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# S

93001A



930011

SUPERVISOR'S USE ONLY

## SCHOLARSHIP EXEMPLAR



NEW ZEALAND QUALIFICATIONS AUTHORITY  
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QUALIFY FOR THE FUTURE WORLD  
KIA NOHO TAKATŪ KI TŌ ĀMUA AO!

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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		

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Section: A Statement number: \_\_\_\_\_

The writers of the article Sam Brooks Remains James Courage Dares and The Daffodils the poem The Daffodils from a Native's Perspective show ~~diff~~ explore experiencing literature in ~~diff~~ a similar way but reach ~~de~~ different conclusions on the place of literature. Sia Figiel writes her poem passionately describing the relationship she has formed with Daffodils as a work. Sam Brooks on the other hand writes from a place of privilege dismissing the images of themselves that readers try to find in literature, he dismisses the very thing that Sia Figiel is describing in her poem.

Text A sees Sam Brooks write from <sup>in</sup> a ~~hard~~ ~~back~~ but slightly cynical tone. He dismisses those who seek out relating literature to themselves and twisting ~~the~~ it to see themselves in it. He uses colloquial terms and clichés like "The fight" or "maybe after a few years" to take a laid back approach to deconstructing the type people find in literature but he also turns clichés on their heads, turning them into statements on the validity of self-identification in literature such as "If all you have is straw...". This tone ~~ce~~ of cynical yet familiar shows a writer not dispirited or attacking those who try to see themselves in

Section: **A** Statement number: \_\_\_\_\_

literature but one who is ~~always~~ attempting to guide his readers to what he believes to be the true meaning of the experience of reading literature (as will be explained). Text B on the other hand backs in an innocent and curious tone. It feels incredibly personal as Sra Fregal uses possessives throughout to denote what constituted her world at the time. Not only is there the sense of entering her world through the possessives of "my the axe, my aiga, the village, my village" but also that to her the experience of reading *Lafoddis* became incredibly personal to her. She does what the author "your precious *Lafoddis*, my precious *Lafoddis*, my only possession at 15" It shows this sense of naivety through her claiming of the poem that is both nostalgic and empowering and places us in the author's shoes, we are in her world.

Sra Fregal is doing what Sam Brooks tells us not to do, she is finding a "mirror" in something so far removed from her circumstance. The descriptions of her home and the use of Samoan and modern TV references are used to indicate the stark contrast of her situation with that of the author of *Lafoddis*. William Wordsworth as a ~~not~~ white male,

Section: A Statement number: \_\_\_\_\_

English poet is so very far removed from the young Samoan girl reading his work at least ~~the~~ ~~nearly 180 minutes~~ nearly 200 years later. This is purposeful from the writer as she can express her connection to something that in the eyes of Text A would be not a mirror ~~the~~ stories.

Text A and B may view ~~texts~~ <sup>literature</sup> through different lenses, and make experience it differently but there is a middle ground to be found. The metaphor that Sam Brooks uses at the end of Text A "Stories aren't mirrors, they're windows" can be flipped on its head by Text B. Text B, ~~claims~~ <sup>shows</sup> through its use of setting and innocent tone that ~~it~~ <sup>yes</sup> indeed she is different from the text she identifies with but it is in spite of this she finds something she can attach to and relate to. There is hope and something to be found in literature according to Text B, in spite of Text A's call to not look so deep where there's nothing to be found. But what's the harm? Sam Gregiel shows that literature is moving and powerful, while Sam Brooks observes with a gentle cynicism that literature must be observed from a place

Section: C Statement number: \_\_\_\_\_

of sensibility. Perhaps the middle ground is  
true and ~~instead of a mirror~~ or that  
if you look at any window you are  
bound to see the faint reflection of  
yourself.

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Section: B Statement number: 4

Novels have this unique and profound effect of leaving readers with one final image that drops our jaws and leave us deep in thought. The ending of novels is the stopping of time, that this moment is the final moment we readers can observe before closing the book. It is when this moment is ~~both~~ potentially profound that the writer calls to us with their implied power and tells us "Let's not forget this". Throughout the novels: *American Psycho* by Bret Easton Ellis, ~~*The Stranger* by Albert Camus~~, *The Picture of Dorian Gray*, and *The Great Gatsby* by F. Scott Fitzgerald, we observe endings, particular moments frozen in time, that compel the reader to never forget the image left in their heads and the messages that ~~image~~ <sup>that</sup> moment conveys.

