New Zealand Scholarship
English

Time allowed: Three hours
Total marks: 24

You should write THREE essays in this booklet, one from each section in the question booklet.

Begin each essay on a new page. Carefully number each essay.

Check that this booklet has pages 2–22 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.

NOTE: This exemplar is adapted from the 2011 Scholarship examinations.
The way a writer crafts his text, and the techniques he or she uses can have a dramatic effect on the content. Two examples are *In the Territory* by James Brown and *Introducing New Zealand* from Lonelyplanet.com. Each author has used a variety of techniques to craft their descriptions of the landscape of New Zealand.

James Brown crafts a first hand, intensely personal vision of the New Zealand landscape. Third person narration, narrated in a stream of consciousness style, creates a personal experience for the reader. Brown’s imagery is basic yet descriptive “lichened trees… one mile of scree… persisting rain” create a visual picture of the landscape.

However, Brown’s use of diction also depicts an unknown wilderness, phrases such as “absence of any clear horizon” and “no direction but forward” hint at an unending landscape that is easy to get lost in.

Allusions to 18th and 19th century maps such as “Here Be Dragons” and “Terra Incognito” bring the connotations of danger and untold wilderness the explorers of old associated with unexplored lands.

Further, it is clear from the descriptions of the journey itself through the landscape that the subject of this poem is ‘roughing it’, mention of “blisters and … pack rash,” and “comfortless fire” indicate that this unending landscape is tough and unforgiving and that wherever the subject currently is, not easily accessible. The overall image of New Zealand crafted by Brown is of an isolated wilderness, far from civilization.

By contrast, Lonelyplanet.com paints a much more idyllic landscape. Diction such as “cherish”, “fabulous” and “magical” create an upbeat tone to entice tourists, a contrast with the exploratory tones of Brown’s *In the Territory*.

Lonelyplanet.com, instead of describing New Zealand’s landscape directly through imagery, does so by referencing landscapes such as the Franz Josef Glacier and the Lord of the Rings trilogy: “real-life Middle-earth”.

*Use of terminology to describe content, processes and crafting.*

References interwoven.

*Personal response.*

Argument structured, coherent, deliberate response to topic.

References interwoven.

Use of terminology to describe content, processes and crafting.
Using the international reputation of the above to describe New Zealand. But where Brown’s constant use of diction “dear” “grand” “magnitude” imply an open, vast and uncrowded landscape, Lonelyplanet.com’s listing of tracks “Milford Track, Routeburn Track, and Abel Tasman Coast Track” and referencing overseas visitors makes New Zealand sound crowded, and direct reference to overcrowding issues further backs this up.

Another key difference is that while Brown only describes the landscape, Lonelyplanet.com distracts the reader with other facts about New Zealand, such as the Rugby World Cup and real estate. Where Lonelyplanet.com does mention New Zealand landscape it is somewhat contradictory, contradicting both itself and Brown’s description.

While initially Lonelyplanet.com uses an upbeat tone, describing New Zealand’s landscape as “outlandish” and “diverse, unspoiled” in the second paragraph it writes of “tourist hoards” and a “strain [on] the clean, green environment New Zealand is renowned for” this is a far cry from the “clear vista” of In the Territory. Further mention of “environmental damage” and a “didymo… infestation in rivers and lakes” makes New Zealand sound heavily polluted.

Additionally “tourist hoards” and “wilderness frenzy” and the mention of overcrowding makes New Zealand sound very cramped with people everywhere, which again conflicts with Brown’s description of emptiness. While Brown’s In the Territory is quite a literal description of a journey through New Zealand territory, Lonelyplanet.com shows a more metaphorical journey. Brown focuses on the description, Lonelyplanet.com tries to describe every facet of New Zealand, a more diverse if convoluted journey. Lonelyplanet.com presents a much broader journey, taking in the “mainstream Māori culture” and “world class food” as well as the scenery.

Overall, Brown’s diction and imagery present a personal journey through a selective slice of New Zealand. Lonelyplanet.com uses references and listing to show a broader, more metaphorical journey through New Zealand. Lonelyplanet.com also describes the journey...
of New Zealand over time, and how the landscape will change because of “drought and climate change”. James Brown describes the journey of one man. Lonelyplanet.com describes the journey of the nation.

Overall:
• Demonstrates extensive knowledge of texts and methods used in crafting them.
• Responds critically with mature ideas and independent reflection.
• Sustains coherent, substantiated and engaging argument.
While novelists are constrained by their readers’ ability to imagine what is described, directors are able to simultaneously entertain and communicate powerful ideas. The culmination of dialogue, camera work, setting, facial expressions, and special effects allows film to explore the darkest shades of society and human nature, whilst still retaining its propensity to entertain. Film has however been criticised as merely passive entertainment for an audience that is easily amused.

