

# 3

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.**

Excellence

TOTAL

08

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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.

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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: 7

The film Her directed by Spike Jonze is an almost transcendental experience where the audience connects their own experiences with the high-level existential ideas raised in the text. The film follows the lonely writer Theodore Twombly (Theo) who forms an intimate bond with his advanced computer operating system in a near-future L.A. setting. Director Spike Jonze has confirmed in interviews that this film is predominantly about relationships and not technology. Therefore, ~~# relationships~~ relationships are a key idea in the text. However, throughout the film, the viewer learns that the principle idea behind the film is in fact the impact of relationships on people's lives, rather than the nature of the relationship, the members of the relationship or the outcome of the relationship.

'Samantha' or Sam is the name of Theo's operating system (O.S.). At first, the relationship ~~is~~ between Theo and Sam may make the reader feel uncomfortable because Theo is human, whereas Sam is an I.A.. This form of relationship does not exist in the present

day and can appear very unusual. Theo's ex-wife Catherine even voices concern, "Wait, you're in love with your laptop?" However, this hesitation is unimportant and soon becomes irrelevant. The audience begins to witness the influence that the relationship has over Theo, who was stuck in a self-imposed isolated existence after his separation from Catherine. Often, a scene will begin with an off-centre medium shot of Theo and during the scene, as he interacts with Sam, the shot transitions to a perfectly-centred close-up of Theo. The effect is that the audience begins to understand how Sam brings balance to Theo's life. The idea of Sam being able to fill empty spaces or the emotional void in Theo's life is significant and matters much more than the realistic nature of their relationship. The audience may not believe that the relationship is possible, but Tonze primary purpose is to convey the idea that relationships have the potential to heal and help people grow. Theo's costume transitions from a colour palette that is very bright and contrasts sharply with the more muted tones of his environment to clothes that blend in more with his surroundings. His shirts are primary colours, such red and yellow when he is out on his own, whereas he wears white and navy more often with Sam. This shows that ~~Theo~~ Sam helps Theo to feel a sense of belonging. His costume stands out when he is alone to signify

that his connection with his surroundings is insincere. Sam's presence in his life removes this defensive shells and exposes him to raw emotionality. The idea of a relationship have the power to open up ~~and~~ an individual ~~matters~~ is the thing that matters the most in the film. //

Sam herself is only a voice in the film and often Theo is alone in scenes, with only his expressions available for ~~the~~ audience to rely on.

Cinematographer Hoyte Van Hoytema described this situation as "shooting a love story where one person never appears on-screen." The unconventional presence of Samantha is overcome by the strong ideas that her character convey. She is only shown physically as a small touch-screen device, which has a design inspired by the craftsman period. It imitates valuable possessions like address books or cigarette cases that people used to carry with them. Production designer

K.K. Barrett wanted the device to replicate a treasure that "you'd lay on the night stand". The prop is significant because it symbolises how Sam is something or someone that Theo cares for deeply.

The importance of a relationship rests on how the two members feel about each other, much more than how they look or interact physically. Hoytema ensured we were able to access Theo's feeling by using a pattern of medium shots of Theo. That

would either jump out or zoom into uncommonly long — and lingering close-up shots of his face. In this way, the viewer can register Theo's responses to Sam as she talks to him. The frames may not be that — interesting compared to ~~scene~~ the frames when two or more people are present, but this does no matter. What matters is that the audience has revealed to them the authentic emotional connection between Theo and Sam. The feelings between them are real, showing that a 'true' relationship is defined by the attachment between the individuals, instead of traditional parameters set out by society. //

The film concludes with a devastating discovery on Theo's behalf. Upon asking Sam, "Do you talk to anyone else while we're talking?", ~~she~~ Theo finds out the Sam is the O.S. for 8000 other computer users. On top of this, it is revealed that Sam does not ~~can~~ embrace the concept of monogamy. Theo asks, "Are you in love with anyone else?" It turns out that Sam has fallen in love with 600 people in addition to Theo. She decides to leave Theo and enter — an extra-terrestrial dimension that exceeds human comprehension. Needless to say, the relationship — ends. However, it does not matter whether the — audience feels disappointed or disgusted because even if the relationship is technically a 'failure,' in

theory it is successful in bringing Theo back to life. The impact of the relationship on both Theo and Sam is profound and everlasting. No matter how brief their time was together, the two characters evolved due to their strong connection. The potential for evolution within a relationship is the idea of the film and the thing that matters in Her. //

Spike Jonze, director of Her, is a believer that "our subjectivity is so completely our own." In the film Her he challenges his audience to put aside their subjectivity and focus on the idea of relationships, especially the repercussions of relationships on individuals. This idea sits beneath behind the surface of Theo and Sam's relationship. Behind the fact that Sam is not human and behind the fact that their relationship is doomed there is the valuable idea that relationships are transforming. The hidden truth must be found by pushing aside the unusual appearance of the relationships because it is the thing that matters most in the film. Overcoming our reservations and digging deeper into societal constructions like relationships will help us find the most fulfilling answers. //

## Excellence Exemplar 2018

Subject	Level 3 English		Standard	91473	Total score	08
Q	Grade score	Annotation				
7	E8	She This script provides evidence of achievement at the excellence level. An argument has been constructed that a significant idea in the film is that relationships have transformative potential. This builds from plot-based attention to A.I. / Human relationships by discussing the nature of being related. Evidence is provided throughout in the form of quotation, shot type etc. The candidate has been careful to define terms such as 'true' to suit the argument.				