Why is this unique to novels though? Because novels are most memorable to us when they mean the most. Other forms like poetry and short stories simply do not possess the time to develop the characters that are the focus of that final frozen moment. Films and television are too visual, they give us a myriads of moments that dazzle us with their visuals, even if that moment does not offer the core <sup>important</sup> message. By the time you reach the end of a film you have engrained in your mind countless frozen moments.



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Novels take away just enough that it is only the most profound moments that stick with us. We cannot ~~do~~ forget ~~the~~ that particular moment where time stops finally and one last image is left in our heads because it is the culmination of all the images, somewhat weaker, that come before it.

But why? Why are these particular moments that stop time at the end of novels so unforgettable? In the case of *American Psycho*, it is the stark contrast of the entire novel thus far and its ending. Patrick Bateman has been murdering, raping, and committing unspeakable acts of evil throughout the novel. Often mistaken for his co-workers by his co-workers and the people ~~he~~ closest to what could be called friends, ~~Pat~~ Bateman struggles to assert his identity. No matter how many reservations ~~at the Dorsey~~ he tries to make or how many Armani suits he owns, his hyperconsumerist outlook on personal expression only leave him feeling more like everyone else on Wall St, even if ~~he~~ he is unable to recognise it. His pain, as he describes it, "is constant and sharp" and he exerts this hollowness and emptiness on the "suffering of others".

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But in truth, his murder and rape ~~only~~ is all a means of self-expression for him, to assert himself as different from all those that surround him. Why the images that ~~Easton~~ <sup>Elis</sup> describes throughout the book are vivid <sup>and</sup> grotesque they are not as brutal ~~as~~ what concludes the novel. When ~~Elis~~ <sup>Elis</sup> chooses to stop time he elects to do so at Bateman's confession to ~~his~~ his lawyer, who, brutally and ironically, mistakes him for someone else. His lawyer proceeds to tell Bateman that the crimes described are clearly untrue and that Bateman would be incapable of hurting a fly. Bateman is left reeling, his murder, his acts of atrocity, have meant nothing. He says himself "There is no catharsis", "this confession has meant nothing". In other words his evil has been for nothing, he is no closer to asserting his identity in spite of his murderous spree. He is once again reduced to nothing. He seeks punishment not because of justice but because he finally wants to be seen. Easton ~~Elis~~ finishes on this note, ~~not~~ as well as a brief scene of Bateman resuming his invisible life at a club with colleagues, he stops time at this moment and makes it truly unforgettable. It's unforgettable not because he have empathy for the evil



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Bateman but because he see the husk of a man with every thing in the world but his identity. Easton Ellis does this to show the emptiness that consumerism and late-stage capitalism can bring to someone whose life hinges solely upon it.

This kind of dichotomy between the majority of the text and its freeze shot ending is common throughout novels. In *The Picture of Dorian Gray*, we see the titular character, much like Bateman, build his life upon excess. His life philosophy, instilled ~~is~~ into by the ever-dominating Lord Henry, "To cure the soul by means of the senses, and the senses by means of the soul". It is Dorian's belief that all is well as long as one is able to indulge and remain beautiful (an ability granted to him by the titular picture, which ages as he stays young), that slowly corrupts his soul. Throughout the book, similar to *The Great Gatsby* and *American Psycho*, lavish decadence and excess is described, as showing the fixation on materialism that is a common thread throughout them. His fixation on his own beauty and all things beautiful, be it people or art (to which he regularly expresses an equivalence, especially in the "artful way," he indirectly kills Sybil Vane), only leads him to

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feel a sense of isolation as those around him begin to reject him for his hedonism and lack of compassion. His position as the outsider links him directly to Batman, with them both clawing desperately at hedonism and materialism as the solution to their issues of isolation and disconnect. It is this that Oscar Wilde ~~pitchs as the~~ finally undoes at the end of the novel by having Dorian stab the painting killing him and ~~rev~~ reverting his body back to its corrupt and decrepid self. This final image as time is frozen with the ~~closing image~~ ending of the novel is terrifying. An aged and ugly Dorian sprawled on the ground, as the portrait resumed to gaily smiles down upon him shows the downward spiral of a man obsessed with himself and the pursuit of beauty. Wilde, much like Easton Ellis is telling the reader to "not forget this" because it stands in stark contrast to the rest of the novel, possessing similar warnings about the pitfalls of materialism, self-obsession, and ~~evil~~ evil as a tool of self-expression. ~~Dorian himself was~~

This stopping of time need not reflect the downward spiral and punishment of an evil