One could argue that merely observing a simplified and condensed version of life would not be enlightening. Ultimately the truth is that we are presented with incredibly insightful and powerful films alongside those that have a duty merely to entertain, and some that fail even to do that. What makes a good film is when the camera is an eye in the head of a poet. When this occurs the audience is lucky enough to experience the incredible visual impact of film alongside a beautifully crafted story with a prevalence of insight into society.

As Ingrid Bergman said “no form of art explores human consciousness as film does, straight to our emotions, deep down into the dark roots of our soul”.

Poets have the ability to look at the world in many different ways. They have the disarming skill to capture the essence of what it means to be human and intricately craft this delicate knowledge into powerful words. Directors who have mastered the ability to think like poets are able to present us with characters of far more depth than many of the modern film heroes we are presented with.

These directors understand human frailties and flaws and subsequently the characters become far more realistic and reliable. Set in the streets of Barcelona, 25 Carats’ Abel is a former boxer turned hard-nosed debt collector. Director Amezcua films Abel’s story as a poet would, recognising that we cannot put people into a box as either ‘good’ or ‘bad’; instead we see that Abel is ruthless and capable of doing whatever it takes to get the job done, yet at the same time nursing a kind of emotional fragility that is appealing to the
audience. An eye in the head of the poet, the camera follows Abel through violent situations yet also notices his tender treatment and kind-hearted behaviour towards his son. Michael Sullivan from *Road to Perdition* is disarmingly similar to Abel despite being many years and miles away. Michael shares the same propensity for violence and crime, while at the same time harbours a fondness for his son that leads him to sacrifice everything for his future.

**Argument structured, coherent and deliberate response to the topic.**

In the hands of an ordinary director, a camera observing the complex lives of Abel and Michael might fracture the delicate balance that directors Amezcua and Mendez have achieved. These two directors have observed the lives of these fictional characters with a poet’s curious ability to capture the sense of humanity. In doing this they have given us an acutely personal experience into the lives of two men who are not so different from ourselves. They possess admirable qualities, yet at the same time can act deplorably under the pressures that society can present us with. **A level of synthesised response.**

Only a poet could enter a fight club and see the beauty of what its emotionally fragile men are trying to achieve. Through the eyes of a poet, *Fight Club’s* audience are able to appreciate that the purpose of the participants in this club is not to glorify personal combat, but rather to feel something in a world where they are otherwise numb.

It is difficult for a camera to capture the feelings of hopelessness that some members of society feel. But in the hands of a skilled director we can see that the fight club is ‘hyper-real, in a torn down deconstructed way’, and that with it’s heavily desaturated colours and chaotic filming the club is a metaphor for the frustration and separation from society that its participants feel.

With a poetic outlook, this violence is transformed into the beauty that comes from understanding that we are “a generation of spectators” and that in our increasingly materialistic world it becomes difficult to truly feel. *Fight Club’s* participants explore the only way they see possible to feel true pain and companionship. *American Beauty’s*
central protagonist Lester Burnham feels an identical sense that he is merely observing his own life in a ‘sedated’ manner. In the eyes of a poet, Mendes’ camera captures a series of entrapment motifs in which we comprehend how Lester feels trapped within his own predictable life and claustrophobic suburban setting. In such a motif we see Lester in the back seat of the family car longing to break free from his restricting daily life. The poetic irony of this scene is that it is a metaphor for Lester’s life he is merely being taken along for the ride, and until he can take charge of his life and take hold of the wheel he will never achieve the freedom he longs for. Tyler’s message to the main character in *Fight Club* would be a pertinent reminder for Lester, “this is your life, and it’s ending one minute at a time”.

Simply observing the lives of its characters, a film would never be able to highlight our propensity to feel jaded by our daily lives. Only with poetic insight and the admirable ability to make what is shown on the screen a metaphor for our own lives, can a director truly teach us about the world and challenge our preconceived opinions. A poetic film-maker has the ability to use film as a mirror held up to our own lives, just as a poem can be a mirror to our emotions.

A film’s appeal to the mainstream is based on its ability to entertain with fast paced actions, intense emotions, and visual spectacles. Poetry on the other hand, is a much more reflective and personal form of literature. Many people do not take the time to experience the insight and wisdom that poetry has to offer, but for those that do its figurative language and skilful crafting of ideas will enlighten the readers. When a camera is an eye in the head of the poet magical film-making can occur. Combining these two mediums gives the directors the ability to entertain the mainstream as well as provide startling insights and challenging critiques of the world we live in.
Overall:
- Demonstrates extensive knowledge of texts and methods used in crafting them.
- Responds critically with mature ideas and independent reflection.
- Sustains coherent, substantiated and engaging argument.
Readers are no longer contented with the infallible and the intrinsically good. The archetypal hero and the irredeemable villain simply don’t convincingly portray what it means to be human – and isn’t it that, after all, what literature contends with? It is their flaws, not their virtues that define heroic figures and make them satisfying literary characters.

