

JOHN MCGLASHAN COLLEGE ENGLISH DEPARTMENT
LEVEL 2 AND 3 - ADVANCED FILM STUDIES 2015 - PART 2
24 LIES PER SECOND

Here are the big questions that we will explore over the four weeks. Many of the films I have selected clips from will be familiar to you. This is so you don't need to have too much background information.

In class, we will analyse some of the clips in the links below. Your tasks are these:

- View the clips at home, before we use them in lessons.
- Re-view the clips in class. Contribute to discussions as we analyse them. Ideas will be summarised on the whiteboard.
- Use the whiteboard summaries to expand on the notes in the third column of the table below.
- Add rows and merge cells to write a longer, more developed response.
- In addition to these notes, you will take turns at answering the Big Q on Google Classroom.

Big Q	Text	Starters for your notes
	These are some clips that we will analyse in class. You can add your own examples (insert link to YouTube) as well to reinforce your learning.	The words and phrases here will be explored during the lessons as we watch some clips and discuss them. Your task is to expand on these notes by analysing the clip(s) in the middle column. Include specific techniques, examples and effects.
How well do I apply my existing knowledge of film (and my new L2 analysis skills) to analysing a visual text?	Trailer 1 - Kingsman - The Secret Service Trailer 2 - Avengers - Age of Ultron Trailer 3 - Friends - The Movie	Refer to the work you did in Part 1 of the L2 and 3 Advanced Film Studies document. This is in your Google Drive.
BQ1 - How does a director make the film's opening engaging?	Lord of War titles Panic Room titles - David Fincher, director LA Confidential titles - Curtis Hanson	POV shot. Contrapuntal soundtrack - soundtrack does not fit with the visuals. Homage. Fincher pays homage to Alfred Hitchcock , the master of suspense. See the titles for North by Northwest .

	director Blade Runner titles - Ridley Scott director	Acknowledges the stereotypical representation of Los Angeles. Challenges stereotypical representations of Los Angeles.
Here is an example of the sort of thing you could write to analyse the opening of <i>Blade Runner</i>. The opening of Ridley Scott's film <i>Blade Runner</i> is highly effective because it provides anchorage to the audience by having the opening exposition crawl up the screen in writing. This performs the same function as an authorial voice-over does but doing this in writing depersonalizes it. It anchors the film's setting to Los Angeles in the year 2019. This is accompanied by fairly quiet, yet sinister synthesised music. The theme music and the 2019 setting combine to suggest the science-fiction genre. The first visual in the film is establishing shot of Los Angeles at night. The mise-en-scene here is significant. The audience sees balls of fire coming from buildings, lightning strikes, and ominous, sinister sounds, suggestive of destruction. After a second establishing shot also showing fiery balls of flame in the night sky, the audience sees an extreme close-up of an eye with the establishing shot of the city reflected in it. This is significant because the symbolism of the eye suggests that this film is a vision of the future. Overall this representation of Los Angeles challenges the stereotypical representation of the city, which is known for its good weather, blue skies and and its stereotypical Hollywood glamour. The audience expects to see the Los Angeles of <i>Baywatch</i> and of <i>LA Confidential's</i> titles. Ridley Scott's depiction of the city implies that the Los Angeles of the future will be a dark dystopia which is bleak, threatening and hellish.		
My analysis of <i>Lord of War</i> opening		
BQ2 - How is the setting established in a film's opening?	Perfume opening. The birth of Jean-Baptiste Grenouille.	Voice-over by an authorial narrator. Mise-en-scene. POV shots in MCU and CU.
BQ3 - How do directors introduce the main character effectively?	Underworld - introducing Selene the vampire.	First-person voice-over by the protagonist. Challenges gender stereotype. Mise-en-scene - set and costume. Soundtrack - diegetic and non-diegetic, ambient
In this box, paste a link to a YouTube clip to a film you know well in which the main character is introduced. (Eg the opening of Skyfall.) Then view the clip 2-3 times. View it again at home. Write about 10 lines to address BQ3 - How do directors introduce the main character		

