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93001A



930011

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SCHOLARSHIP EXEMPLAR



Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

Scholarship 2023 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.

PLANNING

is about something, perspective. what you personally know about something.

consideration of the benefits of poetry

simplicity

- the real world's restraints on the usefulness of poetry
- no outside perspective

(pos & neg for both)

Text B

- idea of the longevity / journey of dance; time, space.

semantic field of ballet

- comparison to other people.
- insight / influence of other people.

- insight = a knowledge of dance, understanding its place hence desiring to pursue it. gains appreciation from others.

no body to encourage, poetry must be a capitalist thing -
not useful, not needed.

resigned. personal insight limited to
limited constraints of their situation.

- 1)
- 2)
- 3)
- 4)

Section: A Statement number: _____

Compare how writers discuss personal insight in text A and B.

- ★ The interaction between each writer and their respective art form, whether it be poetry or ballet, originates from a desire to express beauty. The insight they develop from experiencing their craft is at times aided by outside perspective or influence, and at others, limited to the constraints of personal situation. ~~These~~ Through clever use of language techniques, both writers utilise these foreign influences and personal experiences to develop and discuss the personal insight borne of their art.

In text A, personal insight is discussed firstly as the writer reflects upon the creative benefits and joys of poetry writing, discussing a 'tempting simplicity' that entices one into expressing themselves at any time an idea may present itself. The writer understands poetry to be a fluid, lively thing, personifying the idea of lines and words by suggesting they'd be 'dancing or singing away in my head'. This personification, as well as implying how poetic thoughts might be constantly developing, distracting, or filling the mind, also suggests that there is a joy and wonder in interpreting the world in poetry lines. The writer understands poetry or internal thoughts to be something important to be addressed or given attention to, needing to 'arrange to meet them somewhere'. And much of the benefit of art ^{is} ~~was~~ also understood to be its ability to be indulged in at any moment - 'on the bus' or when 'just lumping along' - the writer

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adopts a colloquial tone to reference mundane, everyday moments ^{so that} ~~in order for~~ the reader ~~to be able~~ might understand the temptation of poetry. Thus, the writer is evidently insightful regarding their personal relationship with poetry; it's an easily accessible experience. This is emphasised through the writers use of listing - 'the room, the desk, the glowing typewriter' is listed in order to connote ~~the many objects~~ the professionalism of writing, however, this listing effect is combined with juxtaposition with the 'scrap of paper and a pencil' that is sufficient for poetry. These simplistic tools and use of diminishing adjective noun 'scrap' further communicates to the reader the writers comprehensive understanding and personal insight about why poetry had appealed to them.

Similarly in text B, the writers reverent appreciation of their own art form, ballet, uncovers their personal insight regarding the dance style as the writer is able to identify all the beautiful experiences and aspects of it that makes it worth appreciating. A hyperbole and metaphor is used: 'Ballet is the art of kings', to express the writers feelings about dance. This is expanded through claim that ballet gives an 'elegant demonstration of the conquest of time, space, gravity, or death'. Listing ~~is utilised~~ of words connoting power, ~~and~~ wonder, and unstoppable natural elements and concepts is utilised to express a great respect for ballet, ~~what~~ and this builds ~~on~~ & up the reverent tone employed

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in the paragraph. The reader understands that the writers personal insight encompasses a great love of the art form, as they feel it is able to demonstrate even undemonstratable things such as time and space. The writer goes on to express further insight about the journey of an ~~artist~~ artist and dancer, detailing components of the experience that create an accomplished dancer. Listing of verbs 'darting, swerving and leaping' portray the elaborate physical movement involved. ~~Metaphor~~ Metaphor is used to liken dancers of this experience as 'backward-dancing flesh', employing body imagery to communicate the rawness and personal, bodily involvement in this art, which ~~in turn~~ assists in further developing personal insight as the reader understands the writers depth of involvement ~~in this~~ ballet. The writers personal insight is further discussed through their appreciation of the teacher, using a simile 'like a striding compass' to explain the direction she provides, and a metaphor 'the web of praise and correction' she spins. There is no malice in tone at the intensity of training experienced, only a wonder and appreciation that effectively ~~also~~ aids discussion of the writers personal insight, and where it stems from.

However, a major point of difference across both texts regarding is the influence of outside perspective ~~and events~~ ~~are~~ and situation on the writers' personal insight.