Deliberate argument, structured and coherent.

Some of the darkest heroes are the most profoundly affecting, and often it is their efforts to ameliorate or overcome their horrific sins that makes the best reading. Neither can we ignore the lovable anti-hero – heroic figure? Certainly. Intrinsically good. Never.

Personal response.

The most satisfying kind of book is one in which the spectrums of human diversity and fallibility are pushed to their limits, and this necessitates heroic figures who do not conform to categorisation.

Level of engagement.

The most complex and satisfying heroic figures are often those who struggle with their capacity for both enormous good and inconceivable bad, and both Briony from Ian McEwan’s Atonement and Amir from Khaled Hosseini’s The Kite Runner exemplify this.

In Atonement Briony weaves a web of lies stemming from a gross misinterpretation of an encounter she sees from her bedroom window between her sister and the housekeeper’s son.

Use of texts and references suitable for purposes of the argument.

The explanation she constructs leads to the false accusation of the man as a rapist and triggers a series of disastrous events which terminate with the separation of the sister and the man – who in actual fact were deeply in love.

References are interwoven.

Coming to realise the full extent of her injurious lies as she grows older, Briony must bear the burden of guilt throughout her entire life. Briony is heroic because she makes no excuse for her actions that “cost [them] their lives, and their happiness”. Her singular act of atonement is a book in which she gives the star crossed lovers an ‘alternative ending’, however in the epilogue to the real book, Ian McEwan writes in the first person from Briony’s perspective and recalls the horrendous consequences in all their gory glory for the
reader. There is a certain poetic justice to the fact that her attempt at apology is a work of fiction – fitting redemption for a character whose chief sin was deceit.

Amir in *The Kite Runner* poses a similarly flawed character, again one whose actions will overshadow the rest of his life, but whose attempts to seek redemption for these very crimes illustrate heroic qualities. As a child growing up in Afghanistan, Amir witnesses his best friend Hassan being raped by a group of their peers and does nothing. His cowardice does not speak of the flat, two-dimensional hero of old, and begs the question: can he be considered a heroic figure at all? Despite his despicable qualities, and his reluctance to return to the memories of what he did, Amir returns to Afghanistan to rescue Hassan’s orphaned son.

In both these texts the protagonist’s ability to face their flaws and then to actively set about trying to make amends – both in cases where true redemption is impossible – leads them to undertake symbolic and significant gestures that offer the reader immense satisfaction. This contrasts with such figures as Eugene in John Knowles’ *A Separate Peace* who is prevented from ever attaining hero status (or some resemblance of it) because of his denial of his wrong doing and total apathy with regards to fixing the damage he wrought when he pushed his best friend out of a tree.

However it cannot be said that there aren’t heroic figures whose very gestures of malice, evil, contempt, jealously, disdain, etc, etc, make them such brilliant characters and the trio that take the cake in this department are House, Holden, and James. Dr House, of the popular TV series variety, personifies nasty. His conscience is a mythical creature, conjectured to exist, but never caught on camera. His snarky disdain for all other human life undoubtedly sets him apart as one of the most original antiheroes of all time – and let’s face it you don’t get seven seasons without being satisfying. If you don’t love him you know you love to hate him.
Protagonists of the novels *The Catcher in the Rye* by J.D. Salinger and *Someday This Pain Will Be Useful To You* by Peter Cameron are similarly delightful. Holden Caulfield is the timeless weirdo bad-boy. He gave us the blueprint for teenage rebellion, and much of the book explores his attempt to come to grips with a world he finds comprehensively ‘phoney’. James Sueck of *STPWBUTY* continues this tradition, except where Holden’s isolation from society was a consequence of his own somewhat limited social skills, James’ is of his own doing. He hates people, declaring “I only feel like myself when I’m alone”. Needless to say, he is a narrator that doesn’t like to engage with his readers. The originality of James’ perspective would never be something permissible to conventional heroes – ancient myths are legends and don’t ever seem to feature resentful, alienated youths unless they’re about to kill their father and marry their mother (Sorry, Oedipus). House, Holden and James show that the anti-hero is every bit as satisfying as the traditional heroes.

