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NEW ZEALAND QUALIFICATIONS AUTHORITY  
MANA TOHU MĀTAURANGA O AOTEAROA

*Caitlín Johnston*

## Scholarship 2013 English

9.30 am Tuesday 12 November 2013  
Time allowed: Three hours  
Total marks: 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. Carefully number each essay.

Check that this booklet has pages 2–20 in the correct order and that none of these pages is blank.

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

Section	Statement	Mark
A		5
B	13	5
C	20	5
TOTAL		15

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~~For the extent~~ The two texts "The Art Instinct" and "Before the Mirror" both exhibit a ~~unique~~ passionate response to the arts, and thereby the recognition that art is something which seems to be ~~diminished~~ diminished and misunderstood in ~~the~~ modern society. The two texts both employ ~~the~~ different language features to portray ~~the~~ authors' artistic beliefs.

"The Art Instinct" ~~is~~ first appears to be significantly ironiz. ~~Artistic~~ Artistic creativity is quoted by the author as able to "reveal an elevated spirituality unparalleled in human experience," yet the piece is somewhat factual and written in a linear style; as if made for the uncreative mind. "Art works are the most complex and diverse of human achievements; creations of free human will and conscious execution," the author is merely describing the fact that art, in all its glory, cannot be described and that artistic creations diverge from the typical knowledge that everything to do with a human being comes from genetic predispositions. The one of the first sentences poses a rhetorical question challenging one of the most famous scientists of all time; Charles Darwin. <sup>(What can Darwin possibly think tells about artistic creation?)</sup> It intriguing that the author so blatantly proposes that art is not scientifically ~~the~~ concerned; yet in my mind science is beautiful, and ~~art~~ beauty is art. The question proposed so universally throughout is



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text is ~~about~~ <sup>question about</sup> the ~~concept~~ of art. How could it arise from science? However, art and aesthetics is a trait seen only in homo sapiens and ~~their~~ ~~predecessors~~ our ancestors, homo erectus and ~~co-existent~~ <sup>co-existent</sup> relative), nevertheless due to the development of a complex brain which <sup>was - and still is</sup> ~~attracted~~ <sup>attracted</sup> to aesthetic beauty. The ~~substantially~~ <sup>relative</sup> ~~text~~ posed by this author questions science + art and requires ~~the~~ <sup>the</sup> ~~idea~~ <sup>idea</sup> of relation. While the author's use of <sup>comparative</sup> ~~comparative~~ adjectives "The spiders web that glitters," poses to us the idea that art is always pleasing to the eyes and ears, the use of denotative words "dictated by a genetic code," implies that science is not. Constantly when comparing the two ideas of art and science the author changes the language conventions to overcome the ~~contradictory~~ ~~theme~~ ~~author~~ ~~needs~~ ~~opinion~~; ~~and~~ ~~the~~ ~~contrast~~ <sup>potential</sup> ~~between~~ art and science - and the beauty in the two. Art is posed by the author as "the most complex and diverse of human achievements, creations of free human will and conscious execution," and from this we can identify the author's high regards for the arts. The sentences often used to describe art are long and ~~are~~ ~~eloquently~~ ~~described~~, "tend toward a dazzling variety: no two Monet water-lily paintings, Greek tragedies, or Barry Clavinet sonatas are identical - not even two performances of the same tragedy or sonata," yet the



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descriptions of science are rather short and non descriptive, and if any adjectives are used to verbally enhance the opinion of science they are seemingly negative; "nothing to do with the mundane facts of body and brain that Darwinian evolution typically explains."