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While ~~in~~ in text B, there is an appreciation for the longevity and journey of dance, building up the writers' insight as they understand the complex layers of the art form and thus are inspired to pursue it, text A expresses a seemingly resigned ~~tone~~ or conflicted tone, ~~as there is~~ as a major ~~for~~ influence on their giving-up on the art is the constraints of personal situation that limits their insight. The writer of ~~text~~ both texts use references to real life concepts or people to ground their texts, however ~~to~~ contrasting effects. Java, a computer programming ~~p~~ language is referenced with almost bitter irony in text A, as it serves as another concept in a list of 'prose, novel, short story, Java', which ~~highlights~~ ~~in-comp~~ when juxtaposed with 'poetry', highlights the fact that there are so many more text genres that make more money than poetry. Conversely, reference to famous and incredible ballerinas, "~~Duratta Ashoka~~ Margot Fonteyn" and 'Nureyev' are a source of inspiration that adds to the wonder of dance. Hence, it is evident that ~~while~~ the author of text A's personal insight about poetry must consider its effects on their life, thus limiting the wonder of poetry, while in text B, the history of influential ballet figures aids to ~~an~~ personal insight of ballet as something to pursue, ~~and~~ desire, and work towards. In text A, the 'bills to pay, children to feed' ~~bring the~~ contrast with the beauty of poetry in a jarring pull back to reality, while text B builds insight in the world of ballet with consistent

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use of diction in the semantic field of ballet - 'sophisticated' techniques listed such as 'plies and tendus, battements and frappés' drive home the writers ~~in~~ immersion in this world of dance - even when perspective of others that ~~refer~~ predict his ~~dis~~ 'disappointment' and the 'pity' of his late start, this only builds to his insight in inspiring the writer to try harder, practice more.

In conclusion, in the texts A and B, both about a writers connection and experience of their art forms poetry and ballet, appreciation of, and inspiration (or lack of) regarding the art ~~builds to the~~ is utilised in order to discuss personal insight. It is understood that in text A, the writer has developed insight regarding the joy and simplicity of poetry, however must also consider its benefit on their real life - while in text B, huge appreciation of the hard work and connection employed by dancers and mentors aids insight of ballet and builds inspiration; this is developed further by consideration of other people and their ~~influence~~ opinions.

Section: B Statement number: 6

An effective ~~The concept of the~~ short story is one cleverly crafted to inspire the same range of emotion and experience in the reader, as if they were reading a full length novel or similar - hence, authors of short stories have a gift of packaging the human experience and concepts such as division, conflict, joy or understanding into a short but striking piece of work. As a result, a short story will remain speaking to the reader even after the last line through a combination of techniques employed by the author: ~~as by~~ such as establishing relatability to real life, eliciting strong, memorable emotion in the reader such as joy, ~~and~~ sadness, ^{unease or discomfort,} ~~and finally~~ and using dialogue to represent ~~key~~ interactions, ~~and ideas,~~ ~~by ending on a note of unease or discomfort,~~ causing the short story to remain speaking to the reader as they are left wondering about the inherent message within the story, and its clever, compact portrayal of human nature. These techniques are used effectively ~~in~~ by author Katherine Mansfield, ~~she~~ in her short stories, *The Garden Party*, and *A Cup of Tea*.

A memorable short story will remind a reader of their own life - therefore it is important to craft a world that is representative and relatable to the real world, with similar issues ~~&~~ and conflicts that force the reader to carry these ideas in their thoughts even after the last line. In both *The Garden Party* and *A Cup of Tea*,

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the issue of class divisions and struggles are a central role in the story. In *The Garden Party*, the wealthy Sheridans are planning a garden party when there is news of a death ^{of a man who lives} down the lane - a poor, & underprivileged area with much poverty. The contrast of their living situations immediately remind the reader of similar class divisions and ~~are~~ divided environments in real life - the beauty and elegance of the Sheridan home and gardens is contrasted with the 'crowded, dingy huts painted a chocolate brown', around which 'children swarmed'. Imagery of overpopulated, dark living conditions is unfortunately reminiscent of situations in our own world. ~~Sim~~ This comparison is also utilised in *A Cup of Tea*, which similarly created a setting built upon difference and the wealth gap, where wealthy woman Rosemary Fell, living in a house that reminded of 'warmth, light, the scent of something sweet' runs into a beggar girl on the street, who is likened to 'a shadow'. ~~Then~~ While listing of words with comforting, desirable connotations represents Rosemary's environment, the poor girl is compared to a shadow, reminding the reader of real life where oftentimes these underprivileged people in poverty are ignored or unseen in society, ~~often and~~ standing in the shadows of those who possess ~~wealth and~~ wealth and power.

