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93001A



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OUTSTANDING SCHOLARSHIP EXEMPLAR



Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

Scholarship 2024 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 the margins (). This area will be cut off when the booklet is marked.

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

dhritta
dayadhvam
damydhata

Hindu
Shantih (peace)

PLANNING

Unfamiliar

- Pushing on vs letting go (emotion)
- Both facing 'fears' to both not have overcome.
(neither evaluates)

We persevere to find a solution to the stories
To grow there shall be discomfort
comfort zone.
Wellington Treaty, 1840,

Section: A Statement number: ✓

When someone mentions 'perseverance', my mind goes immediately to sport, and mental wellbeing. Both Young & Ireland explore both of these aspects respectively, with their own unique voice, evaluating on how the overall goal of perseverance is to find comfort in fulfilment. The overcoming of a challenge is fundamental in perseverance, and will always, as a final result, end in a type of peace, & fulfilment.

Young's 'On any walk' vividly depicts the physical aspect of perseverance, that of 'pushing on'. The writer immediately provides us with a scene riddled with negatively connotative adjectives (in the context of tramping) such as 'dense bush', and a juxtaposition of the comfort of not doing such, like 'hot water' and 'flushing toilet'. These luxuries that frequently recur whilst in non-optimal environments remind us of the possibility of turning back. The internal monologue (not explicitly annotated) in the first paragraph reflects the idea of the 'two creatives' on either shoulder, both disagreeing with other and, telling the person opposite things to do, ^{seen as 'a small voice'} a visualisation of an 'internal conflict' metaphor, which has been extended across this prose piece. Whilst Young visualises internal conflict in a more uplifting environment, poet Kenil Ireland delves into

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the depths of depression & loneliness that comes with being a human. The enjambment from the first to second line emphasises the lack of clear flow that the poem & poet both share. This poem reminisces about the past, in which the poet struggles to comprehend his losses, ~~using~~ using a tram as a metaphor for more close things such as family & friends. Whilst Young explores 'pushing on', the reciprocal 'letting go' also emerges as the opposite pole of the perseverance element, as is discussed by Ireland. The mysterious setting is not so quickly established, but in the 'morning sky's strange cast', we can interpret that the mental status of the poet is in a strange state, likely since the loss of something dear, like the trams. This is commonly seen in more elderly people, their perseverance to not let go of something symbolic to their past, either personal, or family/friend related, which helps comfort & remind them of something else. Ireland utilises the tram *McBiffin* with good measure, but also evaluates on the harm that it can bring in the form of depression, self-awareness (negative), and loneliness.

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Both Young & Ireland, however, see the emotional responses of such perseverance – the idea that it pushes you outside of your comfort zone is clearly evident in 'On any walk'. That growth requires discomfort is not merely a myth, but unwaveringly true. The fear of failure, of losing motivation, is what motivates the author to push on & continue.

~~They~~ They see themselves nearer the end of the poem as resulting in never continuing on. This is true in all aspects of life, one should push themselves to their extent, and beyond as only then can one discover & harness their true potential abilities, initially not evident to them.

Young may be referencing the fact that 'the biggest burden to ourselves, is ourself', the especially when we are ~~set~~ in self-conscious scenarios. Young may wish for us to look deep within ourselves to see that humans are narcissistic, egotistic, & selfish. Really, not too many people care to judge ~~over~~ us, and therefore perseverance should similarly be focused on maintaining our own motivation to continue & push on to reach our goals, which always seems to be some type of peace, in different contexts. Ireland also explores this emotional response to fear in his poem, but that being the

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fear of loss. The continuous enjambment disrupts the rhythmic clarity of the extract, making it somewhat harder to read, and requiring more perseverance from the reader as well to fully grasp the ideas of the piece. This enjambment also reflects the fragments of memory coming back to the poet slowly and not in any systematic sections, reflecting the affect of reminiscing (especially for case studies of such dementia, etc.) The perseverance it requires to overcome such fear of losing valuable & treasured memories, as is depicted beautifully as 'steamy windows', 'coming dark', and ~~the~~ having 'lost their destination signs,' is incredible, and is a personally massive achievement in itself.

