AS FILM STUDIES

COMPONENT 1A: HOLLYWOOD 1930-1990 (VERTIGO & ONE FLEW OVER THE CUCKOO'S NEST)		COMPONENT 1B: HOLLYWOOD AFTER 2005 (INCEPTION & FRANCES HA)		COMPONENT 1C: BRITISH FILM AFTER 1995 (TRAINSPOTTING & THIS IS ENGLAND)	
Auteur (Bazin)	**Auteur (Bazin)**	**Spectatorship**	**Spectatorship**	**Narrative**	**Narrative**
Studio System	New Hollywood	**Ideology**	**Ideology**	**Ideology**	**Ideology**
Voyeurism	Social realism	Postmodernism	Mumblecore	Performance	Performance
Femme fatale	Anti-authoritarian	Simulation	Persona	Social Realism	Social Realism
Patriarchy	Psychoanalysis	Mise-en-abyme	B/W	Britpop	Nationalism
Hays Code	Dystopia	Demographics	cinematography	Character arc	Thatcherism
Acrophobia	Analogy – Vietnam	Audience	Spectatorship	Aesthetic	Character arc
Aesthetic	Distinctive stylistic	positioning	Indie Hollywood	Feminist critique	Aesthetic
Classical Formalism	features	Passive/active	Demographics	Auteur	Auteur
Hitchcock Blonde	Binary oppositions	Preferred,	Feminist critique	Cult fandom	Political context
Dolly zoom	(Levi-Strauss)	negotiated,	Mass/niche	Adaptation –	Franchise?
Dramatic irony	Ideology	oppositional	Preferred,	Irvin Welsh	Far Left vs Far Right
Composition	Subvert/challenge	Auteur	negotiated,	Counter-culture	Open/closed ending
Male gaze (Mulvey)	Postcolonial (Gilroy)	Spectacle	oppositional	Franchise?	Dystopia
		Intertextuality	Auteur - dialogue		

EDUQAS A LEVEL FILM STUDIES KNOWLEDGE ORGANISER

| COMPONENT 2A: WORLD CINEMA (PAN'S LABYRINTH & CITY OF GOD)	COMPONENT 2B: DOCUMENTARY (STORIES WE TELL)	COMPONENT 2C: SILENT FILM (BUSTER KEATON COMPILATION)	COMPONENT 2D: EXPERIMENTAL (PULP FICTION)
Formalism	**Critical debates:** The significance of digital technology in film.	**Critical debates:** The realist and the expressive.	**Auteur**
Historical/political context	**Filmmaker's theories**	Vaudeville	**Non-linear narrative**
Composition	*Kim Longinotto* – invisible role of documentarian.	Auteur	Postmodernism
Production design	*Nick Broomfield* – participatory and performative.	Slapstick	Indie Hollywood
Ideology	*Peter Watkins* – docu-dramas and faux-documentaries.	Persona	Composition
Auteur	*Michael Moore* – participatory and performative.	Aesthetic	Audience positioning
Context	Metanarrative	Houdini – 'Buster'	Intertextual reference
Postcolonial (Gilroy)	Truth as merely a concept	Chaplin/Laurel & Hardy/Lloyd	Vintage soundtrack
	Subjectivities of representation	Fatty Arbuckle/Virginia	Femme fatale
Formalism		Rappe	Film noir
Historical/political context		Long shot vs close up	Dialogue / screenplay
Ideology		Cue cards vs gesture	Mass/niche
Aesthetic		Stereotypes	Ensemble cast - star persona
Auteur		Two-reelers	Director Persona
Context		Dramatic irony	Cult fandom
Postcolonial (Gilroy)			
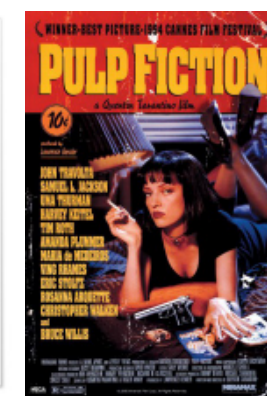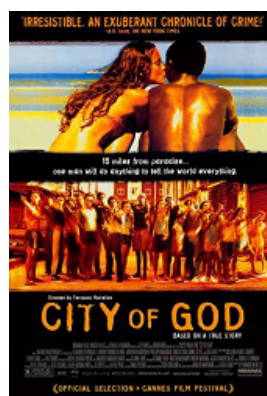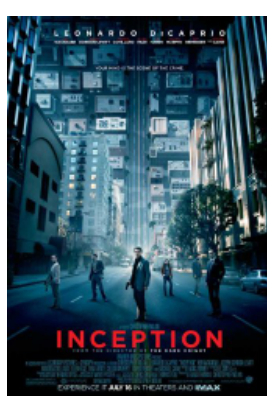
A2 FILM STUDIES
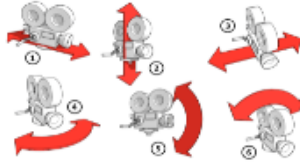
The micro features of film

- **Mise-en-scène** is everything within the frame; which includes setting, props, staging, costume and makeup, figure expression and movement and off-screen space.

- **Performance** includes physical expression, vocal delivery and interaction between performers (with reference to issues of staging/choreography where relevant).

- **Cinematography** includes photographic elements (e.g. camera position, colour, lens, depth of focus), lighting, framing and composition and special effects.

- **Editing** includes the organisation of time, both within a sequence and across sections of the narrative and the organisation of space, especially in creating coherence for the spectator. The principal conventions of continuity editing, such as shot/reverse shot and the 180 degree rule, will be studied. The uses of montage editing will also be considered.

- **Sound** includes diegetic sound, non-diegetic sound and the variety of ways in which aural elements (e.g. speech, music and noise) are used in relation to visuals.

CINEMATOGRAPHY - SHOT TYPES/ANGLES/MISE-EN-SCÈNE

https://www.empireonline.com/movies/features/film-studies-101-camera-shots-styles/
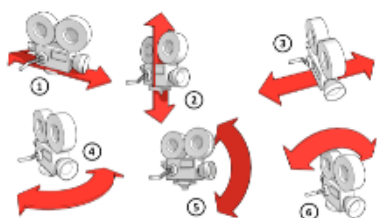
Mise-en-scène (everything within the frame) – costume, action, props, editing, framing, aesthetic, lighting, setting, characters.

Shot types - Long shot, wide shot, medium shot, close-up, extreme close up, point of view, over-the-shoulder, two shot, establishing shot – all relates to framing.

Angles – high angle, low angle, eyeline match, bird's eye view, point of view, canted, Dutch.

Movements – Pan, tilt, track, dolly, zoom, handheld/ steadicam, crane shots, whip pan.

Focus – shallow, deep, depth-of-field, pull focus.

Lighting – background, cameo, flood, high key, key, low key, mood, Rembrandt, chiaroscuro, stage, soft, fill, lens flare.

Other – multiple-camera, arc shot, bridging shot, money shot, freeze-frame, forced perspective, handheld, locked down, library, matte, top.

Editing

- **CUT -** a visual transition created in editing in which one shot is instantaneously replaced on screen by another.
- **CONTINUITY EDITING -** editing that creates action that flows smoothly across shots and scenes without jarring visual inconsistencies. Establishes a sense of story for the viewer.
- **CONTINUITY ERRORS** - disruptions in the flow of a scene, such as a failure to match action or the placement of props across shots.
- **CROSS CUTTING -** cutting back and forth quickly between two or more lines of action, indicating they are happening simultaneously.
- **DISSOLVE** - a gradual scene transition. The editor overlaps the end of one shot with the beginning of the next one.
- **EDITING -** the work of selecting and joining together shots to create a finished film.
- **ESTABLISHING SHOT -** a shot, normally taken from a great distance or from a "bird's eye view," that establishes where the action is about to occur.
- **EYELINE MATCH -** the matching of eyelines between two or more characters. For example, if Sam looks to the right in shot A, Jean will look to the left in shot B. This establishes a relationship of proximity and continuity.
- **FADE -** a visual transition between shots or scenes that appears on screen as a brief interval with no picture. The editor fades one shot to black and then fades in the next. Often used to indicate a change in time and place.
- **FINAL CUT** - the finished edit of a film, approved by the director and the producer. This is what the audience sees.
- **IRIS** - visible on screen as a circle closing down over or opening up on a shot. Seldom used in contemporary film, but common during the silent era of Hollywood films.
- **JUMP CUT** - a cut that creates a lack of continuity by leaving out parts of the action.
- **MATCHED CUT -** a cut joining two shots whose compositional elements match, helping to establish strong continuity of action.
- **MONTAGE** - scenes whose emotional impact and visual design are achieved through the editing together of many brief shots.
- **ROUGH CUT -** the editor's first pass at assembling the shots into a film, before tightening and polishing occurs.
- **SEQUENCE SHOT -** a long take that extends for an entire scene or sequence. It is composed of only one shot with no editing.
- **SHOT/REVERSE SHOT CUTTING -** usually used for conversation scenes, this technique alternates between over-the-shoulder shots showing each character speaking.
- **WIPE** - visible on screen as a bar travelling across the frame pushing one shot off and pulling the next shot into place. Rarely used in contemporary film, but common in films from the 1930s and 1940s.

Sound

- **DIEGETIC SOUND** - is sound that is part of the film world.
- **NON-DIEGETIC SOUND** - is sound that is not recognised as part of the film world – e.g. voice over, background music.
- **PARALLEL SOUND** – sound which compliments the visual image.
- **CONTRAPUNTAL SOUND** - (ASYNCHRONOUS)– sound which does not *fit* with the image but helps to create new meanings.
- **SOUND BRIDGES** - aids continuity as sound from one sequence carries on into the next.
- **SYNCHRONOUS SOUND** – sound that is in sync is when diagetic sound and image match.
- **SONIC FLASHBACK** - describes the technique of using sound from earlier in the film during a later scene.
- **FOLEY SOUND** – reproduction of everyday sound effects that are added to film to enhance audio quality in post-production.

A BRIEF HISTORY OF FILM

[THE EPIPHANY]

Karl Jung says 'Cinema makes it possible to experience danger which we might avoid in real life because of its consequences'. Cinema has become an escapist form of entertainment - one can vicariously live through characters for catharsis and transcendent experience.

The epiphany from Roget and Muybridge to create successive images (eventually at 24 frames per second) dawned the breakthrough transition from photography into the moving image.
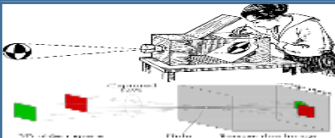
Peter Mark Roget's 'Persistence of Vision' theory (1824)

Eadward Muybridge's Zoopraxiscope illusion of 'The Horse in Motion' (1878)

[EARLY DEVELOPMENTS]

These technological development harnessed the power of light to create images. Each development gave new opportunities in exhibiting imagery, and would be foundational to the breakthrough developments in the evolution of the moving image.

The Magic Lantern was used in King Solomon's era (500BC) where a wick/candle was used as a light source for slide/shape projection.

Ting Huan - Zoetrope (180AD)

The Magic Lantern – light projected imagery (17th century Europe/US)

Camera obscura – 3rd century AD pinhole camera – later developed by Ibn Al-Haitham

[THE EVOLUTION OF PHOTOGRAPHY]

From projection to fixed chemical prints, the process began with Albertus Magnus in 13th century (noticed silver nitrate darkened when exposed to light), then Robert Boyle in 17th century (reported that silver chloride turned black after exposure to air, although it was in fact sunlight) Johannes Hendrik Scholtz in 1727 (discovered certain liquids could be prepared and change colour when exposed to light) and Thomas Wedgewood in late 18th century (conducted experiments capturing silhouettes of objects using paper covered with silver nitrate). The major breakthrough developments took place in the early to mid-19th century:

The Calotype process is still used today – negative to positive graphic image processing is a mainstay feature of analogue photography. It allows the same photo to be processed again and again.

