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91473



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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.

Merit

TOTAL

6

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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).

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

PMI

Statement number:

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Throughout the history of literature, heroic characters have appeared in the vast majority of ~~too~~ stories. As an audience, we love a hero. A great example of a film which features a heroic character is Das Leben der Anderen by Florian Henckel von Donnersmark. In this film, the character Wiesler develops from a hard-line Socialist, and Stasi adjutant agent, to an unlikely hero just through ~~observing~~ eavesdropping on the extremely rich lives of Artists Georg Dreyman and Christa-Maria Sieland. Wiesler's heroism is shown throughout the film, with von Donnersmark utilising very subtle yet effective film techniques to demonstrate his development. In doing this he creates an extremely lovable, loveable and relateable character in Wiesler, making Das Leben der Anderen (The Lives of Others) ~~and~~ an extremely appealing film, and in the eyes of many fans and critics alike, ~~as~~ one of the greatest films of the past decade.

Contrasting scenes are used by the director to show the audience the change in Wiesler's attitude towards life throughout the film. The very first scene depicts Wiesler ~~interrogating~~ a teaching a class of prospective Stasi agents by playing them a recording of him interrogating a

suspect. During this scene, the director shows flashbacks of the interrogation. This shows the audience how ruthless Wiesler is at the start. Throughout the interrogation, we see Wiesler work in a machine-like fashion to ~~establish~~ get the truth out of his subject. He then demonstrates the almost algorithmic formulae in which he uses to establish whether or not the suspect is lying. "An innocent suspect will get angrier by the hour", "a guilty subject will stay calm, perhaps even begin to cry" he says to the class. This shows ~~the audience how~~ comes across to the audience as inhuman, as ~~Wiesler~~ Wiesler ~~treats~~ ~~the interrogation~~ works extremely formulaically. Throughout this ~~scene~~ entire scene, ~~Wiesler~~ Wiesler shows no emotion whatsoever. The director uses many close-ups of his face which show him looking stone cold down the lens. This puts the audience in the suspect's shoes, and shows how terrifying it must have been to be interrogated by ^{him} Wiesler. The director also Von Donnesmirk also uses very harsh lighting during this ~~seen~~ scene, ~~by~~ putting heavy shadows on ~~Wiesler's~~ Wiesler's face, making him look even more sinister. This first scene contrasts ~~later~~ heavily with the scene where Wiesler meets Christa-Maria in the bar. After hearing her conversation ~~about~~ with Georg about life in the German Democratic Republic, ~~then~~ while spying on them for the Stasi, ~~Wiesler~~ Wiesler happens to ^{run into} ~~see~~ Christa. ~~immediately~~ Realising how broken she is, he goes up to talk to her, the first time the audience sees Wiesler in a truly human interaction. The same type of close up shots as used in the interrogation are again

utilised by the director in this scene. However, much softer lighting ~~sees~~ reveals true emotions in Wiesler's face for the first time. He then goes on to reassure Christa that she is "a great artist". ~~and that she is~~ "This ~~to~~ shows the audience how, through ^{by} eavesdropping on their lives, Wiesler has ~~of~~ learned to care about people. This is ~~important because it~~ contrast is important because it sets Wiesler up to become the hero later in the story by showing the audience that people truly can change.

This polar shift in Wiesler's moral compass ~~didn't~~ ^{came} from when Wiesler heard Georg play "Sonata for a Good Man" for the first time, and stole the book of Brecht ~~Paragona~~ (an important German Poet) and was moved by reading it ~~this~~. These scenes are pivotal in the film, as they represent the turning point for ~~Wiesler~~ Wiesler from an inhuman, hardline Socialist to a truly selfless hero. During the scene where Wiesler first hears "Sonata for a Good Man" being played, he is sitting in a dark attic, with the light focused only on him. This is used to show how ~~Wiesler~~ Wiesler is being enlightened by hearing the music. As the ~~close~~ Mid-shot slowly pans around Wiesler, we see him looking off to the distance, ~~and~~ revealing a tear running down his ^{cheek} ~~face~~, the stone cold expression completely wiped from his face and ~~red~~ replaced by a look of vulnerability. This is the moment he realises how empty his own life, completely devoted

to the Stasi, has become, and finally sees the corruption in the party he has acted as the "sword and shield" for for his entire working life. When he's finished playing, Georg says "Do you know what Karl Lenin said about Beethoven's Appassionata. That anyone who's heard it, I mean truly heard it, can't be a bad person." This ~~transformation~~ shows the audience that Wiesler isn't ~~that~~ really the Stasi machine that he was shown to be in the beginning. Later we see Wiesler reading Brecht, the same vulnerable look on his face, the camera slowly zooming out from his face to show his mind broadening, while we listen to ~~the~~ the interior monologue of the poem that he's ~~now~~ reading. This further highlights to the audience the change in Wiesler's attitude and way of seeing the world.

Finally, ~~one~~ once the director has demonstrated the contrast between Wiesler at the beginning and Wiesler as the story comes to ~~an~~ an end, and we have been shown the events that lead to this polar shift in Wiesler's moral compass, we witness Wiesler's act of true heroism. After being forced to reveal the location of Georg's illegal typewriter to his ~~own~~ superior, ~~then~~ Wiesler puts his entire ~~own~~ career and livelihood on the line by hiding the typewriter before his colleagues can find it. This selfless act of heroism shows the audience the extent to which Wiesler has changed. ~~This transforms him from a character the audience is~~
~~as by witnessing the full truth~~ P.T.O. ->

By hearing the beautiful ~~piece~~ piece of music being played by Georg and ~~the~~ reading the deep and meaningful Brecht poetry, and witnessing the rich and lives of Georg and Christa, Weider has ~~a~~ come to realise how repressive ~~Socialist~~ his beloved Socialist system is. This causes him to loose faith in it completely, and ~~comp~~ compels him to risk everything to protect Georg and Christa. This high risk, no reward act of heroism shows the audience how selfless Weider has become. Because of the selflessness Weider shows later on in the film, the audience becomes captivated by his character. We hope that if faced with a similar situation we would be able to make this ultimate sacrifice for no other reason but that we know it's the right thing to do. However we know deep down that ~~we~~ most of us wouldn't have Weider's bravery, and therefore we look up to him. ~~Being a noble warrior~~ This is what makes the film so appealing. We love the idea of a selflessly heroic character and Weider, in the end, fulfils that role perfectly. Being able to see ~~his development makes~~ it him come full circle in his development makes the film all the more satisfying.

Das Leben der Anderen is just one example of a film that shows ~~us~~ that there has to be a heroic character in order for a film to be appealing. Florian Henckel von Donnersmuth uses the idea of a heroic character to great effect in order to show his idea that ~~we~~

Extra space if required.

Write the question number(s) if applicable.

ASSESSOR'S
USE ONLYQUESTION
NUMBER

people can change. His film shows that audiences love an unlikely hero, and that without a character like ~~twi~~ ^{twi} ~~Wierler~~ ^{Wierler} who audiences can grow to truly care for, and want to be like, a text would ~~be~~ ^{not} be as appealing at all. For this reason, the majority of texts that you'll ever read are a story of good versus evil, a triumphant hero who audiences can root for.

Merit exemplar for 91473 2015			Total score	M6
Q	Grade score	Annotation		
8	M6	Well written and structured answer Shows convincing understanding of character Good detail – appropriate Glimpses of perceptive comments		