

## FILM ANALYSIS

### PART ONE: Film Dissection

DUE DATE: \_\_\_\_\_

#### STEP 1:

Work through the notes sheets and tasks before beginning to view your film. You will turn in all of your film worksheets with Part One. Then, pick a first film to view. You are **not critiquing the same film as you complete for Part 2** of the semester homework. The film can be any film with whatever rating you feel comfortable with, but cannot be an animation film (due to different technical requirements with animation filming). Answer each of the responses in Step 2 below with the specific requirements outlined for each film element. **CLEARLY INCLUDE THE TITLE FOR THE FILM YOU ARE REVIEWING FOR PART 1.**

#### STEP 2:

After working through the notes for each section, examine the concepts in the film that you have chosen to evaluate for the film dissection.

***CAMERA ANGLES:*** In a paragraph, pick **3 scenes** from in your chosen film. Explain which camera angle is being used and why you feel this camera angle is effective or is not effective for the scene.

***CAMERA FRAMING:*** In a paragraph, pick **3 scenes** from in your chosen film. Explain which camera framing is being used and why you feel this camera frame is effective or is not effective for the scene.

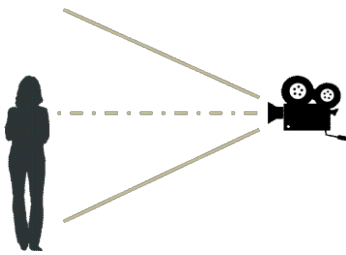
***CAMERA MOVEMENT:*** Examine your chosen film and find **2 places** to identify the camera movement. Explain the camera movement and how it effects the scene.

***Mise-en-scène:*** Pick one of the following elements to dissect from in your chosen film: Settings & Props, Costume, Hair, & Makeup, Lighting & Colour, or Space & Composition. Explain how the element was used in your chosen film in **10 or more sentences**.

# Camera Angles

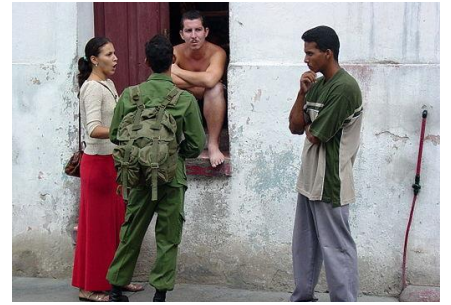
Given that the camera represents the point of view of the viewer, the way the camera is tilted can affect our emotional reaction towards the characters.

## (EYE) LEVEL

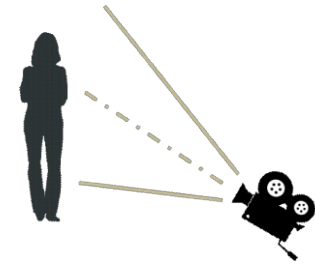


The camera is at the same **eye level**. Eye level is **neutral**: the relationship between the viewer and the character is equal. This is the most common angle used.

Being on the same level helps the viewer to relate to and connect with characters.



## LOW ANGLE



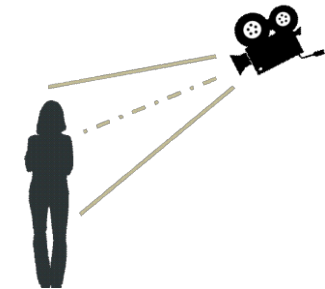
The camera is placed below the eye line of the subject and tilted upwards.

This gives power to the subject, making them seem appear superior, dominant, confident or aggressive.

Can also be used to emphasise how tall or strong a character is.



## HIGH ANGLE



The camera is placed above the subject and tilted downwards.

This takes power away from the subject, making them seem inferior, submissive or weak.

It can also be used to emphasise the shortness of a character.