The reality is that there is no one that is purely ‘good’ or purely ‘bad’ – we all exist in the shades of grey that lurk between. Literature which allows the heroic figures no, or very superficial, flaws is dull. Almost all jeopardy is born from human weakness in some or other regard. Authors who instead create heroic figures we must like despite of or even because of their flaws are the creators of the characters we find the most satisfying. Their power over readers exists in the fact that we can relate to them on a level of equality. Exploration of the human capacity for extreme kindness and disturbing indifference is what makes the most pertinent, reflective literature. As long as readers continue to be fascinated by their own human condition, the best sort of heroic figures will continue to be deeply flawed.

**References are interwoven.**

**A level of synthesised response.**

**Overall:**
- Demonstrates extensive knowledge of texts and methods used in crafting them.
- Responds critically with mature ideas and independent reflection.
- Sustains coherent, substantiated and engaging argument.
OUTSTANDING SCHOLARSHIP EXEMPLAR

New Zealand Scholarship
English

Time allowed: Three hours
Total marks: 24

ANSWER BOOKLET

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Begin each essay on a new page. Carefully number each essay.

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NOTE: This exemplar is adapted from the 2011 Scholarship examinations.
The given extracts, while both exploring aspects of New Zealand end their similarities there. Obvious genre differences aside, the purposes of the texts differ greatly. While Text A serves to portray an explorer’s journey through the landscape through a restrained tone that nevertheless glows with quiet dignity, Text B is a colloquial and holistic description of the country, better serving a potential tourist than a reader desiring a more subdued emotional read.

One technique employed by both authors is structural, specifically listing. At the outset of both texts, listing of various aspects of New Zealand serves to quickly and early on establish the setting. Duggan informs readers of the problems faced by an explorer of New Zealand landscape ‘less the going / than the blisters and the pack rash / … constipation / and the absence of any clear horizon /’.

Polysyndeton (repetition of conjunctions; here of ‘and’) emphasises the plethora of obstacles that an explorer must overcome. The difficulty of his task is reflected in the harsh aural quality of the features listed; the plosive in ‘blisters and pack-rash’ ‘constipation’ and ‘absence’. Another sound device contributing to the impression of harshness is consonance of ‘t’ and ‘c’ as underlined above. Listing closes the poem as well, lending to the work a cyclical quality that perhaps makes it seem more complete.

We are told of the ‘skim of river water, tape of steel light, impassable canyon / and the grey incessant veils of persisting rain’. Once again the list is fraught with sound devices (identified), a technique that is conspicuously and understandably absent from Text B which is prose not poetry. The abundant sibilance here conveys perhaps a sense of menace in the landscape, reinforcing the idea that a journey is not easy. The final (quoted) line is almost an iambic pentameter, creating a heavy and plodding feeling that is consistent with the drab ‘persistency’ of the rain.
We observe a paradox in the metaphor ‘steel light’ – the juxtaposition of the tangible and hard with the intangible and airy shows in New Zealand landscapes even the light is unforgiving and cold. Therefore through the listing of various aspects of the explorer’s journey and of the landscape, Duggan highlights the hardships an explorer must face. The listing in Text B serves a very different goal. The first paragraph describes New Zealand possessing ‘outlandish scenery, fabulous festivals, superb food and wine, and magical outdoor experiences’. Here is also an example of polysyndeton, as the author creates an impression of abundance that would attract tourists to visit the country that they may seek these delights.

However, this is rather undermined by the empty qualities of the adjectives used. ‘Outlandish’, ‘fabulous’, ‘superb’ and ‘magical’, while possessing positive connotations, nevertheless rather resemble placeholders in that while they complement, they provide no substantial evidence to support the compliment.

We find this is not the case in Text A, where each word is used with precision, each adjective attributing specific qualities to the nouns and evoking specific emotions in the reader. Examples are the aforementioned ‘steel in light’ and ‘grey incessant veils’; ‘grey’, while simplistic connotes a bleak sort of sadness that accurately captures the atmosphere on a rainy day.

Structural techniques of parallel and triple structure are employed by both authors to achieve their respective purpose. The poem commences ‘Expecting this turning, this ascent …’ the fact that he starts with a present participle that is part of a modifying clause, and not the core sentence itself, creates a tone of hesitancy and delay that forces readers to read on in order to complete the sentence.

High level of synthesised response.

Substantiated Independent thought.

Confident use of terminology to describe content processes and crafting.
This delay is reflective of the delay and held-breath of the author himself as he waits to see if his expectations are fulfilled. It is interesting to note that while here the parallel ‘this’ is separated by a comma, in the second stanza the comma is conspicuously absent: ‘this night’s fire this night’s sleep’.

The clever, subtle use of punctuation perhaps suggests the exhaustion of the explorer at the end of the day when his phrases coalesce in his fatigue.