Both Yang & Ireland look at the use of the fear emotion to persuade oneself to persevere, however both in their respective mediums of pushing on & letting go/holding on. We see the real reason for perseverance is more peace than discomfort, but requires much of it to achieve the goal.

Both writers have left their poems unfinished, not evaluating on the result of perseverance,

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signifying that it is a personal feeling of fulfilment, calling us to action. Not long ago, the Waitangi Treaty protests embodied this perseverance, representing Aotearoa in our strive for peace & justice, by ~~all~~ all people, regardless of ethnicity or background. Only in perseverance can we, as people, society, a nation, and the world, unite, and create peace & harmony with one another.



Section: B Statement number: 2

Poetry has always layers of meaning, whether intended by the poet or not. Too often do teachers & students alike look deep into poetry, far beyond what purpose they are intended to have. Perhaps we should look at poems with new perspectives, when poetry is childlike, we should savour it as it is, not destroy the freedom & variety this genre brings to us. However, what can simplicity be? Or childlike?

Simplicity could be the lack of depth, or it could be the inability for readers to find intended depth. As readers, we can only try to interpret intentions, whether far beyond, or nowhere near what has been provided. However, all poetry has been written by a poet in a state, and therefore, we should savour it by its ability to allow us unique perspectives on what they find as 'the norm'.

William Carlos Williams 'The red wheelbarrow' is one of extreme simplicity, but is often analysed & taught to the extremes of writing an essay per stanza. Why? The entire poem reads, "so much depends upon // a red wheel / barrow // glazed with rain / water // beside the ~~red~~ white / chickens." This poem, was it intended

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just to depict a wheel barrow near chickens? Then teachers ask us, 'why is it red?', just like 'why is the door red?' in Shakespeare. We should savour ~~at~~ our lack of depth that is usually a result of a first reading. The massive variety of poems over many centuries also depict a massive array of personal feelings, depressive suicide, all the way to love which shall prosper. Should poetry be treated as it has been written, like a blank canvas with words? We can, too, ask this in the contemporary world of art, — does a dot on a wall signify anything more than what it is? How about John Cage's music work '4'33', a piece entirely silent, gathering worldwide fame for its ability to redefine what music is, surely something audible? Poetry is visual, both physically and mentally. I believe that poets must agree, involuntarily, that their poems ~~must be~~ have the right to be interpreted.

However, when poetry is simply incomprehensible without a multitude of prior knowledge — such as T.S. Eliot's masterpiece 'The Wasteland', we too must savour its lack of simplicity, allowing us to grasp the most indescribable ideas and emotions that are not easily depicted through words. Eliot uses over 60

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allusions to over 40 different works in his work, some of which to Dante's *Inferno*, Shakespeare plays, German geography, and Hinduism. T.S. Eliot mentioned about his poem, after it being analysed extensively for hours, how it was far beyond what he had intended. Even something so rich as *The Waste Land* was not filled purposefully with such intentions. However, as analysts, at the bare minimum, we are obliged to find essence in poetry. Eliot's incredibly famous line 'April is the cruellest month' pushes our (Northern Hemisphere) opinions on the ~~joy~~ joy of the arrival of spring, here being September, as if that was the cruellest month. But, looking from the perspective of someone who is mentally challenged, and depressed, comfort is found in the cold, dark climates of winter, where their internal & external being are at equilibrium. Surely Eliot ~~also~~ intended this, having evaluated on this idea extensively. We are ~~given~~ provided with new perspectives of the minority, a juxtaposing contrast to the 'normal consumers' joy. But perhaps, more people can relate to the winter comfort than we realise. Eliot also looks at the Hindu ~~the~~ religion - religion being an integral