On the other hand "Before the Mirror" is a poetic piece from which we can deduce that the author greatly appreciates art, the piece but does not dismiss the beauty of science, rather, combines the two in an attempt to ~~adhere~~ ~~with~~ adhere the worlds beauty. The general tone seems sad, as the author describes the loss of art in today's world; depicting the idea that our ~~exact~~ appreciation for such creativity seems to be diminishing in our search for "reality": Like the first piece, a rhetorical question ignites the recognition that modern society seems to lose <sup>grasp</sup> ~~back~~ of its artistic <sup>creations</sup> ~~greatly~~ "how many of us still remember when Picasso's "Girl before a mirror" hung at the top of the stars in the pre-expansion Museum of Modern Art?" ~~The next line seems to answer it~~ The description of the art work piece which the author is acknowledging is a metaphor for the unrecognisable appreciation for art in modern society, the mere sentence "she bounced the erotic balls of herself back and forth" implies that art is not something which is easily explained.





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nor is it a mere notion of realistic sense  
+ understanding; rather, art is evocative, uncontrollable  
and messy, something which reality cannot grasp.

~~He describes~~ ~~the~~ The author connotatively describes  
his <sup>white</sup> birth, giving ~~every~~ ~~stage~~ a sense  
of ~~interest~~ ~~intrinsic~~ <sup>birth</sup> creativity, "The very first months  
in which I first saw light, squinting in nostalgia for  
the womb." The author's description of his ~~to recognize~~  
remembrance of the arts presents us with the idea  
that he had ~~re~~ found himself once again -  
"seen the light". Possibly he had lost himself a  
corner of reality and forgot ~~how~~ to appreciate such things.

The line seems to ~~allegorically~~ describe his recognition  
of the arts - a metaphor for ~~by~~ which describes  
birth, yet likely he had already been  
living for a significant time - lost in another  
world of reality. The view from which he  
sees the painting tells us that he appreciates; description  
of the colors noted both ~~to~~ ~~descriptively~~ "emerald  
green" and connotatively "cherry reds and lemon yellows";  
(which - like art - evokes emotion or change of such colors)

While both pieces explore ~~the~~ appreciation  
for the arts one seems to approach in a  
somewhat comparative manner, while the other  
explores the beauty of art in its own entirety.

~~Denying~~ ~~the~~ Both authors utilize different writing  
conventions to persuade the reader to acknowledge



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Their artistic side, though the approach of art  
 in "The Art Instinct" seems to me to display irony for two  
 reasons; 1, it is written in a very factual, simplistic manner  
 and 2, it displays the idea that art has rules - it is  
 not sense - while continuously quoting that ~~it~~ it is a  
 portrayal of creativity. "Before the Mirror" presents a more  
 self inflicted view of art and its poetic manner and  
 language imposes <sup>self</sup> reflection and recognition; approaching  
 art or what it is - as means to creativity.



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From the spaces in our mind to which we gain access to ideas, are the spaces which are filled with words - continual trains of thought made possible by only the means of language. Language is the source complete reason for the ~~effect~~ ability for communication and perception, and thus has the ~~ability~~ power to change reality. Dystopian texts "The Handmaid's Tale," "~~1984~~ and ~~Be~~" by Margaret Atwood; "Brave New World" by Aldous Huxley and "1984" by George Orwell ~~etc.~~ ~~the~~ presents to the reader the astonishing power of language to manipulate and control their people's reality.

"The Handmaid's Tale" is a dystopian text which presents many forms of control; one of which is the control of Handmaid, Offred's ~~and her~~ <sup>of power</sup> language. Throughout the novel many factors are utilized to manipulate Offred's distinct world of thought - changing her views on reality. From the very beginning Offred ~~etc.~~ ~~despite the~~ is controlled through her language; "We start in rows of army cots, not allowed to speak; we whispered our names when the Aunts were not listening; Moira, June, Sarah, Moira, Janine, Sarah." This initial representation of control in a dystopian setting immediately changes the sense of learning within the book for the reader. While language in our society today is so widely acknowledged and expressed that the freedom of such stems from our ability to