The author of Text B uses repetition in the form of triple, not parallel structure. He describes New Zealand to be ‘small, remote and thinly populated’ then proceeds to redeem this admission by providing a lengthy list of New Zealand’s valuable assets. The fact that the number of positive things listed is greater than the mere three negative things contributes to the author’s propaganda for New Zealand in the first paragraph.

The tone of the two texts differ in that while that of Text A is (as mentioned before) full of a sense of quiet dignity, that of Text B is extremely colloquial and at time downright flippant. The quiet pride of the explorer’s journey is manifested in the simplistic ‘… is reduced to one mile of scree / two cups of brackish tea / and the certainty of knowing the way back …’ The enjambment here clearly dramatizes the mundane trivial details from the rather melodramatic final line. The juxtaposition shows that the pride of the explorer does not derive from a necessarily grandiose part of his trip – for what is grandiose about ‘scree’ and ‘brackish tea’? – yet he knows he cannot return. The certainty and quiet acceptance of his fate is therefore conveyed clearly through these lines of (largely) monosyllabic diction.

On the other hand, the tone of Text B possesses none of the quiet dignity of Text A, but is vernacular, flamboyant and at time rather exaggerated. The very first sentence serves as testimony to this: ‘… every new day in Aotearoa is something to cherish!’ The exclamation mark combined with the clichéd-sounding declaration immediately imbues the piece of...
writing with a cheesy and overdone quality. It is worth noting the Māori name for New Zealand – Aotearoa. This adds a sense of history to the country, arguably giving the author’s words a little more weight.

Comparatively, Duggan uses foreign language for a very different purpose: ‘nothing so grand or challenging as Terra Incognita, / no legend reading Here be Dragons’. The Latin proper noun combined with the reference to dragons are redolent of ancient times; of nations long past (specifically the Romans and the English court of King Arthur). Yet here Duggan mentions these things to dismiss them, rejecting their fantastic connotations to instead highlight the homely nature of the explorer’s journey. This is fundamentally the essence of the poem – being able to find pride and dignity in a task, even while accepting that the task is on a very practical level, rather trivial.

Figurative language is employed by Duggan in a much more heartfelt manner than the author of Text B. Both use fire imagery. Duggan speaks of the journey from ‘this morning’s doused … fire / to tonight’s tongues of flame and steam of socks’. Once again we observe enjambment used to demarcate two very different things – the morning of the journey and the night. The contrasts between ‘morning’ and ‘night’; between ‘doused’ and ‘tongues of flame’ show the progress that the explorer has made, ending the poem, essentially, on a note of hope that the explorer will indeed overcome the obstacles of the wild. The flame imagery in Text B is instead used to show the dire situation of New Zealand as ‘drought and climate change are fanning the flames’ of the environmentalists’ dissatisfaction. This example of personification is also idiomatic in accordance with the wry and vernacular tone of the whole piece of writing.

While both texts explore aspects of New Zealand, Text A adopts a much more personal stance as the author focuses on one explorer’s journey through the New Zealand
landscape. The explorer is arguably an archetype for explorers in general and in his quiet dignity he evinces in carrying on his journey, Duggan pays homage to the spirit of an explorer. Text B on the other hand is much more factual and mercantile, exploring through a flamboyant and sarcastic narrator the quality of New Zealand as a potential tourist attraction. (1337 words)

Point of view convincingly restated, in a fluent and confident manner.

Overall:
• A comprehensive response, focusing on techniques, with a deep understanding of terminology, and how it has been used to create a sustained effect.
• The response focuses on the poem – the fact that the texts are not discussed point for point, nor in an equal manner, does not detract from recognition of the quality of this response.
The mastery of Shakespeare for creating credible and engaging characters lies partly in his ability to draw a world that suits his purpose. In all his plays, the conflict that characters – particularly the protagonist – face are impelled by the external influences surrounding these characters. These external environments may be based on anything from political insecurity of the country, the freedom of the roadside taverns, and the sickening claustrophobia of the Danish court.

The world in which Hamlet, Prince of Denmark, find himself is central to his development as a character. The most obvious part of this world is, of course, the recent ascension of Claudius to the throne as a result of the murder of Hamlet’s father, Old Hamlet. This essentially causes Hamlet to begin his mission for revenge that results in Hamlet realising his own insecurities, uncertainty, and sexual fixation. The wheels of revenge begin to turn when the ghost of Old Hamlet appears before Hamlet to inform him of the fratricide that Claudius has committed. Hamlet is horrified and yet determined to perform the mission that has been set. Yet his reluctance is clearly manifested in the closing lines of his soliloquy: ‘O cursed spite, that I was born / to set things aright’. The creation of a world that has ghosts would not have been surprising to the Elizabethans, who despite their religious beliefs were very superstitious. More importantly, by including a ghost in *Hamlet*, Shakespeare contributes to the eerie, diseased atmosphere that pervades the air of Denmark and which contributes to the sickness in his heart. Furthermore, the presence of Old Hamlet put pressure on Prince Hamlet, as he is ever aware of the need to satisfy his father’s demands and so, upon failing to carry them out, feels even more emotionally tortured.

