is clearly a construction. Therefore "The Grand Budapest Hotel" reveals that while filmmakers can, and

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perhaps should ~~rather~~ ~~and~~ adopt pursue a unique artistic direction - unburdened by commercialisation - the kind of beauty that this creator will only ever exist in art, and in this sense it is fleeting. The only way to experience Anderson's visuals is to watch an Anderson film - thus making him a director, who is an auteur, and unique, but also making his films short lived.

Yet, Anderson's most recent film "The French Dispatch" reveals that there are limits to artistic expression, particularly in a commercialised landscape.

The film is an anthology told through a series of visual vignettes that each mimic articles in the esteemed publication, the titular "French Dispatch", which features anything from "fashion, food, the arts - high and low - and fine drink". To translate a textual medium into film Anderson pushes the limits of his already highly stylised visuals. This is chiefly done through the way he mixes media: the film takes the form of artworks, animation, photography and novels. In this way then, Anderson's style is pushed further into abstraction where the construction of the film - the form - takes precedence over all other elements. This

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is particularly noticeable in the final chapter "The Private Diner of The Police Commissioner" where in this particular chapter, ~~Anderson~~ during a pivotal moment — when a young boy is kidnapped — Anderson breaks immersion by switching from live action to a 2-D animated car-chase, reminiscent of Hergé's comics. In this moment Anderson's stylistic choices — the use of animation — are more noticeable than the emotional weight, ~~of the~~ and thematic concerns that the characters are attempting to express. Unlike "The Grand Budapest Hotel" where the stylistic choices Anderson makes follow the thematic concerns, "The French Dispatch" is the movie where the dissonance between Anderson's commercially unique style and his themes is ~~quite~~ uncomfortably obvious. Therefore, perhaps films as a medium afford less opportunities for abstraction and experimental techniques than other ~~media~~ text types. On abstraction Mark Rothko said ~~that~~ that it "eliminates all obstacles between the [artist] and the work, and the work and the observer". By this he meant that because there ~~was~~<sup>is</sup> no content, the viewer is free to interpret. However, films defy this principle, as they come with expectations placed on the observer by the 21st century film industry; films are

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a product and so we expect to see content. Therefore "The French Dispatch" reveals an important truth: that total artistic expression is not possible in mainstream films - if they are to be commercially viable. Anderson's style - for better or for worse - must have its limits.

Though, one film which reveals the limitation of style to be anything but 'barbaric' (as the statement puts it) is Hayao Miyazaki's "The Wind Rises". ~~Miyazaki~~ Unlike Miyazaki's previous work, this film is a biopic centred on the aeronautical engineer Jiro who designed the Mitsubishi Zero - the most used aircraft by the Japanese military during WW2. Miyazaki incorporates a characteristically gentle use of surrealism to quieten the violence at the heart of this movie. The film is set during a historically bleak period, chronicling the post WW1 Japan during the economic crisis of the 1930's. Despite this, Miyazaki strays away from depicting any real anguish or violence - unlike his more fantastical films such as "Nausicaä and the Valley of the Wind" or "Princess Mononoke". The way that his style has been reigned in - in part due to commercial pressures - is most

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notable during the film's final scene. ~~Later~~  
 In the film ends with shots of Japan being  
 bombed, with Jiro's Mitsubishi Zero's - his "curved  
 beautiful dream" - nothing but a pile of  
 smouldering ruins. The atrocity and violence of  
 these moments however, is juxtaposed with  
 a gentle score and a delicate touch of  
 surrealism as Jiro floats above it all entirely  
 weightless both physically and emotionally. Here  
 then, with the commercial success of Miyazaki's  
 previous films behind him, he must tone down  
 some of the surrealism in the work. Though, the  
 euphemistic depiction of war and alteration  
 of Miyazaki's style does not discount "The Wind  
 Rises" - instead commercial pressures have  
 benefited this film. ~~on depictions of war~~ By  
 straying away from any violence Miyazaki  
 removed any enjoyment that audiences may  
 take from war ~~film~~ depicted in a way that  
 is appealing. Therefore his techniques work  
 in tandem with the anti-war message ultimately  
 creating a delicate film that has benefited  
 from the supposed 'barbarism' of 21st century  
 cinema.

Therefore, films - even in a globalised era of

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pop-culture and mass media - still hold onto their ability to be modes of artistic expression.

Though, it would be wrong to conflate individual artistry with total creative freedom. Films do not exist in isolation - they are both conceived and consumed communally - and therefore limitations are placed on films by the industries; yet these limitations far from being stifling ~~barriers~~ breed new forms of creative expression - and prevent artists from making work that is inaccessible.



