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93001A



SUPERVISOR'S USE ONLY

OUTSTANDING SCHOLARSHIP EXEMPLAR



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

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

Tick this box if you have NOT written in this booklet

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 (✂). 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, we 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 disconnect that these groups of people ^{may} 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 our 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 emphasized 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 Surinam-born writer and she is reading literature ~~from~~ "from a ~~"the"~~ "Puffblis" from "a Native's Perspective." "Puffblis" 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 "Puffblis" to a cloud, ~~usually~~ in an empty sky. This works to emphasise her isolation ~~at~~, 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 Tugel. So, she highlights how initially when we read ~~life~~ ~~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. Rather, he simply does not believe his to be a bad thing, but rather accepts that literature should convey the author's ~~own~~ ~~writer's~~ ~~situation~~. Brooks concludes that "stories aren't mirrors, they're windows." This metaphor compares literature to windows, as opposed to mirrors. Brooks then, 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 like 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 find 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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Herselves." The triadic structure displays the completeness of how the story should relate to ~~them~~ the author, ~~with~~ ~~indeed~~, the repetition of "Heir," emphasising how the story literature ought to relate honestly to the author themselves. Arguably 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 "He more windows & the better" - more authors from different demographics with different life experiences.

Figid, in Text B, does also believe that reading literature can offer an insight into the author's life, but precisely, 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, cordless attitude that Figid is able to gain through reading "Hatted's." Indeed, this is backed up by the fact that she feels "She is ~~at~~ tries to find some bliss ~~at~~ solitude." The word "bliss" has positive connotations with peace but also ~~and~~ ~~peacefulness~~. This is ~~and~~ ~~serenity~~. This is juxtaposed by the asyndetic listing of "the days, the rocks, the organ, my organ, the village, my village, the district, my district, the neighbour, the neighbour's radio, the TV." This creates a frantic ~~and~~ ~~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 Tigris'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 bliss of solitude" it creates a connection with her because of her escapism from her life into Wordsworth's world temporarily. This connection is further structurally highlighted when Tigris 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 (Tigris's). This can explicitly highlight that connection, through escapism, that Tigris 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 a Poetry literature can provide a temporary, tranquil escape from one's reality.

Thus, Texts A and B do 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 that 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.

Section: B Statement number: 5

Poetry does provide a unique opportunity for one's imagination to take over. It can indeed ~~flourish~~ ^{flourish} up and create a world, ~~as~~ ^{out} on idea, on image that is ~~is~~ ^{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~~ ^{communication} will remain ~~not~~ ^{not} 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 ~~to~~ ^{to} removed. Notably though, this ~~does~~ ^{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, such as "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 ~~able~~ ^{able} dramatic monologues, Browning is able to imagine scenarios in which ~~the~~ ^{the} expected Victorian gender roles ~~are~~ ^{are} subverted and women hold power over men. But, the truth of his image is ~~separately~~ ^{separately} ~~sucked~~ ^{sucked} out, highlighting the reality that ~~the~~ ^{the} men's dominance is long-lasting. His ~~subversion~~ ^{subversion}, if it ever existed, is only temporary.

Initially, in both these poems, Browning's imagination does flourish up to ~~imagine~~ ^{imagine} a ~~create~~ ^{create} a world in which women

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

However, in "A Woman's best Word," the ~~fact~~ 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-night" she will "lay flesh and spirit in thy hands." This demonstrates how the ~~difference~~ ^{difference} between this man and woman will change very quickly - literally overnight. Indeed, the ~~the~~ ~~metaphor~~ ^{metaphor} hyperbolic metaphor suggests that she will give herself completely up to his man 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~~ ^{admitted}. Moreover, she claims that she will "speak thy speech, / And think thy thoughts." Here, the ~~parenthesis~~ ^{parenthesis} 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~~ ^{the female persona} 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 sets ~~any~~ ~~truth~~ ~~out~~ of his imagined ~~subversion~~ ^{subversion} of gender roles. He highlights how ~~the~~ ~~reality~~ of the Victorian society will ~~seep~~ ~~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 subverted gender roles is only limited, and the literary truth is his creation is subbed 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 8th line. These 'C' rhymes are the only feminine rhymes where the rhymed syllable is unstressed. The rest of the rhymes are stressed, masculine rhymes. Initially, in his 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 8th line. On this occasion only the 'D' rhyme of "centre" and "enter" are feminine, ~~not~~ unstressed, feminine rhymes. ^{The rest} ~~then~~ 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 ~~res-~~ lose her temporary power she was able

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~~closets, chests, &~~

to gain by being absent from him. Moreover, the final lines of the poem state that, the persona states that he still has "such suites to explore, / Such closets to search, such drawers to impertune." This triadic anaphora emphasizes the completeness of the persona's remaining search. The three verbs "explore," "search," and "impertune," create a greatly determined tone that suggests he will succeed in finding her. This ^{as} works to ~~eliminate~~ ^{eliminate} 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~~ ^{is} eradicated. Again, Browning emphasizes, 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~~ ^{tries} 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~~ ^{intentionally} or because of the context that inevitably shapes his poetry, Browning is unable to go through with his imagination. He does such an ~~act~~ ^{act} of the image of female dominance that he ~~is~~ ^{is} careful by indicating that men will return to their usual roles of power. ~~The~~ ^{is} ~~image~~ ^{is} ~~he~~ ^{is} ~~talk~~ ^{is} ~~of~~ ^{is} the image central may have

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been sucked in in 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, Hermetic 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.

