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# S

93001A



930011

SUPERVISOR'S USE ONLY

## OUTSTANDING SCHOLARSHIP EXEMPLAR



NEW ZEALAND QUALIFICATIONS AUTHORITY  
MANA TOHU MĀTAURANGA O AOTEAROA

QUALIFY FOR THE FUTURE WORLD  
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Tick this box if you  
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### Scholarship 2022 English

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.

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

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

Section	Statement	Score
A		
B		
C		
TOTAL		

ASSESSOR'S USE ONLY

Section: A

Statement number: \_\_\_\_\_

When reading literature, one will often seek to make a connection to their own life. We see a character or persona that is similar to us and feel that we understand or relate to them in a meaningful way. However, this is difficult for ~~or~~ people from marginalised communities who are under-represented in literature and struggle to find that character to which they can relate. Both Texts A and B highlight this ~~disconnection~~ disconnect that these groups of people <sup>may</sup> suffer. But, Text A Text Brooks, in Text A, suggests that this connection ~~cannot~~ ultimately be found but that an acceptance of this fact is in literature, while Text B believes a connection can be created, even if just to provide an escapist alternative from one's reality.

In Text A, Brooks highlights the ~~difficulty~~ disconnection readers from marginalised communities experience while reading literature. In particular, he focuses on the experiences of queer people. Using evocative devices, he feels that "the mainstream gets to walk into these texts through the front door, whereas we [people from marginalised communities] have to jimmy a lock or climb down a chimney to find a way in. Here, a metaphor is used to compare the experience of reading literature and accessing it fully to entering a house. This comparison highlights the ~~relative~~ significant difficulty present for people in marginalised communities to find a way into the house, and

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this also a way into the text. It is emphasised how much easier it is for "the mainstream" to access it - they can simply walk straight in. The experience of reading literature is not the same for all groups of people. Those that are under-represented in it, are likely to struggle to fully access or connect with it.

Similarly, in Text B, Figiel, highlights the initial difficulty in connecting with literature when it does not reflect the reader. Figiel is a Samoan-born writer, and she is reading literature ~~from~~ "from a ~~the~~ 'Puffblows' from 'a Native's Perspective'." "Puffblows" is written by English poet William Wordsworth in 1803. Figiel and Wordsworth are from two very different worlds - in different cultures and a different time period. Because of this difference, it is unsurprising that Figiel feels an initial disconnect from Wordsworth's writing. Indeed, like Brooks, she is also able to highlight the through the use of evocative, comparative language features. She claims that she "too wandered lonely as a cloud / when I first heard your little poem." A simile compares ~~her~~ her loneliness after reading "Puffblows" to a cloud, ~~usually~~ in an empty sky. This works to emphasise her isolation, and ultimately her lack of connection to the poem. Indeed, indeed, initially she would be starting at the ~~unlike~~ bush next to the mango tree outside, while studying the poem in literature class. The reference to an "unlike bush," and

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"mango tree" ~~symbol~~ is ~~symbolic of~~ as plants found in Samoa symbolises her world that she is in, in Samoa. This emphasises the difference in her and Wordsworth's world & further elucidating the distance and disconnection between Wordsworth's literature and Tigel. So, she highlights how initially when we read a text, it can be a difficult experience to connect with it when reading it.

Brooks, in Text A, feels that his connection to literature cannot ultimately be found. ~~But, he simply~~ He does not believe his to be a bad thing, but rather accepts that literature should convey the writer's situation. Brooks concludes that "stories aren't mirrors, they're windows." This metaphor compares literature to windows, as opposed to mirrors. ~~Brooks~~ Thus, Brooks highlights the intention of her "stories" - we should not expect to see ourselves perfectly within a story as they would do if they looked in a mirror. Rather, it offers a chance to look into somebody else's life or experience. In this way, his connection, his perfect reflection that we tend to desire in literature will not be found. But, it offers a chance to further appreciate someone else's experiences. Brooks is able to emphasise this point structurally writing that "the only thing an author can do is be honest to their story, their characters, and



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Hemselfes. "The triadic structure displays the completeness of how the story should relate to ~~them~~ the author, <sup>with</sup> ~~indeed~~, the repetition of "Heir," emphasising how the story literature ought to relate honestly to the author Hemselfes. Again, this shows that while the experience of reading literature does not offer perfect connection between reader and writer, it does offer an insight into the writer's life and experiences. To Brooks, this is the importance of reading literature, and why he believes that "the more windows the better" - more authors from different demographics with different life experiences.