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When works of art are created inevitably their is an alteration of reality; literature claims: this is not the real thing, but a depiction of it. Thus, literature - through the use of language - will always inhabit a simulated reality that exists somewhere between dreams and the physical world. <sup>Three</sup> ~~Two~~ works of literature that explore these intermedial and even breach the limits of language are Benjamin Labatut's essay collection 'When We Cease to Understand the World', Patricia Lockwood's 'No One is Talking About This' and Heidi Pitlor's 'Birds "Lost Scrolls".'

~~Benjamin Labatut's~~ "When We Cease to Understand the World" centres around scientific discovery - a field that arguably centres around objective truthfulness and reality - yet Labatut through the language of literature deliberately distorts the science that he writes about. In the essay "The Kingdom of Uncertainty" Labatut ~~creates~~ <sup>creates new false</sup> ~~creates~~ <sup>creates</sup> autobiographical details about the German physicist Werner Heisenberg: he fashions a story where Heisenberg's breakthrough discovery of the 'uncertainty principle' came to him late one night while he was wandering through a park utterly intoxicated. Through dream-like language and metaphors Heisenberg's equation ~~transformation~~ morphs from

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numerical particles into "glimmering parades of fireflies" and "countless men and women, their eyes slanted, their bodies scripted from soot and ash". Labatut is aware that nobody - not even Heisenberg - can comprehend pure mathematics, so he contextualises Heisenberg's equation; he allows it to be altered from reality and take the form of people, light and explosions - concrete ~~known~~ nouns that we can visualise. ~~While one can~~ Heisenberg's 'uncertainty principle' ~~artificially~~ formed the basis of quantum mechanics - and altered our understanding of the physical world forever. While we cannot grasp the magnitude of this discovery on a numerical level, we can feel its weight through the use of literature; the language of dreams allows Labatut to communicate a more essential emotional truth. Thus "When We Cease to Understand the World" reveals a fundamental idea: to comprehend reality we must distort it through art. Literature, has long been criticised for only being able to distort reality, as it presents fiction - 'dreams' - as reality. However, Labatut

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shows us that humanity must be capable of simulating reality, of consciously entering the intersections between fact and fiction, as it is not only necessary but an inescapable part of human nature and the way that we contextualise and understand the world.

However, two texts which create divisions between the dreams and reality of language are 'No one is Talking about This' and 'Lost Scrolls'. Through a 'kaleidoscopic' and ever multiplying use of imagery both Patricia Lockwood and Hera Lindsay Bird, create prose dreams that ~~that~~ ~~can~~ describe a nothingness, a lack of physical reality. In her book "Actions and Travels: how poetry works" scholar Anna Jackson notes a trend in the work of contemporary poets like Lockwood and Bird, where an ~~ornate~~ imagery is used as 'ornamentation' to "float over an airy nothing". Bird's 'Lost Scrolls' is a nine-page long poem comprised almost entirely of similes. ~~who~~ These similes are paradoxical; ~~the~~ lines like "it's like a tornado in a harmonica shop" or "it's like loading a catapult with a catapult and catapulting it into irony". With each new simile for 'it' that the poem describes

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multiples in meaning and becomes harder and harder to define. A similar technique is used in Lockwood's 'No One is Talking About This' which opens with the line "She entered the portal and the mind met her more than half-way there. Inside it was tropical and snowing". Lockwood's paradoxical imagery - 'tropical and snowing' - not only emulates the absurdity of the internet (which the novel is centred around), but also becomes bare language and description: dreams that do not pertain to anything real. By using oxymorons, ~~whereas~~ the subjects of Lockwood and Bird's descriptions become everything at once - which really makes them mean nothing at all; there is no cross-road between dreams and reality here, ~~whereas~~ bare language and descriptions in isolation with no subject become only dreams.

And yet - the rapidness that initially characterises the opulent imagery in Lockwood and Bird's work is done away with as these texts ~~unambiguously~~ reveal a startling amount of gravity and sincerity. The second part of Lockwood's novel centres around her niece who dies, pre-maturely of a rare genetic condition.

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here Lockwood's "phyrotechnical" prose<sup>m</sup> is given justification as it is attached to something real: her sister's baby. ~~in the baby thinks not~~ While the imagery remains decorative ~~the baby~~ through descriptions like "[the baby] thought of lava-lamps and sea swallowing" and of "anti clambering over molasses, that sweet spread of information, that happened long ago in our minds". It is still hard to grasp what Lockwood is describing in the physical sense, but these metaphors show how bold the emotional weight of reality to them as we come to understand that this child means everything to the speaker - it is not hyperbolic. Similarly, "lost scrolls" also switches to a tone of sincerity, as we are told that "this is what love is like"; in light of this discovery the airy 'dreams' and similes that Bird uses make sense. Though, unlike Lockwood Bird's switch to sincerity and truthfulness recontextualises the ornamental language that came before. The poem's final line goes: "at last night nobody came to our house.... / and murdered us in our sleep". While still characteristically hyperbolic, this line reveals Bird's use of imagery to be a diversion. Bird attempts to multiply the meanings of objects

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to avoid her misplaced fear of being in a relationship. In both cases however, these authors juxtapose the 'dreams' and 'reality' of language ~~to~~ <sup>the</sup> - rather than ~~not~~ inhabiting the intersection between the two. This contrast is necessary as it reveals that such large concepts - love, loss, pain - can only be expressed indirectly through layers of ornamentation.