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part of humanity. The correction of the earthly thunder, speaking 'DA', is reflected in the 3 Hindu words, 'dahtha', 'dayadhvam', and 'damghata', each for a different figure, humans, gods, & demons. Even through this, Eliot depicts the idea that different creatures will interpret the same thing differently, as I do now, and as all English scholars strive to do. But the interpretations are all based heavily on one's own desire to extract their own personal message from the passage. Fry, when treating this poem as a non-simple & child-like poem, believes all poems should be savoured. This is indeed relevant, we must, however, gain new perspectives on similar material, to further broaden our horizons to new possibilities, to enhance our appreciation of poems more, and so to allow us to savour them to a far greater extent.

Chantelle Xiang, winner of the National (NZ) poetry competition (high school) in 2024, won with her poem entitled 'But I wish,' evaluating on the impacts of colonial 'Kihis' on Chinese immigrants, such as herself. This poem is extremely sophisticated in vocabulary, ~~the~~ shape, and punctuation, however is very simple in its

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readability. This alone could be seen as simplicity, although 'childlike' is something I believe should not be used in any literary context, due to its negative connotations as a mere derogatory term. But Xiong's poem indeed is overwhelming at first glance, but is easily understandable ~~as~~ when ~~read~~ read. Xiong, as the final line of her poem, evaluates on how she is treated different, saying 'but i wish / it didn't have to be'. The consistent use of the lowercase 'i' emphasises the stereotypical ability of ~~a~~ non-English speaking immigrant at the English language. Also simplistic references to commonly known things like 'the Beatles' band, further emphasises both the lack of English training she has had, along with the 'white-washing' that occurs in colonial countries, mentioned as her requiring ~~as~~ 'white [persons] food', just to help her fit in. The amount of relevance this poem has, not only to the immigrant community, but also to those who interact with them, as a plea for acceptance.

Fry's comment about simple poetry being savoured is true, regardless of the poet's intentions. However, we, as a reader, must attempt to

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appreciate the simplicity of some poems, before trying to interpret them in our own ways. Even Eliot can be interpreted (ironically), as ~~referring~~ referring to the inability for cohesion in interpreted. All people have bias, as a result of personal experiences. Our role is to savour all our own, and others perspective on poetry, so as to enjoy to the full extent, the potential, and richness of simple, or not simple, poetry, whatever that means for you.



Section: C

Statement number: 11

Art is not only literature. Art is movement, sound, visual, touch, all the senses should be fulfilled with some genres of art.

Section: C Statement number: 15

What truly is reality? How do we know what we can accurately describe it as? Each human has their own idea of reality, as is shaped by our life-long experiences. But if we know our own reality, our own selves well enough, successful writers can question our reality, or what we think it is, and through this, change our perspective of the world.

Blade Runner: The Final Cut, directed by auteur Ridley Scott, pushes our morality into intensive questioning, through the portrayal of man-made 'replicants', super-human abilities making them 'more human than human'. But why then, is the protagonist's (or could be said antagonist) only role in this film is to kill the replicants? Scott makes us sympathize with these creatures, although initially portraying them as cold hearted, and emotionless, we are slowly accustomed to them being fearful of death, and in desperation for more life (as they have only a 4-year lifespan). Scott masterfully shifts the viewers focus to the way we discriminate, our xenophobia, and our morality in the treatment of animals. How can we, as 'rare' humans (or so we think) possibly look at a dog and think how blasphemous

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it would be to consume it, whilst we look at a chicken, cow, pig, or sheep & immediately treat it as something with purpose only to be consumed? Scott alters our perspective on reality, or our personal ideology of it - the effect of capitalism on our innate behaviours towards certain things. Such ideas are also established in the film, *Okja*, where artificially created hippo-pigs are made only for consumption, exposing the viewers to the flaws, almost the humanity of capitalism. Both these films alter our perspective on reality, and further push us to build resilience against this toxic culture which is our morality. Only through this, can these texts call us to change ourselves, and leave us with a new desire to change ourselves and others, which will, in turn, change our world.