## WORMS EYE VIEW

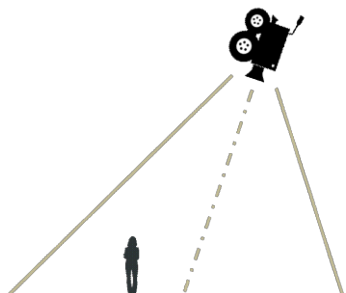


An extreme version of the low angle, whereby the camera is looking up from the ground.

It can be used to emphasise the extreme height of a character. These low angles reflect the world of children, and can add a sense of wonder.



## BIRDS EYE VIEW

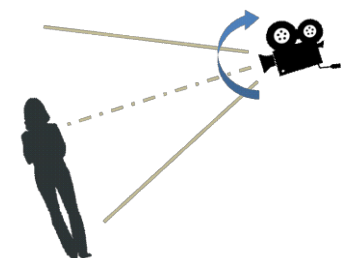


An extreme version of the high angle, whereby the camera is looking down from far above.

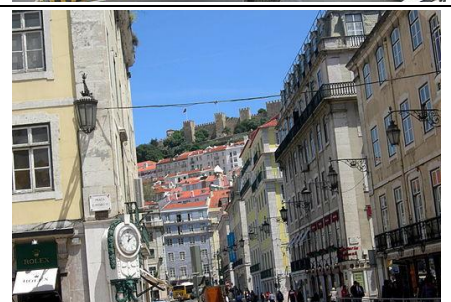
Usually this angle is used for **establishing shots**, which are used to set the scene. It can also be used to show how insignificant a character is by swamping them with crowds or scenery.



## DUTCH TILT (CANTED)



The camera is tilted on a horizontal axis. Used for artistic effect, this angle is disconcerting and creates a feeling of unease. It can be used for fantasy sequences, horror movies, to show a disturbed point of view (such as someone under the influence of drugs), or to build suspense.



## CAMERA ANGLES TASK:

NAME:



A



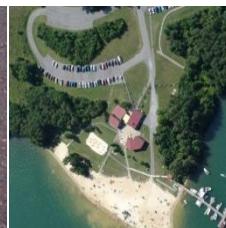
B



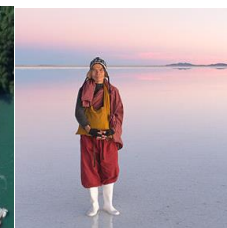
C



D



E



F

Sort the pictures into the boxes and fill in the details.

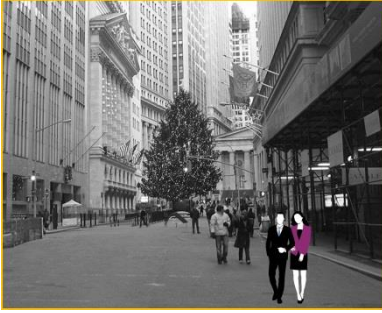
	PHOTO	DESCRIPTION How is the camera angled?	EFFECT What effect do these angles have on the viewer?
(EYE) LEVEL			
LOW ANGLE			
HIGH ANGLE			
WORMS EYE VIEW			
BIRDS EYE VIEW			
DUTCH TILT (CANTED)			



# Camera Framing

The framing of the shot helps guide the viewer's focus so they pay attention to particular information: whether it is the location, the action, or the characters.

EXTREME WIDE SHOT  
(ESTABLISHING SHOT)



Establishing the setting.

An extremely wide shot used to set the scene: this tells the viewer where the following scene will be set. Often the establishing shot will show the exterior of a building, or a city skyline.



LONG SHOT  
(FULL SHOT)



Showing action.

In a long shot, the full length (or most of the full length) of the character's body is seen. Usually, a long shot is used for when a character is moving, as it helps the audience follow where they are going. Also, a long shot helps the viewer gain information about what is happening in the background.



MEDIUM SHOT



Showing action and dialogue.

