

A photograph of a bull in a rodeo arena, captured in a dynamic, low-angle shot. The bull is dark-colored and is in the middle of a bucking motion, with its head and front legs raised. The background is a bright, golden-yellow color, suggesting a sunset or sunrise. The entire image is framed by a thin black border.

**"FEAR CAN HOLD YOU PRISONER.
HOPE CAN SET YOU FREE."**

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CURRICULUM OBJECTIVES

STUDENTS WILL BE ABLE TO:

1. Recognize that directors, just like authors, make deliberate choices in their presentation of film.
2. Demonstrate a working knowledge of film terminology.
3. Analyze a variety of film clips and identify film techniques deliberately used to communicate character, theme, symbol, and forward plot development.
4. Write a film clip analysis that demonstrates an understanding of film techniques and how those techniques contribute to the clip.
5. Apply understanding of film to a full-length movie by analyzing significant scenes.
6. Examine Diploma Exam Exemplars and then write a Literary Exploration to Text based on the full-length film viewed in class.
7. Write a Literary Exploration to Text that contains a well-written introduction and conclusion, thesis statement, and at least three supporting body paragraphs.
8. Utilize the revision process to ensure that individual learning needs are addressed in the Literary Exploration to Text.

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FILM ANALYSIS

KEY TERMINOLOGY

TRANSITIONS BETWEEN SCENES

The most commonly used techniques when a change of scene is required are the following:

CUT: an instantaneous change from one shot to another. A series of cuts can increase suspense, show passage of time, or create comedic effect.

Example: _____

MONTAGE: from the French "to assemble" a sequence of short shots, usually connected by cuts (though sometimes dissolves), usually without dialogue, that advance the narrative in a concentrated fashion.

Example: _____

DISSOLVE: a visual effect created by the gradual disappearance of one shot while another shot gradually appears and comes into clear focus; for a brief time the images blend in superimposition (exposure of more than one image on the same film strip), which may be used to symbolic effect. Dissolves are used to suggest a change of setting or a longer lapse of time than a cut, so it is often used to begin or end flashbacks.

Example: _____

WIPE: a transition between shots in which a line passes across the screen, eliminating the first shot as it goes and replacing it with the next one; the images **do not** blend, as in a dissolve.

Example: _____

EDITING TRANSITIONS

REACTION SHOT: this shot is usually employed to show the effect that someone's words or actions have on another individual, or to show how a character reacts generally to a particular scene. A reaction shot may be a close-up to catch a look of surprise or fear, or a medium shot to show a person's body language.

Example: _____

POINT OF VIEW SHOT (POV): any shot that is taken from the perspective of a character in a film; we, as the audience sees what he sees. It may be a brief insert shot, or a longer shot to make the audience feel complicit in the character's perspective. Usually in an edited sequence, a character appears to look at something, often in close up; this is followed by a cut to a POV shot from the character's perspective, followed by a reaction shot.

Example: _____

**LIGHTING**

HIGH KEY: bright, even illumination and few conspicuous shadows; comparatively little contrast between the light and dark areas of the shot – used most often in comedies or musicals.

Example: _____

LOW KEY: emphasizes diffused shadows and atmospheric pools of light; there is a strong contrast between light and dark areas of the shot – used often in atmospheric thrillers, horror, or noir.

Example: _____

HIGH CONTRAST: harsh shafts of light and dramatic streaks of blackness.

Example: _____

COMPOSITION

Composition is the way the audience's eye is manipulated to look around the screen.

MISE-EN-SCENE: is the manipulation of staging and action within a shot during the filming, as opposed to the manipulation of space afterwards in the editing process.

Example: _____

FRAMING: is the amount of open space within the territory of the frame.

TIGHTLY FRAMED: a close shot—often suggests entrapment or confinement.

LOOSELY FRAMED: a long shot—often suggests freedom.

INTERNAL FRAMED: the suggestion of entrapment by using a neutral object (such as a doorway / window frame) to symbolically "confine" a figure.

Example: _____

ANGLES

The camera's angle of view relative to the subject being photographed.

HIGH ANGLE: "looks" down on the subject.