The aforementioned atmosphere of uncertainty and sickness that pervades the court of Denmark is vital to Hamlet’s growth as a character, for bad or for worse. From the very beginning of the play, we learn that Marcellus, the guard, is ‘sick at heart’ and ‘something
is rotten in the state of Denmark’. Indeed, disease imagery is a central motif and theme of the play, recurring on almost every page. As Hamlet informs us, Denmark is a garden of ‘weeds, things rank and gross in nature’. The underlined hendiadys (doubling) not only emphasises the disease inherent in the very county itself, but illustrates the uncertainty in Hamlet’s heart. In the words of Harold Bloom, ‘disease and corruption form an integral part of the play’s imaginative structure’. Shakespeare clearly shows that Hamlet has been directly affected from this intrinsic sickness through the prince’s tendency to use language of death and rot: ‘the sun breeds maggots in kissing cousins’. When he encounters Fortinbras and his army that goes to fight for a ‘little patch of land’, Hamlet reflects that ‘this is the imposture of too much peace and wealth that inward breaks’ and ___ not why the man died.

Use of texts and references suitable to purposes of the statement. References interwoven.

The incestuous nature of the world Shakespeare creates in Hamlet also plays a fundamental part in shaping Hamlet’s character. He is greatly disturbed by the fact that his mother married his uncle, Claudius, only two months after the old king died. ‘O most wicked speed – that posts with such haste in incestuous sheets.’ The exclamation ‘O’ is an expression of his profound despair and disgust at Gertrude’s behaviour, a sentiment reinforced by the superlative ‘most’ wicked.

Personal response.

Hamlet’s obsession with his mother’s sexuality has powerful Oedipal undertones; it is after all unnatural that when Old Hamlet reveals to his son the truth of his death, Hamlet immediately focuses on the horror of Gertrude bedding Claudius, rather than the horror of the actual murder itself. Thus we see Hamlet’s previously pure and philosophical mind has been tainted by the sexual misbehaviour in his world. He passionately accuses Gertrude in the infamous closet scene of being ‘stewed in the rank sweat of an enseamed bed / Honeying and making love under the nasty sty.’ Synthesised response.
This copious accretion of foul nouns is rendered even more repulsive by the juxtaposition of the sweet ‘honeying’ and the repugnant, and so Shakespeare’s ‘pure and beautiful soul’ (Goethe).

[The] Historical play *Henry IV Part 1* makes even more cunning use of external environment[s] to present and shape the characters. There are essentially two worlds in existence – the free and pleasure-seeking world of Eastcheap Tavern and the restrained and dangerous world of the court. The protagonist, Prince Hal, is trapped between these two worlds. As a prince, his sole duty should be to remain in court and learn the ways of political intrigue – or so Henry IV, his father the king, believes. Yet for many years Hal has been merry-making in the tavern with his non-noble friends, the most important of which is of course Falstaff. The obese knight teaches Hal a zest for living, sharpening the prince’s tongue with verbal fencing. With him and the tavern crew, Hal develops bravado and machismo, while simultaneously learning the ways of his people. As he proudly informs his friend, ‘I have sounded the very base stirrings of humility … and can speak with any tinker in his own tongue.’ Indeed, the ability to speak both the free-wheeling colloquial prose of the tavern and the careful verse of the court is an invaluable skill itself. Hal is the only truly ‘multi-lingual’ character in the play. Through the clever creation of the world of the tavern Shakespeare therefore creates a sphere of bravado and zest in which Hal grows andmingles with people over whom he will one day rule.

However, the world of fun and pleasure that is the tavern also serves another, more important function, and that is to be discovered by Hal as he ‘reforms’ to become a true prince. At the end of Act One Scene Two we learn of his intentions to desert his tavern companions; he will be rid of the ‘base and contagious clouds’ and instead shine as
the ‘sun’ itself. The degrading epithet paints him in a negative light for it appears highly hypocritical that he can be enjoying himself so genuinely with these people one moment, and then turning around to denounce them so harshly the next. In Hal’s transition from the world of the tavern to the world of the court, he may be becoming a better sovereign, but the audience cannot help but wonder if he has become a more heartless man in the process.