Inception, directed by Christopher Nolan, also dives into what reality really is. The fact that there are dreams inside dreams inside dreams... pushes the boundaries on whether we are conscious, even whether writing this, I am really doing it for an exam, or I am dreaming doing the exam, just to wake up & have to do it all again? Nolan here

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alters our perspective on our consciousness, whether we are in fact, in control of ourselves, too, or whether we are in a simulation - what do we really know? Baudillard's Simulacra theory also reminds us of the paradoxes of reality, as does Thers' ship, whether something that is completely unoriginal is original, or Plato's cave allegory - whether what we see is a real depiction of our full existence, or whether we only see what is being controlled by others. Even a simple film, like Frozen 2, consists of remarkable archetypal references, one being the musical 'Dies Irae' motif, which is the mass for the dead (part of the Requiem), and represents the foreshadowing of death, or dead people interactions. This simplicity being filled with complex references ^{fuels} ~~alters~~ our psyche's collective unconscious, altering subconsciously, our ~~the~~ perspective on the world. The animated aspect of this film, juxtaposed by the very real 'Dies Irae' used since medieval ~~character~~ times, somewhat alters our reality in respect of the ability for us to enhance the ~~strength~~ strength of this archetype. Both these films, although completely bipolar, both alter our perspective of reality and therefore the world.

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Finally, '1984' by George Orwell is pleasantly similar in ~~parallel~~ ^{comparison} with Margaret Atwood's 'The Handmaid's Tale'. Both books explore the effects of brainwashing and truth-bending, and evaluate on their opinions on the result of such controlling societies. 1984 depicts a slightly more established 'communism', than Atwood's 'Gilead' recently formed on the East of the USA. Already the extent of the effects reveal the loss of factual historical information, such as in Gilead being taught how 'Blessed are the silent' is now a beatitude, which after some time, has become something the handmaids are now unaware of its false placement. Atwood reflects that her book is 'all based on historical events' pushing the fact that in our current day & age, we must strive to conquer patriarchy, and control. This is terribly relevant in Afghanistan with the Taliban at this instant, where women are no longer allowed to communicate & be educated, slowly losing the ability to fight back the oppressive powers. In 1984, the protagonist is none in the worst position in the hierarchy possible. The lower plebs, although treated extremely poorly, are allowed to live in

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a high level of freedom, and higher up government officials are allowed to break their own laws due to their importance. In this, we can gather that ~~authorities~~ patriarchies are terribly non-effective, and all levels of hierarchy end disappeared. Our reality is altered by these ~~the~~ texts, in respect to the ability for us to know what truth is, and whether through filters & time, we are the ones being brainwashed.

Writers are certainly able to alter our perspectives, especially the fundamental nature of the undefined truth, reality (as in postmodernist theory). Through this, our perspectives shape our further behavior, which in turn, reflects the way we view & ~~for~~ treat the world around us. As a result, texts can change the world!



Outstanding Scholarship

Subject: English

Standard: 93001

Total score: 19

Q	Score	Marker commentary
1	06	This was an organised, credible, and fluent argument. It was light of touch and had a capable understanding of both texts in equal measure. The thinking around the poem was refreshing and compassionate. The candidate was able to weave textual evidence through their argument succinctly while maintaining originality and a strict focus on the concept of perseverance.
2	07	The candidate focused on a statement that often troubled many others. They played with the concepts of childlike and simplicity beautifully. They acknowledged that childlike can have negative connotations but still approached the notion of savouring literary works no matter the type. The candidate engaged well with Eliot in a sophisticated way and wrote with authority. The thoughtful response connected poems with the statement well and avoided mere commentary.
3	06	Creative and independent thought was evident. It used a range of texts and genres to support the thesis. It moved beyond merely saying that a text could change our view of reality and deals with the second part of the statement with confidence. Some good use of secondary material supported their essay.