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93001A



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TOP SCHOLAR



Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

Scholarship 2025 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 2–24 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.

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PLANNING

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In "One whale singing" by Kerri Holme and "Women love me, Fish Fear me" by Jordan Havel, the issue of fishing as a manmade activity is explored. The writers highlight the details of fishing, using structure and sensory language to portray the sea creatures being hunted. Where these texts differ is in their exploration of fishing as a hobby with Text B presenting fishing and nature as a homecoming, a connection and rite of passage for the persona. In contrast, Text A highlights the destructive nature of excessive fishing, notably the killing of whales, using diction and sensory language to acknowledge the severe natural impact. While each ~~text~~ writer notes the effect on the natural world, they differ in the laws and consequences, presenting the reader with alternative perspectives on fishing and nature.

~~Holme's~~ This extract from Holme's short story "One whale singing" uses structural techniques to increase the emotional impact on the reader, evoking the tension and uncertainty felt when harming nature. Text A begins with an exploration of the surrounding environment, following the typical narrative structure of a short story. The description of the environment develops and the climactic action of ~~the whale~~ another whale being poached follows, before the extract closes with the female whale leaving the scene. This structure allows the reader to follow the whale's natural journey and form an attachment with the whale before being confronted with the reality of the situation, and

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thereby ~~don't~~ consider the severity of whaling. At the beginning of Text A, short, simple sentences are used to provide a clear portrayal of the natural surroundings, while emulating the calm, simple environment in an ocean that remains ~~not~~ undisturbed by ~~the~~ fishing. It reads, "A high burst of dolphin sonics. The school was returning. A muted rasp from shoal fish hurrying past." This structural device allows Hume's perspective on the value and beauty of nature to shine through. It is clear that to this writer, the issue of whaling and environmental disruption is not complex, but rather simple - a disappointing, unnecessary fact - as reflected in the simple structure. Text A highlights the unnatural position of poachers infiltrating and disturbing the lives of sea animals. In separate paragraphs, and noted by parenthetical structures, Hume portrays the unwelcome voice of fishermen in this scene. She writes, "(Lookit that!)" and "(Get outa here it's coming in)" with unnatural syntax, not allowing a breath between ~~the~~ words to emulate the perspective of disrupted sea creatures. The confusion that ~~the~~ Hume creates with this structural arrangement reflects the confusion and unnatural position that the fishermen create, providing commentary on the influence of ~~the~~ humankind in nature, and firmly suggesting that fishing does more harm than good when the focus is placed on those inhabiting nature.

In contrast to Text A, Hume's poem, "Women love me,

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"Fish Fear me", utilises contrasting structures to portray fishing as a rite of passage for the persona, placing a focus on what nature can do for humankind rather than the impact humankind has on nature. While Hume used short sentences to create a calm, natural effect, ~~Jordan's~~ Havel's use of complex, longer sentences ~~also~~ portray the special bond and natural connection the persona feels with fishing and nature. The poem reads, "You try to teach kids the little things in this life; / you try to show them how ~~seaweed~~ seaweed slips through/sand and snags on rocks." This more complex syntactical arrangement allows the reader to experience the natural bond the persona describes through the smooth, easy & rhythm created by the unjammed lines coupled with the sibilance in ~~the~~ "seaweed slips... sand and snags." These structural devices differ from Text A because while Hume intends to portray the human presence in nature as disruptive and out of place, Havel is using ~~the~~ the poem's ~~the~~ structure to present the connection between nature and humankind as inevitable and intertwined, highlighting how Text A and Text B differ in their treatment of nature.