Figiel, in Text B, does also believe that reading literature can offer an insight into the author's life, but excitingly, it differs in that it believes a sort of connection is able to form as a result. Typographically, the shape of the poem is wave-like, with longer lines left that get shorter before getting longer again. This suggests a flowing, carefree attitude that Figiel is able to gain through reading "Hattedis." Indeed, this is backed up by the fact that she feels "she is at home" to find some bliss & solitude. The word "bliss" has positive connotations, with peace and serenity. This is also serenity. This is juxtaposed by the asyndetic listing of "the dogs, the roosters, the organ, my organ, the village, my village, the district, my district, the neighbors, the neighbors' radio, the TV." This creates a frantic sense of lack of control,

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and the left of the list makes it feel chaotic and frantic. This highlights what is actually happening in Tigger's life. It suggests that there is a lot going on and which is potentially stressful. Since reading "Daffodils" is able to provide her with "some sense of solace" it creates a connection with her because of this escapism from her life into Wordsworth's world temporarily. This connection is further structurally highlighted when Tigger describes the daffodils as "your precious daffodils, / my precious daffodils." The epistrophe of "precious daffodils" places emphasis on the change in possessive adjective before it. It is somewhat the fact that the daffodils are now both "yours" (Wordsworth's) and mine (Tigger's). This can explicitly highlight that connection, through escapism, that Tigger had with Wordsworth's poem. So, she conveys that, unlike Brooks' idea in Text A, that a connection can be formed with literature despite not being represented in it. It is as if by literature can provide a, temporary, temporary, temporary escape from one's reality.

Thus, Texts A and B bring part of similar ideas in that without representation in the literature, it can be initially difficult to access and connect with it when reading it. Instead, there is an agree that it is an agreement that instead it provides an insight into the author's world and their life. Brooks, in Text A, feels that this creates any connection with the literature.

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impossible, and that it can only be used to view the author's life. But, Tzvetan, in text B, offers the alternative idea that connection to the literature when reading it, is still possible via or via not experiencing it as a form of escapism. Brooks appears to value Brooks the for Brooks, the experience of reading literature is most important in providing insight into the author's world, while for Tzvetan, it is most important in providing a form of escapism, something vastly different from one's reality.

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Poetry does provide a unique opportunity for one's imagination to take over. It can indeed ~~flourish~~ <sup>flourish</sup> up and create a world, ~~and~~ <sup>on</sup> an idea, an image that is greatly imagined, and vastly different from the real world. However, to some extent, it is also true that poetry does proceed to seek out the truth of his image. If ~~communication~~ <sup>communication</sup> will remain ~~not~~ <sup>not</sup> rooted in the context reality and context within which it was written, and in this way, the "truth" of the image it has created is ~~removed~~. Notably though, this does tend to be an abuse of truth in his image initially. So, by seeking out the truth of that imagined image, the truth of the real world is partially revealed. Indeed, Robert Browning is able to do this in his analyses of gender roles in "A woman's last word," and "Love in a life." Written in Victorian England, a deeply patriarchal society, men tended to have dominance over women and power over women, who were largely reduced to operating in the domestic sphere. But, in these two poems, Browning's ~~after~~ <sup>after</sup> dramatic monologues, Browning is able to imagine scenarios in which the ~~the~~ expected Victorian gender roles ~~are~~ <sup>are</sup> subverted and women had power over men. But, the truth of his image is ~~separately~~ <sup>separately</sup> ~~sucked~~ <sup>sucked</sup> out, highlighting the reality that ~~the~~ <sup>the</sup> men's dominance is long-lasting. His ~~subversion~~ <sup>subversion</sup>, if it ever existed, is only temporary.