In a medium shot, the camera focuses on 1-3 characters, from the waist up. Here the focus is on the characters and what they are saying (**dialogue**) and doing (**action**). We can easily see the character's body language, so this shot is useful for showing the character's emotions. It's hard to see details in the background or location in a medium shot.



CLOSE UP



Showing emotions.

Close up shots focus in on the heads and shoulders of characters. The viewer focuses only on the character's expression, and their emotional state. Close ups help build a connection between viewer and character. Close ups are very intimate: often they create a feeling of trust and closeness with the character. They are also used for romance (kisses!).



EXTREME CLOSE UP



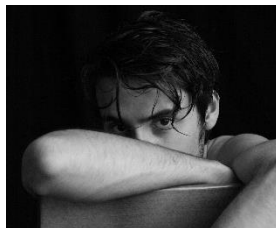
Showing detail.

Extreme Close Ups zoom in on the face of a character, showing more than what the human eye can see in reality. These shots are used for fantastical or artificial sequences. They are used to show very small details, like the reflection in a character's eyes, tears, or beads of sweat.



## CAMERA FRAMING TASK

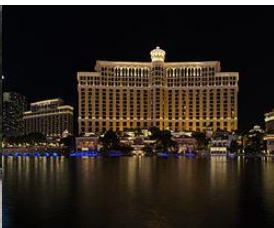
NAME:



A



B



C



D



E

Sort the pictures into the boxes and fill in the details.

	PHOTO	DESCRIPTION What is seen in this type of shot?	PURPOSE What information does this type of shot convey?
EXTREME WIDE SHOT (ESTABLISHING SHOT)			
LONG SHOT (FULL SHOT)			
MEDIUM SHOT			
CLOSE UP			
EXTREME CLOSE UP			

# Mise-en-scène

Pronounced “*mizz – on – scene*”, Mise-en-scène (French: "placing on stage", literally “put in scene”) is an expression used to describe the **design aspects** of a theatre or film production. Mise-en-scène refers to **everything that appears before the camera and its arrangement**—composition, sets, props, actors, costumes, and lighting. The Production Designer works closely with the director to create the Mise-en-scène.

Each aspect of Mise-en-scène works together to

- provide information for the viewer
- signal how the viewer is supposed to feel
- locate the film in a time or place
- set the mood
- amplify character emotions
- suggest a character’s state of mind

## The Key Aspects of Mise-en-scène

<b>SETTING AND PROPS</b> <i>the setting of a scene and the objects (props) visible in a scene</i>	<p>The setting and props can signal to the audience where and when the film is set (i.e. consider the difference between. a 1920’s period film vs. science fiction film).</p> <p>Set design can be used to amplify character emotion.</p> <p>Films are shot either <b>on location</b> (outside, or in a real building) or <b>on set</b> (a specially constructed set). On set is cheaper and easier to control.</p> <p>Props are deliberately chosen to provide information about characters and places: consider a teenager’s bedroom which features heavy metal posters: what could you assume about that character?</p>
<b>COSTUME, HAIR &amp; MAKEUP</b> <i>the clothing, hair, make up and special make up effects on actors</i>	<p>A character’s clothing, hair and makeup immediately identify them as a particular type of person. Consider a character with vivid pink hair: you would expect them to be somewhat rebellious or alternative. They are shortcuts for information about the character. Using certain colors or designs can indicate to the viewer the character’s history, and make it easier to tell characters apart.</p>
<b>LIGHTING &amp; COLOUR</b> <i>the use of lighting and the colour palette</i>	<p>The intensity, direction, and quality of lighting can influence an audience’s understanding of characters, actions, themes and mood. Light (and shade) can emphasize texture, shape, distance, mood, time of day or night, season, glamour. Highlights, for example, call attention to shapes and textures, while shadows often conceal things, creating a sense of mystery or fear.</p> <ul style="list-style-type: none"><li>• <b>Three point lighting</b> is when light is shone from three directions. This creates depth, without creating strong shadows.</li><li>• <b>High key Lighting</b> is full soft lighting, like you would see in bright sunlight. It creates bright, full colours, and has very few shadows. High key lighting is mostly used in films with a light tone, e.g. musicals and comedies.</li><li>• <b>Low key lighting</b> is the opposite of this: a few strong lights create contrast and shadows. Horror films, science fiction films and those with a dark tone often use low key lighting. This kind of lighting is also called <b>Chiaroscuro</b></li></ul> <p>Often directors and production designers will select a limited <b>colour palette</b> for the set designer and costume designer to work from. Colour palettes can be limited: consider what colours are <i>missing</i> when considering the colour palette. For example blues, browns, greys and blacks are frequently used in horror films. Sometimes particular colours can be used to symbolise particular ideas.</p>
<b>SPACE &amp; COMPOSITION</b> <i>the organisation and placement of actors and objects within the frame</i>	<p>Directors and cinematographers spend a lot of time considering the direction and positioning of the camera to control the visual layout on screen. A director may choose to place something off balance and out of symmetry because viewers will pay particular attention to it, because it seems abnormal. The placement of characters may emphasise one over the other.</p>