Furthermore, the sensory language utilised in Text B aims to portray the natural and memorable times the persona would ~~be~~ fish and spend time in nature. While depicting man-made resources and hobbies, the images created for the reader, are designed to portray the persona's

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hobbling as special and almost gentle. Hamel writes of the harmful effects of fishing before ironically commenting on the ~~effect~~ consumption of sea creatures. The poem notes, "the dolphins that get ~~to~~ swept ~~in~~ up in tuna nets poached in a mercury brine," ~~appealed~~ appealing to the reader's sense of taste and challenging the perspective of Text A — that fishing is beneficial for humankind. This is repeated as the persona reminisces, ~~not~~ suggesting he "move[s] through life / with a bucket of bait in one hand / and a beer in the ~~right~~ other, all smiles and salt breath." By presenting this dear and familiar image to the reader, ~~Hamel~~ Hamel explores the positive, warm memories that accompany fishing for the persona. The sensory language, such as smells and tastes evoked in the depiction of "a bucket of bait ... and a beer," attempt to provide relatability for the reader, highlighting the goodness of ~~the~~ fishing for the persona, and ~~present~~ once again present the relationship between humankind and nature as closely interlinked and ~~a~~ forever, memorably connected.

While in Text B, sensory language is used to highlight the fond memories of the persona and provide relatable, touching images for the reader, ~~Hilve~~ Hilve uses powerful sensory language to offer a poignant portrayal of the impact of man's influence on nature. Describing the female whale, the extract reads, "the sounds that came to her were thin and distorted," ~~the~~ and the confusion of the whale is depicted

Moreover, Text A uses figurative language to delve deeper into the whale's experiences and note the violence and destruction that fishing and human involvement has in nature. Huxley writes that the light brought up memories that were "bone deep in her, written in ~~the~~ very cells," using metaphorical language to portray the natural life and experiences of the whale and the juxtaposing disruption of the fishing boat. Here, the idea of the knowledge of land being "bone deep" presents the interconnection between natural creatures and their habitats while ~~at~~ highlighting the disruption of humankind in this bond. As the short story goes on, the climax of the male whale being killed by a harp presents a final, poignant

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image of the destructive, but also the murderous aspect of humankind in his poaching. Hulme writes, "the whale blew red in his thrashing agony" presenting the reality of the situation to the reader, noting the brutality of the killing. This powerful imagery ~~also~~ shows Hulme's perspective clearly, as they firmly criticise the severity ~~of~~ of humankind's interference in nature. While not necessarily personification, the humanising of these two whales shows the effect of figurative language in increasing the emotional impact on the reader, highlighting the brutality and violent nature of fishing, in contrast to Hamel's work.

Text A personifies the whales, using sensory and figurative language to portray their raw, painful experiences. However, text B shows the persona talking Buns over the fish they discuss killing. As the poem next reads, "Life's too short to eat bowfin, or that minced pollock," a stark contrast between Text A and B is highlighted. While Text A wrote about the animals as live and being killed, Text B presents the animals ~~as~~ as dead and to be eaten, ~~it~~ demonstrating a clear difference in the perspectives of the writers on nature and its value to humankind. The clichéd idiom, "Life's too short" offers an ironic sentiment as the persona describes trying to go vegetarian but struggling due to their love for fish and fishing. Hamel uses hyperbolic ~~using~~ language and polysyndetic writing to explain why he struggles to give up fish: "tawling this shoreline for

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centuries, just me and my rod and my net and my two large sons." ~~That~~ Havel uses this language to indicate a plethora of reasons the persona feels connected to fishing, noting time, memories, and family, ~~showcasing~~ showing his view on nature and the interconnection between his memories and ~~a~~ being in nature.

The diction and connotations of language in Text A and Text B highlight the key thematic differences and demonstrate how the view of nature as something valuable, is different between writers. In Text B, Havel uses blunt, frank lexis to depict the fish he hunts, writing "frozen squid chunks," "10 lb snapper," noting the "meat." His perspective on fish as a commodity, something to be consumed is evident. Whereas Havel's portrayal of the violence towards the whales shows a differing perspective on the impact of fishing on nature. The extract reads, "killing ships of the harpooners lurk" with violent connotations, highlighting the destructive force of mankind on nature. The diction of "lurk" ~~highlight~~ once again ~~sets~~ notes the aforementioned unnatural presence of humankind in nature, with connotations of creeping and ~~a~~ uneasiness. ~~while~~ The end of Text B shows the persona acknowledge he has "so much love to give," may seem buxhing. Yet when contrasted with the tone of sympathy created by the lexis in Text A, this line may be tainted with irony and the notes of violence that come from fishing. By ending with "the sweet night air," Havel ends the extract with a hopeful tone, creating an optimistic atmosphere.