ANGLE OF DESTINY: is a decidedly high angle shot that suggests an omniscience, a moment of great contemplation of decision – often held for an extended period of time.

Example: _____

LOW ANGLE: the camera "looks" up at the subject. It is often used to give the figure a dominant and powerful presence; the audience is made to feel submissive.

Example: _____



FLAT ANGLE: the camera is at eye level and on the same plane as the subject.

Example: _____

THE CANTED CAMERA ANGLE SHOT: the central frame seems unbalanced in relation to the space and action. It is often used to suggest a subjective viewpoint, such as that of a person who is drunk, or to suggest a symbolic unbalance, such as a world that lacks harmony and balance.

Example: _____



CAMERA SHOTS

Everything recorded on film from camera on to camera off; that is, everything recorded between the director calling "action" and "cut." A shot usually is shortened by the editor and may be juxtaposed with other shots. The shot is the smallest unit of the narrative. An array of shots is used to create contrast and variety. Long shots, medium shots, and close-ups are used to elicit responses from the audience, such as sympathy, identification, or suspense.

ESTABLISHING SHOT: usually a long shot at the beginning of a scene to identify location of the action.

Example: _____

LONG SHOT: the camera is placed at a distance from the subject to record both the subject and a portion of the environment around the subject, suggesting a similar perspective one has while viewing live theatre.

Example: _____

MEDIUM SHOT: the closes approximation of natural human vision, showing a person from knees or waist to the head.

Example: _____

CLOSE-UP: only a portion of a subject appears in the frame, providing the audience with visual detail, intimacy with the subject and/or restricted perspective. Extreme close-up and medium close-up are relative variations.

Example: _____

MONTAGE: related shots spliced together to create relatively quick changes of action that suggest time passing or that describe unified events.

Example: _____

OVERHEAD: the camera is placed directly overhead and looks down on the subject as from a ceiling or from the sky.

Example: _____

REVERSE: perspective between two shots changes between 120 degrees and 180 degrees showing an opposite or reverse view. When two characters converse, we seem to stand looking over the shoulder of one, then the other, watching as each speaks.

Example: _____

PANORAMA (PAN SHOT): the camera pivots horizontally from left to right, or from right to left.

Example: _____



- 6) The "Bet" between Jada Pinkett Smith and Foxx is significant because it shows us what about Foxx?

- 7) What is the name of Foxx's *dream* limousine company?
 - a. What previous moment in the film alluded to this?

- 8) In having Foxx determine that Smith's character is a lawyer, simply by analyzing her clothes and brief case, Mann is establishing that Foxx is a _____ so that later in the film when he meets Cruise's character it puts us, the audience, on edge because we can see that _____ but Foxx cannot.
 - a. How else does Mann create a mood of tension when Cruise enters Foxx's cab (you may have to answer question 9 before you can answer this one)?

- 9) When Cruise enters the scene, exiting the building Smith was just dropped off at, once again he stands out from the crowd because of what classic "villainous" article of clothing?
 - a. How does this article of clothing make him seem out of place (consider time of day/location, etc)?

- 10) Consider how the conversation between Smith and Foxx is framed in the cab. How does the conversation between Cruise and Foxx differ? In other words, how has Mann made Cruise and Foxx *literally* disconnected from one another?



MOONLIGHT MILE (2002)

USING JUXTAPOSITION TO CREATE ATMOSPHERE AND MOOD

SCENE(S): "Opening Titles/'The Wake-Up Call" (1).

TIME: 00:00:00—00:08:29

PURPOSE: *to demonstrate how through juxtaposition of images and sound, atmosphere and mood can be created.*

<p>SUBJECT:</p> <p>Who is the central focus? Is he/she a specific person or is he/she suppose to represent a more general idea or "everyman"?</p>	
<p>POINT OF VIEW:</p> <p>From what position, camera angle, perspective, or vantage point is the film shot? For the most part, whose point of view is being represented in the film?</p>	
<p>FRAMING:</p> <p>What is isolated in the visuals of the film? What has been left out and why? What happened just before the film clip began? What will happen the moment after the clip ends?</p>	