Source: Adapted from *Wikipedia: Mise-en-scene*

## MISE-EN-SCENE TASK SHEET

NAME:

Mise-en-scène is French for:

In filmmaking, mise-en-scène is:

What are the key aspects of mise-en-scène?

Key Aspect	What does it involve? <i>Dot points:</i>

What kind of **props**, **locations** and **costumes** would you expect to see in a:

<b>HORROR FILM</b>	<b>SCIENCE FICTION FILM</b>	<b>DRAMA SET IN 1940</b>
e.g. haunted houses, graveyard	e.g. neon lights, cities, space ship	e.g. English country house, old Ford car


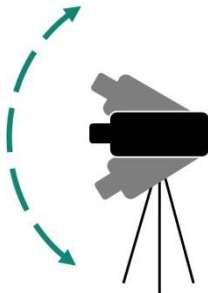
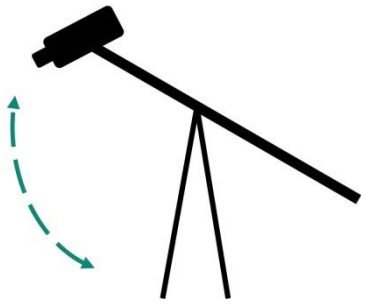
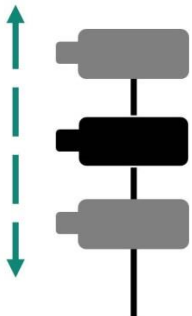
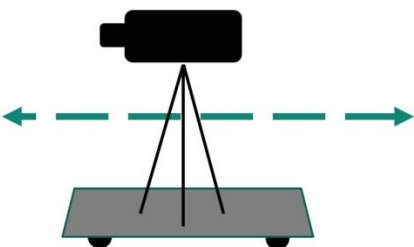

What are three types of lighting and what are they used for?

1.	
2.	
3.	

# Camera Movement

Most of the time when the camera is moving, it is to follow the movement of the scene: a character walking past, cars driving by and so on. However the choices of movement can create different emotional effects.

YouTube: Videomaker Camera Movement: <https://www.youtube.com/watch?v=45e1XuA-oLY>