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that still highlights the destruction that has taken place. Yet in a similar way to Text B, Hlwe chooses to end with a warm and buching mood because each writer ultimately views nature with appreciation. It is the focus and method that differs.

Altogether, Text A and B can be compared based on their use of language and structure to portray the writers' perspectives on nature. While each similarly explore the natural world with ideas about gratitude and value ~~the~~ nature's significance, they differ in why. Text B explores how nature ~~as~~ ~~for~~ ^{offers} connection ~~not bond~~ for the persona, creating opportunities for memories and bonds. Whereas Text A condemns the severe impact of humankind on nature, portraying a violent scene and urging the reader to acknowledge that ~~how~~ when nature ~~is~~ and the environment is concerned, humankind does more harm than good.

Section: B Statement number: 7

Honoured for centuries as the world's greatest playwright, William Shakespeare's dramatic landscape presents ~~the~~ society with an honest and realistic ~~para~~ portrayal of humankind that psychologists and philosophers alike cannot help but marvel at. From comedies to tragedies, no play can more convincingly challenge the absurdity that "Shakespeare was not a deep thinker," than Hamlet, which presents the poignant portrayal of a young man driven to madness due to grief and duplicity. Through his depiction of Hamlet's descent into madness, Shakespeare highlights the psychological impact of loss and facades, with the question presented of what is madness within the supernatural and natural worlds. The audience of Shakespeare's plays are left more than satisfied by the beauty of his language - a poet no doubt - but equally more mesmerized by the validity and poignant confrontation faced as he echoes reality through his characters, challenges stereotypes through his plays.

To suggest that Shakespeare "was not a deep thinker" would be to seriously undermine the works of playwrights to come, with the likes of greats like Arthur Miller and Samuel Beckett crediting their excellence to the genius of Shakespeare's plays. The intertextuality and metafiction aspect of "Hamlet" provides clear ~~testaments~~ ~~that~~ evidence to suggest that it is a play written by a "deep thinker." As Hamlet is desperate to reveal the duplicity of King Claudius, he employs players to act in his 'play within a play,' ending his second act with the rhymering couplet, "The play's the ~~the~~ thing / wherein I'll catch the conscience of the king."

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The statement appears to call into question Shakespeare's complexity and the depth of the themes and plots in his plays, understating not only their undeniable social impact and lingering influence felt in literature today, but also the value of the plot on its immediate, traditional audience. Shakespeare's metafiction with the 'play within a play' in "Hamlet", "A Midsummer Night's Dream" and magical realism in "A Midsummer Night's Dream" highlight the transcendence of this "deep thinker." His ability to challenge the conventions of the drama have allowed him to remain the most renowned playwright in history. Oscar Wilde wrote of the unique nature of Shakespeare's plays, noting, "the eye as well as the ear ~~was~~ was gratified." Shakespeare was not confined by the limits of stagecraft, the restrictions on lighting, costuming or staging. Instead, as Wilde references, the descriptions by ~~both~~ his characters allowed his plays to transcend not only what was expected but what was possible. With the setting, characters in "Hamlet", describe the "bitter cold" as "the air bites shrewdly," demonstrating Shakespeare's genius. If the stage could not portray his vision, the dialogue of the characters would. Furthermore, the aforementioned lasting impact on literature cannot be misrepresented. While the thinking that he was not "a great psychologist or a subtle philosopher" is clearly limited in its failure to address that every novel, poem, short story remain undoubtedly influenced by Shakespeare even today. As critic David-Everett Blythe surmised, an audience would "be startled that a Tennessee Williams character appeared to be speaking verbatim Shakespeare." The value of Shakespeare's

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language, the poetic nature of his dialogue and the beauty of his sonnets ~~part~~ demonstrate that "what he was, was a very great poet." However, to disregard his societal impact on literature and language is nothing short of naïve.