Daguerreotype (1839) – Daguerre/Niepce

Calotype Process (1835)

A BRIEF HISTORY OF FILM

[EARLY SILENT CINEMA - FROM EDISON TO THE LUMIERES, MELIES AND GRIFFITH]

While there were slight alterations to the Zoetrope (Plateau's 1849 Phenakistoscope, Reynaud's 1882 Praxinoscope), the real developments into cinematic terrain took place after Muybridge's 1878 'The Horse in Motion' 12-cameras-taking-single-shots-in-quick-succession camera, the Zoopraxiscope. It was William Kennedy Dickson and Thomas Edison who invented the Kinetograph (1890) and the Kinetoscope (1891) where motion picture fully captured the viewer. Edison developed a shack-like movie studio, film was developed on celluloid, films were no longer than cell reels. Despite the later success of projection devices, Edison concentrated on 'peep shows'. It was the Lumiere Brothers (1895) with the Cinematographe that would launch the dawn of modern cinema, uniting technology with creativity.

The Arrival of a Train at La Ciotat Station (1895, dir: Lumiere Brothers)

A Trip to the Moon (1902, dir: Georges Melies) – the father of narrative film

The Great Train Robbery (1903, dir: Edwin S.Porter)

The Birth of a Nation (1915, dir: D.W. Griffith) – technically ground-breaking but controversial due to its racist message.

[INNOVATIONS OF SILENT CINEMA]

Battleship Potemkin (1925, dir: Sergei Eisenstein)

The Kid (1921, dir: Charlie Chaplin)

The General (1927, dir: Buster Keaton)

Safety Last! (1923, dir: H. Lloyd)

The Passion of Joan of Arc (1928, dir: Carl Theodore Dreyer)

After the birth of narrative with The Great Train Robbery (1903) and the controversial epic of D.W. Griffith, The Birth of a Nation (1915), cinematic inventiveness erupted. It took until 1927 for the first talkie 'The Jazz Singer', so the 1910s and 1920s were filled with experimental silent films. From the Eisenstein montage to Chaplin/Keaton/Lloyd star-directed comedies, to the potent expressionism of German films and Vertov's ground-breaking documentary. Stars included Mae West, Louise Brooks, Douglas Fairbanks and Greta Garbo.

The Cabinet of Dr.Caligari (1919, dir: Robert Wiene)

Metropolis (1927, dir: Fritz Lang)

A Man With A Movie Camera (1929, dir: Dziga Vertov)

Pandora's Box (1929, G.W. Pabst)

The Big Five	The Little Three
Paramount	Universal
Loews (MGM)	Columbia
Fox	United Artists
Warner	
RKO	

[THE STUDIO SYSTEM 1930-1960]

- **Vertical integration** – production, exhibition, distribution – Hollywood companies found a method to control and dominate the film industry with a high output vertical integration model. This dominance meant the leading studios could dictate specific terms of loyalty and commitment to their employees and stars, whilst ensuring which films were played in the main theatres. Major films were often accompanied by a B-movie to ensure the audience got their money's worth. Star power, genre films and a stunning aesthetic were the main drivers of spectatorship.
- **Hays Production Code and Censorship** – the Motion Picture Production Code of 1930.

Bringing Up Baby (1938, dir: Howard Hawks)	*Citizen Kane* (1941, dir: Orson Welles)	*Casablanca* (1942, dir: Michael Curtiz)	*Gone With The Wind* (1939, dir: V. Fleming)

[COUNTER-CULTURAL AUTEURISM]

Breathless (1960, dir: Francois Truffaut)	*Taxi Driver* (1976, dir: Martin Scorsese)	*2001: A Space Odyssey* (1968, dir: S Kubrick)	*The Godfather* (1972. dir: Francis Ford Coppola)

- **French New Wave, Italian Neo-Realism, Cahiers du Cinema** – in the late 50s, new movements of World Cinema were developing. A group of critics called the Cahiers du Cinema would celebrate the works of Jean Renoir, Jean Cocteau, Yasujiro Ozu and would develop a new cinematic movement called 'Nouvelle Vague' (French New Wave). Jump cuts, post-modernism and a self-reflexive style developed based on their film knowledge.
- **70s Rebels: Scorsese, Coppola, Hitchcock, Kubrick, Polanski** – in America, after the disintegration of the Hays Production Code and the Studio System, cinema had a revolution in style and content. Adult films were released reflecting society's anti-authoritarian, rebellious, hippie attitude. Scorsese, Coppola and Kubrick broke through as auteurs – suddenly, the director had as much star power as the stars themselves.
- **European auteurs** - Fellini, Bergman, Bertolucci, Tarkvosky – Italian, Scandinavian and Russian cinema was also thriving.

The Classical Hollywood Studio System

The background to the industry

- For decades Hollywood studio system, sometimes referred to as 'the dream factory', generated a product with mass appeal and for mass consumption in an industrial context. The steady demand for new films made year-round production schedules necessary and established a factory-based (Fordist) mode of production.
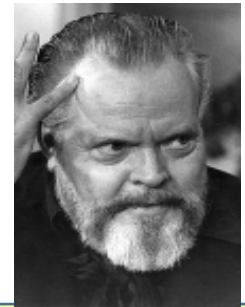
The system

- The biggest studios at that time were divided in two groups. 'The Big Five': MGM, Paramount, Warner Bros., RKO and Fox and 'The Little Three': Universal, Columbia and United Artists. The Majors ("big five" and "little three"): between 1930 and 1948, the 8 majors controlled 95% of films exhibited in US: a true oligopoly.

- Studios differentiated themselves by excelling in the production of different 'genres', with the talents of established creative personnel and a set of stars who were contracted to work exclusively with them.

- Under the system, the biggest studios in Hollywood were in control of the movies they made as well as their **distribution** and **exhibition**. This system of control is referred to as **vertical integration**.

- Hitchcock's Vertigo was made at **Paramount studios** for theatrical release in 1958. By the time Vertigo was made, the studio system had begun to decline, but it is important to note that Hitchcock had worked in Hollywood from 1939 onwards, so had benefited from the production codes and practices of an enormously successful system which allowed his work to both develop and be distributed to mass audiences.

Classical Hollywood cinema in The Golden Age 1930-1960

- The studio as **factory** - churning out three to five hundred films a year, with the production heads controlling the output of the directors, writers and actors - did not emerge fully until the tail-end of the silent era and the beginning of sound (1927).

- The studio system was financially successful because each studio cultivated its own particular 'identity', developing standardised specialisms in genre, stars and so on. In addition, the major studios were **vertically integrated**, which means that they had controlling stakes in each of the 3 arms of the industry: **production** (filmmaking), **distribution** (the selling of film rights to companies which then rented them to exhibition outlets) and **exhibition** (the showing of the films to the public). By owning most of the distribution companies and exhibition theatres, the **big five** had a great deal of control – also known as an **oligopoly** (shared monopoly) - over the industry as a whole.

- The unfairness of their practice was seen in procedures such as '**block booking**', which forced independent exhibitors to buy 'packages' of films and news reels on a **blind bidding** basis. In this way, the industry could churn out both products with high production values as well as lesser quality movies included in the package. This oligopoly continued for many years until the studio system was challenged under the anti-trust laws in a 1948 Supreme Court ruling also known as the Paramount Decree - which disbanded vertical integration.

- By the time Hitchcock was making Vertigo in 1957, the studio system was reaching the end of its Golden Era. After World War II, cinema attendance declined, the 1950s seeing the rise of home entertainment in the baby boomers generation – notably TV – and the attraction of newer forms of entertainment, such as rock'n'roll

[PREVIOUSLY ACKNOWLEDGED AUTEURS OF CINEMA]

Alfred Hitchcock	Martin Scorsese	Stanley Kubrick	Orson Welles	Jean-Luc Godard
Considered the master of suspense skilled at using film language to psychologically tease the audience.	Depicted dysfunctional masculinity through the lens of an Italian-American brought up on Catholicism and patriarchy.	Notorious perfectionist responsible for The Shining and 2001. His ground-breaking methods revolutionised cinema.	Citizen Kane is often considered his magnum opus – a precocious mind adroit at depicting narcissism.	Broke continuity rules for stylistic effect and acted as a catalyst for postmodern self-reflexive cinema.

[CHALLENGING THE PATRIARCHY OF THE INDUSTRY]

Kathryn Bigelow   Sofia Coppola   Patty Jenkins   Ava DuVernay   Jane Campion   Greta Gerwig   Dee Rees   Lynne Ramsay

Breaking into the mainstream of the film industry as a female director is incredibly difficult due to the masculine hegemony that overwhelms the creative process. More than 95% of directors are men. Now, female auteurs are starting to break through and have assertively challenged the patriarchal structures that dominate. Intersectional feminist critique would consider race, class and ideology.

[FROM 1970s BLOCKBUSTER FORMULA FILM TO THE EVOLUTION OF FRANCHISE]

Spielberg Formula	Cameron Formula	Bay Formula
Credits: Jaws, Jurassic Park, Indiana Jones	**Credits:** Titanic, Avatar, Terminator, Aliens	**Credits:** Transformers, Armageddon, The Rock, Bad Boys
Spielberg is renowned for being the catalyst to the Blockbuster formula with Jaws: three act structure, delayed cause/effect to develop tension, the protagonist heroically overcoming insurmountable obstacles and an epic scale with an otherworldly/ monstrous antagonist.	The CGI money shot is Cameron's calling card. He delights in the epic scale and grandeur of a concept with big budgets and big box-office intake. From sci-fi to epic to romance, Cameron is fuelled by the desire to entertain and amaze the audience with an aesthetic that pioneers new technology such as 3D.	Michael Bay represents an alpha male masculine persona in many of his films: from Mark Wahlberg as a weight-lifter, to Bruce Willis as a macho astronaut, to Shia LaBoeuf as a geek turned hero, with Nicolas Cage and Will Smith showcasing their machismo throughout. Women are objectified on screen as sex objects whilst special effects overwhelm the screen.

Emmerich Formula	Disney Pixar Formula	Franchise Formula
Credits: Independence Day, The Day After Tomorrow, Godzilla, 2012	**Credits:** Toy Story, Cars, Finding Nemo, Inside Out, Up, Monsters Inc, Wall-e	**Credits:** Marvel, DC, Star Wars, Star Wars, Star Trek, Lord of the Rings, Harry Potter, Hunger Games, James Bond, Fast & Furious, etc.
Emmerich is a Blockbuster specialist at apocalyptic tales of possible 'end of the world' scenarios. From aliens to climate change to monsters, Emmerich focuses on the understated heroes amidst the populace.	Pixar revolutionised the Disney template, adding an edge to children's films. Whilst Toy Story was the 1st fully CGI animation, it is the extended metaphors, satirical nuances and motifs that sets Pixar animations from their competitors.	Comic books, science-fiction, fantasy world, MI5 and CIA agents, children's book adaptations and fast car action flicks rule the franchise field. Once Hollywood grabs onto a money-making idea, the industry is happy to repeat the formula, creating sequels, prequels and spin-offs to the original.

