

91099



NEW ZEALAND QUALIFICATIONS AUTHORITY  
MANA TOHU MĀTAURANGA O AOTEAROA

2

SUPERVISOR'S USE ONLY

## Level 2 English, 2014

### 91099 Analyse specified aspect(s) of studied visual or oral text(s), supported by evidence

9.30 am Thursday 13 November 2014

Credits: Four

| Achievement   | Achievement with Merit   | Achievement with Excellence  |
|---|--|--|
| Analyse specified aspect(s) of studied visual or oral text(s), supported by evidence. | Analyse specified aspect(s) of studied visual or oral text(s) convincingly, supported by evidence. | Analyse specified aspect(s) of studied visual or oral text(s) perceptively, 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.

**You should answer ONE of the essay questions 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**

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Your essay should be at least 350 words long. The quality of your analysis is more important than the length of your essay.

Your essay should include:

- an **introduction** that states the focus of your essay
- **key points** related to the question, supported by examples and quotations
- a **conclusion** that focuses on your argument.

Q4

Support the points you make with **specific details** from the text(s).

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

It is difficult to make decisions in ~~conflicting~~ and <sup>during</sup> traumatic times, and often the outcome is surprising. Francis Ford Coppola's Apocalypse Now (Redux) asks <sup>some of</sup> the most difficult questions anyone may ever have to face, ~~and the answers are surprising.~~ The cyclic structure of the film helps build suspense, and when events come full circle, an unexpected conclusion surprises the audience, and helps build better understanding of the ideas explored in the film. It is a journey to hell and back, and there is no better setting for this journey than in the living hell of war.

Ford Coppola's Apocalypse Now is a journey. It is a journey past life, and everything that exists. It is a journey deep into the shadowy underworld of a man's heart, and asks <sup>some of</sup> the biggest questions life may ever throw at a person. The main character, Captain Willard is introduced to the audience in the opening scene. The first words of the film, ~~sung~~ by the Doors, are 'this is the end'. This, accompanied by the fire of a burning

jungle, superimposed with Captain Willard's <sup>lifeless</sup> inverted face and whirling helicopter blades suggests to ~~read~~ viewers that this is the 'end', the end of life, Willard ~~is~~ is alive, yet appears to be burning in the flames of hell. Viewers are positioned to understand that this is a metaphorical journey through the afterlife. Later in the film, this scene is juxtaposed with the closing scene, bringing events full circle, but viewers are not aware of the film's cyclic nature as of yet. The opening scene is structured so that the audience views Willard as a troubled, tormented man, consumed by the flames of war. His inverted face suggests mental indecision, and the lighting obscures many of his features, the implication being that his nature is partially ambivalent, or all is not exactly as it appears on the surface.

As the film progresses, in clear, ~~clear~~ chronological order, viewers begin to become aware of the structure of the film - it is a journey up river, to a forbidden part of Cambodia, the metaphorical, and physical, "heart of darkness". The film will not be over until the destination is reached, and conflicts are resolved, ~~and~~ the film ~~of~~ travels ~~away~~ down the river.

like a time line. ~~This~~ This adds to the building suspense - conflicts must be resolved in Cambodia. The audience knows that it is Captain Willard's mission to illegally enter Cambodia, and kill an ex-US Armed Services Colonel who had "gotten off the boat" and gone rogue. The audience also knows, from Willard's comments as he reads Colonel Kurtz' dossier that he is eager to meet this colonel, that he even perhaps admires him. This is made especially clear in one instance, when Willard is reading about Colonel Kurtz taking the ~~entrance exam~~ <sup>physical trial</sup> to become a general. Kurtz was the oldest by far, "The next youngest soldier in his year was half his age", Willard is amazed, as <sup>"(Willard)"</sup> ~~it~~ ~~did~~ ~~it~~ ~~at~~ ~~sixteen~~, and it damn-near killed [him]". This builds to the anticipation of viewers, as they are unsure as to whether ~~Kurtz~~ Willard will kill Kurtz when he arrives. The journey becomes darker, and more <sup>sinister</sup> mysterious as the boat, aptly named Erebus (primeval god of darkness), progresses up river. ~~The~~ Longshots of the boat journeying up the river show viewers how the canyon walls and jungle begin to press in on the boat, and start to give a claustrophobic feel. Omnipresent shadows characterise the journey, and the increasingly frequent