Initially, in both these poems, Browning's imagination does flourish up to ~~imagine~~ <sup>imagine</sup> ~~a~~ <sup>a</sup> ~~create~~ <sup>create</sup> a world in which women



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show expected Victorian gender roles. In the persona in "A Woman's Last Word" is female and is lying on a rug with her male partner on their bed. The poem begins by the persona exclaiming "let's contend to move, Lär," The trochaic metre is used throughout her dramatic monologue and it stresses on the first syllable in each line but she creates an assertive tone. This highlights how she is dominating the conversation with her male partner and is her general feel of assertion over him. This ~~leads~~ creates an Browning's imagination has fanned up to create a situation in which the woman is dominating the <sup>man</sup> ~~man~~ <sup>abnormal</sup> ~~abnormal~~ which was ~~abnormal~~ in Victorian society. Similarly, in "Have in a Wife," the male persona appears to be searching for his wife through his house. As he looks for her, he states that he is waiting to "find her / - Next time herself!" The repetition of "her" and "herself" emphasises the persona's desire for her wife to physically be present, wanting "her." But, the em-dashes create caesurae and a silence when reading the poem. This silence is symbolic of the woman's wife's absence. While the persona desires her to be there physically, the woman is able to deny him this through her physical absence. In this way, she is able to exert power over the male persona. Indeed, Browning has created this image of feminine dominance and assertion. We, as the reader, while Browning's imagination has conjured the situation up, we, as the reader, begin to take some truth from this, starting

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to believe that women in fact did have power over men in Victorian England.

However, in "A Woman's Last Word," the truth of truth that we started to believe in his image is indeed ~~set~~ ~~at~~, and Browning highlights how his power is only ~~it~~ unexpected female power is only temporary, and that ultimately the expected Victorian gender ~~role~~ will be conformed to. The female persona claims that "Tomorrow / Not to-day" she will lay flesh and spirit in thy hands. ~~The~~ This demonstrates how the ~~difference~~ <sup>relationship</sup> between this man and woman will change very quickly - literally overnight. Indeed, the ~~the~~ <sup>metaphor</sup> ~~metaphor~~ suggests that she will give herself completely up to him both physically and spiritually in his hands. This implies that ~~the man~~ her partner will gain complete autonomy over her in every facet of her life. The little power that she exerted on this particular day will be ~~admitted~~ <sup>admitted</sup>. Moreover, she claims that she will "Speak thy speech, / Think thy thoughts." Here, the <sup>pregnancy</sup> ~~pregnancy~~ places emphasis on the way in which by repeating "speak" and "think" in different forms, places emphasis on the way in which ~~the female persona~~ <sup>the female persona</sup> will echo and effectively copy her male partner's actions. This highlights her loss of agency and her new reality, which is one that will be completely controlled by the actions of her male partner. So, in this way, Browning seeks to ~~bring~~ <sup>bring</sup> out of his imagined ~~subversion~~ <sup>subversion</sup> of gender roles. He highlights how ~~the~~ <sup>the</sup> reality of the Victorian society will ~~seep~~ <sup>seep</sup> through and

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enforce conformity to the expected gender roles of masculine dominance.

Likewise, in "Love in a Life," the Browning's imagination of situated gender roles is only limited, and the strong truth is his creation is sucked out to highlight the conformity to expected masculine dominance. If, however, in his poem, the facade lasts for longer, and it is only on a much closer inspection that that suggestions of his image breaking come through. The rhyme scheme of the first stanza follows an ABCCABC pattern, with "feature" in the third line, "her" in the fourth and fifth lines, and "together" in the sixth line. These 'C' rhymes are the only feminine rhymes where the rhymal syllable is unstressed. The rest of the rhymes are stressed, masculine rhymes. Initially, in this first stanza the feminine rhymes are not fully enclosed by the masculine rhyme. Instead there is one feminine rhyme at the end symbolizing the person's wife initial evasion of him. However, in the second stanza, the rhyme scheme changes to an ABCDDABC pattern. On this occasion, line 3 the rhyming words are "feature" in the third line, "centre" in the fourth line, "enter" in the fifth line and "importance" in the sixth line. On this occasion only the 'D' rhyme of "centre" and "enter" are feminine, unstressed, feminine rhymes. The rest are stressed, masculine rhymes. Now, the feminine rhyme is symbolically fully enclosed by the masculine rhyme. This sonic symbolism implies that ultimately the person's wife will be caught by him and she will resolve the temporary power she was able