Comparing Hollywood Eras: Classical (1930-60) with New (1960-90)

Classical Hollywood	New Hollywood
Context - period of US cinema production between 1930 and the 1960s dominated by five big studios who controlled film production and distribution 'realistic' film style, where style is subordinate to narrative (i.e. trying to tell a simple story) film actors marketed as 'stars' - contracted to studios emergence of directors as auteurs who became like stars themselves.	**Context** • period of US cinema production between 1961 and 1990 • the big studios were losing money - many had to be sold to larger corporations • a period where new writers and directors could fund controversial or challenging films because studios were ready to take risks • film narratives dominated by character and realistic situations American auteurs, influenced by French New Wave; first generation of filmmakers who had attended film school, so formally educated in cinema • stylistic experimentation - more expressionistic use of camera, editing, etc.
Classical Hollywood Style - Before cinema, the main visual narrative form for over a thousand years had been theatre. - Early film tried to capture the power of live theatrical performance, so a film often felt like a play/musical etc performed to camera, with few cuts or variation in camera angle/distance. - This was known as the 'Tableau Style' - where the action was filmed in static long-shot, with all elements crammed into the frame, and staging to add depth and movement to the film. - In the early 20th-century filmmakers like DW Griffith, influenced by Russian cinema, began to experiment with close-ups, and medium shots, and with adventurous editing techniques. - Classical Hollywood style continued to experiment with camera angle, distance and movement, but use to 'continuity' editing to create an easy-to-understand, fluid narrative. - David Bordwell identified two main areas of Classical Hollywood style: devices and systems. These create an 'invisible style' that creates a sense of realism.	**New Hollywood Style** • Just as the French New Wave of the 1960s were inspired by the cinematic style of directors they celebrated as auteurs, so the directors of New Hollywood, would take inspiration from Nouvelle vague films like *Breathless* (Godard, 1960) and *Jules and Jim* (Truffaut, 1962). • These films were populated by dissolute, morally ambiguous characters who embarked on casually sexual relationships with other outsiders. • They also utilised lighter, more mobile cameras to increase the range of camera movement and film on location. • New Hollywood was also influenced by Italian Neo-Realism. - These were films by directors like Rossellini and Visconti who portrayed a ruined Europe, devastated by two world wars, and the bleak lives of people scratching out an existence. • Films like *Bicycle Thieves* (de Sica, 1948) used non-professional actors and actual locations around a bombed-out Rome to tell stories about poverty-stricken characters who try to retain their dignity. • Often the scenes would involve cool observation of the characters engaged in pedestrian or un-dramatic tasks that captured a sense of 'real-life'.
Classical Hollywood Devices - continuity editing - use of match-on-action, shot reverse-shot and 180 degree rule to make action 'flow' between shots cross-cutting between action in different locations - to expand 'cinema space' beyond the two dimensional screen 'objective' cinematography. - Use of establishing and master shots to establish space; - lots of medium shots; over-the-shoulder POV. - Functional rather than expressionistic cinematography composition -places human facial expressions and gestures at centre of frame realism - synchronous sound to convey info through dialogue, - realism through foley sound; - dramatic, incidental music to convey character emotions.	**New Hollywood Devices** • 'New Hollywood' films also often display these, as well as other, stylistic traits. • frustration or challenge to 'continuity': unusual camera angles, jump-cuts, breaking 180-degree rule, breaking fourth wall, expressionistic montage. Deliberately tries to unsettle the spectator • lighter cameras means there is a greater range of camera movement and unusual angles - expressionistic cinematography. More CU and extreme C or sometimes events shot in ELS to add mystery/confusion • less use of match-on-action, shot reverse-shot or 'invisible' editing techniques • asynchronous, looped or expressionistic sound design • long periods without dialogue/music - or some sections that fuse music (often pop, rock or jazz not traditional score) with images • shot on location - in real rooms, diners, hotels, on the streets etc. Creates sense of realism • explicit sex, violence, nudity and drug taking • naturalistic acting and performance style: 'Method' acting where the actor 'becomes' the character, not performing to the camera; dialogue in group scenes often overlaps or is mumbled. Forces spectator to concentrate.
Classical Hollywood Systems - linear, chronological narrative structure of plot - time moves in a uniform way (except for clearly indicated flashbacks) clear and simple narrative logic - beginning, middle and end, with events obeying cause and effect goal-oriented characters with clear (realistic) psychological motivation - actions creating narrative progress cinematic space is created through composition that places human facial expressions and gestures at the core of the story through: - centring (characters in centre of frame - balancing (symmetry between characters on screen) - depth (foreground and background), directed as if they are addressing the spectator (like in theatre).	**Narrative/Themes** • narratives are disjointed, elliptical and lack closure. Critic Tom Berliner said there is a "focus on irresolution"; plot lines and character arcs aren't concluded in a satisfying fashion • background and subplots often intrude on main plot, unbalancing the narrative. Berliner said the films show "a perverse tendency to integrate, in narratively incidental ways, story information and stylistic devices counterproductive to the films' overt and essential narrative purposes" • characters are often anti-heroes: daringly amoral, ambiguous, occasionally violent but also tender, vulnerable and romantic. Often criminals, homeless or other outsiders, struggling against mainstream conformist culture • stories that attack, criticise or subvert authority - the (creative, rebellious) individual vs (oppressive, dehumanising) society is a common theme

[VERTIGO NARRATIVE STRUCTURE]

| Todorov	Equilibrium	Disruption	Recognition	Repair	New Equilbrium
McKee	Exposition	Inciting Incident	Progressive Complications	Climax	Resolution
Narrative detail	- Scottie retires as a detective after vertigo halts a rooftop chase leading to the death of a fellow policeman. - Midge tries to help him get over his vertigo but all attempts fail.	- Gavin asks Scottie to follow his wife, Madeleine claiming she is in danger. - Scottie follows her to the grave of Carlotta Valdes, a flower shop, the Mission San Francisco de Asis and the Legion of Honor art museum where she gazes at a portrait of Carlotta (who committed suicide) and watches her enter McKittrick Hotel. - Gavin reveals that Carlotta is Madeleine's great-grandmother.	- Scottie rescues Madeleine from a suicide attempt (jumping into Fort Point's bay). - They travel to Muir Woods and Cypress Point together. - They kiss at the oceanside. She recounts a nightmare set in Mission San Juan Bautista. - Madeleine runs into the church and up the bell tower. - Scottie's vertigo returns, Madeleine plunges to her death. - Death is declared a suicide (Gavin does not fault Scottie but he becomes clinically depressed).	- Scottie's obsession with Madeleine continues (much to Midge's concern) who even paints herself as Carlotta to stir Scottie from it, but to no avail. - He bumps into Judy who seems like a brunette version of Madeleine. - He stalks her up to hotel. - Surprisingly, they have a romance which leads to Scottie dressing her up as Madeleine (same clothes, hairstyle, make up). - One detail (a necklace) triggers his memory that Judy is in fact Madeleine.	- Scottie forces her up to the bell tower to admit her deceit. - Scottie gets to the top of the bell tower, conquering his acrophobia and vertigo. - Madeleine is revealed as the double for the real Madeleine that Gavin murdered and had Judy cover for his crime up the bell tower. - Madeleine cannot cope with the shame of her complicity with the crime. On seeing a nun, she either stumbles back shocked or commits suicide.

[NARRATIVE/CHARACTER ARC]

Character	Goals	Obstacles	Success/failure
Scottie (protagonist)	• To fall in love and save Madeleine. • Conquer his vertigo.	• Madeleine seems possessed. • Judy will not embody Madeleine. • Trauma over vertigo is reinforced several times.	**Failure:** despite finally wooing Madeleine and figuring out Gavin's plot, Madeleine stumbles/commits suicide when coming confronting her complicity in the plot. Despite managing to conquer his vertigo, he has lost the one he loves.
Midge (sidekick)	• To woo Scottie.	• Scottie cannot perceive her as anything other than a maternal fifure.	**Failure:** she cannot be seen by Scottie as an erotic figure, and all her attempts through care and psychoanalytical methods fail.
Judy (sidekick)	• To get on with her life.	• Scottie seems obsessed with her – she cannot move on without their romance.	**Failure:** Scottie figures out that Judy really is Madeleine, overcome with shame for acting as a double to cover Gavin's murder of his wife leads her to stumble/suicide. She can't help but fall in love with Scottie, but it is a destructive infatuation leading to her downfall.
Madeleine (princess)	• To trick Scottie. • To fall in love with Scottie.	• Scottie's obsession is both what she loves and what she wishes to run from.	
Gavin (antagonist)	• To use Scottie as a foil for his murder of his wife.	• Scottie's suspicions of a conspiracy	**Success:** he manages to get away with the crime, at least until the end of the film. Scottie now knows the truth.

Institutions and inspirations	• Hitchcock began his film career in the 1920s, during the Silent Era. Before becoming a director, he worked as a screenwriter and art director, so he understood how to write and build mise-en-scène effectively. • The first ten feature films he made were silent, and he famously said: "The sound could go off and the audience should still have a perfectly clear idea of what is going on" • He also worked at UFA Studios in Berlin, where he learnt the techniques of German Expressionism. • This Modernist style of filmmaking aimed to represent the inner states of characters through unusual camerawork, lighting and editing. A good example is *The Cabinet of Doctor Caligari* (1920). • Soviet cinema was also a strong stylistic influence. Hitchcock particularly utlilised what is known as the 'Kuleshov' technique of montage editing where an intercutting images can change the meaning of a sequence. He used this to build emotional intensity between characters and show point-of-view. For a director fascinated by spectating and voyeurism, this technique can be used to unsettling effect to make the audience feel complicit with disturbed characters • He also worked mainly in black and white - only his final 15 out of 54 features were in colour. This means when there were technological advancements in cinema, he took advantage of them fully and added another level of cinematic experience to an already rich text. • In his UK films, Hitchcock had taken a key creative role in every area of film production: from sets and costume, to script, cinematography and editing, and music. He brought this approach to Hollywood when he moved there in 1940. This was unusual in the Studio System where directors were more like stage managers than artists.
Technology	• **Sound** - Hitchcock was the first to make a British 'talkie': Blackmail (1927). He utilised music and foley sound effects to create 'sound-bridges' that link the action (e.g. the scream of a maid discovering a body becomes the sound of a bus horn that awakens the killer), use of 'off-camera' sound effects to extend the world of the film, and expressionistic sound design (e.g. the famous 'knife' scene.) • **Camera technology** - Hitchcock took advantage of lighter film cameras to extend the range of photographic movement and angle. This enabled his camera to 'swoop' around a scene, almost like it is another character; or to immerse us entirely in a character's viewpoint. His powerful use of close-ups utilised the emotional intensity generated by CUs of faces to imbue inanimate objects with significance approaching symbolic. • **Colour:** Hitchcock took advantage of the richness of Technicolour to work colour motifs into his films, particularly the conflict between greens and reds in a range of films.
Narrative	• Hitchcock experimented with a number of narrative techniques: • non-linear narratives: plots that involved 'reveals' told in flashback or forwards • 'kettle' locations: action is limited to one, increasingly claustrophobic location such as in *Rope* (1948) and *Rear Window* (1954) • plots involving 'everymen' accused of a crime they didn't commit or accidentally stumbling on a criminal conspiracy. Characters are often 'ordinary' people caught up in events beyond their control.
Themes	• Themes Auteurs often return to particular themes or issues and explore them using different characters and plots. One of Hitchcock's main themes was that of looking itself - how we look at other people, how it feels to look through someone else's eyes, what pleasures we get from that. In many of his films, but especially Rear Window, Vertigo and Psycho, the main character voyeuristically observes others (apparently) without their knowledge. Critics have said this is Hitchcock exploring the nature of cinema itself: all film spectatorship is voyeuristic; we the audience watch (in darkness) the personal lives of other people who aren't aware they are being observed. • Other consistent themes across his films are: • taboo sexuality (he once described Scottie in Vertigo as a "necrophile - a man who wants to have sex with a dead woman") • doubles and dual or mistaken identity e.g. Strangers on a Train (1951) • 'the wrong wo/man' - protagonist is wrongly accused of a crime, framed, or mistaken for someone in a dangerous profession. E.g. North By Northwest (1959) • ordinary people suddenly plunged into extraordinary (and dangerous) situations e.g. The Man Who Knew Too Much (1956) • distrust of authority: from politicians to the police, people in authority who we are told to trust are actually sources of danger and fear • beautiful, blonde women in peril. Hitchcock seemed to have a fetish for blonde actresses and an urge to see them endangered. He once said "Blondes make the best victims, they're like the virgin snow" • charming villains - instead of being thuggish and ugly, the villains are often suave, well dressed and handsome e.g. James Mason in North By Northwest.
Hitchcock as 'brand'	• Hitchcock was one of the first directors to market himself as not just a film director, but as a kind of 'star'. There is still a soundstage in Hollywood with the famous caricatured profile of his face and a giant signature on the side. He used a variety of publicity stunts (such as forbidding audiences entry to Psycho after the film had begun) to create a buzz around each new 'Hitchcock Product'. Often the trailers for his films wouldn't initially feature any clips from the film itself, it would just feature Hitchcock himself, explaining in his trademark drawl about his film. He also appeared in small cameo in every film he made. His 'brand' was further extended into a TV drama series, Alfred Hitchcock Presents that ran from 1955-65 (and was resuscitated in the 80s).