Use of fog, and ~~coloured~~ flares producing colourful ~~flames~~ smoke ~~to~~ give a feeling of mystery and sinister apprehension ~~shrouding~~ the boat and its crew. When the boat reaches the Do Lung Bridge, the 'point of no return', and the gateway into Cambodia and Kurtz, the journey becomes even more sinister. Garrish bright lights and tormenting, <sup>screaming</sup> Carnival like music take over, and the audience is aware that the end is near. ~~As~~ As they journey on, bodies swing from trees, and helicopters burn in the canopy above them, ~~and~~ skulls on stakes let the audience know, that they have indeed, <sup>finally</sup> reached the 'heart of darkness'. The journey is ~~at~~ <sup>at its</sup> end.

From the arrival in Kurtz's horrific ~~at~~ Cambodian Compound to the final ~~shot~~ shot, the events <sup>of</sup> ~~begin~~ the film begin to come full circle. The crazy madness that is Kurtz's compound, and the buildup ~~of~~ to the killing of ~~the~~ Kurtz mimics the madness and destruction of the opening scenes. In the beginning of the film, Willard worked himself up into a drunken rage, and started screaming and smashing things. In a way, the

build up to the killing of Kurtz is similar, in the frenzy and anticipation. Only this time, Willard is not drunk and deranged, he is calm and calculated. He has long contemplated the killing of Kurtz. He knows that Kurtz wants him to kill him, because Kurtz is tired of being the 'god' of the 'underworld' or hell of his compound. Kurtz is challenging Willard to take his place, and become the new God. It is interesting that all the while Willard was deciding to kill Kurtz, he was always placed on Kurtz's CV or the dossier regarding him on his left side. The moment he made up his mind, he moved to 'God's right hand,' as it were. He is doing Kurtz's <sup>big</sup> bidding by killing him, and the audience expects Willard to continue, <sup>with this</sup> and become the new Kurtz. The music builds as Willard hacks Kurtz to pieces with a machete, and the audience is aware that the ~~the~~ conflict is about to be resolved. Willard emerges from the temple in which he killed Kurtz, with the machete still in his hand. The ~~the~~ Cambodian people from the compound all stop, and look up to him. They know he is <sup>their</sup> new leader, their new Kurtz.

Extra space if required.

Write the question number(s) if applicable.

QUESTION  
NUMBER

Then <sup>unexpectedly</sup> Willard drops his machete. This is the ~~pe~~ pivotal moment in the film - the moment the audience realises that even after travelling to the heart of darkness, Willard's heart is still good. He will not ~~play~~ <sup>be a pawn in</sup> Kurtz's devilish games, and he has made his decision. This is comparative to Willard's 'day of judgement'. He passes the test, and is allowed passage back out of Cambodia, and back to the real world. How Willard reacts to this is unknown, but from the closing scene, in which Willard's face, superimposed over cool, dark water, aligns with a stone Buddha statue. He is calm, - juxtaposed with the original inverted face and fiery jungle, he has made his decision, and perhaps reached 'enlightenment'. ~~This was not~~

This was not the ending viewers expected, and Willard did what ~~pe~~ the audience thought was impossible - he resisted the temptation.

Extra space if required.

Write the question number(s) if applicable.

ASSESSOR'S  
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QUESTION  
NUMBER

of becoming the new bursts and  
did the right thing. Willard's <sup>unexpected choice</sup> showed  
readers how, even in difficult times,  
~~the~~ it is possible to make the right  
decision.



## **Excellence**

This script meets the requirements for Excellence for this standard. It answers the question chosen in a perceptive way. The writer contrasts the cyclic structure of the film with the apparent linear structure and the way this affects the audience to create an unexpected ending: 'viewers are not aware of the film's cyclic nature as yet.'

Detailed evidence from the text supports this argument and justifies the unexpected nature of the final scenes, since 'travelling to the heart of darkness, Willard's heart is still good.'