Section: B

Statement number: 4

character but point also to a misguided protagonist with similar warnings to Dorian Gray and Patrick Bateman. The Great Gatsby shows ~~the~~ the titular character Jay Gatsby in his ever enduring quest to achieve what can now be called the American Dream. Pining after Daisy Buchanan, and rising from poverty, reinventing himself as Gatsby in what narrator Nick described as "the platonic conception of himself", we see a character set on taking his place at the top of society. Triumph and success plot Gatsby's meteoric rise and charming personality, but his insistence on his Dream at all costs ends with his murder. His carelessness and overvaulting ambition lead to his utter downfall. The stringing moment frozen in time by the ending of the novel is both that of Gatsby's funeral and Nick's description of his futility. No one attends the funeral, save a handful of people, in stark contrast to the lavish parties <sup>attended by hundreds</sup> of earlier in the text, highlighting the isolation that Gatsby really possessed despite his wealth. And the futility of Gatsby's dream which Nick describes as being "beaten back into the past". Gatsby's ~~attempts~~ frozen moment, much like Dorian Gray's and Bateman's, is so unforgettable because its message rings

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So clear. And that is that materialism and ambition are nothing without human connection. All three texts

All three texts show characters misguided in their pursuits of fulfillment, coming up & incredibly short, and in two instances dying. Resting on materialism and the superficial we see characters all lacking in the one thing that would have lifted their miserable isolation, and that is real human connection. These three texts each become so very unforgettable because as novels they can freeze themselves in time through their endings in a particular moment, and allow us as readers to reflect. These three texts have used dichotomies of everything vs nothing to show the decline of characters and what their authors are trying to teach us about the human condition. The ability for novels to stop time in a particular moment, with the impact that only a novel can have, is a story tool that proves highly effective in warning readers and imparting them with messages best remembered.

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Storytelling is something that transcends time and place. The ability for stories to achieve universality helps them to become dynamic forces for change in the real world. Often warnings for mistakes that seem engrained in human nature, allowing us, even today, to look at stories from years ago, and take a step back. So, although ~~these~~ stories may be set and written in yesterday, it is the great stories that remain forceful in the world of today. By examining the texts *The Handmaid's Tale* by Margaret Atwood, *The Yellow Wallpaper* by Charlotte Perkins Gilman, *The Crucible* by Arthur Miller, and *The Day of the Sheep* by Janet Frame it is possible to see the power that these stories can have.

Many texts serve as allegories or imagined worlds or historical worlds through which they can express ideas through a contained story. One can simply look to the Bible or Aesop's fables to find instances of simple moral storytelling set within imagined scenarios that continue to be treasured and forceful to this day. The reason the stories can be a dynamic force is because their descriptions are transferable to a multitude of scenarios. Look at



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The *Crucible* which uses the historical world of the 17<sup>th</sup> century Salem ~~Witch~~ Witch Trials in Puritan New England as an allegory for McCarthyism. While McCarthyism may have only existed during the Cold War ~~where~~ <sup>where</sup> many were accused of communist sympathies with little or no evidence, its the messages that Miller pushes that show the story of *The Crucible* as relevant today. During the trial of the play (published at the height of McCarthyism in 1953), Judge Danforth, who to the reader is incredibly incompetent and blinded by his faith and ideology, makes the statement, "You are either A person is either with this court or he must be counted against it, there be no road between". Within the justice system of Salem everything is black and white there is no middle ground, compromise, or third opinion. Society in Salem is unquestionable in that anyone who speaks up is condemned through the hysteria of witchcraft. This kind of thinking doesn't just mirror the tyranny of McCarthy era thinking about non-American conspirators but Miller's observations ring true to this day. Just look at the once again American situation in regards to the bi-partisan politics of the United States. The two party system of the US aligns you either as a republican or a democrat, and either

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in ~~vehement~~ <sup>undying</sup> support or vehement opposition to the current government. Miller's story of a crooked justice system not only serves as a force of yesterday but one of today, actively reminding us to look at ourselves. With many calling to end bipartisanship of American politics, it becomes clear that the lessons of the past immortalised in story ~~must come forth again~~ <sup>remain</sup> are forever at our finger tips and influencing the world.

Like wise Margaret Atwood's The Handmaid's Tale exists within a similar world of ~~can make~~ <sup>creation</sup>. Where a story environment completely different from the present day reminds us of the present day. At ~~fund~~ <sup>fund</sup> The fundamentalist Christian society of ~~Islem~~ <sup>Islem</sup> Gilead created by Atwood was not borne from purely her imagination but pulled from the events unfolding around her at the time. ~~What~~ Published in 1985, Atwood ~~was~~ <sup>was</sup> surrounded by events in Eastern Europe and in the United States where women were being downgraded and many groups of radicals were calling for the reinforcement of traditional female roles in society. Atwood followed this to what she described as its "logical end" to create