Hitchcock as 'auteur' – signature style	Lengthy, silent sections (story told visually)	Expressionistic use of camera, editing, mise-en-scene, sound effects, colours	Use of intercutting to create 'Kuleshov' effect	Innovative camera angle and movement (zoom, dolly etc)
Narrative and themes	Ordinary people plunged into dangerous situations	Doubles, imposters, dual or mistaken identities	Non-linear structure: flashbacks/ forwards, dream sequences etc	Distrust of authority
	Taboo sexuality	Protagonist wrongly accused of a crime or on the run	Blonde women in peril	Charming but sociopathic antagonist

[KEY SCENES IN *VERTIGO* – TEXTUAL ANALYSIS SCAFFOLD]

Film Still	Denotation	Connotation	Macro analysis
	The **extreme close up shot** of an eye under a **red lens effect** with an **animated spiral graphic** on the iris…	…symbolises the state of **acrophobia** and the cycle of mental health dysfunction which are key **themes** in the **narrative**. The **non-linear** use of dream sequences that echo this introduction introduce a **psychoanalytic** aspect of narrative.	The director's intention is to create an unnerving tone and the effect on the spectator is to be beguiled and disturbed in equal measure. The unhinged **non-diagetic** orchestral score by Bernard Hermann heightens dramatic tension (a **Classical Hollywood convention**).
	The **medium two shot** of Midge discussing with Scottie: "it's a brassiere, you know they are, you're a big boy now…"	…highlights her **maternal** approach to conversing with Scottie. As his ex-fiancée, their dynamic is not flirtatious; she seems to take care of Scottie like a vulnerable man.	The director's intention is to show that their friendship lacks chemistry but also introduces the **male gaze** theme (Scottie's desires). The spectator may be amused by the light-hearted discussion on fantasy. Midge's **associated colour** is yellow, Scottie's is red and Madeleine's is green.
	The **low angle two shot** of Gavin Elster and Scottie positions Gavin above Scottie in his mahogany office…	…which depicts Gavin as a powerful man in charge. Gavin represents the charming but sociopathic **antagonist**. Scottie is merely an ordinary bachelor plunged into dangerous situations.	The director's intention is to establish the business world as a **patriarchal** sphere. The dynamic between these men is one where tussling for power is a game of sorts. This is represented by a complex **blocking** of mise-en-scene.
	The **profile shot closeup** of Madeleine in a restaurant with her blonde hair up, in a black dress with a green shawl as she walks past Scottie…	…establishes her role as a **femme fatale** who seduces Scottie with her beauty. The swell of **non-diagetic** orchestral music signposts this moment as significant; Scottie and Madeleine's **'meet cute'**. The red that surrounds her connotes Scottie's desire.	The director's intention is to glamorize Madeleine to ensure that Scottie will fall hopelessly for her. The spectator may swoon at the **artistic composition** of her beauty. Hitchcock subverts the **objective cinematography** of **Classical Hollywood** with the repeat use of **close-ups**.
	The **point-of-view long shot** of Madeleine sitting in front of a painting of Carlota Valdes, wearing her hair the same way and with similar props such as a necklace and flowers…	…represents Madeleine as deeply thoughtful in her appropriation of the figure of Carlota. Scottie is beguiled by the **enigmas** of her complex psyche.	Hitchcock intends to highlight the significance of tiny details (**connotations of colour**), the deeper meaning of seemingly unimportant props and the idea of life imitating art. When Scottie stalks her, **diagetic** silence resounds and shots linger at length.
	The **long shot** of Scottie rescuing Madeleine from drowning with the backdrop of the Golden Gate Bridge…	…emphasises him as a **'knight-in-shining-armour'** who has entered her life in a heroic manner. The **'blonde woman in peril' stereotype** is reinforced by these scenes.	Hitchcock gives Scottie **agency** to achieve his desires and woo Madeleine, appealing to the male desire to attain their ideal woman. The spectator may **vicariously** live through Scottie's character, aspiring to be like him.
	The **close-up** of Midge's self-portrait wearing Carlota Valdes' dress…	…acts as a **devil in the detail** when Scottie observes it. He feels that this is a psychological breach from Midge, who has accessed his obsession and tried to appropriate herself as the object of desire.	This romantic gesture from Midge is misinterpreted from Scottie as she realises that she has muddied the waters of his psychic despair. Films like *Amelie* are influenced by the **Hitchcockian trope** of beauty and horror in details.
	The **profile silhouette** of Judy in her apartment with a green glow from the hotel's neon sign lighting up the room…	…echoes a similar shot (**motif**) of Scottie seeing Madeleine in profile for the first time in the restaurant. The **uncanny** resemblance of Judy's profile to Madeleine's reveals that she may be the same person. Green is representative of both Judy and Madeleine for a reason.	Scottie's perversity is depicted by his desire to change Judy into Madeleine down to the finest detail (blonde hair, same clothing). Later, details such as her necklace (**Kuleshov effect montage**) reveal her role as a **double**.
	The **long shot** of Judy's transformation into Madeleine as she emerges from the bathroom transformed in a ghostly green light…	…recalls the spectre of Scottie's past and fulfils his perverse fantasy. Judy is actually Madeleine, but Scottie's insistence on changing her into his vision of Madeleine echoes **necrophilia**.`	Hitchcock reveals his own perversity through the characterisation of Scottie and his deification of this moment with **non-diagetic** musical swells. The glow of green around her treats her **objectification** as a haunting spectre; a realisation of Scottie's (and Hitchcock's) **uncanny** fantasy. It is plausible to interpret Scottie as a **fetish psychopath**.
	The **point of view dolly zoom shot** of Scottie looking down the spiral clock tower from a great height…	…reinforces his vertigo and repeats the traumatic sense of nausea he feels in this type of scenario. His fear of falling is represented by this shot. The **shot-reverse shot** between Scottie's reaction and this scene adheres to **Classic Hollywood continuity** techniques.	The repetition of this **motif** compounds his trauma because Madeleine seemed to commit suicide and he was unable to save her. Rather than be cured of acrophobia, the condition is compounded by repeat trauma. His decision to return to scenes of trauma in order to break through is a **psychoanalytic** approach.
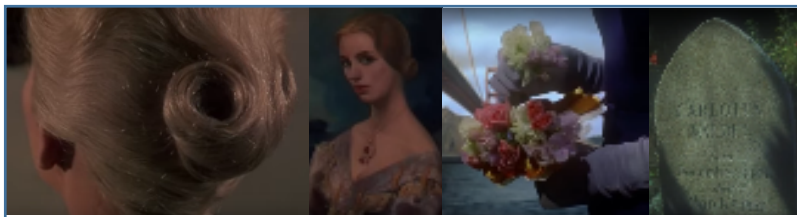
Madeleine's Carlotta obsession is evident in her hairstyle, her necklace, her flowers and her suicidal actions.

Scottie's stalking is shown through cracks in doorways and POV shots.

Connotations of colour: Midge (yellow), Madeleine (green), Scottie (red). The interactions between colours acts as subtext in the narrative. Scottie wears green (revealing his desire for Madeleine) and he clothes her in his colour (red) on rescuing her and Midge tries to fulfil Scottie's fantasy by wearing red and painting herself as Carlotta. Scottie's nightmarish visions of trauma represented in kaleidoscopic red.

OBSESSION LOVE FEAR — UNCANNY GHOSTLY DIVERGE FROM REALITY — BLUE REALITY YELLOW CONFRONTED BY TRUTH

John 'Scottie' Ferguson (James Stewart)

The protagonist of the film. Scottie is a former detective who quits his job when he develops severe acrophobia, or fear of heights. He is a romantic who rejects reality in favor of illusion. His obsession with the ideal woman fuels much of the action of the film.

Madeleine Elster (Kim Novak)

"Madeleine" is actually a role played by Judy, who is impersonating Gavin Elster's wife. Romantic and ethereal, "Madeleine" is supposedly haunted by long-dead relative Carlotta Valdes and seems bent on committing suicide against her own will. Madeleine becomes Scottie's love interest and represents the ideal woman to him.

Judy Barton (Kim Novak)

The true identity of the woman who impersonated Madeleine in the first half of the film. Judy played the role of Madeleine at the behest of her one-time lover, Gavin Elster. She is malleable, lonely, and a bit hard. She is willing to surrender her own identity so that Scottie will love her.

Midge Wood (Barbara Bel Geddes)

Scottie's friend and ex-fiancée. Pretty and very capable, Midge is an artist who makes her living designing women's undergarments. She is a mother figure who is still in love with Scottie and represents everyday reality.

Gavin Elster (Tom Helmore)

The film's anti-hero. Gavin is an old college acquaintance of Scottie who has married into a wealthy shipbuilding family. He is calculating and manipulative, exploiting Scottie's weakness to achieve his own goals.

KEY FILMS BY HITCHCOCK BY ERA & KEY CHARACTERS IN 'VERTIGO'

1930s	1940s	1950s	1960s	1970s
The 39 Steps (1935)	Shadow of a Doubt (1943)	Vertigo (1958)	Psycho (1960)	Frenzy (1972)
The Lady Vanishes (1938)	Notorious (1946)	Rear Window (1954)	The Birds (1963)	
The Man Who Knew Too Much (1934)	Rope (1948)	North By Northwest (1959)	Marnie (1964)	
Sabotage (1936)	Spellbound (1945)	Strangers on a Train (1951)	Torn Curtain (1966)	
	Suspicion (1941)	Dial M for Murder (1954)		
	Rebecca (1940)	The Trouble With Harry (1955)		

Key questions

- What do we mean by the term 'Classical Hollywood'?

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- What are stylistic traits of Classical Hollywood?

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Studio	Films	Stars

- What was the 'Studio System'?

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- To what extent is *Vertigo* a product of the Studio System?

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- To what extent is *Vertigo* stylistically a Classical Hollywood film?