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~~alcoves, closets, &~~

to gain by being absent from him. Moreover, the final lines of the poem state that, the person states that he still has "such suites to explore, / Such closets to search, such alcoves to impertune." This triadic anaphora emphasises the completeness of the person's remaining search. The three verbs "explore," "search," and "impertune," create a greatly determined tone that suggests he will succeed in finding her. This <sup>as</sup> works to ~~eliminate~~ <sup>eliminate</sup> any power that Browning may have imagined her to possess. Indeed, the image of her having autonomy a form of control over the man ~~has been~~ <sup>is</sup> eradicated. Again, Browning emphasises, be it consciously, or subconsciously because of the era he wrote in, that ~~by the end~~, men will and women will return to their expected roles in society in which the man holds power over the women.

This, in "A Woman's Last Word," and "Love in a Life," Robert Browning does allow, briefly, his imagination to flare up. He ~~imag~~ <sup>tries</sup> to imagine a world in which Victorian gender roles were not confined to — where women held some form of power over men. This is the image that his poetry initially tries to catch hold of. But, either ~~intentionally~~ or because of the context that inevitably shapes his poetry, Browning is unable to go through with this imagination. He does such an ~~act~~ <sup>act</sup> at the image of female dominance that he ~~cancel~~ <sup>cancel</sup> by indicating that men will return to their usual roles of power. In ~~doing so~~ <sup>doing so</sup> but while the truth of the image central may have



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been sucked in to doing so, perhaps a greater truth of the world is able to be revealed. Indeed, it ultimately highlights to a Victorian reader the rigid ~~social~~ social structure that governs their society, and highlights to a Victorian society.

Section: **C** Statement number: **16**

Jonathan Jones' statement makes a challenge to the growing, post-modernist conception that there is no difference between high-brow and low-brow culture, no difference between "trash" and "literature." His claim that they are "utterly different" is true to the extent that we have allowed it to be. We have placed the Shakespeares and Fitzgeralds of the world on a pedestal above the Dan Browns and Taylor Swifts. To an extent, he is correct — "literature" can offer more meaningful, thematic comments that seek to accurately convey an idea about our society. And yet there are still some similarities between what Jones describes as "trash" and "literature." Both ultimately seek to provide an escape, to contrive a reality in which we are immersed. "Trash" can still intellectually further us, and garner further interest, especially if it is more accessible than traditional literature.

Indeed though, there are some clear differences between "trash" and "literature." Initially, as young children, we are exposed to stories that offer a spiritual comfort or moral learning. ~~Inde~~ Simple fairytales ~~is~~ is likely to be viewed as 'trash' by someone like Jonathan Jones. The A key characteristic of this type of text is that it always ends with a satisfying, happy conclusion. The cliché ending of "And they all lived happily ever after" symbolizes this. Cinderella

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marries He, free, Jack kills the giant in 'Jack and the Beanstalk', and Hansel and Gretel escape the witch. In all these fairy tales, the protagonists live happily ever after. This fails to offer a meaningful comment on society. It suggests to us as young children that the outcome will always be a favorable one. This continued escapism continues into our adulthood. The television series, "Friends", created by ~~it~~ is one of the most popular of all time. Yet as a sitcom, it would be typically ~~not~~ described as high-brow literature. It too, offers lacks a deep, meaningful thematic comment. Rather, it contrives situations to make us feel happy and the audience feel happy and satisfied. Notably, the "Friends" never seem to suffer from political ~~issues~~ at the time, and, in particular, there is no mention of the 9/11 terror attacks that occurred in 2001. Rather, they continue visiting each other's apartments, making jokes, without really forcing the audience to think deeply to indulge what they are watching. So, the sort of these sorts of texts ~~to~~ merely create favorable scenes scenarios to make the audience feel good about life, none forcing them to engage in deep, meaningful analysis.