The portrayal of Hamlet's descent into madness challenges the assertion that Shakespeare was not "a great psychologist or a subtle philosopher". Gertrude describes Hamlet as "Mad as the sea and wind, when both contend / Which is mightier." This line demonstrates the poetry of Shakespeare's ~~verse~~ dialogue in verse through the /w/ sound evoking eerie ~~to~~ winds of change. But also, the devastating image of Hamlet's depression and madness as described by his mother shows the ~~teaching~~ depth of Shakespeare's writing as ~~the~~ he fills crowds of people wanting to watch a tragic ~~untrue~~ story in which the audience is powerless ~~to help~~ in helping Hamlet. In her book, "This is Shakespeare", Emma Smith explores the effect of the tragedy of King Hamlet's purgatory as a result of Claudius' regicide. She writes, "The ~~the~~ trap is that the play's own structure has made clear that the past is unreachable," as death has preceded the play's beginning and the audience cannot prevent Hamlet from meeting the same fate as his father. He cries, "By heaven, I'll make a ghost of him that lets me" in response to his friends urging him not to go after Claudius. Here, Shakespeare's value as "a subtle philosopher" is evident as he introduces the inability to escape guilt and purgatory, challenging his characters' actions and urging the audience not to meet the same fate.

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Hamlet is unable to avenge his father without he, himself committing regicide and subjecting himself to the same fate, the same purgatory that the supernatural ghost of his father is haunting him from. ~~At~~ In his 1990 analysis of "Hamlet", Freud addressed the cyclical nature of Hamlet's later writing "the loathing which should have driven him to revenge is thus replaced by self-reproach... he himself is no better than the murderer whom he is required to punish." Considered one of the greatest psychologists of the 20th century, Freud's analysis provides evidence in alignment with the argument that Shakespeare's works ~~balanced the exploration of the mind~~ explored the human mind more aptly than any writer to come. His audiences remain reflected and challenged in the 21st century as ~~the~~ Shakespeare's plays infiltrate the thinking of students and question the assumptions of viewers whenever they witness his genius as a ~~the~~ "great psychologist" and "a subtle philosopher."

The hopelessness portrayed in Shakespeare's plays offer a catharsis to the audience as they witness the devastation and despair of characters like Hamlet. From the first act, Hamlet is warned not to follow the ghost and repeat Claudius' crime. Horatio queries, "What if it tempt you toward the flood, my lord / Or to the dreadful summit of the cliff," ~~and~~ demonstrating Shakespeare's ability to balance psychological analysis with the comforting and entertaining relationships he writes, such as ~~that~~ that between Hamlet and Horatio. The exploration of Hamlet's

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psyche is evident through dialogue like "You cannot take from me anything that I will not more willingly part withal - except my life" with similar ideas of hopelessness and depression explored in Macbeth, remembering that life is "a tale / told by a fool." Shakespeare's portrayal of a more modernly described mental illness through his characters shows ~~the effect of his writing on his audience~~ and his understanding of the human mind. A modern audience can recognise the feelings described by characters like Hamlet as depression, suicidal ideation, and appreciate Shakespeare's position as a "great psychologist" while remaining comforted and challenged by the beautiful, poetic language he explores these themes with.

Ultimately, ~~to suggest~~ the absurdity that "Shakespeare was not a deep thinker or a great psychologist or a subtle philosopher" ~~is a~~ is a naïve attempt to summarise the complexity of the thematic value of Shakespeare's work and reduce his societal impact to beautiful poetry. While Shakespeare's style and language remain one of the most significant shapers of literature and language today, the ~~incred~~ remarkable examinations of the human psyche and society determine that he transcended the drama genre and ~~presented~~ ^{presents} ~~in the~~ his audiences with powerful portrayals of mankind and what it means to love, ~~to~~ to lose, and ultimately, to live.

Section: C Statement number: B

"For life to be felt as noble, it must be seen as tragic." Spoken by Eugene O'Neill to explain the ^{confronting,} poignant and violently ~~to~~ ^{touching} ~~sad~~ 'Long Day's Journey into Night,' these words offer one side of the coin, that literature refuses to comfort and expresses a pain so deep it evokes gratitude. The idea that "The twin purposes of literature are to make sense of pain and to fathom the sources of joy" provide an accurate assessment of some of the most enduring literature. Yet there is an argument to be made that pain is not necessary to reach joy. Though O'Neill would protest there is "a quality of understanding born only in pain," literature ~~from~~ many genres reminds us that joy does not have to sprout from a garden of ~~sad~~ despair and pain, but mere sunshine can be source enough.