<p>LIGHTING AND COLOUR:</p> <p>Are light and colour used to highlight or focus the viewer's attention? Are they used to obscure some element in the film?</p>	
<p>TRANSITIONS BETWEEN SCENES:</p> <p>List the different techniques that are used to change between scenes. Be specific.</p>	
<p>MOOD & ATMOSPHERE:</p> <p>In what ways has the director created a particular mood and atmosphere to each scene? Is it effective?</p>	
<p>CONCLUSIONS:</p> <p>What conclusions can you make about the film?</p>	

SCENE ANALYSIS FRAMEWORK

GUIDED QUESTIONS

The following framework is designed to help you analyze films. After you watch the movie segment, answer the following questions:

SETTING

- Is the setting authentic or constructed? Support your answers.
- When and where does the scene take place?
- How does the director use colour in the scene? Are there any colours that stand out? Support your answer.

CAMERA

- Where is the camera in the scene? Is it moving or fixed?
- What is the effect created by moving or positioning the camera in this way?

OBJECTS

- Describe what elements you observe in this scene.
- Are all the elements treated in the same way (i.e. does the camera focus more on some elements than on others)? Why?
- What emotions does the combination of all the elements in the scene evoke?

CHARACTERS

- What characters are involved in the scene?
- Briefly describe their function in the scene.

MOOD

- What is the general mood of the scene?
- How do colour, camera angles, and movement contribute to this mood?
- What emotions does the director want to convey? In your opinion is he successful?

CONCLUSION

- Would you eliminate any elements from this scene? Why?



SCENE ANALYSIS EXEMPLAR

STUDENT WRITE-UP ON OCTOBER SKY

The following is an exemplar of a student's viewing notes and analysis of October Sky.

VIEWING NOTES

- Initially, Homer **does not have his headlight on**.
- The **centre wipe** of the mine shaft doors, symbolically entrapping Homer in the world of monotonous and tedious work.
- The **point-of-view shot** of Homer looking up at the sky—the audience feels just as distanced as Homer does, due to the fact that it is shot through the metal mesh of the elevator.
- The **canted angle** of this shot.
- The **internal framing** of Homer through the mesh, and later through the top of the elevator; he is isolated, lonely, trapped.
- The **descent of Homer into the ground**, as he continues to look skyward.
- “**Turn on your light, boy**”—symbolically, Homer becomes a miner rather than a dreamer.

ANALYSIS

Separated From the Sky

The scene opens with a tilt of Homer readying himself for work in the mine, dressing himself in work clothing; interestingly, all of these clothes are the same colour of dull, faded blue, suggesting a lack of individuality or uniqueness. As he unwraps his shiny, new hardhat, Homer gazes at himself in his bedroom mirror. We never see Homer's face during this scene, only his

reflection, signifying that “Homer-the-mine-worker” is a mere reflection of his former self, a ghost of what he once was.

There is a cut to the inside of the mine elevator, and we watch as Homer and some other workers walk towards the elevator to replace the worker whose shift is over. Homer is the only mine worker that does not yet have his headlight on. He has not yet entirely become part of this world, and his individuality remains intact. The camera slowly zooms onto his face so the audience can see his loneliness and desperation. The elevator doors shut with a clang, a centre wipe, symbolically entrapping him in his new role as a miner. Homer sadly looks up towards the sky; there is a shot of the starry night, the sky that he so desperately wants to soar through. This point-of-view shot puts us in the place of Homer, so we can feel his pain and sorrow. The canted angle of the shot suggests that the world of the sky is now foreign to Homer, and the fact that is shot through the grate of the elevator roof reinforces the fact that Homer is now unable to ever become one with the sky. There is a cut to Homer looking up at the heavens, almost from the point-of-view of the sky; his face is internally framed by the metal grate suggesting his entrapment and isolation. The elevator begins to lower, and Homer still looks miserably up at the sky as he sinks into the ground, increasingly distant from the open spaciousness of the sky, where all of his dreams come true. Instead, he is trapped in the claustrophobic elevator going hundreds of feet below the earth, confined and cramped. Another mine worker tells him to “turn your light on boy,” and Homer does, completing his transformation from a young boy with hopes and dreams into just another dreary mine worker.

