

91473



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

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

3

SUPERVISOR'S USE ONLY

Level 3 English, 2018

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

9.30 a.m. Wednesday 21 November 2018

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

03

ASSESSOR'S USE ONLY

You should aim to write a concise essay of no more than five pages in length. The quality of your writing is more important than the length of your essay.

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:

Statement number: 4

The items people surround themselves with can tell you what kind of person they are, this rings true for the German film "The Lives of Others" directed by Florian von Donnersmarck. "The Lives of Others" follows ^{the} Stasi agent Gerd Wiesler as he monitors a well known GDR playwright Gregor Dreyman. Throughout the course of the film, the viewer is shown many ^{and contrasting} contrasting cuts between scenes to show ~~the~~ how empty ^{and} members of this totalitarian regime ^{and} were, compared to the subversive Dreyman? ^{and other} scholars ~~Therefore~~ ^{agree with} the statement 'the use of contrasting settings is a way to develop powerful ideas.'

Von Donnersmarck used cuts to push across to the viewer how contrasting ~~the~~ the characters of Wiesler and Dreyman were. For instance, the apartment scene which used the setting to show clear contrast. Dreyman's apartment is shown with many books stacked up to the roof and bright colourful artwork showing who ~~is~~ he is as a person, creative and ^{naturally} subversive. Compared to Wiesler's apartment which is empty with very few pieces of furniture, and ~~one~~ one sad looking piece of

art. He has no personal photos or books, which is in stark contrast to ~~his~~ Dreyman's apartment. At first glance of Wiesler's home, one would think that it was merely a hotel because of the cold starkness of the apartment. This contrasting setting reflects the characters of "the lives of others" as Wiesler is portrayed as a loyal Stasi agent and only that. He is shown with lack of empathy and lack of personality. His apartment is a ^{direct} reflection of his character. On the other hand, Dreyman's apartment is a mirror image of his subversive nature, with many personal objects and bright ^{colour} warm tones. From the contrasting scenes of Dreyman and Wiesler's apartment the viewer can see the development of an underlying message. ^{how} the cerebral nature of art provides more freedom than totalitarian regimes such as the GDR.

Even though Wiesler's character is whole heartedly loyal to the GDR at the beginning of the film, his character development is massive as he grows independent from the ~~Stasi~~ regime and becomes more subversive due to Dreyman's unknown influence. ^{Dreyman changed Wiesler's thinking through art, this is the development of the powerful idea of the transformational nature of art} ~~Even though Wiesler becomes more subversive his personality does not change therefore~~ Even though the transformation nature of art ~~strongly~~ changed the thinking of Wiesler for the better now it did not change his

personality. Therefore, after Wiesler become
 subversive ^{he} ~~was~~ was still ^{being} contrasting to Dreyman's
^{personality} and the ~~storyline~~ ~~camera~~ camera cuts between
 each ^{others} apartments showed this clearly to the viewer.
~~At the~~ Towards the beginning of the film Minister
 Bruno Hempf claims that "people don't change" as he
 was implying that Dreyman's ~~work~~ friends and colleagues
 will always be subversive. Wiesler manages to
 completely prove Hempf wrong as through the
 transformational nature of art he undermines
 the Stasi and fakes his reports on Dreyman
 in order for Dreyman to not get caught
 writing an article about the high suicide rates
 in the GDR. The powerful idea of the transformational
 nature of art ~~has~~ influenced Wiesler
 to change ~~himself~~ his own thinking and go against
 Stasi ~~of~~ orders.

In conclusion, "The Lives of Others" directed by
 Florian von Donnersmarck used the contrasting
 settings of Dreyman's and Wiesler's apartment
 in order to show the development of the powerful
 idea of the transformational nature of art.

A3

Achievement Exemplar 2018

Subject	Level 3 English	Standard	91473	Total score	03
Q	Grade score	Annotation			
4	A3	Lives of Others This script provides some evidence of achievement. The chosen statement is discussed in the first section. The second section does not address the statement. In the first section, evidence is provided and used to support the argument that free will and art are related, particularly in totalitarian contexts. The script follows an essay format.			