The great pathos of Hal’s transition between the two worlds that Shakespeare creates is epitomized in his relationship with Falstaff and the change it undergoes. Just before Hal reforms, he and Falstaff play-act before the rest of the tavern crew. Hal acts the part of the King, while Falstaff plays that of Prince Hal. What begins as harmless raillery soon transforms into an acerbic rant by Hal as he utterly denounces Falstaff: ‘that revered vice, that grey iniquity, that Father ruffian … wherein villainous, but in all things? Wherein worthy but in nothing?’ In most productions of the play, here Hal’s voice has been lowered to a whisper that barely conceals the menace behind his words. As Harold Bloom notes, it is at this point that the prince ‘falls out of love for Falstaff’. When the old knight replies ‘banish plump Jack, and banish the world’, and Hal quietly replies ‘I do. I will’, the audience cannot but feel great sympathy for Falstaff, whose heartfelt pleas for sympathy have failed to move Hal. Shakespeare thus pre-shadows Hal’s departure from the tavern-world and rejection of all who are associated with this world.

Henry IV Part 1 and Hamlet both make use of a complex and cunningly planned world that serves as the ideal background for the protagonists’ development. While both make use of a world fraught with political insecurity, more noteworthy are the unique features of each world that differ from other creations of Shakespeare. Hamlet is set in a world where the
claustrophobia and corruption (both sexual and political) contribute to taint a mind that was once pure and idealistic. Trapped by ‘Denmark … a prison’, Hamlet cannot escape with any other end but death. *Henry IV* meanwhile makes use of parallel worlds of the tavern and the court. Hal’s active transition from one world to another leads to his success and redemption rather than tragedy, yet in his rejection of Falstaff and all he stands for, the audience cannot but feel nostalgic for the world of pleasure and freedom that has been left behind. (1427 words)

**Structured, coherent and deliberate response to topic.**

**Personal response.**

**Overall:**
- A structured, coherent and deliberate response with a high level of engagement and synthesised response. References and texts used are relevant to purposes of the statement and there is substantiated independent thought.
- A high level of synthesised response with confident use of terminology.
The purpose of literature is not to tell the cause but to reveal the effects; not to state the obvious, but to delve deep to expose the hidden. In the pursuit to not do the former but achieve the latter, authors, poets and playwrights alike teach valuable lessons to the readers or audience, giving us each, in the words of Virginia Woolf, a 'nugget of truth' to take home.

A classic example of an author who shows us the 'glint of light on broken glass' is Virginia Woolf. In *To the Lighthouse* she shows us the reality of the human mind through free indirect discourse and interior monologue. To enter straight into an example: when Mrs Ramsay informs her son James that the family will be visiting the lighthouse tomorrow, the fridge becomes ‘tinged with joy’ and is imbued with ‘beauty and radiance’. In the same sentence, Woolf seamlessly shifts to observe James' ‘high white forehead’ and eyes of ‘stark and uncompromising severity’, before moving on to inform readers that Mrs Ramsay, remembering these features of her son, imagined him as a judge ‘all red and ermine on the bench’. The transition from one character’s internal to external reality, to another character’s internal reality is characteristic of High Modernism, overwhelming the reader in a deliberate manner. The sudden shifts achieved through heavily added modifying clauses and parenthetical phrases, serve to harass the reader as their minds are bombarded with various pieces of information, most of which are technically unnecessary and trivial. [This] reveals the ‘ruthless forward thrust of time on the mind’ (Ian Johnston), as a person cannot help but subconsciously take note of all the various details of their surroundings. Thus by not telling but showing readers the machinations of the human mind, Woolf exemplifies the modernist belief that the mind is constantly harassed by the 'shower of innumerable and incessant atoms' (of impressions) that arrange themselves into the form of Monday, Tuesday or Wednesday'.
Woolf also portrays her thoughts on World War One as well as the relationship between humans and nature through the second section of *To the Lighthouse*, ‘Time Passes’, the decay of the house in the face of ‘certain airs’ reveals the powerlessness of man in the face of nature’s destructive forces. This powerlessness is shown to readers through the drastic contrasts between the actions of the airs and the actions of humans. Woolf associates the airs with a plethora of vigorous verbs; ‘sniff’, ‘push’, ‘destroy’, ‘fumble’. Juxtaposed with that is Mr Ramsay as he ‘crying, stumbled in the dark’ with his hands outstretched. ‘But, Mrs Ramsay having died the night before, they remained open’. The connotations of weakness inherent in ‘stumble’ and having one’s hand ‘outstretched’ to receive an embrace that will never come, parallels the weakness of humans in general. Through the use of the symbolic ‘certain airs’ and the description of the empty house as it is overtaken by nature, Woolf therefore does not tell us of the powerlessness of humans, but illustrates it through her characteristically lyrical prose.