<p><b>PAN</b></p>  <p><b>Rotating the camera horizontally, as if you were turning your head from side to side. Think of a 'panorama'.</b></p> <p>Mostly used to follow the movement in a scene.</p> <p>Panning and tilting can reveal information such as characters or action that is happening just out of frame.</p>	<p><b>TILT</b></p>  <p><b>Rotating the camera vertically, as if you were nodding your head up and down.</b></p> <p>Mostly used to follow the movement in a scene.</p> <p>Panning and tilting can reveal information such as characters or action that is happening just out of frame.</p>	<p><b>CRANE / BOOM</b></p>  <p><b>The camera is lifted vertically and horizontally using a 'boom', a crane like lever.</b></p> <p><b>Recently drones have been used for the same purpose.</b></p> <p>Used to create low and high angle shots, including moving from ground level to birds eye view. They reveal new information.</p>
<p><b>PEDESTAL (PED)</b></p> 	<p><b>DOLLY</b></p> 	<p><b>TRUCK (CRAB / TRACK)</b></p> 
<p><b>Moving the camera up and down on a pedestal.</b></p> <p>Used to emphasise the height of something or to reveal surprising information.</p> <p>Imagine the camera moving down the body of a man wearing a business suit ... to reveal he is wearing fluffy bunny slippers.</p>	<p><b>Moving the camera toward the subject.</b></p> <p><b>A 'dolly' or 'truck' is a wheeled cart which the camera is stood upon.</b></p> <p>Dollies and trucks are used mostly to 'track' movement within a scene.</p> <p>A smooth move in on a character can help emphasise their emotional response.</p>	<p><b>Same as the dolly, but moving horizontally.</b></p> <p><b>Think of how a crab moves from side to side, and you'll understand why this is sometimes called 'crabbing'.</b></p> <p>Again, this is mostly used to follow the movement of a character in a scene. Often this I used for characters who are moving and talking.</p>
<p><b>HAND HELD</b></p> <p><b>If a camera is held in the hand and moved as if it were a home video or a mobile phone, this is called 'hand held'. It is shakier and blurrier than professional camera work. A smoother finish can be achieved by using a "sled and vest" system: basically a wearable camera system with shock absorbers.</b></p> <p>These are used to immerse the viewer into the scene. It is often used in horror and action movies to add realism. They can also be used to give a 360 degree view of the scene, showing the action which is happening in and around the characters.</p>		<p><b>ZOOM</b></p> <p><b>The camera itself doesn't move: rather the lenses zoom in on a subject.</b></p> <p>Used to reveal information or to emphasise a character's emotional reaction.</p>



# FILM ANALYSIS

## PART TWO: Film Review

DUE DATE: \_\_\_\_\_

**STEP 1:** Pick a second film. You are **not critiquing the same film as you completed Part 1** of the semester homework with. The film can be any film with whatever rating you feel comfortable with, but cannot be an animation film (due to different technical requirements with animation filming). You will write an informal review of the film that is **1 page or longer**. You may break your writing up into small paragraphs and reflect informally. Please answer **six of the following 10** questions. **CLEARLY INCLUDE THE TITLE FOR THE FILM YOU ARE REVIEWING FOR PART 2.**

### Film Review Questions

1. Have you somewhere clearly indicated your judgment of the film's quality? What is your overall impression? Rate it, 1-10 (10 being *spectacular!*). Why? Be specific about scenes or value criteria that helped in your rating decision.
2. Provide a brief plot synopsis?
3. What is the message (moral: lesson the viewer learns) or theme (reoccurring idea [noun])? Was it clearly communicated or not? Be specific about where the theme or moral occurs in the film.
4. What is the meaning behind the title of the film? Is it expressing a main idea, unique phrase, or author/director's opinion on the topic? Is the title effective. How does each level apply to the film as a whole?
5. How was the acting/casting of characters in the film? Which characters were most effective with pathos (appeal to the viewer's emotion)? Was the look of the film appealing? Were there special effects?
6. How was the music? Sound? How did these contribute to the mood? Be specific about portions of the film with the sound was particularly effective or ineffective. You could discuss what you would do differently if you were the director.
7. What typical film tropes (genre expectations) do you see in the film? If you don't see many, explain how the film breaks with typical character/plot/setting/concepts. Ex: If it is a dystopia, how does it conform to the viewer's expectations or break away from the typical dystopia.
8. What is the most important sequence, moment, or scene? How does the use of camera, lighting, camera angles, editing, dialogue, and/or acting make the scene memorable?
9. What images or scenes were prominent in the film? How did the director draw the audience's attention to them?
10. Pick one of the following elements of Mise-en-scène to analyze with your second film for Part 2: Settings & Props, Costume, Hair, & Makeup, Lighting & Colour, or Space & Composition. Be specific of where you see the selected element and the effect that it has on the viewer.