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use of dialogue
 The ~~elaborating of strong emotion~~ is a characteristic common to short stories in order to foster ^{relatability and} memorability. In The Garden Party, ^{the memorability of dialogue utilises} ~~such emotion is created through~~ comparisons relevant to the central conflict of class struggle. Laura Sheridan is the only person who possesses the empathy to care about the man who has died, however both her sister and mother shut her down, as their firm belief in their high class and position renders the man's death completely insignificant to their lives. Mansfield uses dialogue and contrast to elicit anger and disbelief in the reader. Laura's sister Jose first says to Laura: "I feel just as sorry as you do," diminishing Laura's feelings as she justifies ~~her reason for~~ the fact that she believes the garden party should go on - however immediately after, 'her eyes hardened', demonstrating the dissonance between her words and true beliefs. Mrs Sheridan similarly believes Laura is being incredibly unhelpful in suggesting that the garden party shouldn't go on with a 'dead man just outside the gate'. ~~Then she~~ She suggests that Laura that she is being "incredibly unsympathetic, ruining everyone's enjoyment as ^{you are} ~~she~~ is doing now". The reader is left appalled at the conviction with which these characters talk Laura down, and the complete lack of empathy and kindness they express despite having the wealth, resources and power to make a kinder call.

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Dialogue is also significant in *A Cup of Tea*, ^{as} ~~where~~ Rosemary is incredibly delighted in her decision to invite the poor girl home for 'a cup of tea', however solely due to the fact it is an act of charity. ~~Her confident remarks~~ Mansfield uses ~~a~~ imperatives, questions and a confident tone to ~~even~~ highlight the total contrast in the wealthy Rosemary's sureness and the beggar girl's unease, as Rosemary says 'Come home with me!' and 'Why shouldn't you?'. This tone elicits confusion in the reader as they ~~are~~ are made to wonder about the reality of this divide between social classes; especially when Rosemary's privilege has already been demonstrated through her consumerist tendencies, saying while shopping: 'I want this one ... and this. Give me this one, and a bit of this, and that'.

One of the most memorable experiences of the short story is the emotion experienced, and these short stories effectively create this experience through the creation of unease and discomfort in the reader. Mansfield cleverly appeals to the conscience of the audience in order to ensure that the story continues speaking to the reader after the last line. ~~to the reader~~ ~~partly~~. In *A Cup of Tea*, discomfort is felt by the reader as a result of Rosemary's questionable interactions with the girl, and the ~~a~~ seemingly

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dehumanising ways in which she treats her - in response to the girl's agreement to come home with her, Rosemary surmises that 'hungry people are easily ~~led~~^{led}'. This reminds the reader of animals who ~~are~~ can be 'led' and motivated by food - Rosemary thinks ~~as~~ of the girl as more of a charity pet, a small animal she is helping, rather than an equal person. Her insincerity is demonstrated by her absolute joy in having this experience, and she dreams of telling her friends of how she helped an innocent, struggling girl. Maasfield uses listing of concepts to express Rosemary's hopes: that she could show the girl how 'women are sisters; rich people have hearts; fairy & godmothers are real after all' - Rosemary exploits the female experience to liken herself to a fairy godmother, thinking more ^{about} herself as a powerful, kind, charitable figure than the real struggles of the girl who lacks almost everything. This blatant insincerity makes the reader feel uneasy, as Rosemary is dehumanising and using the girl to stroke her own self-perception and ego. Maasfield similarly engages the wealthy Mrs Sheridan to this same effort - once the party is over, a suggestion is made to bring to the grieving family the leftovers of the party food, which she finds terribly charitable.

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The symbolism of ~~a~~ giving the poor family leftness represents the tendency of those blinded by wealth and privilege to not view lower social classes as people, dehumanising them. The reader is also made uncomfortable by Laura's outfit as she brings the family the offering - clad in an elaborate 'daisy trimmed hat with a velvet ribbon' and a 'shining frock', she draws ~~the~~ attention in an area where clothing is 'ragged' and 'illfitting', showing the lack of consideration of the poor people's feelings. Mansfield uses these contrasts to create discomfort in the reader, who ~~is left~~ ~~feeling~~ after the final line of both short stories are left feeling as though those vulnerable people have been wronged and disrespected, through actions of the wealthy characters.

Through use of short stories, Katherine Mansfield successfully creates striking tales that appeal to the reader's relatability, emotion and conscience so that the story remains speaking to the reader. The use of dialogue in short stories is significant at highlighting key and often impactful ideas that stay within the reader's mind, often solely due to ~~new~~ ~~at~~ ~~and~~ ~~to~~ of the speaker, being so ~~inconsiderate~~. Key emotions of the reader such as discomfort are targeted, through specific appeal to their empathy.

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and conscious in response to the dehumanising and embarrassing events ~~the reader experiences~~ experienced by the lower classes, in the short stories *The Carden Party* and *A Cup of Tea*.

Section: C Statement number: 15

Works of literature are interconnected; the more you read, the easier it gets.

The more literature that a reader experiences, the more they might begin to feel that certain topics transcend the bounds of genre, appearing in all genres and all eras. One concept that this is apparent in is the subject of beauty, which throughout history has adapted different forms, for different groups of people. Indeed, the more literature regarding this topic that is experienced, the ~~more~~ easier it becomes for a reader to understand the nuances of and multifaceted nature of the topic. In the ~~poem~~ poem *The Invitation* by Grace Nichols, the novel *The Bluest Eye* by Toni Morrison, and lyrical poem *Frankenstein* by Rina Sawayama, concepts of beauty that are explored and unpacked to ensure the readers increasingly easy understanding of the topic are the history of beauty standards, the self perception and desire, as well as change.

