

91473



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## 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.

ASSESSOR'S  
USE ONLY

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 <sup>the</sup> 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 contrasting <sup>and contrasting</sup> cuts between scenes to show ~~the~~ how empty <sup>and</sup> members of this totalitarian regime <sup>and</sup> were, compared to the subversive Dreyman? <sup>and other scholars</sup> ~~Therefore, 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 <sup>naturally</sup> subversive. Compared to Wiesler's apartment which is empty with very few pieces of furniture, and ~~and~~ 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 <sup>direct</sup> 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 <sup>colour</sup> warm tones. From the contrasting scenes of Dreyman and Wiesler's apartment the viewer can see the development of an underlying message. <sup>how</sup> the censored nature of art provides more free will 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. <sup>Dreyman changed Wiesler's thinking through art, this</sup> ~~Even though Wiesler becomes more~~ is the development of the powerful idea of the transformational nature of art. ~~Subversive his personality does not change~~ <sup>therefore</sup> Even though the transformation nature of art ~~changing~~ changed the thinking of Wiesler for the better ~~now~~ it did not change his

personality. Therefore, after Wiesler become  
 subversive <sup>he</sup> ~~was~~ was still <sup>being</sup> contrasting to Dreyman's  
<sup>personality</sup> and the ~~storyline~~ camera cuts between  
 each <sup>others</sup> 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 ~~old~~ 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~~ 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 and Wiesler's apartment  
 in order to show the development of the powerful  
 idea of the transformational nature of art.

## Achievement Exemplar 2018

<b>Subject</b>	Level 3 English	<b>Standard</b>	91473	<b>Total score</b>	03
<b>Q</b>	<b>Grade score</b>	<b>Annotation</b>			
4	A3	<p>Lives of Others</p> <p>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.</p>			