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- What was the star persona of James Stewart and Kim Novak?

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- What was the Hays Production Code? Why is this relevant to Hitchcock films?

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- How does the production values of Vertigo subvert from/conform to other Studio System films?

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_____
_____

- How much authority did Hitchcock have on the final cut of his film? Did this subvert from/ conform to other auteurs in the era (e.g. Billy Wilder and Orson Welles)?

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- Many of the films exterior scenes are shot on backlots and sound stages rather than on location. Why would the film choose artificiality over authenticity with projected backdrops on back-curtains?

Comprehension: Vertigo (1957, dir: Alfred Hitchcock, US)

Synopsis: John "Scottie" Ferguson is a retired San Francisco police detective who suffers from acrophobia and Madeleine is the lady who leads him to high places. A wealthy shipbuilder who is an acquaintance from college days approaches Scottie and asks him to follow his beautiful wife, Madeleine. He fears she is going insane, maybe even contemplating suicide, he believes she is possessed by a dead ancestor. Scottie is skeptical, but agrees after he sees the beautiful Madeleine.
Main characters: John 'Scottie Ferguson (James Stewart), Kim Novak (Madeleine Elster), Gavin Elster (Tom Helmore)
Details: 1958, US, Paramount, Romance Thriller, PG, 128 minutes
Director: Alfred Hitchcock
Writers (screenplay): Alec Coppel, Samuel A. Taylor
Novel: D'Entre Les Morts (Pierre Boileau, Thomas Narcejac)

What is Scottie's main goal in Vertigo?

What is the significance of the recurring dolly zoom shot?

Why did John Ferren and John Whitney create a title sequence with rotating patterns known as Lissajous curves?

What composition does Hitchcock often use in the framing of shots in Vertigo?

How is Vertigo an example of Classic Hollywood style?

Why do you think Hitchcock is considered 'the master of suspense'?

Why do you think this film is considered a psychological thriller?

How is the viewer positioned towards each character in this film?

What role does 1957 San Francisco play in the film's plot?

What are the key themes of the adapted novel?

What are some of Alfred Hitchcock's key ground-breaking filmmaking techniques?

How is dramatic irony employed?

Which characters do you and don't you identify with?

Evaluate the effect of these motifs: falling, fear of heights, Sequoia trees, flowers, hair colour, swirls, disappearances/ reappearances, red and green, windows, mirrors.

Why is Scottie not as attracted to Midge as he is to Madeleine?

What is the significance of the mission at San Juan Bautista?

What camera techniques does Hitchcock use to create the dreamlike atmosphere of the film?

? All of the female characters in this film are either humiliated or killed. Do you think audiences feel worse for Madeleine, Judy or Midge?

Why does Vertigo's ending leave viewers so unsatisfied, rather than offering a sense of resolution?

Why would a feminist critique of this film be problematic for Hitchcock?

How is Hitchcock an auteur within Classical Hollywood cinema?

What lighting techniques does Hitchcock use?

What is the Hays Code and how is it significant to this film?

How can Freudian critique be used when analysing Vertigo?

What is the significance of this late 1950s US film when considering the social context of race and gender relations in this era?

Agree or disagree: The film can be read as a study of men trying to re-assert their control over women in post-war America? Explain why.

President Dwight D. Eisenhower and vice President Richard Nixon were in the White House. Why is this significant when analysing Vertigo?

What is auteur theory and how does it relate to Vertigo?

What is vertical integration and how does it relate to Vertigo?

[OFOTCN NARRATIVE STRUCTURE]

Todorov	Equilibrium	Disruption	Recognition	Repair	New Equilbrium
McKee	Exposition	Inciting Incident	Progressive Complications	Climax	Resolution
Narrative detail	Nurse Ratched runs an orderly insane asylum where patients religiously follow a routine of 'medication time'.	Randle McMurphy gets transferred from a prison farm to the asylum and assumes it will be less restrictive but is surprised how much control Ratched has.	The battle of wills between McMurphy (wanting to watch the play-offs, illegal bus/boat trips, parties) and the inflexible Ratched escalates until all patients are affected by it.	The secret overnight party, where Billy sleeps with Candy and everyone gets drunks leads to Billy getting sanctioned (Ratched says she will tell his mother what he's done) which leads him to committing suicide and McMurphy attempting to strangle her as a result.	McMurphy is lobotomised so Chief puts him out of his misery (suffocating him with a pillow) and honours his memory by escaping by putting the marble basin through the window. Ratched survives with a neck brace.

[NARRATIVE/CHARACTER ARC]

| Character	Goals	Obstacles	Success/failure
McMurphy (protagonist)	• To get a light sentence in an asylum. • To challenge the psychologically oppressive system within the ward (and escape).	• Nurse Ratched's stranglehold of power over the asylum.	**Failure:** he is lobotomised (but inspires Chief to rebel).
Chief (sidekick)	• To break free from colonial chains. • To connect with people he can trust.	• Beyond Nurse Ratched, colonial oppression.	**Success:** he escapes the ward throwing the basin through the window.
Nurse Ratched (antagonist)	• To maintain order in the asylum and keep characters psychologically 'under the thumb'.	• The rebellion that McMurphy inspires.	**Success:** McMurphy is lobotomised (but his legacy leads to rebellion).

Director's background – Milos Forman	• Milos Forman (born 1932) grew up in the former Czechoslovakia (today's Czech Republic) until 1968 when he moved to America to escape the Soviet invasion of Prague. • In his own words, he said "I feel admiration for rebels because I lived twice in totalitarian societies" • His parents were arrested by the Gestapo and sent to a concentration camp, leaving the young Forman an orphan. • Czechoslovakia became part of the Soviet Bloc after World War II, but despite a corrupt and repressive government, Forman and a number of artists formed a liberal counterculture known as the Czech New Wave. • Other filmmakers of this movement were Vera Chytilová (*Daisies*, 1968) and Jaromil Jires (*The Cry*)
Institutions	• Films of the Czech New Wave were all markedly different in style and structure, but they all experimented with other forms (documentary and verité), and dealt with social conformity and political repression with absurdist humour. • In 1967, Forman made *The Fireman's Ball* that used the institution of a volunteer firefighting group to explore incompetence and corruption at a larger political level - and was banned by the authorities . • This encouraged Forman to look for filmmaking opportunities abroad, and he was in Paris when the liberalising Prague Spring movement was brought to an end by Russian tanks in 1968. He moved to Hollywood that year.
Stylistic	• Unlike some other 'auteur' directors like Coppola, Ridley Scott or Spike Lee, Forman doesn't have a 'signature' visual style. Nor does he use experimental or unsettling camera or editing styles like in other films of the New Hollywood. Instead he obeys many Classical Hollywood rules of continuity to create a naturalistic feeling. • In the script and performances of his actors, Forman does share style with other New Hollywood directors like John Schlesinger (*Midnight Cowboy*, 1970) - encouraging a 'Method' or naturalistic approach that reflects 'real life'. • For the Czech New Wave, naturalism was an ideological decision that rebelled against the State-sanctioned cinema • Forman has also said he wants to show "all the faces in the crowd," telling the stories of a whole group of characters not just the protagonist. • in terms of screenplay development, Forman does demonstrate an auteur-level of control over the material. He has said that writing the script is "half of directing" - he spent nearly five months, working five days a week with Peter Shaffer to write the screenplay for *Amadeus* (1982).
Thematic	• Auteurs often return to particular themes or issues and explore them using different characters and plots. This is where Forman could be more classed as an auteur. A consistent theme is the struggle of the Individual vs Society: • *Valmont* (1986) and *The People vs Larry Flynt* (1996) featured protagonists whose permissive attitudes and sheer lust for life bring them into conflict with a repressed and conformist society . • "unappreciated iconoclasts" - *Man on the Moon* (1999) celebrated the life and work of unconventional comedian Andy Kaufman, whose work would often deliberately discomfort and shock the audience . • The struggle of a creative genius against conformity, such as *Amadeus* (1982). • Authority figures who no longer believe in their own authority. • Capturing 'eras' of American underground culture, exploring both the rebellious nature of subcultures and the failure of these rebellions, in films like *Taking Off*, and *Hair* (1979).

New Hollywood Traits	Continuity disrupted in editing – jump cuts	Unusual use of camera distance, angle and movements	Asynchronous or expressionistic sound design and music	Real-life locations	Naturalistic acting style
	Explicit language, sex, violence	Rebellious individuals struggling against conformity	Anti-heroes (morally ambiguous)	Traditional values challenged	Critical of authority

[KEY SCENES IN *OFOTCN* – TEXTUAL ANALYSIS SCAFFOLD]