~~L~~ Literature endures, remains impactful and memorable, for numerous reasons, including the thematic value and moral impact on the reader or consumer. ~~At~~ Taking ~~the~~ Khaled Hosseini's portrayal of political control and gendered violence in Afghanistan, vivid descriptions of domestic violence towards characters in 'A Thousand Splendid Suns' confront the reader with the severity of ~~these women~~ the situation for these women. It is interesting to question whether Hosseini asks his readers to 'make sense of pain' suggesting ~~that is~~ there is an explanation for violence against women, or whether his novel is utilized to spread awareness and live in the pain of these women while we sit in its pages.

Similarly, Shakespeare's 'Romeo and Juliet' offers its audiences the fate of its "star-crossed lovers" from its opening. There is

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no chance for hope and ^{the love shared between} these characters cannot save them from meeting death while still young. Yet for each of these texts, the purpose is not mitigated because it is ~~not~~ difficult "to fathom the sources of joy" - these themes are still prevalent, lessons are ~~still~~ ~~given~~ target. Describing making sense of pain and fathoming joy as "twin purposes" would suggest close alignment, almost an inability to exist without the other, yet some literature, ~~offers~~ ~~comfort~~ like "A Thousand Splendid Suns" and "Romeo and Juliet" do not provide their consumers resolution or joy. This does not, however, ^{remove} ~~take away~~ their value.

The connection between joy and ~~the~~ pain can be seen when a writer offers comfort and solution to pain felt. ~~Taking~~ Billy Joel's "We Didn't Start the Fire" ~~and~~ provides its listener with a myriad of crises and leaders and events that shaped world history, ~~yet~~ reminding them of pain and not shying away from the value of acknowledging struggles. Yet, the album "Storm Front" as a whole notes the need to sit in pain, while in turn presenting the listener with a hopeful tune, a 'coming-together' moment to look the past and thereby find joy in the present. Similarly, Harper Lee's "To Kill A Mockingbird" presents the poignant resolution ~~and~~ following a memorable guilty verdict. Lee highlights that racial prejudice is ongoing - a bleak ~~yet~~ ~~reality~~ reality - yet using Scout's character and her curiosity and willingness to question racism and prejudice, the novel's readers can find some ^{and perhaps even joy} comfort ~~and~~ that while the verdict was unjust today, ~~it~~ through a willingness to learn, may be just tomorrow.

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"Pain" here indicates ~~the~~ true hardship and despair. Yet in literature, ~~the~~ reflecting on unhappiness rather than tragedy, can be enough to fathom sources of joy. In her poem, "Being Boring", Wendy Cope explores the simple joys that can ~~derive~~ ^{derive} from a simple, 'boring' life - such as her garden growing. Here, the challenge the persona faces does not cause a "sense of pain" but merely slight unhappiness, a boring life. It is literature like this where the obstacle characters face is not painful for the writer nor the reader where we can question how closely aligned pain and joy need to be to ~~fathom~~ ^{they're} create purposeful literature. Cope's ~~offer~~ ^{offer} a stark contrast to "A Clean, Well-Lighted Place", in which Hemingway explores suicide ~~idea~~ and the ~~the~~ judgement of others. In this short story, characters question why a man would want to kill himself if he has money and privilege. Hemingway provides an excellent contrast to the idea that through pain, we can fathom joy as his character lives a traditionally 'good' life, he is wealthy, and comfortable, living and thriving in "a clean, well-lighted place" - it is this source of joy rather, that has not saved him from feeling pain.

Ultimately, the idea that ^{the connection between} pain and joy are the "twin purposes of literature" is invited in his discussion on the value a text brings to its consumer. While, literature often endures because of its complex transformation ~~between~~ ^{from} the ~~negative~~ ^{obstacle} to the resolved, a ~~the~~ text's purpose is not mitigated when it does not follow this conventional narrative structure. Instead, by

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blurring the lines between ~~the~~ sources of pain, sources of joy and the relationships they share, writers remind their consumers that joy can be found without needing to endure pain, while questioning whether joy can always be found at all.