Perception shown.
Confident use of terminology to describe content, processes and crafting.

Playwright Harold Pinter likewise describes not the cause but presents us the effects. *The Homecoming* presents the intrinsic aggression in a family unit as each member seeks to dominate over the others. The subtlety with which Pinter conveys underlying aggression is truly an example of ‘show’ not ‘tell’. One of the predominant tools through which he depicts aggression is the famous ‘Pinter pause’. When Max enters the living room in the very first act, he demands ‘where have you put the scissors?’. His brusque question is completely ignored by his son Lenny, who continues to reads the newspaper as before. Incensed and rather embarrassed, Max is forced to repeat the question while also justifying himself ‘I need to cut something out of the papers’. Pinter shows the audience the power of the unspoken; by not responding to his father, Lenny has forced the old man to explain his actions and thus adopt the role of the guilty child. The moon’s light (the cause) here is
Lenny’s silence or his desire to humiliate his father; the reflection on the broken glass (the effect) is Max being forced to justify himself.

The power of sexuality is another theme shown to us by Pinter that is never explicitly stated. Ruth, the newly-arrived daughter-in-law climbs to the heights of power by asserting her sexuality in the face of the men of the house. She tells them huskily, ‘I move my leg … my underwear moves with me … it captures your attention.’ The deliberate pauses here reveal her intentions, as she forces the men to listen in the pauses, absorb her words and be affected by them. Her power and desire to dominate are revealed and fulfilled respectively at the end of the play when she has utter control over the men. She is able to order Lenny to ‘get a tumbler’ for her, and in the play’s final scene she ‘sits relaxed on a chair’ stroking Joey’s hair like a mother and has Max literally begging at her feet. Elizabeth Sakillandor notes that Ruth ‘synthesises all the part of the women – the mother, the whore and the wife’. Pinter clearly shows this, and in her perfect dominion at the end he illustrates the exact effect of this.

Poetry is perhaps the genre that best displays the spirit of showing and not telling; if not being satisfied with appearances but delving deep to explore hidden truths. Some poems achieve this through symbols, some through anecdotes. *Ozymandias* by Percy Shelley uses both. ‘I once met a traveller from an antique land who said …’ He proceeds to describe the ‘colossal decay’ of the statue of the tyrant Ozymandias. Through detailed descriptions of its ruined appearance, Shelley shows readers the utter folly of trying to attain immortality through fear and statues. The idea is exemplified in the final couplet: ‘And round the decay of that colossal wreck / the lone and level sands stretch far away.’ The prolonged ‘a’ assonance conveys the eternal and endless quality of nature, reinforcing Shelley’s bit of ‘light on broken glass’ – the levelling effect of nature and the futility of...
attempting to remain immortal.

Metaphysical poet John Donne likewise shows his readers the effects rather than the cause, this time not of desire to remain immortal, but the fear of Judgment Day after death that was so omnipresent in the Elizabethan era. In his Holy Sonnets we are clearly shown the spirit of a man who experiences profound conflict regarding the sins he has committed during his life and the tortured conscience he has as a result. ‘Batter my heart’ he cries ‘O batter my heart, three-personned God’ pleading with God to not only ‘breathe, glow, shine’ on him but ‘break, blow, burn’. The transition from the tinker image to the blacksmith image evokes a violent picture of hammering at his heart to cleanse it of his sins. The violent diction is continued at the end of the poem when Donne delivers a series of paradoxes to vividly portray his internal conflict. ‘Except you enthrall me, never shall be free / Nor ever chaste, except you ravish me’. The Chiasmus (a poetic technique where an idea is repeated except the second time with the ideas reversed) employed here gives the final couplet a cyclical and thus complete quality – the poet finishes on what he started. Through the use of conceits and other structural techniques, Donne therefore reveals the effects of a man who is tortured by the consciousness of guilt and his profound desire for redemption.

Poetry, plays and prose alike must not merely tell – but show. After all, where comes the conviction and credibility if there is no substance to support the claims? Woolf, Pinter and numerous other accomplished writers deliver to their audiences literary masterpieces that, through pauses, figurative language and indirect discourse or metaphysical conceits, show us a flash of insight a nugget of truth. (1327 words)
Overall:
• A synthesised response, with an argument that is a structured, coherent and deliberate response to the statement. Independent views and personal response to the statement are expressed. References and texts which are suitable to the purposes of the statement are used to effect.
• The discussion involves a confident and fluent use of terminology interwoven with texts and references.