Film Still	Denotation	Connotation	Macro analysis
	(a). The **long shot** of Nurse Ratched (Louise Fletcher) entering the 'Cuckoo's Nest' asylum through a wire gate. (b). The **diegetic** sound of her footsteps as she enters the silent ward early in the morning.	(a). gives the impression that the asylum (Oregon State hospital) is like a prison. (b). highlights the haunting nature of her steps. For better or worse, Ratched is a force to be reckoned with.	She is represented as a **matriarch** in the narrative, but arguably not a wise and empathic one. The producer's intentions are depict Nurse Ratched as an **antagonist** which could lead to complex and divergent readings from spectators. The ritualistic nature of 'medication time' alludes to religious traditions of **Catholic communion** during mass as patients join in an orderly queue, and one has the Nurse place the pill on his tongue.
	(a). The **closeup** of Nurse Ratched during a group therapy session with mental health patients (b). Her hair is immaculately pinned, her nurse hat is placed in her hair and her uniform is spotless. Her facial expression is stern and dominant.	(a). reinforces her smart presentation and her militant emphasis on routine. (b). It is clear that she has high expectations and runs a tight ship, although this is represented as insidious rather than professional in this narrative.	The idea of painting a **matriarch** as an **antagonist** suggests that Milos Forman has a **patriarchal** agenda in the representation of strong women. Forman grew up in **totalitarian** societies in Czechoslovakia (Gestapo during WWII and Soviet Bloc after 1945). A familiar trope of his **oeuvre** in the **Czech New Wave** film movement is to critique **authoritarian** structures of power, even on a micro scale like in an asylum. Ratched becomes a personification and architect of social oppression. (Take note: Forman does not have a signature visual style like Hitchcock, only thematic).
	The **medium long shot** of McMurphy getting Chief to carry him on his shoulders during a basketball game...	...acts as McMurphy's first attempt to reach out to fellow patients. McMurphy acts as a **narrative catalyst**. He pleaded insanity to a statutory rape charge in order to get moved to an asylum. Whilst he initially believes that he's got an easy ride, he quickly becomes aware of the psychological austerity of the asylum.	McMurphy acts as an unlikely **protagonist** in the narrative. Whilst Ken Kesey's novel focuses on Chief, the film chooses to make McMurphy a central character. A post-colonial critique may criticise the platforming of a white male over a Native American,. Despite this, Chief remains the through-line of the **narrative**: the asylum as an **allegory** for the oppression of Native Americans by colonialists.
	The **medium shot** of McMurphy trying to dislodge a marble basin after a bet is made that it is impossible... The **continuity editing style** which cuts between **cutaways** to other patients' reaction...	...reinforces the notion that McMurphy is unable to break free. ...is indicative of the style of **Cinema Verité**, emphasising realism and authenticity over the artifice of technically complex approaches.	One of Forman's **signature themes** is to have rebellious characters who struggle against an oppressive society. McMurphy is unable to break the marble basin from its foundations, but he inspires Chief to later on in the film. Unable to break free himself, he inspires others to rebel. Forman's **oeuvre** as an **auteur** is evident when comparing this to *The People Vs Larry Flynt* (1996). McMurphy is a problematic character with a heroic cause much like Larry.
	The **over-the-shoulder medium shot** of Randle McMurphy (Jack Nicholson) arguing with Nurse Ratched as she won't let the patients watch the World Series on TV as it will disrupt their routine...	...highlights the clash between these two characters. Ratched maintains a deadpan expression as she enforces rules whilst McMurphy becomes animated and frustrated. Jack Nicholson's **method acting** style varies from other **Stanislavski** influenced performers (Day Lewis, Brando). He does not inhabit the role off set but prioritises **authenticity** in his portrayal.	Instead of representing McMurphy's hysteria as dangerous, Forman illustrates an **oppressor/oppressed** dynamic alluding to **authoritarian** eras of Republican government in 1970s US under Richard Nixon and Gerald Ford. The **ideology** of the director is **anti-authoritarian**, positioning Ratched as Nixon and McMurphy as an anti-war Vietnam activist. Forman empathises with the **iconoclast** and is **alienated** by the Establishment. His **political agenda** is represented through patterns of representation.
	The **medium shot** of Candy in a red dress joining asylum patients on an illegal bus trip...	...emphasises how she is a creative, sexual and sensual character who acts as a **catalyst** whose presence stirs the patients out of their dull and drab routine.	The **objectification** of Candy is not rebuked in Forman's representation. She becomes a symbol of desire for the patients and **sexual liberty** is celebrated as a rebellion against the **oppressive conservative values** of the asylum. Negotiated readings may challenge the need to adhere to **film noir stereotypes** of femininity in film with Candy as a **femme fatale**. **Patriarchal** undertones may be interpreted due to adhering to the **male gaze**.
	The **closeup** of McMurphy receiving electroconvulsive therapy as retribution for taking the patients on a bus/boat trip...	...depicts the harrowing practices of asylums that use severe methods in order to command obedience. The revelation that Chief can speak prior to the treatment acts as the first narrative twist that sheds light on the **enigma** of Chief as a character.	The film's **BBFC certificate** is an '18' partly due to gratuitous depictions of electroconvulsive treatment (beyond swearing, sex references and other violence) acts as the main reason the film is not a '15'. These scenes are more disturbing due to their realism (akin to **Cinema Verité** filmmaking methods).
	(a). The **medium close-up** of Nurse Ratched turning off the lights at the end of her shift as she gazes intensely at patients (b). The **low lighting** gives the stern Ratched an austere aura and her dark clothing	(a). suggests that she wishes to maintain psychological control as she leaves. (b). highlights her severe mentality.	The **foreshadowing** nature of this shot with **cutaways** of McMurphy as he plots partying with liquor and women. Despite the misdemeanours of various mental patients, it is Ratched who is represented as the menacing **antagonist**, revealing Milos Forman (and the original novelist Ken Kesey) for their **anti-authoritarian** agenda. The oppressive institution acts as an **allegorical microcosm** of wider society.
	The **medium shot** of Billy being dragged by ward guards into a room to be detained after having sex with a woman the night before... Billy's **diegetic** screams...	...highlights the extreme lengths that Nurse Ratched will go to psychologically manipulate and oppress patients. The emotional blackmail of the dialogue "what will your mother think when I tell her?" shows the lengths she will go to quell any rebellious traits in the patients. ...act as a form of grotesque **social realism**.	Ratched's idea that disobedience to authority is a psychological flaw that must be remedied by behaviourist methods is a **Conservative ideological position** that believes that authority and control will lead to a more harmonious society. In 1970s New Hollywood, glamourous **Studio System** representations were subverted in favour of gritty, authentic depictions.
	The **long shot** of R.P McMurphy tackling Nurse Ratched to the ground and attempting to strangle her to death over Billy Bibbit commits suicide in part due to Ratched's psychological bullying, is one of the most disturbing shots in a harrowing film.	Male violence against women is brought to life in this shot as McMurphy becomes hostile and aggressive yet still is represented as at least partially **sympathetic** in the narrative. When McMurphy enters a vegetative state with the retribution of electro-convulsive therapy, Chief puts him out of his misery, suffocating him with a pillow (a merciful killing in the same manner as George shooting Lennie in 'Of Mice and Men'.	This scene tests the spectator with regards to any level of **misogyny** in their psyche: do they cheer on McMurphy as he abuses Ratched, or do we **empathise** for Ratched (regardless of any controversial methods of psychotherapy) as she becomes a victim of assault? The uncertainty with regards to Forman's **ideological** intentions in this scene make this sequence all the more disturbing.

The motif of both McMurphy (failing) and Chief (succeeding) attempting to break the marble basin from its foundations is symbolic of rebels seeking to break down deeply rooted systems of authority.
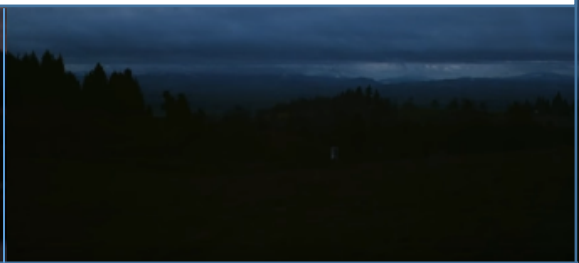
The significance of the circular narrative establishing shot of the landscape encapsulates the full arc of the narrative. The freedom of nature in binary opposition with the asylum and Chief's final break for freedom in honour of McMurphy.

J.P. McMurphy (Jack Nicholson)

The film's protagonist. He was sentenced to six months at a prison work farm but faked a mental health illness to end up in an asylum. He acts as the dominant force challenging the establishment and the ultimate saviour of the victimized

Nurse Ratched (Louise Fletcher)

Nurse Ratched is a middle-aged former army nurse. She rules her ward with an iron hand and masks her humanity and femininity behind a stiff, patronizing facade. She weakens her patients through a psychologically manipulative program designed to destroy their self-esteem.

Chief Bromden (Will Sampson)

Chief Bromden is the son of the chief of the Columbia Indians and a white woman. He suffers from paranoia and hallucinations, has received multiple electroshock treatments, and has been in the hospital for ten years, longer than any other patient in the ward.

Billy Bibbit (Brad Dourif)

A shy patient. Billy has a bad stutter and seems much younger than his thirty-one years. Billy Bibbit is dominated by his mother, one of Nurse Ratched's close friends. Billy is voluntarily in the hospital, as he is afraid of the outside world.

Dale Harding (William Redfield)

College-educated patient and president of the Patients' Council. Harding helps McMurphy understand the realities of the hospital. Although he is married, Harding is a homosexual. He has difficulty dealing with the

KEY CHARACTERS IN 'ONE FLEW OVER THE CUCKOO'S NEST'

Taber (Christopher Lloyd)

The film's protagonist. He was sentenced to six months at a prison work farm but faked a mental health illness to end up in an asylum. He acts as the dominant force challenging the establishment and the ultimate saviour of the victimized patients.
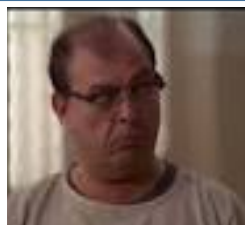
Charley Cheswick (Sidney Lassick)

The first patient to support McMurphy's rebellion against Nurse Ratched's power. Cheswick, a man of much talk and little action, drowns in the pool—possibly a suicide—after McMurphy does not support Cheswick when Cheswick takes a stand against Nurse Ratched.

Candy Starr (Mews Small)

A beautiful, carefree prostitute from Portland. Candy Starr accompanies McMurphy and the other patients on the fishing trip, and then comes to the ward for a late-night party (along with Rose) that McMurphy arranges.

Turkle (Scatman Crothers)

The black nighttime orderly for Nurse Ratched's ward. Mr. Turkle is kind to Bromden, untying the sheets that confine him to his bed at night, and he naively goes along with the night-time ward party.

Washington (Nathan George)

Dr John Spivey (Nathan George)
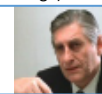
Martini (Danny DeVito)

Nurse Pillbow (Mimi Sarkisian)
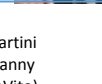
Fredrickson (Vincent Schiavelli)
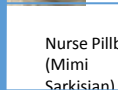
Bancini (Josip Elic)
Ellis (Michael Berryman)
Scanlon (Delos V. Smith Jr.)

Key questions	New Hollywood: OFOTCN

- What do we mean by the term 'New Hollywood'?

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_____

- What are stylistic traits of New Hollywood?

_____
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_____

Studio	Films	Stars
United Artists		

- What was the 'Czech New Wave' and why is Milos Forman influenced by it?

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- To what extent is *OFOTCN* a product of New Hollywood?

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- To what extent is *OFOTCN* stylistically a New Hollywood film?

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- What was the star persona of Jack Nicholson and Louis Fletcher?

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- What happened to the Hays Production Code after 1960?

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- How do production values of *OFOTCN* subvert from/conform to other New Hollywood films?

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- How much authority did Forman have on the final cut of his film? Did this subvert from/ conform to other auteurs in the era (e.g. Kubrick, Spielberg, Scorsese, Cassavetes)?

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- Many of the films exterior scenes are shot on location. Why would the film choose authenticity over artificiality?

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[TRAINSPOTTING NARRATIVE STRUCTURE]

Todorov	Equilibrium	Disruption	Recognition	Repair	New Equilbrium
McKee	Exposition	Inciting Incident	Progressive Complications	Climax	Resolution
Narrative detail	• Introduction to group taking heroin, stealing and swindling. • Worst toilet in Scotland	• Renton meets Diane. • 'Attempts' to quit heroin • Spud job interview	• Home porn video theft Baby's death (Sick Boy) Renton is not going to jail – Spud goes down. Heroin withdrawal.	• Moves to London (literally crossing a bridge (London Bridge) Tommy's death • Heroin exchange – Renton leaves with the money whilst Begbie and co. are asleep (Spud is shocked). Getting rid of Sick Boy and Begbie.	• Renton collects the money from his safe and runs away.