effectively? If you cannot find a suitable clip yourself, use the link to Skyfall .		
BQ4 - How do directors establish a relationship between two characters?	Road to Perdition beginning - the first 8 - 10 minutes introducing Michael and his father (Tom Hanks).	Juxtaposing child and adult worlds. Mise-en-scene - props. Distance. Silence.
BQ5 - How do directors create and release suspense?	The Sixth Sense A psychiatrist, Malcolm (Bruce Willis) helps Cole with a problem. The Silence of the Lambs - pitch black scene.	Create - shots tighten to CU or ECU. Release - shots widen to LS or ES. Non-diegetic music. Silence. Ambient sounds. <i>Level 3 - respond critically: how do these techniques lure audiences into a narrative, and how do they allow audiences to leave the narrative? Have you also noticed how this same technique is used in sitcoms such as Friends, even in the title sequence?</i> <i>Extension - Alfred Hitchcock was known as the master of suspense. Research the techniques he used to create and release suspense.</i>
Write a paragraph here to analyse how the director creates and releases suspense in either <i>The Sixth Sense</i> or <i>The Silence of the Lambs</i>.		
BQ6 - How do directors create an exciting, fast paced action scene?	Quantum of Solace car chase in Italy. The Bourne Supremacy car chase in Moscow.	Frequent cutting between very short takes. [Note that there is no such thing as a fast cut.] Parallel soundtrack. (cf contrapuntal soundtrack)

		Non-diegetic intense music - describe its genre. Hand-held camera suggests a lack of control, danger. LAS intensify speed. <i>Level 3 - respond critically: how does the film's location enhance the action?</i>
BQ7 - How do directors create a powerfully emotional scene that is inspiring or heart-wrenching? In other words, how do directors make you care?	Any Given Sunday - a team pep talk. Band of Brothers - Ronald Spiers runs The Pursuit of Happiness - subway scene - Will Smith acts alongside his son Jaden Smith	POV shot positions the audience inside the narrative. Non-diegetic music - listen to its tone - complements the POV reaction shot in slow-motion. Mise-en-scene - manipulating the distance between the actors.
Of the three clips above, I found the most powerfully emotional one was ... because ...		
BQ8 - How do directors create an effective comic scene?	Warm Champagne - American Pie 2	Dramatic irony. Audience predicts what will happen. (2 + 2 =) Schadenfreude. Appeals to audience sense of revulsion. <i>Level 3 - respond critically: will all segments of the audience find this clip funny? Why or why not?</i>
BQ9 - How and why do directors manipulate time, condensing it here and stretching it there?	The Six Million Dollar Man - 1977 The Matrix - 1999 The Flash vs Professor Zoom - 2015	Slow-motion. Blending slow-motion and sped-up footage. CGI.

	Rocky IV training - 1985	<i>Level 3 - respond critically: why do you think these techniques changed over time to represent the same thing: someone running fast?</i> Montage. (That's French for editing, BTW.) <i>Hard question: why are quite a few film terms French? Mise-en-scene, montage, auteur, genre, film noir...</i>
BQ10 - How do directors intensify conflict?	A Few Good Men - You Can't Handle the truth! Jack Nicholson vs Tom Cruise in court. American Sniper trailer. The Amazing Spider-Man 2 - the enticing opening incident	Shots tighten to CU or ECU. Eyelines. Reaction shots. Juxtaposition (contrast). Internal conflict. External conflict. Parallel editing. Crosscutting. Non-diegetic music - describe its genre. CGI. Manipulating time. Slow-motion
Directors intensify conflict by ...		
BQ11 - How do directors make an ending satisfying for an audience?	Pearl Harbor ending - it is sickly sweet but very typical of many Hollywood films.	Look at how different techniques combine. <i>Level 3 - respond critically: how does this clip embody American values/ideology?</i>
The ending of Pearl Harbor is effective because of the way different techniques are combined to great effect. ...		

BQ12 - How does parody work?	Oscar-winning trailer which follows all the conventions possible in order to parody award-winning films.	<i>Level 3 - respond critically: what does this parody tell you about Hollywood?</i>