~~Therefore~~ Therefore, literature will always need to inhabit both dreams and reality. Yet, these two modes of being can simultaneously be fractured and converge together - thus giving authors a range ~~of~~ in the states of language used to express fundamental and large universal human concepts and discoveries.

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~~According to Jacques Derrida~~ When Jacques Derrida observed that the word 'archive' comes from the ancient Greek 'archon' meaning 'the house of the ruler' he was ~~stricken~~ expressing what is at the core of our experience with literature: it is an interaction with those who have come before, who have entered their stories into the archive, and this is an act of power to be able to claim one's own experiences. Sam Brooke's review of the "James Courage Diaries" and Jia Tigiel's poem "The Daughters from a Native's Perspective", each in their own way grapple with the concept of the archive, and of representation and how this shapes our experience of consuming texts.

Brooke ~~over~~ maintains that our experience of reading literature is a diadactic one: it teaches us. He addresses the tension between making a text - as a means of self expression - and allowing others to consume it saying that: "the reader can derive a light within it". Yet, with this light there is also a hope that "someone might read it and have a little bit more light shone upon the world they live in". The metaphorical "illumination" of one's world is Brooke's acknowledgment that texts inform us, and reveal what is previously unknown. Yet, he also maintains

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that this "illumination" is dependant on representation - and this sense it is a conscious act on behalf of the reader to seek this (with ~~with~~ text B explores this notion too). When one cannot see themselves in the ~~archive~~ archive of literature, we have to "jimmy a lock or climb down a chimney" when consuming texts. This phrase suggests that it is up to the ~~readers~~ <sup>not the authors.</sup> readers "to be flexible, to stretch their views. This sentiment is carried on in the final line: Stories aren't mirrors, they're windows. / And the more windows the better". Through this metaphor Brooks maintains that the audience must look to see themselves represented; <sup>and to learn</sup> as oppose to the passive act of seeing oneself in the mirror.

conversely Figiel in 'text B' while sharing Brooks's sentiment that to read a text is to actively shape it, Figiel's method of 'shaping' ~~that~~ is much more direct and forceful. There is a greater struggle in Figiel's ability to see a "native voice" in 19th century romantic poetry. Where upon first reading ~~Brooks~~ James's diary provides comfort to Brooks, to Figiel Wordsworth's poem sparks rebellion.



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initial  
 she shows her "disregard for Wordsworth in lines such as "she made us memorise you!"; the "she" here implies someone other, someone ~~wh~~ who isn't a minority, and the emphatic "!" expresses the poet's contempt with Wordsworth's work; she would instead rather stare at the "antebush" - which does more to represent her identity than the literature she is exposed to. And yet, through ~~and~~ fighting with Wordsworth ~~the~~ the speaker is intact engaging with the text - this allows her to shape it then. Where the archive, what has come before, is not stationary, but instead can be altered through reading. Reading then is an act of creation as well as an act of consumption. This is reflected in the repetition of "your precious daffodils, / my precious daffodils". The change in pronoun signals a change in ownership. Unlike Text B which encourages more caution when it comes to ~~and~~ altering texts that are part of the literary canon, calling these attempts "dubious" - Figel treats adaptation as an answer to the lack of representation. This is how she can enjoyment from a text, by ~~transforming the daffodils~~ not only ~~transforming~~ transferring the daffodils, but transforming them

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into 'aiga / my aiga'. Therefore, with the alteration of historical texts when reading them they become a part of us - not just 'windows' - but an entire archive, or in other words a 'house' that we can inhabit.

Both text A and text B, seek representation when consuming texts, though both with varying effects. Where in text A, the informative structure of the review mirrors the assertion that texts inform us. A greater pool of literature to choose from offers a greater range of experience; we learn not through trial and error, but through the simulation of reality found in art.

Arguably, the poetic structure of text B allows this information - in this case Wordsworth's experience of the daffodils - to be transformed through the language of poetry as a means of criticism.

In both cases text A and text B use exploit the experience of reading literature to create something new. Though, this is still dependant on the context - on the texts that are consumed and placed into the archive before - and by doing this they fill in the gaps. They elevate queer and native voices and insert them into

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pre existing art forms as an ultimate act of archival power, - with varying ~~and~~ degrees of force. By doing this then they continue the cycle where consuming is creation and these creations will be inhabited and then expanded upon by future generations.

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