Other considerations	
	• **Zeitgeist film capturing 1990s** – Britpop, Blair (New Labour 1997), Cool Britannia, Generation X slacker, art by Damien Hirst and Tracey Emin. • **British films of the era** – Full Monty (1997), Four Weddings and a Funeral (1994), Lock Stock and Two Smoking Barrels (1997). • **Techniques** - Postmodernism (Britpop cultural references [Iggy Pop, Underworld], breaking the fourth wall with Renton, hyperreality of 'cold turkey', Baudrillard's simulacra and simulation) – emphasis on youth underclass like in *This is England* . • **British film canon** - Not fully an example of kitchen sink realism (Loach, Leigh) despite gritty sequences – closer to magic realism and postmodern hyper-reality with surreal sequences which reflect the experience of a drug addict. • **Film noir** - *The Public Enemy* (1931) *i*n the Hays Code era who gets his comeuppance) but Renton gets away with it theft – he is a problematic complex hero and the agenda of the film remains ambiguous due to a lack of consequence. • **Auteur theory** – Danny Boyle – distinctive style – Slumdog Millionaire, Shallow Grave, The Beach, 28 Days Later, 2012 Olympic Ceremony • **Post-Thatcherite** – rejection of free market capitalist survival of fittest paradigm – "there is no such thing as society". • **Intertextual references** – films about drug addiction – Pulp Fiction, Requiem For A Dream, Easy Rider, Beautiful Boy, Panic in Needle Park. • **Liberal representation of gender and sexuality through Renton's voiceover**: 'The world is changing, music is changing, drugs are changing, even men and women are changing. One thousand years from now there will be no guys and no girls – just wankers. It sounds great to me … We're heterosexual by default not by decision. It's just a question about who you fancy. It's all about aesthetics and it's fuck all to with morality'. • **Regulation** – the scene that still remains controversial, even with an '18' certificate: n. The sexually active schoolgirl, Dianne, who Renton meets at a club and their sex is graphically depicted – followed soon after by Renton removing a condom from his penis. • **AIDS awareness** - over needles for drug use as Tommy dies of AIDS but Renton survives. Renton: 'It seems however I really am the luckiest guy in the world, several years of addiction right in the middle of an epidemic, surrounded by the living, but not me, I'm negative…'. • **Institutional context** - Channel 4 Films (from 2006 to now Film4 Productions – Film4 is the TV channel) remain a pivotal producer of films in the UK. Their back catalogue stretching back to 1982 is also a catalogue of UK cultural attitudes and interests. Their film's subject matter is often controversial and left field although they have been behind mainstream successes too – not least Trainspotting which for a £1.5 million budget generated £48 million worldwide on its release

NARRATIVE/CHARACTER ARC

Character	Goals	Obstacles	Success/failure
Renton *(anti-hero protagonist)*	#1: To get a hit #2: To woo Diane #3: To not get caught #4: To get clean #5: To get a job and make a living	#1: Not enough money #2: She's too young #3: All his friends are going down #4: Life without heroin is boring – easily tempted #5: The old way of life	**Success** – escapes the dangerously violent Begbie and the criminal Sick Boy with enough money to make a new life for himself.
Spud *(sidekick)*	To get by and spend time with the guys	The trouble his friends get him into.	**Failure** – witnesses Renton escape – probably stuck with Sick Boy and Begbie.
Sick Boy *(sidekick)*	To live the high life, to hustle, to be a know-it-all	Baby's death, addiction issues	**Failure** – he has ended up in calamitous situations over and over with Begbie.
Diane *(princess)*	16 going on 30 (growing up too fast)	Her youth (she wants to be a woman not a girl)	**Ambiguous** – she is an underage schoolgirl who sleeps with Renton but her reaction to Renton's shock about her age is not shown beyond the school gates.
Begbie *(antagonist)*	To be top dog, to be toughest, no-one matters but himself and his alcoholism	Everyone trying to appeal to his humanity, undermined by drug addicts	**Failure** – he is a slave to his psychopathic nature and destroys everything in his path.

IDEOLOGY

Left-wing	Centre-ground	Right wing	Far Right
Socialism	Liberalism	Neoliberal and Traditional Conservative	Fascism, Communism, Totalitarian
No such thing as the undeserving poor Liberty and equality	Freedom of expression Identity politics	Thatcherite Conservative (80s), New Labour (90s) Free market economics and meritocracy - pull yourself up by the bootstraps mentality Equality of opportunity not outcome Law, authority, hierarchy - war on drugs	Violence towards the opposition in the name of any cause (extremist ideology).
Humanising of marginalised people in society – so many Scottish people below the poverty line. Even a heroin addict should be considered a key member of society. Anarcho-capitalist illegal rave culture	Boyle's nuanced attitude towards drug culture, class, gender politics etc. Feminist interpretation – Diane as a smart, powerful self-assured teenage woman.	Renton becomes an estate agent (free market – self-employed businessmen - entrepreneur) Sick Boy (business swindler, hustler)	Begbie – psychopathic violence, sadistic, transphobic reaction. All male characters - women as conquests (misogyny). The chaotic lifestyle of Renton and co. (anarchist).

[KEY SCENES IN *TRAINSPOTTING* – TEXTUAL ANALYSIS SCAFFOLD]

Film Still	Denotation	Connotation	Macro analysis
	The **point-of-view shot** of a driver who has been stopped by a running shoplifter anti-hero Renton giving **direct address**. The **intertitle** Renton appears. This occurs as the Exposition (Stage 1) or Equilibrium of the narrative.	This highlights the **protagonist's** role as a rebel with a heroin addiction who will do anything to score the next high: the live fast, die young **ethos** in motion. Spud and Renton are shoplifting. The use of **freeze frames** echoes Sergio Leone Westerns (Renton as outlaw).	The anthemic **non-diagetic soundtrack** is of a punk icon Iggy Pop singing 'Lust For Life' as Renton's **voiceover narration** dictates a **nihilistic** poem with a series of **imperatives** called 'Choose Life'. This statement of intent announces the film's **iconoclastic** tone.
	The **medium shot** of Renton diving into a faeces-ridden toilet in 'The Worst Toilet in Scotland' before it cuts to an underwater sequence as he searches for his suppository.	Director Danny Boyle wishes to **represent** the grotesque life of heroin addiction in Scotland which highlights drug use as a cautionary tale.	However, **oppositional readings** of the text suggest that the film glamorizes drug culture with its banter and pop culture references. The film is told through a Scottish white male perspective. The film has been criticised for its focus through the **male gaze**.
	The **extreme close up** of the heroin baking process with a spoon of powder heated...	...highlights a core theme in *Trainspotting*: hardcore drug use and drug addiction. The fact that the spoon is grubby, illustrates their grimy lifestyle.	A similar focus on the intake of hard drugs is also present in the **postmodern** Tarantino film *Pulp Fiction* (1994, US).
	The **long shot** of Diane in school uniform as Renton is eating breakfast at the dinner table with her parents (his orgasm during sex is intercut with a goal in football)...	...reveals that she is underage. This is particularly disturbing as Renton met her at a club the night before and they had sex. The middle-class interior depicts the conformist normality Renton is trying to escape from.	This **theme** in connection with heroin addiction is meant to highlight how extreme both things may be: being a 'skag' addict and a paedophile. This scene is Stage 3 of the narrative **(Recognition)**.
	The **long shot eyeline match** shot of Renton in cold turkey at the room's perspective distort with a **dolly zoom** (after one of him sinking into the carpet)...	...depicts coming off heroin as an absurd nightmare with hallucinations and grotesque moments of suffering. The surreal camera movement gives a sense of the **uncanny** and the **hyper-real**. Renton is infantilized by his addiction, returning to his parents.	Renton is positioned as the **unsympathetic protagonist**. His previous OD leading to this intervention is underscored **ironically** by the song 'Perfect Day' (Lou Reed). This sardonic representation is indicative of the skepticism of **postmodern** discourse.
	The **slow panning shot** to reveal Tommy dead in a squalid apartment after a heroin overdose with a sweet cat wondering around...	...which is made more tragic because Tommy only found heroin due to his friends, and was fairly 'straight edge' beforehand. The shabby brown dilapidated room is typical of a junkie drug den.	Boyle's cautionary tale remains that heroin destroys lives. There is an **intertextual reference** of an Iggy Pop poster in the background as one prop in a sparse and unfurnished room. This could suggest that the rock'n roll dream is dying.
	A **close-up** of antagonist Begbie screaming violently after his football team wins...	...emphasises his psychopathic nature: the need to live life aggressively which in turn intimidates his friends, particularly Renton.	Boyle positions Begbie as the **antagonist** of the narrative. He is an alcoholic rather than a heroin addict, which suggests that commentary which simply villainises heroin addicts in inaccurate, as there are many anti-social alcoholics as well.
	The **long shot** of all Sick Boy, Renton, Spud and Begbie walking across a street in Central London all suited and booted...	...gives the impression that they are gangsters about to land a serious drug deal. They come across as rock'n roll rebels when in reality, they are just naïve fools.	This shot acts as an **intertextual reference (homage)** to the Beatles' 'Abbey Road' vinyl cover. This scene is the **'Repair'** (Stage 4) of the narrative.
	The **medium shot** of Renton taking money out of his safe. Renton leaves Begbie, Spud and Sick Boy behind and runs off with the money they got from a drug deal.	This shows that he has a way out of situation. The feeling is optimistic. He's quitting drugs and is going straight. He's leaving his violent, **nihilistic** friends behind and moving on. He is literally crossing a bridge (London Bridge) to a new life that he's chosen.	This is Stage 5 of the narrative: the **New Equilibrium**. The mirroring effect of the cinematography echoes a **postmodern** trope known as the **mise-en-abyme** effect.

Renton (Ewan McGregor)

Antihero protagonist and saner member of his group. He narrates his daily life – from supporting his heroin addiction with dole money and petty theft to interacting with the "normal world" – with a cynical, black-humoured eye. He is capable of fitting in well enough to common society, is relatively good-looking and of above-average intelligence, but is misanthropic and depressed using heroin to escape life and find meaning.

Spud (Ewen Bremner)

Naive and childlike, Spud is both the whipping boy and only real source of comfort among Renton's circle of friends; they feel genuinely protective of him, even as they repeatedly mock and take advantage of him. Spud represents the product of a society indifferent to social ills; he uses heroin because it feels good and because the simple truth is that he would not be able to achieve anything even when sober.

Sick Boy (Jonny Lee Miller)

A slick, promiscuous, amoral con artist, and Renton's oldest friend. He picks up women with ease and flaunts this quality in front of his friends. He is often on the lookout for potential scams, and despite his friendly, charming facade, he generally regards the women he seduces with little more than contempt. He becomes even more amoral after the death of his daughter Dawn, who asphyxiates while her mother Alison and Sick Boy are on a heroin binge.

Begbie (Robert Carlyle)

A violent psychopath, Begbie terrorises his "friends" into going along with what he says, assaulting anyone who angers him. He expresses loyalty to his friends though he considers junkies to be lowest form of life, despite being addicted to alcohol, and the adrenaline rush of violence. He is part of the YLT (Young Leith Team) street gang.

SYNOPSIS & KEY CHARACTERS IN 'TRAINSPOTTING'

Diane (Kelly Macdonald)

Emerging from a nightclub after shunning the advances of a clubber, she is pursued by Renton with an air of desperation. She responds to his pathetic chat-up attempt with an icily cruel speech that leaves him totally crestfallen. When she leaves her taxi door open for Renton to follow, it becomes apparent that the knock-back may have been merely a device to establish sexual power over him.

Plot Summary – A wild, freeform, Rabelaisian trip through the darkest recesses of Edinburgh low-life, focusing on Mark Renton and his attempt to give up his heroin habit, and how the latter affects his relationship with family and friends: Sean Connery wannabe Sick Boy, dimbulb Spud, psycho Begbie, 14-year-old girlfriend Diane, and clean-cut athlete Tommy, who's never touched drugs but can't help being curious about them..