~~Text~~ Indeed though, there are some clear differences between "trash" and "literature." Initially, as young children, we are exposed to stories that offer a spectral comment on moral learning. ~~Text~~ Simple fairytales ~~can~~ 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 offers a satisfying, happy conclusion. The cliché ending of "And they all lived happily ever after" symbolizes this. Cinderella

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marris He, pree, Jack kills the giant in 'Jack and the Beanstalk' and Hansel and Gretel escape the witch. In all these fairytales, 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 be 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 stray 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 create 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 set appears to set out to do the opposite and to offer a comment on society that more accurately reflects society. Notably, perhaps the most famous high-brow 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 forces 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 - fixed [Macdonald's] head upon the battlements." ~~then~~ ^{this} 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~~ ^{evokes a sense of} 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 ~~causes~~ fear in the audience is because they see how he can fall 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~~ ^{creates} more meaningful, realistic analysis of the individual and society.

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

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is perhaps not entirely accurate. While one ~~offers~~ ^{indeed}, some ~~med~~ 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 ^{romantic} ~~romantic~~ partner in society, given Hero's position in it is so greatly jeopardised by false rumors alone. Thus, so, while still 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 at all like it is similar to characteristics of the "trash" that he talks about. In the film, "Average Joe" films would tend to be placed in this category and they are often of "trash" or simply popular culture. The film "Average Joe" 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 ~~concern~~ ^{concern} over their destruction and it would have serious repercussions on

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the civilians' lives. Yet, the ^{final} ~~last~~ scene ~~ends~~ ^{ends with the} ~~with his~~ perhaps eating schwarmen, leaving the audience unaware of the potato's dumping to a satisfying ending in which their lives go on. 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 ^{can still serve the} ~~can still serve the~~ purpose of seeking to entertain the audience and remove them from reality.

Moreover, perhaps the reason that some are "pretending" to consider "trash" like ^{the} ~~the~~ ^{one} ~~one~~ as "literature" is because of its greater accessibility. This "trashy" popular culture can still spark curiosity, and intellectually ^{to} ~~to~~ ^{take us,} ~~take us,~~ 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" analyzes Edwardian England in a sophisticated manner. Yet the language and diction of the writing often provides a barrier to read ^{these} ~~these~~ ^{ideas} ~~ideas~~ that this high-brow literature puts forward. So, while ~~there are~~ ^{clear} ~~clear~~ ^{that} ~~that~~ ^{there is} ~~there is~~ a clear difference between low-brow and high-brow literature, perhaps reading "reading trash" is ^{as} ~~as~~ a reasonable substitute for ^{may not} ~~may not~~ ^{be able to} ~~be able to~~ access the higher levels of literature. Don Brown's Young adult novels such as Don Brown's "~~The~~ ^{The} ~~Unqi~~ ^{Unqi} ~~Code,~~ ^{Code,} " or ^{Angels and Demons} ~~Angels and Demons~~

So, perhaps the probability of "trash" to be literature is not as negative as
 some appears to suggest. While, it ~~often~~^{often} 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 "Faustian" Angels and Demons, and as
 the history of the illuminati. For this way, reading ~~low-brow~~^{low-brow}
 novels can still be viewed as literature, as they offer the
 opportunity to ~~see~~^{see} create curiosity. Even the "trashiest"
 of our 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 to provide a potential
 stepping stone on the way to accessing literature. Thus, ~~the~~^{the} ~~ability~~^{ability} ~~can~~^{can} ~~be~~^{be} ~~accessed~~^{accessed} ~~means~~^{means} ~~that~~^{that} ~~they~~^{they} ~~offer~~^{offer} ~~the~~^{the} ~~opportunity~~^{opportunity} ~~for~~^{for} ~~higher~~^{higher} ~~levels~~^{levels} ~~of~~^{of} ~~literature~~^{literature} ~~to~~^{to} ~~be~~^{be} ~~accessed~~^{accessed}. So while they may not be
 the same, there is a degree of connection between them.

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This, ~~the~~^{the} ~~claim~~^{claim} that "trash" and "literature" are "ultimately
 different" is partially correct. The way we have categorized text
 means that there are clear differences, most notably the
 sophistication and density of their ~~complex~~^{thematic} ~~conclusions~~^{conclusions}
 on society and the individual. But, ~~they are not~~^{there are} some close
 connections between the two that may not lead one to see them as
 "ultimately different." They offer both see still seek to entertain
 and remove one from a harsh ungratifying conclusion. ~~as~~^{as} and
 "trash" also provides a potential pathway into higher literature due to its
 easier accessibility.

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.				