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# 3

91473



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## Level 3 English, 2017

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

2.00 p.m. Tuesday 14 November 2017  
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.**

**Excellence**

**TOTAL**

**07**

ASSESSOR'S USE ONLY

You should aim to write a concise essay of no more than 1000 words. Clarity of writing is more important than the length of your response.

In your essay, discuss the extent to which you agree or disagree with the statement and justify your position. You should support your position with relevant reasons and examples, and refer to the statement by making a close analysis of its meaning and implications.

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

Statement number: 2

The ~~documentary~~ Animated Documentary "Waltz with Bashir" struggles to answer the question of whether someone can be forgiven for their actions if those they have harmed are dead. The film follows Director Ari Folman as he interviews those close to him ~~in order to~~ <sup>in order</sup> to ~~unlock~~ <sup>unlock</sup> his memories of ~~the~~ invading Lebanon <sup>as</sup> a part of the Israeli forces ~~25~~ <sup>25</sup> years earlier. Through watching the film, ~~we as the audience conclude that~~ <sup>we as the audience conclude that</sup> it is only through ~~remembering~~ <sup>feeling</sup> guilt and remorse for the harm ~~can~~ Folman be forgiven for his actions. We learn this by comparing Folman to others who can actually remember their time in Lebanon, through ~~making~~ <sup>empathizing</sup> with Folman - feeling the same guilt he does and through understanding the ~~depths~~ <sup>level</sup> to which he was responsible for the Sabra and Shatilla massacre.

At the beginning of the film, we are encouraged to compare Folman to someone who can actually remember the war. The film begins when Folman is contacted by his friend, Boaz, who has lately been "unable to sleep". We are shown Boaz's dreams in which the <sup>guard</sup> dogs he killed in Lebanon come back to life to chase him. The repetition of the dream, combined with the darkened decaying animation of the dogs reveal the ~~deeper~~ <sup>underlying</sup> guilt Boaz still feels 25 years after the war. In seeing how Boaz is suffering from this <sup>uncomfortable</sup> ~~horrible~~ <sup>horrific</sup> dream, the ~~reader~~ <sup>audience</sup> is able to better identify and thus forgive Boaz, as we know he feels remorse for his actions. Folman ~~on the other~~ ~~hand~~ ~~is~~ ~~struggling~~, who "can't remember anything really" we struggle with and find ourselves despising, as we know he has done worse action than "pathetic" Boaz, who "only killed 13 dogs" yet as we cannot remember what he has done ~~we~~ he cannot feel remorse. As an audience, we <sup>learn we</sup> are unable to forgive who is not <sup>truly</sup> sorry and has not felt the discomfort of <sup>knowing</sup> they committed an act of evil.

In order for Folman to be forgiven by the audience, we must know he understands the wrong he has done. ~~The scene towards~~ Folman next interviews his old commander Frenkel, who ~~retells~~ retells a memory of his Squad' <sup>who</sup> ~~shooting~~ <sup>gunned down</sup> a <sup>young</sup> child <sup>with</sup> <sup>holding</sup> a rocket launcher. ~~As the memory~~ <sup>The memory</sup> ~~is played~~ <sup>is shown</sup> to the audience, however all the faces are blurred out, and non-diegetic classical music is played. ~~Therefore~~ These two film techniques serve to distance the reader from the boy's death, making it easier to accept. However both the audience and ~~the~~ Folman feel true discomfort when it is revealed that Folman was one of the soldiers that shot the child. On screen, ~~Folman~~ "You were there." On screen, Folman's dropped jaw and look of ~~guilt~~ <sup>guilt</sup> mirror the shame the audience feels at having ~~also~~ <sup>had</sup> <sup>in forgetting</sup> ~~allowed~~ ourselves to diminish the boy's death by not caring. In feeling the same discomfort that Folman feels we are better able to empathise with him, understanding how it would cost less emotional pain to forget his time during the war, thus

beginning to forgive him for <sup>repressing</sup> forgetting his memories. <sup>Only in</sup> viewing his <sup>remorse</sup> ~~blame~~ at killing this <sup>child</sup> ~~boy~~ and then forgetting about it can we begin to forgive Folman.

In order to finally forgive Folman for his actions, we must <sup>see</sup> ~~fully understand~~ him that he has chosen to fully remember the Shabra and Shatilla <sup>refugee</sup> ~~area~~ camp massacre and is willing to carry the guilt of knowing his actions caused harm. In switching from animation to Historical Footage of the widows crying at the <sup>not of</sup> ~~Folman~~ Folman proves to the audience that he does understand the consequences his action had. We learn that ~~he~~ despite never actually killing any <sup>of the</sup> ~~refugees~~ <sup>refugees</sup> Folman and his unit lit flares that allowed the ~~the~~ <sup>of the</sup> ~~Philangists~~ <sup>Philangists</sup> to find and <sup>murder</sup> ~~eliminate~~ targets. The use of live footage of screaming and crying at the camera makes it seem as if it is Folman they are screaming at. In choosing to include the historical footage in the film, Folman is accepting the blame for the deaths of the refugees, choosing to remember and shoulder the burden of blame. Folman's acknowledgement of fault, whilst showing Israel's statement

that they were "not directly responsible" highlights the fact that Folman's guilt comes not from a sense of obligation, but from the fact that he ~~could~~ feels he should have somehow stopped the massacre. Once the audience sees this they are able to forgive Folman, knowing that he understands and remembers how his inactions caused the death of others and that he will carry his remorse with him to the grave. We are able to forgive him because we know he will continue to punish himself.

Through following Arifolman's ~~to~~ journey back through his ~~repressed~~ <sup>repressed</sup> uncomfortable memories he had tried to repress. We learn why his <sup>brain</sup> ~~initially~~ <sup>subconsciously</sup> repressed them. ~~Once~~ Once we understand that we are able to empathise with him, but it is only in embracing the guilt that Folman's repressed memories bring that we as the audience can bring ourselves to forgive him.

Excellence exemplar 2017

<b>Subject:</b>	<b>English</b>	<b>Standard:</b>	<b>91473</b>	<b>Total score:</b>	<b>07</b>
<b>Q</b>	<b>Grade score</b>	<b>Annotation</b>			
2	E7	<i>Waltz with Bashir</i> Demonstrates a convincing understanding of sophisticated ideas. Shows a secure understanding of audience and the director's purpose, connecting both with the idea of uncomfortable moment and memorability. Shows a strong appreciation of film techniques and how they are used purposefully.			