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do so. ~~As~~ "I want a pen, I want to write something down, to write my feelings, my thoughts... Such freedom now seems weightless." Offred ~~describes~~ describes the change in reality which has come about, here ~~embodies~~ the loss of freedom which has ~~been~~ ~~about~~ been sustained by ~~the oppression~~ <sup>the suppression</sup> of language, and therefore ~~thought and reality~~ <sup>thought and reality</sup>. "We aren't allowed pens, or books, I yearn to read something - anything." Reality exists on the precipice of a human mind, and our expulsion of thought is made passionate and extended by our ability to think in a direct expression of vocabulary. Margaret Atwood displays the unique ideas of control of language in dystopian texts by ~~presenting~~ presenting us with this oppressive control of Offred's language. As the text ~~is~~ exemplifies anachronistic techniques, we are shown the contrast between the reality of Offred's mind and the reality of the world in which she lives. As language is not controlled within her mind, we are presented with her human thoughts which are somewhat insightful, coherent and tragic - completely different from her assigned reality in the world which she lives in, ~~is~~ <sup>one</sup> which ~~in which~~ language is andly controlled.

Aldous Huxley's "Brave New World" is another dystopian text which, by placing a human ~~into~~ <sup>in</sup> ~~the~~ <sup>a</sup> ~~world~~ <sup>relatable</sup> reality in a





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completely different reality - and one significant change in the two is in the use of language.

The Savage is a character ~~which~~ who has been raised amongst ~~peo~~ Indians which have a great passion for language. He grew reading Shakespeare and his mind perceived a vast, complicated, <sup>complex</sup> reality - to which could not be understood by the <sup>simple, controlled</sup> citizens of the new society of Brave New World.

The Savage was constantly filled with questions about the reality in which they lived. "Don't you remember what Othello said? If after every tempest come such calms may the winds blow till they have awak'ned death," the Savage displays the importance of emotion, yet the characters existent in "Brave New World" show complete lack of. The World Controllers ~~they~~ depict utter control of the minds of these the raised citizens in Brave New World; ~~and~~ presenting the readers with the idea that language has the ability to change reality. Throughout the upbringing of the citizens in Brave New World they are brainwashed in their sleep with <sup>hypnotic</sup> ~~hypnotic~~ suggestions which will ~~enter~~ ~~the~~ form their opinions and therefore ~~shape~~ the reality in which they live, "not so till at last the child's mind is the ~~single~~ sum of these suggestions and the sum of their suggestions is the child's mind. But not just the child's mind, the adult's mind too! All his life long! But these suggestions are our suggestions."



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As the Savage is the only character who has not received his manipulation and conditioning, it would stand to reason that the reality which he observes is completely different from the ~~own~~ reality experienced by the remaining citizens.

The structure ~~and~~ and beliefs of the dystopian society in Brave New World pose the idea that language can be used to control, manipulate and change reality; and by placing The Savage who had not attained this control through language within his society shows the reader how we are consequently controlled + manipulated by the words of others - and that this is the underlying force which determines our own reality.

"1984", by George Orwell presents a literal control of language and reality by the presentation of "Newspeak," which is essentially an English language in which synonyms with exaggerated meanings are eliminated. "Why have the words amazing, terrible, ghastly, extravagant when you can have "bad" and "good?" By narrowing the margins of language we can narrow the margins of thought." This quote directly implies the importance of language in our lives.



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and understanding of reality. The control of language in "1984" was ~~directly~~ intended to <sup>control</sup> ~~parallel~~ our own range of thought and how our expression of emotion is derived from an extreme range of adjectives. How can you feel the polar ends of emotion when of the vast range of emotion does not have a ~~doctrine~~ word to explain so? "It's a beautiful thing, the elimination of words." ~~By manipulating the use~~ George Orwell uniquely and directly explores the use of language in our understanding of reality. By eliminating and controlling language in "1984" a direct change came from the understanding of reality.

Reality exists only from the viewpoint of our mind - and nothing else. It is our understanding of ~~the reality~~ language which explains this reality to us in a way which we can understand and comprehend. "The Hunchback of Notre Dame," "Brave New World" and "1984" all depict a similar idea that by controlling one's language, one's thoughts are also controlled - and therefore one's reality.

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We can only explore deeper and different ideas when presented with another view on ~~the~~ our orthodox opinion; literature allows us to do just this. "Brave New World" by Aldous Huxley, and "V for Vendetta" by directed by James McTeigue presents us with the ability to contrast our own assumptions and re-evaluate our understanding of the world in which we live.