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a brutal and oppressive society ruled by fear that places women firmly at the bottom of the societal hierarchy. Though written nearly 40 years ago, the texts' messages and observations on the oppression of women through the eyes of Offred and her story show the terrifying effect that these ideas are still having to this day. In nations like Afghanistan the ruling Taliban enforce ~~strict~~ incredibly strict restraints on women ~~asking~~ ~~the~~ demanding them to keep their ~~face~~ entire bodies covered and to remain inside for most of the day; ~~not~~ allowed to ~~read, write,~~ go to school or speak up. While The Handmaid's Tale explored a Christian society, and Afghanistan is muslim, it is for this very reason that storytelling is such a dynamic force. A situation, ~~it~~ not identical but with common threads to a story but be observed by a thing that was created some 40 years prior. Just as in The Crucible the ~~key~~ power of the story is in its universality in how it can be applied anywhere. At one point Offred asserts that "sanity is a valuable possession" and with such ~~an~~ extreme statements as these throughout the story it allows us to ~~l~~ put ourselves in the shoes of someone suffering under oppression. Stories like The Crucible and The Handmaid's Tale ~~make~~ stir empathy in us far more easily

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than the news does because it can place us inside the minds of people <sup>or</sup> paying with their lives and livelihoods. Headlines and figures don't move us to action in the way a real human story, even though it's fictionalised, moves us, because it feels real we feel what it is they feel.

But what if these stories hit closer to home? ~~When~~ they don't inhabit ~~any~~ worlds of extraordinary ~~people~~ circumstance and when their characters are ordinary people facing monumental challenges. In the Yellow Wallpaper, ~~which~~ ~~sees~~ the protagonist narrator's mental struggle after being prescribed a rest cure for post-partum depression reflects the struggle of the author herself. Published in 1892 at a time when psychiatry was still primitive, the story is based on Charlotte Perkins Gilman's own struggle with post-partum depression after the birth of her daughter during her first marriage. After being prescribed a rest cure, she was ~~was~~ disallowed from reading or writing, to the very things that drove her passions and after three months she was, as she later described, on "the brink of utter mental ruin". The Yellow Wallpaper, inspired by these experiences, contains this rest cure as the narrator spirals into complete mental



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disarray. Her own husband subjecting her to this fate through his power as a man and as a physician. Gilman expresses this kind of ordinary ~~at~~ woman and in ordinary circumstance, (for the time), facing extraordinary mental anguish to help warn people of the dangers of rest cures, social isolation, and ~~female~~ lack of female bodily autonomy. ~~The control that her husband~~ Psychiatrists at the time her moved and many stopped prescribing rest cures but it is the greater emphasis on ordinary human struggle and mental illness that makes this story such a dynamic force. Just look at Janet Frame's *The Day of the Sheep* where a woman living in suburban New Zealand is trapped by her surroundings, feeling that her backyard, like her situation, is "so small and suffocating and untidy". Like in *The Yellow Wallpaper*, the ~~main~~ protagonist Mance struggles with the helplessness of her situation. Finding sheep in her wash house, Mance ~~reluctantly~~ relates herself to the helplessness of a sheep and the stream of consciousness and ungrammatical flow of the story reflects the repetitiveness of her days. She, like the narrator of *The Yellow Wallpaper*, is borne of a struggle where boredom and domesticity numbs the mind. This message is universal and is in fact one of the most powerful



This shared thread of struggle, anguish, and even ridiculousness that these texts offer allow us to see inside the minds of people struggling with issues that we can be hard to understand from the outside. The story gives a voice to the voiceless and helps us to take a step back from the going ons of the world and to reassess them anew. This is the dynamic force that stories have today.

## Scholarship Exemplar 2022

Subject	English		Standard	93001	Total score	15
Q	Score	Annotation				
-	05	There are some lovely observations and key turns of phrase that indicate the candidate not only critically understands the texts but has found nuance and done so with fluency. While they make some very sound points, they need to exemplify their perceptions with more detail from the text. The candidate stands at an appreciative distance from the text and has not laden their writing with minute discussions of pedantic and esoteric language features.				
4	05	The candidate understands the demands of Section B, which is to discuss works within the boundaries of a genre. They have focused a little too much on the philosophy of the novel rather than getting to the heart of the statement. The discussion of the text is restricted to judicious selections of examples to reinforce and advance the thesis.				
13	05	This candidate addresses the thesis and drives it all the way until its conclusion. More synthesis would be required to secure a higher grade. There are some good moments in which the candidate makes connections with current contexts that show that they understand the nature of storytelling and the thrust of the question. Some minor lapses in fluency towards the end have kept this at Scholarship.				