STEP 2: You will consider the style of this film and speak to the unique elements you notice about the director's/actor's/writer's approach with acting/characterization. Focus on 1-3 actors in particular and evaluate their performance and/or the writer's/director's decisions on how the character was characterized. To help with this, remember our study of characterization with *Romeo and Juliet*. **Each** of your character analysis **paragraphs should be no less than 2 paragraphs (10 sentences minimum)**.

**S**peech: What does the actor say or how are things said to help you infer who the character is?

**T**houghts: What does the author think that is shown through things that are said, internal monologue/soliloquy, written formats, or narrative reveal that helps the viewer know the character's feelings or thoughts? Once you determine his/her thoughts, analyze what they reveal about him/her.

**E**ffect on Others: How do others act or react to the character? How does the character make others feel or respond to situations? Based on how others act, what does this reveal about who the character is?

**A**ctions: What does the character say or do and what does this reveal about him or her?

**L**ooks: How has the director chosen to represent the physical aspects of the character? What are your impressions as the viewer based on how the character looks?

PART TWO RUBRIC

Categories	Level 1	Level 2	Level 3	Level 4
<b>Knowledge</b> -Is able to identify and accurately describe film conventions and elements in the film	-Shows a limited knowledge of film conventions and elements in the film	-Shows some knowledge of film conventions and elements in the film	-Shows a good knowledge of film conventions and elements in the film	-Shows a thorough knowledge of film conventions and elements in the film
<b>Thinking</b> -Gathers evidence from the film to use as examples in order to enrich their reflection  -Is specific about character development choices and viewer reception.	-Gathers information, provides descriptions, and explanations, provides detailed responses with limited effectiveness  -Minimal or missing character development analysis and/or viewer reception. No specific examples included.	-Gathers information, provides descriptions and explanations, provides detailed responses with some effectiveness  -Discusses character development choices and/or viewer reception, but lacks specific analysis.	-Gathers information, provides descriptions and explanations, provides detailed responses with considerable effectiveness  -Is specific about character development choices. Examples included	-Gathers information, provides descriptions and explanations, provides detailed responses with a high degree of effectiveness  -Is specific about character development choices and viewer reception. Examples included
<b>Communication</b> -Thoughtful written analysis of the film  -Detailed responses that expertly include film studies terminology	-Thoughtful and detailed reflection is written with limited effectiveness -Uses course vocabulary with limited effectiveness	- Thoughtful and detailed reflection is written with some effectiveness -Uses course vocabulary with some effectiveness	- Thoughtful and detailed reflection is written with considerable effectiveness -Uses course vocabulary with considerable effectiveness	- Thoughtful and detailed reflection is written with a high degree of effectiveness -Uses course vocabulary with a high degree of effectiveness
<b>Application</b> -Draws on familiar and unfamiliar film styles to analyse the film and provide a solid comparison  -Thoughtful evaluation of filmmaking choices	-Uses familiar and unfamiliar film concepts to provide an evaluation of the effectiveness of film strategies and comparison of film styles with limited effectiveness	- Uses familiar and unfamiliar film concepts to provide an evaluation of the effectiveness of film strategies and comparison of film styles with some effectiveness	- Uses familiar and unfamiliar film concepts to provide an evaluation of the effectiveness of film strategies and comparison of film styles with considerable effectiveness	- Uses familiar and unfamiliar film concepts to provide an evaluation of the effectiveness of film strategies and comparison of film styles with a high degree of effectiveness

Comments: