

91473



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

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

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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.

Merit

TOTAL

06

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: 2

"Did you get what you wanted from this life? If so, what? To call myself loved and beloved on this earth." The opening epigraph of the film *Widmaker* directed by Inarritu Gonzalez, foreshadows his take on the world's problem of trying to find "love" through admiration and how we fabricate ourselves in order to be loved. The film uses its characters and settings to address these universal problems which made it appealing to audiences and critics worldwide, winning ~~three~~ ^{three} Oscars, allowing it to win three Oscars.

The main character of the film Riggan Thompson is a washed up action star who is obsessed with the fame and star-dom that comes with being an actor. What is interesting about Riggan's character is what he values and his perception of love. His ex-wife tells him "you threw a plate at me when I said I didn't like your work, you mistake love for admiration". This shows that Riggan valued more what people thought of him, than his closest relationships. His own daughter Sam when asked why she hated Riggan said "It's because he was never there for me". Both Riggan's wife and daughter distanced themselves from him because of his disorientated perception of

Love, and how he chose to chase fame and glory rather than to spend time with his loved ones. Riggan, throughout the film is unhappy and even attempts to kill himself while he is on stage. The character of Riggan symbolises the problem in our society, where people care more about the number of friends and 'likes' they get on social media, than the quality of their relationships. Social media has created this illusion that someone's interaction with us online is just as genuine as being there with someone in person. We would rather receive admiration from a stranger to feel validated, than have a relationship with someone to feel loved. In the end Riggan's pursuit of admiration only leaves him suicidal as the admiration could not fill the void he has. This is the director's way of saying that we only have one life and things like fame and admiration are trivial and what really matters is what the director talks about in his opening speech "to call myself beloved and loved on this earth!"

Another character that explores our world's problem of trying to find love and intimacy it is the emerging Broadway star Mike Shiner. Just like Riggan Mike wants nothing more than becoming the new face of Broadway. Mike is a well-respected Broadway actor who thinks highly of himself, he claims that when he is on stage he "explores complex human emotions". His ^{5, 11, 12, 13, 14} wife who he is in a play with complains that they haven't had sex in months, but when they are in bed on a scene on stage, he tries to have sex with her for real. When Riggan's daughter Sam asks Mike why he won't have sex with her he says "I'm afraid I

won't be able to get it "up". This shows that in front of a crowd of strangers Mike can be real and perform, but when no one is looking he is ~~actually~~ ^{actually} fake and cannot perform a basic human function of getting erect. Mike can only act a certain way because he is seeking the acknowledgement of the crowd watching him, but in reality he actually acts differently. Inarritha uses Mike's character to address the problem of us fabricating ourselves for fake love, which is most prevalent in social media. Nowadays we can do all kinds of things to change our appearance, surgery, make-up, filters, photoshop, all of these presenting a fake version of ourselves to feel admired. We act in front of the world in the sense where we only post about our best days, and only about show the coolest things we have done in an attempt for people to like us and admire us, so we can feel validated. But just like Mike we face all the problems of having to accept who we are when we are not acting in front of people. We try and change ourselves as we think that being ~~valued~~ ^{admired} is the same as being loved, but we only admire what is good, we love even the good things ^{there} ~~there~~ ^{there} are faults in a person.

The ~~start~~ way the film is shot also addresses the same issues as it is just one continuous shot with no breaks that follows the characters. This creates a feeling of stress and suffocation as we don't get time to breathe and relax, it's just a continuous one-shot. This is supposed to parallel our lives, where we cannot edit our cut out the pieces we don't want. We have to go through

each day unfiltered, meaning we have to accept the bad times that come with it. This technique is almost an attack on traditional hollywood movies as it sends the message that we are creating a culture where people always expect a happy ending and only see the best parts about something. Jharrota uses the film as a scapegoat to say that to truly love something you have to accept as it truly is, just like the film there may be some parts we want to cut out or skip but because of the technique of the one-shot we get to experience what it is like to see a character's whole journey. Jharrota's whole message in the film is that it is okay to be true to yourself as being perfect only gets you admiration but being who you are gets you love. The continuous one-shot story came from both traditional and stays true to itself, getting the love from audiences and critics world wide.

Our world has a universal problem of trying to change who we are because we believe that admiration is love. Just like Kigson and Shihar we have become obsessed with what people think of us to feel validated, but don't care about our relationships and the people that can make us truly feel loved. We are too afraid of showing our real selves because people might not like who we truly are but those that truly love us will ^{love} ~~accept~~ us for who we are. We cannot edit our lives to only show the best parts so we should focus instead on what Jharrota tells us is truly important "to call myself beloved and loved on this earth"

Merit Exemplar 2018

Subject	Level 3 English	Standard	91473	Total score	06
Q	Grade score	Annotation			
2	M6	Birdman This script provides convincing evidence of achievement at the Merit level. An argument has been constructed that the film deals with the universal problem of trying to find love through admiration related to self-fabrication. Evidence is provided for a range of points which discuss this idea. For a higher score, the candidate could have included a more in-depth discussion of the contradictions of seeking love while denying who we are as people.			