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91473



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NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

QUALIFY FOR THE FUTURE WORLD
KIA NOHO TAKATŪ KI TŌ ĀMUA AO!

SUPERVISOR'S USE ONLY

Level 3 English, 2015

91473 Respond critically to specified aspect(s) of studied visual or oral text(s), supported by evidence

2.00 p.m. Thursday 12 November 2015
Credits: Four

Achievement	Achievement with Merit	Achievement with Excellence
Respond critically to specified aspect(s) of studied visual or oral text(s), supported by evidence.	Respond critically and convincingly to specified aspect(s) of studied visual or oral text(s), supported by evidence.	Respond critically and perceptively to specified aspect(s) of studied visual or oral text(s), supported by evidence.

Check that the National Student Number (NSN) on your admission slip is the same as the number at the top of this page.

Write ONE essay in this booklet.

Check that this booklet has pages 2–12 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.

Achievement

TOTAL

4

ASSESSOR'S USE ONLY

Your essay should be AT LEAST 400 words long, and show accurate use and control of writing conventions.

In your essay, discuss the extent to which you agree with your chosen statement. Respond critically to the statement by making a close analysis of the text(s).

Begin your visual or oral text(s) essay here:

P.M 2

Statement number: 9

In media, especially in films, one can detect a major split in ~~the categories~~ the texts. This is not simply a matter of categorization where films are sorted into different genres, or the sliding scale of idealism versus pessimism. This split is not always obvious, but all audiences have experienced both sides and may have a bias for one or the other. Parents discriminate what sort of films their children can see through this split. ~~It is not~~

This split is the audience's comfort and security. Some films, like most animated movies, ~~are~~ let the audience nestle snugly in their comfort zone. Some films will be recalled by the audiences in their nightmares.

Whether or not the director ~~add~~ or the creator take the audience away from comfort and security does not ~~determine how rewarding~~ always determine ~~the rewards~~ how successful the director is, but more often than not ambitious texts will strive to challenge their audience and to take them ~~out of~~ away from comfort and security to make them question their beliefs and

think about matters which are important but distressing to address.

Apocalypse Now, by Francis Ford Coppola is an example of a film that takes the audience away from their comfort zone. Set in the Vietnam War, the film's anti-war stance may not be as controversial, but its depiction of humans ~~and~~ are anything but comforting. Based on the novella Heart of Darkness by Joseph Conrad, the film is a journey into one's self. Into the darkness in the heart of every person. ~~As Friedrich Nietzsche~~

The film's protagonist, Captain Benjamin Willard, is a cynical and broken man from the start. The Vietnam War has shell-shocked him, just like Apocalypse Now will shell-shock the audience. The themes employed by Coppola, the masks, the hypocrisy of relative morality, and the escape from reality are not comforting to think of, but they are important.

~~The~~ Identity and the sense of self are not ideas that one would want to question too strongly. A human's mind is complex, and philosophical ideas like the Cogito (I think, therefore I am) only attest to the existence of identity, not its consistency. Is your younger self the same person as you?

Are you the same person ~~by~~ under the influence of drugs? Such questions are disturbing to

consider, but Apocalypse Now explored the idea of identity by using masks and monologues. ~~The~~

Lance, a cocky young G.I., had a mental breakdown and dropped a large amount of LSD, and smeared his face in war paint. He became withdrawn, a former shade of himself. He does not speak. The audience whose relatives are affected by Alzheimer's may find themselves wondering on the disturbing thought of whether or not the family member they knew ~~was~~ is already dead. Colonel Kurtz goes on rants in face paint and commit heinous acts under them, a disturbing contrast to his equally insane but calmer, grandiose, poetry-quoting self.

The subject of the Vietnam War itself is also distressing, and as Coppola had sought to "capture Vietnam's essence in movie form", he must also include the grisly details.

Living in relative comforts, the audience does not often have to worry about being shot to pieces, or placed under horrible torture, or being stuck in a hostile foreign country. But a problem does not go away just because it is ~~to~~ ignored. Apocalypse Now spurs the audience to think for themselves. How willing they are to help those in need, how much of the comfort and security they have are they willing to sacrifice? Not to mention ~~the confrontation~~ the acknowledgment of themselves as someone capable of perpetrating horrifying acts if they do not inhibit themselves.

Whether or not a text is successful when the director or creator take the audience away from their comfort and security would depend on its aim. However, when a text kept to ~~even~~ make the audience think for themselves, they will have to challenge ~~and~~ them. Apocalypse Now would not be able to accomplish as much as it did if it didn't take the audience out of their comfort zone and into the horror that is the Vietnam War.

Achievement exemplar for 91473 2015			Total score	A4
Q	Grade score	Annotation		
9	A4	Solid discussion Relevant focused argument – addresses the statement fully Well-structured essay Engagement with the text – understanding of purpose – “grisly details ... distressing”		