All three works explore different eras of beauty, demonstrating the history of beauty standards, so that the reader might easily understand how standards evolve and are shaped over time. In *The Bluest Eye*, set in 1950's America, Pecola is a young black child who struggles with her image in a society that ~~lacks any~~ is completely void of any appreciation of

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black beauty. As a result, she despairingly makes the wish to have 'the bluest eyes', just like all the pretty white children - convincing herself that if she had beautiful blue eyes, people would not wish to do ugly things to or in front of her'. Morrison highlights the destructive effect that beauty can have on young girls while also addressing historical oppression and hatred of black people, encompassing racism that extends to appearance. However, ~~Toni~~ ~~Ann~~ Nichols takes a different approach in *The Fat Black Woman*, in which her persona of a fat, black woman ^(FBW) addresses three different groups that are historically oppressed - however the reader soon understands that history and beauty standards can be changed as in contrast to Pecola, the FBW has pride of her appearance, marketing her body as the standard in a similarly oppressive, American society. Sawayama's work adds a further dimension to the history of beauty, being an extremely modern piece - it demonstrates how the suffocating chains of beauty standards exist into the modern day, referencing current methods such as plastic surgery and hatred of personal features, through the classical literary allusion to Frankenstein - feeling ugly even after procedures.

Self perception is also a topic unpacked through works of

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literature, which assist the reader in understanding easily how personal perspective may alter or benefit personal perceptions of beauty. In *The Bluest Eye*, Claudia McTeer ~~adapts~~ effectively utilizes the power of self perception where Pecola does not. Claudia is driven to tear [the Shirley Temple doll] apart - to find out what ~~made~~ about her made white girls beautiful and herself not. Morrison uses Claudia's perspective to address the different standards that are upheld in these unequal societies, eventually leading to a shift in perspective as Claudia describes a beautiful black body. She appreciates 'the living, breathing silk of black skin, the wooly hair, the bright black buttons of eyes,' understanding that she is able to shape her own perspective of 'beautiful'. The FBW also redefines concepts of beauty, as Nichols notably engages 'descriptive feminine' in description of the FBW. She ~~references~~ mentions the 'purple cherry below the blacks of her seakelly', as well as her 'breasts' and 'slick thighs', with a suggestive tone that sexualises her own fat body and features as beautiful, ~~in this~~ thus disregarding the oppressive, hateful standards imposed by western beauty. Savayana approaches self perception in a different manner, acknowledging self image and the contrast between desires

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for self and for appearance - while she ~~say~~ mentions the 'Frankenstein' created from changing herself she also uses repetition of the phrase 'I don't wanna be a monster anymore' and the strong emotive noun monster to portray her fears of succumbing to her desires relating to beauty - thus adding to the different ways in which self perception ~~can impact~~ has impact across works of literature.

Finally, change is addressed through all works in order to ~~better~~ make it easier to understand the ability for beauty standards to be overcome in all the different eras and realities. Morrison's use of Claudia ~~and~~ inspires hope for future perceptions and viewing of black beauty, through symbolism of seeds that she plants, hoping for them to bloom - she believes that ~~things~~ ~~and~~ negativity could be put right by the survival of the plant. ~~Morrison~~ Nichols uses the FBW to demonstrate how ~~one to~~ one with experiences of oppression and appearance based discrimination could have no regard to the said oppressive forces, as she ~~includes all references~~ lists activities such as 'jogging', 'dieting' and 'weighing', yet contrasts these with the phrase 'as it is I'm feeling fine, feel no need to change my likes'.

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Sawaguma's character is also finally able to overcome, ~~lasting~~ ~~as~~ ~~the~~ using the phrase that 'love is not medical' to demonstrate how self love need not involve drastic personal change.

~~In the works The Blunt Eye, The Laboratory and~~
~~Frankenstein~~

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93001A

Scholarship

Subject: English

Standard: 93001

Total score: 15

Section	Score	Marker commentary
A	05	Builds up an argument and strengthens as it works its way through its analysis. Synthesis is evident but somewhat inconsistent. There is a clear appreciation of the position of the reader. It is confident in its analysis of language features and is written fluently with some creative, independent thought.
B	05	A structured and coherent discussion that is careful and deliberate. It understands the genre and supplies good examples to back up their argument. Despite some generalisations, there are some perceptive points made that are expressed fluently. It bases its arguments firmly within the short stories.
C	05	A structured, coherent discussion that is a deliberate response to the statement but uneven in driving a clear thesis. A good range of texts are explored and analysed in terms of the statement, with occasional glimpses of perception and independent thought.