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One aspect which is so readily acknowledged in Aldous Huxley's "Brave New World" is his understanding of human emotion. Throughout the novel ~~an idea~~ I was empowered to take on my assumptions of emotion which I had initially been presented with. The Savage displayed the idea that without ~~happiness~~ <sup>sideword</sup> we couldn't experience true happiness; and similarly if we wanted to be true heroes and make the most of life, we had to experience the ~~downs~~ <sup>challenges</sup> ~~not just~~ difficulties like ~~paradise~~ <sup>paradise</sup> as, "whether 'tis nobler in the mind to suffer the slings and arrows of outrageous fortune or take arms against a sea of troubles and by opposing end them. But you don't do either; neither suffer nor oppose, you just abolish the slings and arrows. It's too easy!" The Savage empowered me to re-evaluate the ease at which I approached life from. How often





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do we choose the easy option in life; even though great things may come from hardship? How can we be heroes of our own lives if we continue to approach life with the misconception that it should be easy and ~~easy~~ enjoyable?" Throughout the entire novel we are presented with the somewhat ridiculous concept of happiness from the Savage - that happiness cannot be achieved without the recognition of sadness and hardship. I had originally viewed this ~~to~~ novel in a confused ~~manner~~ manner, as I have always searched for happiness with the avoidance of sadness. However, the Savage allowed me to embrace the downfalls of life; the hardships which make or break us, the complete ~~paradox of the~~ polar opposites of ease and happiness, empowering me to live a life of difficulty and challenge. "I want passion. I want goodness, I want sin. I want to feel something strongly. I claim the right to be unhappy." As the Aldous Huxley quotes, "You can't have something for nothing, ~~you have~~ happiness has got to be paid for." Look at your life; has ease been worth it? Because you can't have love without hate, comfort without jealousy, pleasantness without anger.

~~Another~~ ~~Original~~ ~~version~~ ~~what~~ I have always felt comfortable in this world; ~~through~~ comfortable with



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society, the government... until James McTeague's "V for Vendetta" forced me to confront the hidden realities which had so readily shaped my perception of today's world. Throughout the film "V for Vendetta" James McTeague constantly ~~causes~~ enhances the way society ~~manipulates~~ <sup>manipulates</sup> us in to believing such ideas; ~~attempting~~ <sup>causing</sup> us to stray from our own ~~responsibilities~~. "If you're looking for the guilty, you need to look no further than into a mirror," main character V imposes upon the reader to view our own faults and weaknesses and therefore attempt to change them - consequently changing the ability for us to be controlled and manipulated by external sources. After watching this film I was empowered to venture outside the realities of my ignorance - which has for many years provided me with comfort, peace and blissfulness. "When you once had freedom and open air you now have curtains, surveillance cameras. (Suspect that even now you are being watched and orders are being shouted to men with guns." Shortly after the viewing of this film I began to recognise the state <sup>of control</sup> that even today's government is venturing into. Our privacy is being questioned and challenged, with the new law coming into application that our emails can be



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available to be read by the government, CCTV cameras are spread all throughout towns and cities, cellphones with readily accessed GPS allows us to be found at any time and rate.

My ignorant, naive view of freedom was ~~the~~ somewhat distorted after watching the hauntingly futuristic - yet so current - film which approached very much prevalent issues of today's issues. My The film empowered me, as a viewer to face the reality of today's very freedom which is very much decaying to a state of totalitarian control.

If this is lost - what do we have? How do we live? James McTeigue readily exposes human weakness, of ignorance and displays the idea that our ignorance is the reason behind a lack of power, and makes us vulnerable to external sources of control and manipulation.

Literature ~~attempts~~ <sup>(UKP)</sup> a fictional world seem to contain prevalent issues in reality. "Brave New World" by Aldous Huxley ~~at~~ empowers the reader to face on the challenges that life poses while "V for Vendetta" empowers the viewer to ~~attempts~~ <sup>(ADLOP)</sup> a sense of clarity about the control ~~at~~ on our lives from external powers. Both texts ~~are~~ provide the empowerment to confront



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our initial assumptions - causing re-evaluation and  
confrontation of the world around us.

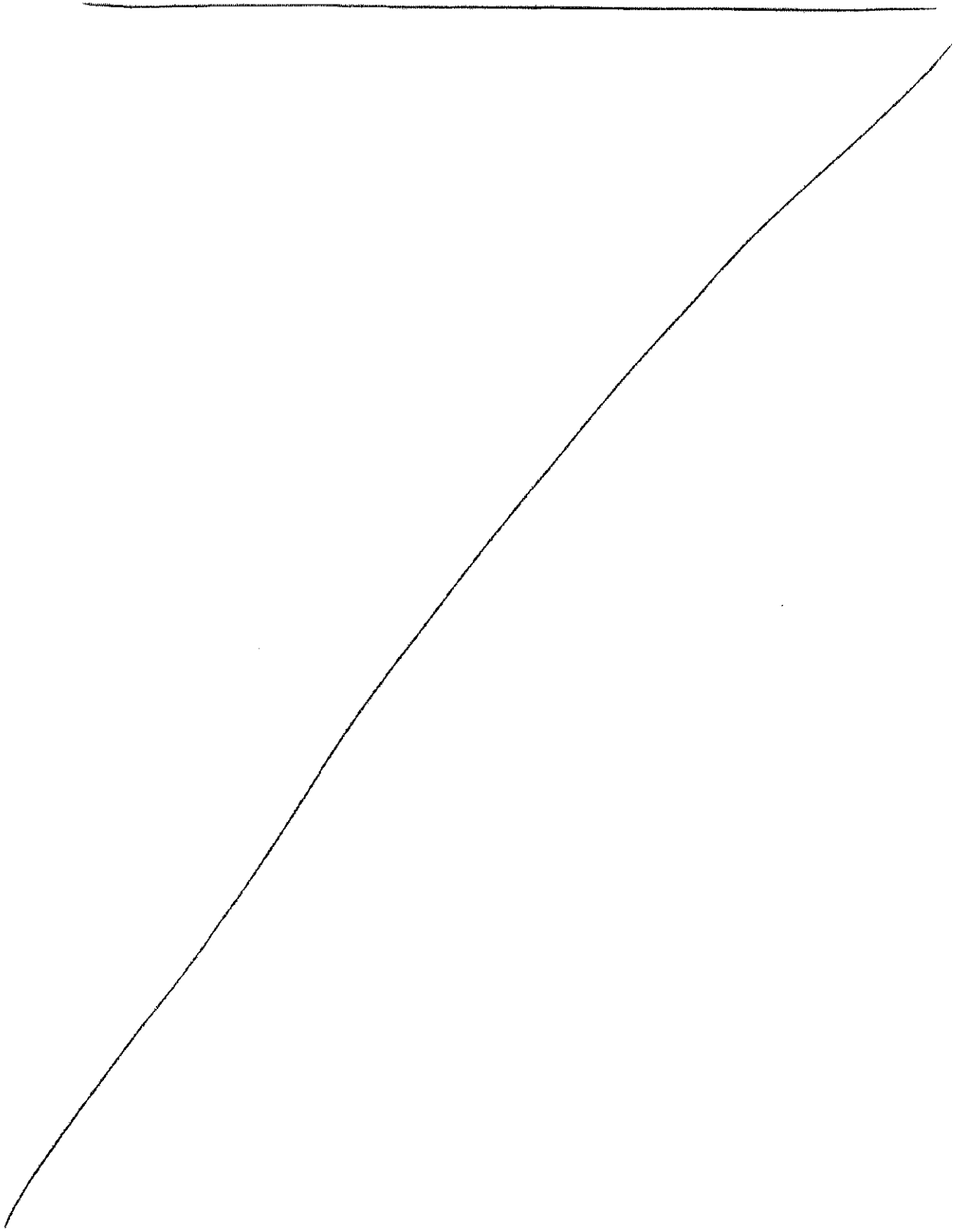
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