Conversely, high-brow literature ~~seems~~ appears to set out to do the opposite and to offer a comment on society that more accurately reflects society. Nobody embodies high-end literature more than Shakespeare, ~~regarded~~ commonly regarded as one of the greatest playwrights of all time. His tragedy, "Macbeth", ~~offers~~ a

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creates emotions and faces more deep, inward-looking within the audience that ~~lower~~ low-brow literature is not able to. Macbeth is initially presented as an honorable, loyal soldier - the protagonist whom the audience should support. Indeed, a Sergeant reports to Mac King Duncan that "brave Macbeth - for he deserves that name" and [Macdonald's] head upon the battlefields. ~~then~~ <sup>this</sup> highlights Macbeth's valor on the battlefield and loyalty to Duncan's kingdom. Yet, Macbeth embodies Aristotle's 'Tragic hero'. He was an honorable man, but his hamartia was his excessive ambition for power. As a result, the audience is shown his peripeteia as he descends into 'tyrannical rule, and eventually madness, losing his faith in life, describing it as "signifying nothing." This fall from grace is deeply shocking to the audience and ~~causes a sense of~~ <sup>evokes a sense of</sup> fear and pity within the audience. Macbeth initially appeared to be a respectable man, but he descended up to being a tyrannical king, and is eventually dehumanized himself. This ~~sees~~ fear in the audience is because they see how he can fall from a good man to pieces. It invites a more meaningful analysis of both themselves as an individual, and of their society. This may not leave the audience as happy as one who consumed 'trash' literature, but it ~~invites~~ <sup>creates</sup> more meaningful, realistic analysis of the individual and society.

However, to describe "trash" and "literature" as "utterly different"



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is perhaps not entirely accurate. While one ~~offers~~ <sup>indeed</sup>, some much of high-brow literature seeks to do what "trash" does too - provide an escape from reality, and entertain the reader. Shakespeare's comedy, "Much Ado About Nothing," still offers meaningful analysis of society, in particular he wants to highlight the vulnerability of a <sup>woman</sup> ~~man~~ in society, given Hero's position in it is so greatly jeopardised by false rumors alone. Thus, so, while still of high-brow literature, it still serves the purpose of entertaining. A lot of Shakespeare's audience were working class and paid a relatively cheap entrance fee to go watch from the pit. pit. Generally, they were there to be entertained and were less interested in dramatic analysis as the critics and scholars of today are. Indeed, they are provided with with a satisfactory, contrived ending where all the characters dance happily to the piper's music, despite Benedick's warning that Don John, the chief villain in the play who was nothing but destructive thought, is returning. The audience do not have to consider ~~the consequences of~~ the potential aftermath of his return. This while this would still be regarded by some as "literature," this is not as it is similar to characteristics of the "trash" that he talks about. In the film, "Average" Superhero films would tend to be placed in this category and they are often of "trash" or simply popular culture. In the film "Average," is similar to "Much Ado About Nothing," in that the consequences of their final battle in New York do not need to be considered in the film itself. Instead, the audience can leave the battle and mass distraction and it won't have serious repercussions on

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the civilians' lives. Yet, the <sup>final</sup> ~~last~~ scene ~~ends~~ <sup>ends with the</sup> ~~with his~~ perhaps eating schwarm, leaving the audience unaware of his potential dropping to a satisfying ending in which his long journey. Indeed, this final scene of 'Hervegas' is similar to that in 'Much Ado About Nothing', where the characters are all dancing to the piper's music. Both high-brow literature, and low more "trashy" popular culture <sup>can</sup> still <sup>serve</sup> the purpose of seeking to entertain the audience and remove them from reality.

Moreover, perhaps the reason that some are "pretending" to consider "trash" <sup>the</sup> ~~as~~ <sup>as</sup> "literature" is because of its greater accessibility. This "trashy" popular culture can still spark curiosity, and intellectually <sup>the</sup> ~~is~~ <sup>is</sup>, perhaps in a more effective way than high-brow literature can for the majority. F. Scott Fitzgerald's novel 'The Great Gatsby' may offer a sophisticated comment on the non-existence of the American Dream, and E.M. Forster's novel 'Howards End' analyses Edwardian England in a sophisticated manner. Yet the language and descriptors of the writing often provide a barrier to read accessibly <sup>these</sup> ~~the~~ ideas that this high-brow literature puts forward. So, while ~~there are~~ <sup>there is</sup> a clear difference between low-brow and high-brow literature, perhaps reading "reading trash" is as a reasonable substitute for many who may not be able to access the higher levels of literature. Don Brown's Young adult novels such as Don Brown's 'The Long Code', or 'Angels and Demons'.

