

National Certificate of Educational Achievement

Internal Assessment Resource

Subject Resource: English AS 91107 version 1

Internal assessment resource reference number: AS 91107 version 1

THE PARTY IN THE CAR

Supports internal assessment for: Achievement Standard 2.10 [AS 91107, Version 1]

Analyse aspects of visual and/or oral text(s) through close viewing and/or listening, supported by evidence.



QAAM registration no. 3029

These materials have been certified by NZQA as meeting the requirements of the national standard. These materials must still be submitted for external moderation requirements by assessors when requested by NZQA

This resource:

- Clarifies the requirements of the standard
- Supports good assessment practice
- Should be subjected to the school's usual assessment quality assurance process
- Should be modified to make the context relevant to students in their school environment and ensure that submitted evidence is authentic.

Authenticity of evidence

Using this assessment resource without modification may mean that students' work is not authentic.

Teachers must manage authenticity for any assessment from a public source, because students may have access to the assessment schedule or student exemplar material.

The teacher may need to change figures, measurements or data sources or set a different context or topic to be investigated or a different text to read or perform.

GUIDELINES FOR TEACHERS

The following guidelines are supplied to ensure that teachers can carry out valid and consistent assessment using this internal assessment resource.

Teachers need to be very familiar with the outcome being assessed by Achievement Standard English 2.10 [91107]. The achievement criteria and the explanatory notes contain information, definitions, and requirements that are crucial when interpreting the standard and assessing students against it.

Values that underpin this task	Key Competencies that underpin this task	Key understanding
Excellence Innovation Diversity Equity Community and Participation Ecological Sustainability Integrity Respect	Thinking Managing self Participating and contributing Relating to others Making meaning from language, symbols and text	That aspects of visual/oral texts, such as ideas language features and other techniques and structures, work to create meanings and effects for the audience in order to make comment and have an impact on road safety.
This standard for which this task has been written, is derived from the Level 7 Making Meaning strand [Listening, viewing] and related English achievement objectives:		AchievementCriteria
Processes and strategies: Integrate sources of information, processes, and strategies purposefully, confidently, and precisely to identify, form, and express increasingly sophisticated ideas	Achievement Analyse aspects of visual and/or oral text(s) through close viewing and/or listening, supported by evidence. Achievement with Merit Analyse aspects of visual and/or oral text(s) convincingly , through close viewing and/or listening, supported by evidence. Achievement with Excellence Analyse aspects of visual and/or oral text(s) perceptively , through close viewing and/or listening, supported by evidence.	
Purposes and audiences: Show a discriminating understanding of how texts are shaped for different purposes and audiences.		
Ideas: Show a discriminating understanding of ideas within, across, and beyond texts.		
Language features: Show a discriminating understanding of how language features are used for effect within and across texts.		
Structure: Show a discriminating understanding of a range of structures.		

ASSESSMENT

Refer to Assessment Schedule and Sufficiency Statements.

CONTEXT/SETTING

This activity requires students to **analyse** aspects of a short oral and/or visual text(s) that has been designed to educate young people about keeping themselves, and their peers and family, safe in cars.

The questions for exploration in Tasks 1-3 are aligned to SOLO Taxonomy
[http://www.johnbiggs.com.au/solo_taxonomy.html]

CONDITIONS

See Conditions of Assessment for comments on developing and practising the skills required, use of modeling and scaffolded practice, managing authenticity and sufficiency for this standard:

<http://www.tki.org.nz/e/community/ncea/conditions-assessment-lvl2.php>

Students will **analyse** one or more road safety videos and make **developed interpretations** of the ideas, language and visual/oral features, in appropriate oral, visual, and/or written forms. They can listen to/view texts, collect information and develop ideas for their presentation both in and out of class time.

Students will select the text(s) they use for their assessment. Teachers must pre-approve selected texts. A list of possible texts is provided in this task as a starting point.

Teachers may identify text conventions for consideration, but students should not have previously studied the selected texts in terms of the meanings and effects of their ideas and text conventions.

Texts must be suitable for level 7 of the curriculum, classroom use, and the age of the students (e.g., text(s) do not have a rating that prohibits their use for level 2 students). The visual texts selected need to provide opportunity for students to achieve the standard at every level.

Teachers must assess students' presentations holistically in terms of the overall quality of their responses.

RESOURCE REQUIREMENTS

NOTE: Teachers should be aware that this unit may involve the discussion of road crashes. It is likely there will be students in your class with first-hand experience of such issues, and discretion is advised. It is recommended that students are forewarned of the topic prior to the start of the unit, and that every effort is made to take students' individual circumstances into account.