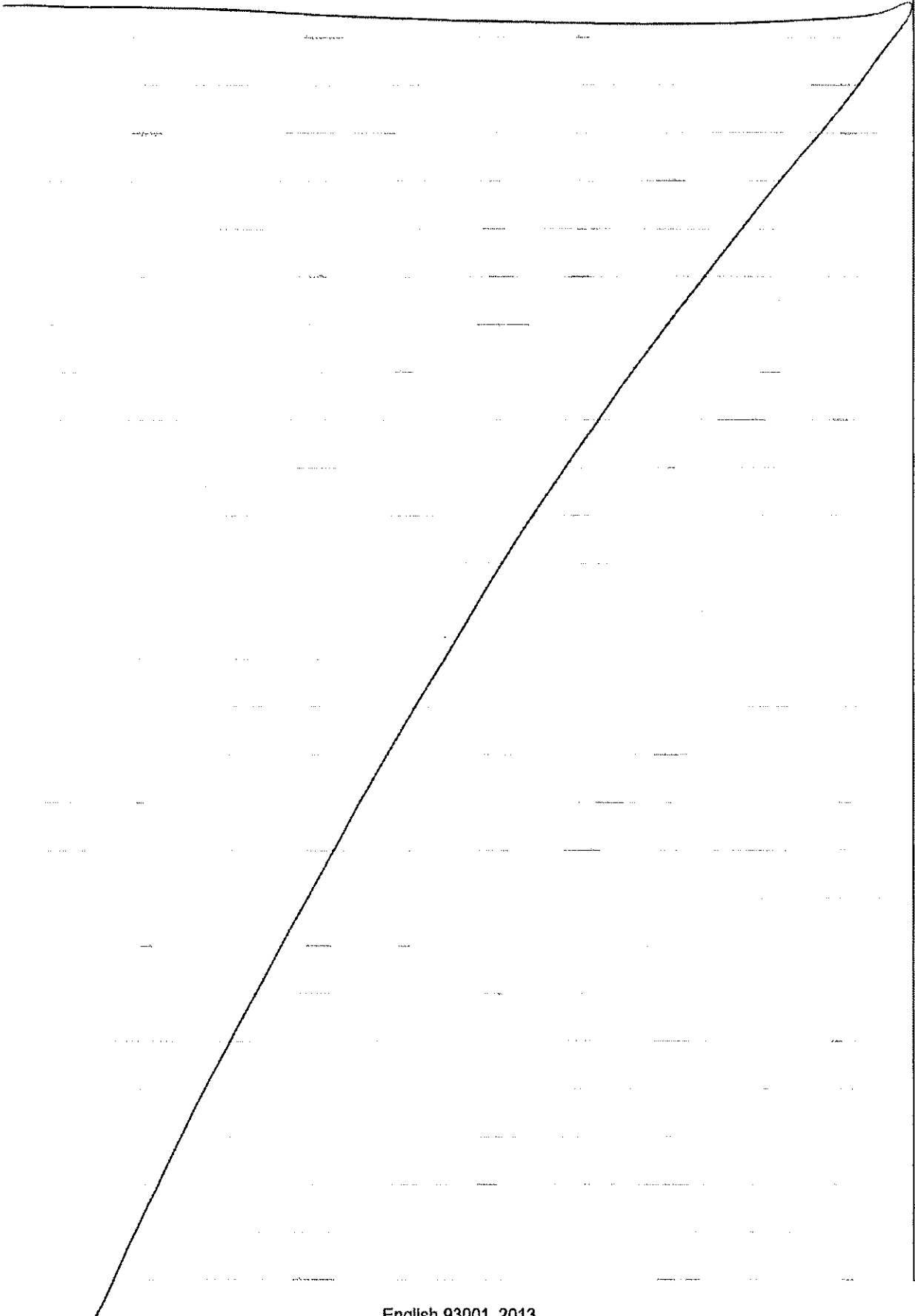
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