So, perhaps the probability of "trash" to be literature is not as negative as  
Doris appears to suggest. While, it <sup>often</sup> offers the chance to garner further  
interest, and eventually to access higher ideas.

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even O.K. Rowling's "Harry Potter" series may not offer the  
level of sophistication in its thematic conclusions. Yet, it may  
offer the opportunity for readers to begin to access the higher  
levels of literature. It can spark interest in ideas, put  
forward in the "Faithful Code" "Angels and Demons", and as  
the history of the illuminati. For this way, reading <sup>these</sup> low-brow  
novels can still be viewed as literature, as they offer the  
opportunity to ~~see~~ create curiosity. Even the "trashiest"  
of texts such as TikToks can begin to be viewed as  
a form of literature. These short clips, while designed to  
entertain, can still potentially spark one's curiosity of the  
content of the clip. It may be a step too far to regard TikToks  
themselves as literature, but it can help too provide <sup>these</sup> a potential  
stepping stone on the way to accessing ~~literature~~ <sup>higher levels of</sup>  
literature. Thus, ~~the~~ <sup>the</sup> ~~trashiest~~ <sup>lower-brow</sup> ~~and~~ <sup>can</sup> ~~be~~ <sup>accessed</sup> ~~means~~ <sup>that</sup> ~~they~~ <sup>offer</sup> ~~the~~ <sup>the</sup> ~~opportunity~~ <sup>for</sup> ~~higher~~ <sup>higher</sup> ~~levels~~ <sup>levels</sup> ~~of~~ <sup>of</sup> ~~literature~~ <sup>literature</sup> ~~to~~ <sup>to</sup> ~~be~~ <sup>be</sup> ~~accessed~~ <sup>accessed</sup>. So while they may not be  
the same, there is a degree of connection between them.

Thus, ~~the~~ <sup>the</sup> ~~claim~~ <sup>claim</sup> ~~that~~ <sup>that</sup> ~~"trash"~~ <sup>"trash"</sup> ~~and~~ <sup>and</sup> ~~"literature"~~ <sup>"literature"</sup> ~~are~~ <sup>are</sup> ~~"utterly~~ <sup>"utterly</sup> ~~different"~~ <sup>different</sup> is partially correct. The way we have categorized texts  
means that there are clear differences most notably the  
sophistication and density of their ~~complex~~ <sup>thematic</sup> ~~conclusions~~ <sup>conclusions</sup>  
on society and the individual. But, ~~they are not~~ <sup>there are</sup> some close  
connections between the two that may not render them as  
"utterly different." They often both seek to entertain  
and remove one from a harsh unpleasantness, ~~conclusions~~ <sup>as</sup> and  
"trash" also provides a potential pathway into higher literature due to its  
easier accessibility. ~~English 93001, 2022~~ 02480

93001A

## Outstanding Scholarship Exemplar 2022

Subject	English		Standard	93001	Total score	21
Q	Score	Annotation				
-	06	A balanced approach to both texts, with close attention paid to the task which was to discuss the experience of reading literature. There is some good discussion about the purpose of literature, and a secure understanding of how language features work without labouring or exhaustively listing examples. The response shows a personal appreciation of both texts as well as an understanding of the effects these texts can have on readers.				
5	07	An outstanding yet unconventional approach to the statement. The response unpacks the statement well before relating it to texts. The discussion of the poems is sophisticated and fluent, driven by original argument with confident support. There is a mature and assured voice here.				
16	08	A confident handling of the statement, which is unpacked in detail. An abundance of examples and a broad range of texts support a creative and original argument that is pertinent to this particular question. The response shows an insightful appreciation of literature and audiences.				