SUGGESTED MATERIALS ON THE THEME OF ROAD SAFETY:

- Young driver crash fact sheet: <http://www.transport.govt.nz/research/Documents/Young-driver-crash-fact-sheet-2010.pdf>
- Geraldine Johns (2011, June 11). Licensed to kill. Magazine article in The Listener: <http://www.listener.co.nz/commentary/young-drivers-licensed-to-kill/>
- Geared (NSW): <http://www.rta.nsw.gov.au/geared/index.html>

SUGGESTED RESOURCES TO SUPPORT THE PRE-TEACHING OF CLOSE READING AND ANALYSIS SKILLS:

- Exploring Language (Ministry of Education): Moving Images. <http://englishonline.tki.org.nz/English-Online/Exploring-language/Moving-Images>

ASSESSMENT RESOURCES:

- The standard
- Conditions of assessment
- Assessment schedule
- Sufficiency statement and exemplars

POSSIBLE LOCAL ADAPTATION

Where local adaptations are made, teachers and schools should ensure that they have:

- checked that the adapted assessment validly assesses the achievement standard;
- checked the copyright status of any material imported into the assessment resource;
- complied with all internal and external quality assurance requirements.

INTEGRATION WITH OTHER STANDARDS

Preparation for this task, which focuses the exploration of road safety issues related to young drivers, might be part of a wider thematic study, such as exploring issues and challenges facing young people today.

This task could also contribute to students' preparation for:

- AS 91099 Analyse specified aspect(s) of studied visual or oral text(s), supported by evidence.
- AS 91104 Analyse significant connections across texts, supported by evidence.
- AS 91105 Use information literacy skills to form developed conclusion(s).

The presentation for assessment might be integrated into other standards such as:

- AS 91101 Produce a selection of crafted and controlled writing.
- AS 91102 Construct and deliver a crafted and controlled oral text.
- AS 91103 Create a crafted and controlled visual and verbal text.

Wherever such integration between different parts of the programme occurs, teachers must ensure that the work presented for assessment is developed sufficiently in order to meet the criteria for the other standard(s). In all such cases, teachers should refer closely to the relevant standard including the Explanatory Notes and the Conditions of Assessment Guidelines.

Note: The teachers' resource guidelines have been adapted from the New Zealand Qualifications Authority (NZQA), under Creative Commons Attribution 3.0 New Zealand (CC BY 3.0).

INTERNAL ASSESSMENT RESOURCE

Achievement Standard: English: **Analyse aspects of visual and/or oral text(s) through close viewing and/or listening, supported by evidence**

Resource reference: English 91107 version 1

Credits: 3

Resource title: **The Party in the Car**

Achievement	Achievement with Merit	Achievement with Excellence
Analyse aspects of visual and/or oral text(s) through close viewing and/or listening, supported by evidence.	Analyse aspects of visual and/or oral text(s) convincingly , through close viewing and/or listening, supported by evidence.	Analyse aspects of visual and/or oral text(s) perceptively , through close viewing and/or listening, supported by evidence.

STUDENT INSTRUCTIONS

This assessment activity requires you to analyse aspects of visual and/or oral text(s) through close viewing and/or listening of text(s) that you have selected. You will need to provide evidence to support your points.

You can present your analysis in any suitable written, oral, and/or visual form. For example, it could be a written report, an oral and/or visual presentation to the class or an online publication.

During class time, you will have viewed some visual texts. You will also have had some discussion and done some investigation in class about the ways that these text aspects create meaning (for example, to create a character or express an idea) and/or effects in the texts.

- ideas, themes, attitudes, opinions
- purposes and audiences
- visual/oral language features and structures.

You will be assessed on your ability to analyse and develop your understanding about the way meanings and effects of visual and/or oral texts are created, with supporting evidence. You will need to consider how the different aspects of the text(s) on road safety are used by the creator/director to convey important messages and ideas to the intended audience.

You should complete the assessment individually in class. The text(s) you choose for assessment cannot have been studied before. Your teacher will provide further details and the due date.

TASK 1: WHAT IS 'THE PARTY IN THE CAR'? (THIS TASK IS NOT ASSESSED)

To analyse text effectively, it is useful to consider some of the 'big ideas' and experiences that the text conventions in the road safety videos might be trying to convey.

In this case,

- What might we mean by the phrase 'the party in the car'?
- Why are road crashes the single greatest cause of death in 15-24 year olds?
- Why does New Zealand have the highest road death rate for 15-17 year old drivers in the OECD?

Before you view and analyse your selected text, explore some of the ideas and messages about road safety that affect young people like you.

- Describe and discuss your own experiences of driving, or being in a car, especially when you are with other people.
- In class, with your peers, select, read and watch from the following resources [see Task 1: Resource A].

With your teacher, discuss the resources and your own experiences, using the following prompts as a guide:

- Identify one factor that can affect the way teenagers drive.
- List several reasons why teenagers are more likely to be involved in crashes than older drivers.
- Explain the likely causes of teenager crashes.
- Generate some ideas about how teenagers could change the way they behave in cars.
- Generate ideas about what government organisations might need to do to reach young people more effectively.
- Reflect on why teenagers continue to have crashes despite all the advice and advertising targeted at them.

TASK 1: RESOURCE A

“How is it that 15-, 16- and 17-year-old boys and girls are drinking six or 12 or more bottles of ready-mix spirits or a dozen or more bottles of beer? What examples are they following? Who is supplying them with this alcohol? Why are they able to go to parties in vehicles when they are going to drink so much? Why are they allowed to stay out all night drinking?



“Who makes arrangements for them to get home safely and at a proper hour? Why can't our young people understand that choosing the least drunk driver might kill them? Why do so many of our young people have this attitude to drinking and driving?”

Source: Justice Ronald Young, speaking at the sentencing of a 16-year-old driver convicted of manslaughter (The Listener magazine 11 June, 2011)

Watch this Australian video of Dr Theresa Senserrick as she outlines **the risky driving habits of young drivers**



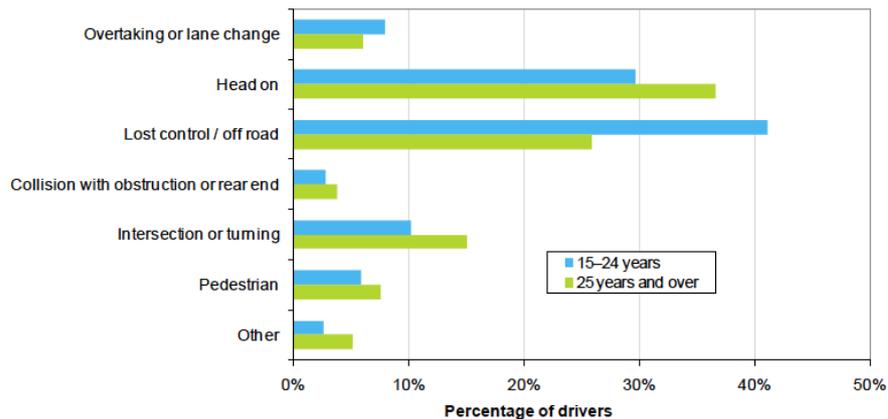
Source: <http://www.youngdriverfactbase.com/vodcast/dr-teresa-senserrick-outlines-risky-driving-habits-in-young-drivers/>; The George Institute, 2011

"The Party Planner" (2010). MAFMAD Winning film



Source: YouTube: http://www.youtube.com/watch?v=rh-b_aClu5s
 'Make a Film, make a Difference' Competition, 2010. Transport Accident Commission, Victoria, Australia.
<http://www.tac.vic.gov.au>

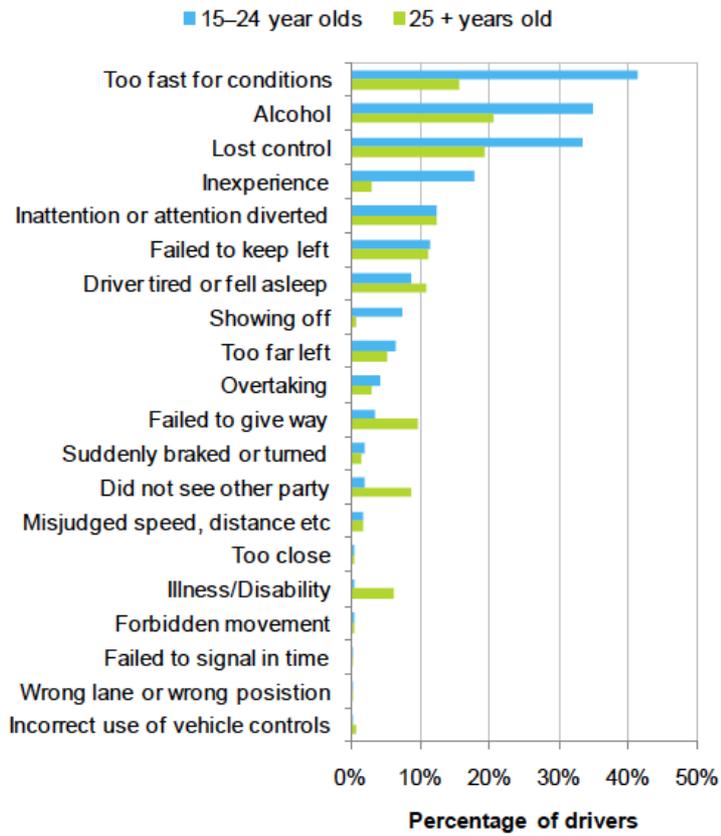
Percentage of drivers involved in fatal crashes by crash movement type (2007–2009)



Crashes which involve drivers losing control of their vehicles ('Lost control/off road' on the graph) are a major feature in crashes involving young drivers. Thirty-nine percent of 15–24 year-old drivers involved in fatal crashes were in single-vehicle loss-of-control or run-off-road crashes, compared to 23 percent for older drivers. In addition, many head-on crashes also involve drivers losing control of their vehicles.

Types of crash

Driver contribution to fatal crashes (2005–2009), by age group



Alcohol/drugs and speed are the major contributing factors for young drivers involved in fatal crashes. Young drivers are more than two and half times as likely to have speed as a factor than drivers over the age of 25.

Source: Ministry of Transport (2010). *Young Driver Crash Facts*. <http://www.transport.govt.nz/research/Pages/YoungDriversCrashFacts.aspx>

TASK 2: CHOOSING YOUR ROAD SAFETY ADVERTISEMENT (THIS TASK IS NOT ASSESSED)

Select at least one oral and/or visual road safety text – e.g. a film or an advertisement - that you have **not** studied in class. Your teacher must pre-approve your selected text(s).

If you are choosing more than one text, you might like to choose those that have clear similarities, or explore a similar idea but in different ways.

SOME SUGGESTED RESOURCES:

There are many advertising campaigns and student-developed films online, focusing on improving road safety for young people. These might provide some starting points for text selection and discussion:

- ‘Make a film, Make a difference’ road safety campaign competition winners (Victoria, Aus.): <http://www.mafmad.com.au/>
- Students Against Drunk Driving (SADD): http://www.sadd.org.nz/film_awards.html
- Transport and Roads and Maritime Services (New South Wales, Aus.): Advertising campaigns: <http://www.rta.nsw.gov.au/roadsafety/advertisingcampaigns/index.html>
- The Ripple Effect: Following one young man’s fatal crash, this educational resource was developed to demonstrate the consequences of one simple decision and the impact on their families, friends and community. <http://therippleeffect.org.nz/home/>
- Transport Accident Commission campaigns: http://www.tacsafety.com.au/jsp/content/NavigationController.do?areaID=13&tierID=2&navID=772B9D157F00000100A6A3C871DD589C&navLink=null&pageID=1846&utm_source=tac&utm_medium=banner&utm_campaign=tv-tile
- NZTA ‘Speed’ advertisements: <http://www.nzta.govt.nz/about/advertising/speed/index.html>
- NZTA ‘Drink driving’ advertisements: <http://www.nzta.govt.nz/about/advertising/drink-driving/index.html>
- NZTA ‘Drug affected driving’ adverts: <http://www.nzta.govt.nz/about/advertising/drug-driving/index.html>
- Anti-speeding for teens (Surrey Country Council, UK): <http://www.youtube.com/watch?v=NjFnoU0IJrE>

FIRST VIEWING

Watch your chosen oral/visual text(s) several times.

- Brainstorm ideas in response to the following prompts:
- Identify the target audience for whom the text(s) has been made.
- Identify and/or list ideas or messages about road safety that you think are being suggested in the text(s).
- List any language or visual/oral techniques or features that that you notice in your first viewings.
- If you have chosen more than one text, compare and contrast them; what obvious similarities and differences do you notice?

PREPARING TO VIEW CLOSELY

You will need to watch and listen to the text(s), or parts of the text(s) chosen for your close viewing. If the close viewing is to be done in class, you need to choose a way to watch or capture the text(s) for use. You will need to liaise with your teachers on the best way to do this.

Possible ways to organise your text for viewing might include:

- View text(s) on your mobile phone (if the school permits and if your phone is web capable)
- View online (or download and view offline) via school computer
- Take screen grabs of the text(s) for viewing offline.
- Sketch a series of key frames from the video.

TASK 3: CLOSE READING AND ANALYSING YOUR ORAL/VISUAL TEXT(S) (THIS TASK IS NOT ASSESSED)

Now you have completed your brainstorm, you need to view your video(s) more closely.

This task must be done **under teacher supervision**.

This is where you begin to develop your understanding and interpretation of how the different aspects of the videos convey a message to the target audience about teenage behaviour in cars.

Take detailed notes about meaning, effects, and specific aspects such as ideas, language features, oral language techniques, and structure.

Make sure you **select specific and relevant details from the text to support your ideas**.

As you watch your text(s), you might like to use the following grid to help scaffold your analysis.

	Questions to consider	Your notes	Evidence e.g. examples from the text
Purpose and audience	Analyse the purpose of the video – what is the director’s intention ?		
	Who is the intended audience ? Who is being targeted ?		
	Analyse how the video makes you feel .		
Ideas	Analyse the causes of any incidents in the videos.		
	Analyse the message(s) that the video(s) sends about road safety in and around cars.		
	Compare and contrast the way different videos convey their message.		

	Analyse the different characters / points of view . Who's view do we not hear?		
	Analyse the genre : how might this influence the text and its message?		
	Apply your own knowledge about road safety to the video: analyse the links between your own experience and the video's messages.		
	Analyse the way the video relates to the 'big ideas' about road safety from Task 1: What links can you see between the video and what is known about teen behaviour in cars?		
	Evaluate how successfully this video would persuade its audience : predict how they might react, and try to justify your response.		
Language features	Analyse how you know who the video is for.		
	Analyse how the director uses cinematography : this shot / group of shots / camera angles / setting / special effect / lighting.		
	Analyse the character(s) : How are techniques used to show you what they are like? Explain what the director wants you to think of the characters, and why.		
	Analyse how the director creates mood and feeling: what techniques are being used?		
	Analyse the use of mise-en-scene in at least two shots in the video. How is it developed to convey		

	meaning?		
	Analyse the use of music in the video. How is it used to develop character, ideas, or mood?		
	Analyse how the dialogue and sound (or absence of them) show you the key idea(s).		
	Analyse the way similar techniques relate to each other: is there a recurring pattern in the way a language feature or other technique is used? How does this convey a message?		
Structure	Analyse how the video is edited , how it moves from scene to scene: how do the transitions and editing affect the meaning?		
	Analyse the main events : how does the central plot develop? How do the different events, and the way they are ordered, convey the main ideas?		
	Analyse the beginning and ending : why are they the same? Different?		

- **Ideas** can include: themes, attitudes, beliefs, experiences, feelings, insights, meanings, opinions, thoughts and understandings in the text.
- **Language features** can include dialogue; acting; costume; setting; camera angle; camera shot; lighting; editing or structural techniques, such as transitions/flashbacks/intercutting; sound effects; special effects, dialogue, intonation, pitch, pace, captions, call-out boxes, music, sound effects, voice-over, and language techniques, or the deliberate omission of any of these techniques
- **Structure** can include: Other visual/oral techniques and structures might involve whole/part of text, narrative sequence, beginnings and endings.

TASK 4: PRESENT YOUR RESPONSE (ASSESSED)



NZ TRANSPORT AGENCY
WAKA KOTAHĪ

The New Zealand Transport Agency (NZTA) wants to educate young people, and their families, about the risks and factors involved when teenagers between 15-19 years old get behind the wheel.

They want to produce a series of videos aimed at young drivers. They want to understand how visual/oral texts, such as videos, can be used to educate young people.

Using the video(s) you have explored as an example(s), **develop a presentation for the NZTA that analyses how a road safety video(s) can engage teenagers so that they might change their behaviour in and around cars.**

Aim to analyse at least four significant aspects in your chosen text(s).

Support your analysis with evidence from the video(s).

Present your response in a format that you believe will best support the purpose and show your understanding of how aspects of visual/oral text(s) can create meanings for the audience. For example, you might choose to complete your assessment in one of the following, or as a combination:

- written form (for example, an essay, a report, a letter, a blog post...)
- visual form (for example, a short film; a digital essay with voiceover accompanying the images...)
- oral form (for example, a formal speech, a presentation to the board with visual support, a podcast...)

ASSESSMENT SCHEDULE: ENGLISH 2.10: PARTY IN THE CAR

The examples of student responses are based on an analysis of 'The Party Planner' from Task 1

[http://www.youtube.com/watch?v=rh-b_aClu5s]. Analysis is in **bold**, supported by evidence.

Evidence/Judgements for Achievement

The student analyses aspects of visual and/or oral text(s) through close viewing and/or listening, supported by evidence. This means that the student:

- selects an appropriate visual/oral text in its original form (see En 1, 6 and 7)
- makes a detailed exploration and consideration of aspects of text(s) (En 4)
- makes developed interpretations of meanings and effects of visual/oral texts(s) (see En 2), such as:
 - *ideas*, e.g. themes, attitudes, beliefs, experiences, feelings, insights, meanings, opinions, thoughts, and understandings within the film(s)
 - *language features*, e.g. cinematography, editing, special effects, dialogue, narration, music, sound effects, rhetorical devices
 - *other oral techniques and structures*, e.g. part film (extract), whole film, narrative sequence, beginnings and endings
- **supports their analysis with specific and relevant details from the text(s) (En 5)**

presents their analysis in a form that provides opportunity to achieve the standard at this level (En 3).

Examples of possible student responses

[Note this is a selection of possible points, not a complete response; evidence is in bold]

Context: 'The Party Planner' sets out to warn young people about the dangers of travelling together at night in cars. We know that young people are the group most likely to take risks around cars, especially when they are with their friends. The film sets out to persuade young people to make better choices.

Ideas/effects: An important idea in the film is that David is the host of a party in his car and that he needs to learn a lesson about driving more safely and responsibly. **When there is a close-up of him being identified as the host by the Party Planner (with a freeze-frame of her tick sheet), and a freeze frame of a pink neon sign saying 'host' by his head**, we are being shown that he is actually hosting a party in his car, even though he doesn't realise it. With each freeze-frame, we begin to understand, even if he doesn't, that the car journey is full of dangerous distractions for him as the driver. The idea of him being a host, even in a car, is also shown through his **dialogue. When he frowns and says, "I'm not having a party" in a confused voice to the party planner**, we can see he doesn't understand that she is trying to tell him that he is in a dangerous 'party' situation right there in his car. This creates a feeling of tension for us as we wait to see whether he will realise what is happening and do anything to stop it. **The use of close-ups of David's face, with its embarrassed expression whenever the party planner ticks off a party item in his car**, show us that he knows he's wrong to let his friends behave wildly in the back but isn't brave enough to stand up to them. The director is showing the audience that it is hard to resist peer pressure and make a more sensible choice when you are surrounded by your friends in a car on a night out.

Example of language/effects – the use of sound and camera work: One aspect of language that the director uses is a **fast zoom, loud sound, and then a freeze-frame with the special effect of a pink neon sign hanging**

in the air that labels the party feature in the car, such as music, beverages or decor. The neon sign looks like one you might see in a nightclub and that, plus **the list of party ingredients** that we all know about (music, décor and so on) emphasises that the journey is like a party. **The way the film freezes with the loud sounds (whooshing, a bell ringing, a pen on paper)** grabs our attention and makes us notice all the dangerous aspects of the journey. We see this aspect of language many times through the film and it shows us that there are lots of risks that come from partying in a car, and that, as the journey goes on, it gets more dangerous and much harder to resist peer pressure. It is interesting that the director uses **these neon signs, freeze frames and exaggerated sound**, even though the idea that the 'party in the car' is serious. Because we don't expect this contrast, this technique creates a fun, surprised feeling for the audience. The director is doing this to persuade teenagers through humour, rather than using shock tactics, that the music, alcohol, and silly behaviour are distracting and dangerous in the car.

Example of structure/effects – the ending: One important aspect of structure is the ending. At the end of the film **the director uses mid-shots of a smiling David getting out of a taxi. He is smiling** and this shows that he is clearly relieved to have arrived and pleased to be there after the near-crash. It suggests that he made the right decision by not driving to the party after all. **As he walks into the party, we are shown, through a high angle shot (as if we are already at the party ourselves), the fast-forward action as the guests climb the stairs and we can hear loud music which** suggests that the party will be an exciting one, that they are rushing to get inside and that it was worth getting to safely. In the final moments, the director uses **a close-up on the party planner's smiling expression, and we hear her friendly dialogue "Hey, you made it!"** She is pleased that he made the right choice, and her dialogue also has the double meaning that he survived the journey. **The director then cuts to David's surprised but smiling face.** This close-up shows that David made the right choice, that he is excited about the real party, and that he is pleased the pretty party planner is proud of him, as if he was right to listen to his conscience. The ending is designed to show us that it is better to make the choice not to drive dangerously with friends or have a 'party' in the car – and that the best party is the one you get to safely.

Evidence/Judgments for Achievement with Merit

The student analyses aspects of visual and/or oral text(s) **convincingly** through close viewing and/or listening, supported by evidence. This means that the student:

- selects an appropriate visual/oral text in its original form (see En 1, 6 and 7)
- makes a detailed exploration and consideration of aspects of text(s) (En 4)
- makes developed interpretations of meanings and effects of visual/oral texts(s) (see En 2), such as:
 - *ideas*, e.g. themes, attitudes, beliefs, experiences, feelings, insights, meanings, opinions, thoughts, and understandings within the film(s)
 - *language features*, e.g. cinematography, editing, special effects, dialogue, narration, music, sound effects, rhetorical devices
 - *other oral techniques and structures*, e.g. part film (extract), whole film, narrative sequence, beginnings and endings
- **demonstrates understanding of how significant aspects of visual/oral text(s) work together to create meaning (En 2)**
- supports their analysis with specific and relevant details from the text(s) (En 5)
- presents their analysis in a form that provides opportunity to achieve the standard at this level (En 3).

Examples of possible student responses

[Note this is a selection of possible points, not a complete response; evidence is in bold]

Context: Young people are over-represented in statistics for road crashes, with speed and the use of alcohol being the major contributing factors. 'The Party Planner', with its group of excited friends on their way to a night out, sets out to appeal to teenagers and persuade them that they can stand up to the peer pressure in cars without feeling embarrassed.

Example of an idea/effects – the role of David who represents all teenagers:

The director shows us, through a metaphor, that David is the host of a 'party', not the one they are going to, but the one in the car. **We are shown this when there is a close-up of him being ticked off as the host by the party planner, combined with a freeze frame and the superimposed pink neon sign saying 'host' by his head.** The idea of him being a host, even in a car, is also shown through his dialogue. When he says, **"I'm not having a party" in a confused voice**, we can see he doesn't understand what she is trying to tell him – that the party is happening already in his car. The audience can understand the situation, however, and this creates tension: what will it take for him to learn his lesson? **The director combines this with repeated freeze-frames and the exaggerated sound of her pen on paper as the party ingredients are ticked off the party planner's list.** The director is showing us that David doesn't understand the danger he and his friends are in. **The use of close-ups of David's face, with its embarrassed expression whenever the party planner ticks off a party item**, show us that he knows he's wrong but isn't brave enough to stand up to his friends. This emphasises that, while young people may understand the risks being run in allowing loud music, alcohol, and friends in a car at night, it is hard to resist peer pressure and make a more sensible choice. **Using rapid cutting, the director contrasts close-ups of David's confused expression with close-ups of the party planner's calm, questioning gaze.** This creates the idea that she symbolises David's conscience she knows what's right and, really, he does too. The combination of **close-ups of her attractive, warm expression and her dialogue, "Maybe a change of venue?"** shows that she is encouraging him – and the audience - to choose a safer option, to trust his instincts and make the brave choice. It is clear that a car journey is highly risky if the party has already started in the backseat.

Example of language/effects – the combination of sound and camerawork:

One aspect of language that the director uses is repeating the use of **fast zoom towards an aspect of the party (e.g. a disco ball in the car), exaggerated whooshing sound, and a freeze frame on the aspect with the special effect of the superimposed disco-like pink neon sign that labels the party feature. This combines with the close-up of the party planner's tick list and the exaggerated ringing of a bell and scratch of her pen on paper as she completes another tick box.** The repetition of this combination of techniques draws our attention to the many risks that come from partying in a car, and suggests that it gets harder to resist peer pressure. In addition, even though the message that the journey is dangerous is a serious one, **by contrasting this serious message with the repeated neon signs, exaggerated sound and freeze-frames,** it is amusing because the audience doesn't expect it. The **repetition of the combination** becomes a running joke, or motif, in the film. The director is doing this to appeal to teenagers through humour, to persuade them that the music, alcohol, and rash behaviour are highly distracting and best saved for the real party itself.

Example of structure/effects – the ending:

One important aspect of structure is the ending. At the end of the film, after the near-crash breaks the tension for the audience, **the director uses mid-shots of a smiling David getting out of a taxi, followed by fast forward and exaggerated, loud music at the party.** This shows that he is clearly relieved to have arrived and pleased to be there. We are being shown that the sensible choice, not to drive with his mates, was a good one because they arrived safely and can enjoy a great night out. **The combination of loud, techno music, fast-forward action as they climb the stairs, and a high-angle shot to make us feel like we are there ourselves,** all suggest that the party will be an exciting one for them all and that they are hurrying to join their friends. In addition, **the final close-up on the party planner's attractive smile, and her warm greeting - "Hey, you made it!" – cutting to his smiling, relieved face** emphasize that David made the right choice, as well as creating a sense of irony that he made it without a serious crash. The ending is designed to show us that it is better to make the choice not to drive recklessly with friends or have a 'party' in the car, and that safe driving, so you arrive at the real party, is a confident, attractive choice for young people.

Evidence/Judgments for Achievement with Excellence

The student analyses aspects of visual and/or oral text(s) **perceptively** through close viewing and/or listening, supported by evidence. This means that the student:

- selects an appropriate visual/oral text in its original form (see En 1, 6 and 7)
 - makes a detailed exploration and consideration of aspects of text(s) (En 4)
 - makes developed interpretations of meanings and effects of visual/oral texts(s) (see En 2), such as:
 - *ideas*, e.g. themes, attitudes, beliefs, experiences, feelings, insights, meanings, opinions, thoughts, and understandings within the film(s)
 - *language features*, e.g. cinematography, editing, special effects, dialogue, narration, music, sound effects, rhetorical devices
 - *other oral techniques and structures*, e.g. part film (extract), whole film, narrative sequence, beginnings and endings
 - **demonstrates insightful and/or original understanding of significant aspects of text(s) (En 2)**
 - supports their analysis with specific and relevant details from the text(s) (En 5)
- presents their analysis in a form that provides opportunity to achieve the standard at this level (En 3).

Examples of possible student responses

[Note this is a selection of possible points, not a complete response; evidence is in bold]

Context: International research is emphatic in showing us that young people are over-represented in statistics for road crashes, with speed and the use of alcohol being the major contributing factors. The short film, 'The Party Planner', is a winning video, made in response to an annual competition for young people; it tries to influence teenagers' risky behaviours with humour and wit.

Example of an idea/effects – the role of David as representative of an 'everyman' teenager who learns his lesson:

The director explores the central idea that David is the metaphorical host of a 'party', not the one they are going to, but the one in the car. **We are shown this by the way that he is ticked off on her pad as the host by the Party Planner, in a freeze frame with the special effect of the nightclub-like neon sign superimposed by his head, as well as the fact he is the 'host' of the car journey, as the driver.** While his dialogue with confused tone shows us he doesn't see himself as responsible for what is happening in the car – **"I'm not having a party"** – **the unrelenting freeze-frames throughout the first half of the film and exaggerated sound of the pen on paper as the party ingredients are ticked off the list** contrast with this view: the party planner is showing us that, even in a car, a journey can be foolishly managed as if the party has already started. **Close-ups of David's face, with its embarrassed expression whenever the party planner ticks off a party item** show us that he knows he's wrong but isn't brave enough to stand up to his friends. This emphasises that, while young people may understand the risks being run in allowing loud music, alcohol, and friends in a car at night, it is hard to resist peer pressure and make a more sensible choice. The party planner, shown by **close-ups of her calm, questioning gaze contrasting with David's bewildered frown**, symbolises David's conscience. With **her question, "Maybe a change of venue?"**, we can see she encourages him – and the audience - to choose a safer option, to trust his instincts and make the brave choice. The central idea here is that David represents every teenager – an 'everyman' character - to show us that the driver must take responsibility, even in the face of peer pressure, for safety in the car, and that the car journey is not a safe place for drinking and celebrating

Example of language/effects – the repeated motif of sound and camerawork:

The concept of the journey being an actual party, made up of all the usual party ingredients, is shown through the repeated use of the following language technique: **a repeated combination of fast zoom on the feature (e.g. the disco ball in the car), exaggerated whooshing of the zoom, and a freeze-frame with a superimposed 'disco' pink neon sign that labels the party feature in the frame. This combines with the close-up of the party planner's ticklist, the elevated sound of the ringing of a bell and the loud scratch of her pen on paper as she completes another tickbox.** The repetition of the combination of techniques draws the audience's attention towards the growing list of risks associated with partying in the car, as well as how the danger, and peer pressure on David, is mounting. However, even though the message that the journey is dangerous is central to the film, **the juxtaposition of the serious theme of road safety with the neon special effects and exaggerated sound** is amusing because the motif is so unexpected and surreal, and the special effects are fun and modern. This is a reflection of the director's light, humorous approach which contrasts with the many road safety films that adopt a didactic, preaching style, which is a 'turn off' for a teenage audience. He wants to persuade us, through humour, that the party ingredients – music, alcohol, rash behaviour – are highly distracting (just like the audience is distracted by the technical combination of zoom, amplified sound and freeze-frame) and are best saved for the real party itself.

Example of structure/effects – the ending:

This is a road safety video with a serious message but the director resists a shock 'crash' ending that we might expect and which young people could easily dismiss – it is vital that young people can learn from this video. The ending focuses on the positive consequences of making the right decision. **When we see mid-shots of a smiling David leaving a taxi, followed by the excitement created by the use of fast forward action, exaggerated, techno music at the party and the high-angle balcony shot as though we are there ourselves,** we are being shown that the sensible choice, not to drive with his mates, was worth it because they arrived safely and can enjoy a great night out. The fast-forward creates a sense of anticipation and excitement; they are rushing to join their friends. **The close-up on the party planner's attractive smile, combined with her warm greeting - "Hey, you made it!" – cutting to his smiling, relieved face** emphasise that David made the right choice, as well as ironically suggesting that it's good he didn't have a serious crash. There's even the suggestion of an attraction between them! It's a warm, engaging conclusion that appeals. The key message drives home for the audience that choosing not to drive recklessly with friends at night is an attractive, brave decision with positive consequences for everyone.

Evidence / Judgements for Not Achieved

Student example

'The Party Planner' shows us that it is dangerous for young people to travel together at night in cars, especially when they are with their friends (*Purpose outlines but does not identify intended audience*).

In the video, the driver, David, is the host of a 'party', not the one they are going to, but the one in his car. He does not understand who the 'party planner' girl is but she is going to teach him how to travel safely (*retelling events, rather than analysing*).

The close-up and freeze-frame on all the party details - the music, the alcohol and the photography – are used throughout the film (*identifies language features but does not analyse; no reference to structure*).

The video shows us how to make sensible decisions when we are driving with our friends (*refers to purpose again*).

In this example, the student:

- Gives a basic outline of a key idea in the first lines
- Retells the events of the video, rather than linking them to the purpose of the film.
- Provides specific examples of techniques, but fails to analyse why they have been used.
- No interpretation of meanings or effects; does not show developed understanding of how the aspects of the film create meanings or effects for the audience.

Final grades will be decided using professional judgement based on a holistic examination of the evidence provided against the criteria in the Achievement Standard.