Director – Danny Boyle
Producer – Andrew Macdonald
Writers – Irvin Welsh (novel), John Hodge (screenplay)
Year – 1996
Country – US
Genre – Drama
Production company – Channel Four Films

Tommy (Kevin McKidd)
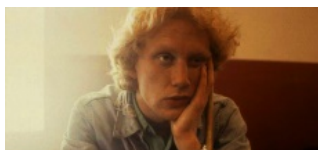
Swanney (Peter Mullan)

Gail (Shirley Henderson)

Mr. Renton (James Cosmo)

Allison (Susan Vidler)

Mickey Forrester (Irvin Welsh)
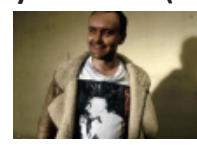
Mrs. Renton (Eileen Nicholas)

Lizzy (Pauline Lynch)

Dealer (Keith Allen)

- What are the conventions of a typical British film?
  _____
  _____
  _____

- How does *Trainspotting* both subvert from and conform to these conventions?
  _____
  _____
  _____

-
Kitchen sink social realism	Romantic comedy	Black comedy crime drama

- What reasons could Danny Boyle be perceived as an auteur?
  _____
  _____
  _____

- What is the ideological agenda of the film?
  _____
  _____
  _____

- What are some of the terms to describe 1990s British culture when Trainspotting was released?
  _____
  _____
  _____

- What is the character arc of the protagonist Renton as well as the overall narrative arc?
  _____
  _____
  _____

- Find specific examples of postmodern features in the film (hyper-reality, homage, irony):
  _____
  _____
  _____

- The film was made for £1.5 million. How does it compare to *FilmFour* productions of the era?
  _____
  _____
  _____

- What is meant by the term 'Post-Thatcherite' in relation to *Trainspotting*?
  _____
  _____

- Is the film linear or non-linear narrative and why?
  _____
  _____
  _____

[*THIS IS ENGLAND* NARRATIVE STRUCTURE]

Todorov	Equilibrium	Disruption	Recognition	Repair	New Equilbrium
McKee	*Exposition*	*Inciting Incident*	*Progressive Complications*	*Climax*	*Resolution*
Narrative detail	- In 1983, on the last day of the school year, 12-year-old Shaun gets into a fight at school with a boy named Harvey after the latter makes an offensive joke about his father, who was killed in the Falklands War. - On his way home, Shaun comes across a gang of young skinheads led by Woody, who feels sympathy for Shaun and invites him to join the group. - They accept Shaun as a member.	- Combo, an older skinhead, returns to the group after a prison sentence, accompanied by a knife-wielding man called Banjo. - A charismatic sociopath, Combo expresses extremist English nationalist views - This leads the group to split, with young Shaun, the belligerent Pukey, and Gadget, who feels bullied by Woody for his weight, choosing Combo over Woody's apolitical gang.	- Shaun finds a mentor figure in Combo, who in turn is impressed by and identifies with Shaun. - Shaun goes with Combo's group to a National Front meeting. - After Pukey expresses doubt over their racist and nationalistic politics, Combo throws him out of his group and sends him back to Woody. - The gang then engages in bigoted antagonism of, among others, shopkeeper Mr Sandhu, a Pakistani shopkeeper who had previously banned Shaun from his shop.	- Combo becomes depressed after Lol, Woody's girlfriend, rejects him when he admits that he has loved her since they had sex years before. - To console himself, Combo buys cannabis from Milky, the only black skinhead in Woody's gang. - During a party, Combo and Milky bond while intoxicated, but Combo becomes increasingly bitter and envious when Milky shares details of his many relatives, comfortable family life and happy upbringing, everything that Combo lacked. - Enraged, Combo enters a frenzied state and brutally beats Milky unconscious, while Banjo holds down Shaun, and Meggy watches on in horror.	- The film cuts forward to Shaun, who is in his bedroom looking at a picture of his dad who died in the Falklands conflict. - He is reflecting on the incident and brooding about what happened, with his mother Cynthia assuring him that Milky will be all right. - Shaun is then shown walking near the beach and throwing his St George's Flag, a gift from Combo, into the sea.

Other considerations	• **Binary Oppositions** – conflict between opposing characters shapes the narrative from Shaun's first interaction with Sandhu in the shop and the playground fight, through Woody and Combo's gangs clashing to the dramatic assault on Milky. Levi Strauss argued that one side of the binary pair is always seen by a particular culture as more valued than the other. • **Open ended** – the spectator does not get a clear indication of Milky's condition and it is unclear if Shaun will be isolated once more or re-join Woody's gang. • **Patterns and repetition** – numerous locations and situations are repeated e.g. confrontations in Sandhu's shop, gangs playing football. These repetitions draw the spectator's attention to how things have changed.

[NARRATIVE/CHARACTER ARC]

| Character	Goals	Obstacles	Success/failure
Shaun (protagonist)	- To find a father figure after his dad's death in the Falklands war, to make new friends, to get a girlfriend.	- Woody is a flawed father figure and Combo is the worst possible example. He may have a girlfriend but she is way too old for him, and his new friends are leading him astray.	**Failure** – the group he ends up belonging to are extremist sociopaths. He makes the right decision and leaves.
Combo (antagonist)	- To get back together with Lol, to lead the gang and to start up a racist nationalist movement.	- His sociopathic tendencies scare those closest to him. Woody leaves the group when he becomes racist.	**Failure** – Combo goes back to jail after a racist beating of Milky, and Lol rejects him.
Milky (helper)	- To settle in as a small-time drug dealer and generally affable member of the gang.	- Combo becomes increasingly racist towards him and he quickly becomes isolated by Combo's evil motives.	**Failure** – Combo nearly murders him. Thankfully, Milky just survives.
Woody (helper)	- To lead the gang, bring Shaun into the group and have a good time growing up and having a laugh.	- The return of Combo sours everything with the group – he decides not to get involved, aware just how evil he is.	**Failure** – he cannot protect Shaun even though he tries.
Lol *(helper)*	- To have a happy life with Woody and the gang and bring Shaun into the group.	- The return of Combo makes her a target for his dangerous affection (they had a relationship when she was underage).	**Failure** – Combo sours all the joy from the group.

[IDEOLOGY]

Left	Centre	Centre-right	Right	Far Right
Socialism Democratic Socialism Statism Social Democrat Libertarianism Socialism	Liberalism	Liberal Conservative Neoliberalism Libertarianism	Traditional Conservative Capitalism Authoritarianism	Fascism and Nationalism
No such thing as the undeserving poor Liberty and equality For the many not the few	Freedom of expression Identity politics Multicultural Corporate Federalist	New Labour Thatcherite Conservatism Free market economics Equality of opportunity but not of outcome Meritocracy	Law, authority, hierarchy, tradition Pull yourself up by the bootstraps mentality War on drugs Military industrial complex (Neocon)	Anti-immigration Jingoistic Racist Dictatorial rule
Woody is arguably a Socialist or Anarcho-Socialist character.	Meadows may have wanted to make a soft case for the legalisation of cannibas use.	Margaret Thatcher represents the neoliberal / conservative orthodoxy of the English 1980s as shown in the first montage.	Combo embodies this movement.	

[KEY SCENES IN *THIS IS ENGLAND* – TEXTUAL ANALYSIS SCAFFOLD]

Film Still	Denotation	Connotation	Macro analysis
	The **medium shot** of sample footage of Margaret Thatcher in a tractor…	…shows her efforts as Prime Minister (1979-92) to act as a 'woman of the people'. She	The film was made in 2004 but depicts life in the Midlands in the 1980s, during the Thatcherite era which include the miner's strike, Falkland's War and free market capitalist neoliberal/ Conservative drive.
	The **two shot** of Woody consoling Shaun with a mocking impression of Harvey (Shaun's bully) as a posh idiot…	…depicts their opposition as middle and upper-class people who undermine them.	Woody seems **ideologically** representative of Anarcho-Socialism, whose petty crimes of vandalism are against the establishment (Thatcherite policy) that has arguably oppressed them.
	The **two shot** of Shaun after he has 'snogged' his new girlfriend Smell with an age gap (12/15)…	…which becomes more disturbing by how young and boyish he looks and how post-adolescent she seems.	The gratuitous close-ups of their snogging including the noises are meant to be grotesque highlighting the awkward of a first kiss. Meadows highlights the naivety of youth. An **oppositional reading** may find these representations exploitative.
	The **close up** of Combo as he gives political speeches with **shot-reverse shots** to show the reactions of Woody, Milky, Lol, Shaun and other people present…	…may be full of charisma and impassioned rhetoric, but becomes increasingly concerning as **racist nationalist ideologies** are spouted against foreigners.	The **director's intentions** are to show the carcinogenic effect of those who platform themselves whilst spreading toxic **ideologies**. Woody feels coerced by Combo's rabble rousing and realises that the party has stopped.
	The **long shot** of a nationalist gathering at a local village club with the St. George's flag as a key symbol…	…depicts a political meeting that showcases grassroots far right nationalist movements. 'Common enemy' tactics against multiculturalism exist on the far right.	Meadows wishes to show the fine line between hard left and far right **ideologies** which both give a populist message for those disenfranchised within the working classes against the establishment.
	The **medium close-up two shot** of two Islamic Pakistani boys are threatened with racial abuse by Combo's nationalist gang which includes Shaun…	…which illustrates the extremist attitude of white nationalists against **multiculturalism**.	Meadows' representation of these two boys as innocent and wrongly scapegoated (just like the shopkeeper) highlights his rebuke against extremism. **Preferred readings** would show that Meadows has an important progressive intention.
	The **close-up** of Milky smiling defiance at Combo's threats, aggression and racism…	…showcases the dignity in **civil rights**, that when someone is racially abused, they can still stand tall and be proud of who they are.	Milky is sympathetic and wrongly marginalised figure in the narrative. This climactic scene **(Stage 4 'Repair')** highlights the brutality of **nationalism** but also the profound **pacifist** nature of Milky, who has a powerful grace.
	The **low angle medium shot** of Combo limbering up as he talks to Milky about privileges…	…highlights his physically threatening and intimidating nature.	The **foreshadowing** regarding his character builds up tension in this scene as we anticipate his violence against Milky. The **tone** of the scene shows how easily **extremism** can ingrain itself in culture.
	The **point-of-view shot** of Shaun looking at a picture of his father who died in the Falklands…	…highlights the deification of militarism but also the tragedy of politicians who send soldiers to their graves.	Shaun was easily manipulated by Combo through using the anger Shaun had against his dad's death which could be transferred into the nationalist cause. Combo's methods were **propagandist** in nature.
	The **long shot** of Shaun throwing St. George's flag into the sea…	…is a final symbolic gesture which rejects the extremism of nationalist anti-immigrant **scapegoating**.	This is Meadows' message: to rebuke dehumanisation of 'the other' wherever it crops up, and how **patriotism** can be misused for **jingoistic** causes.
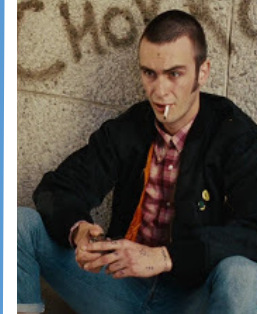
Shaun
(Thomas Turgoose)

Having lost his dad in the Falklands War, he had a hard time fitting in at his school. He was a 12 year old school boy who joined a skinhead gang led by Woody. However, Combo is an old friend of Woody's, returned from prison and divided the gang by introducing racist views to them. Shaun, wanting to make his father proud, sided with Combo and attended National Front meetings. This takes him into a criminal underworld.

Combo
(Stephen Graham)

Upon release from prison, a 32 year old Combo returns to Woody and the gang at a party at Gadget's house, and is greeted warmly. It was here that Combo met Shaun, a new member of the skinhead group, whom he takes to a National Front meeting where they become members of the political party. He is a violent psychopathic racist whose return raises hell and endangers Shaun's future, both physically and mentally.

Lol
(Vicky McClure)

Lol (Woody's girlfriend) shaves Shaun's head to make him a true skinhead, but is reprimanded by Cynthia, though she nevertheless thanks the group for cheering Shaun up and buying him clothes. Later, Combo returns to the group after a three year prison sentence he served for Woody, and shares an uneasy reunion with him. When she was 16, she had one night with Combo which he has become obsessed with.


Milky
(Andrew Shim)

Woody and Milky were the leaders of a gang of skinheads including Gadget, Kes and Pukey. Milky is a warm, calm and friendly member of the gang. Being the only black member, he becomes the focus of Combo's racial hatred. Later Milky met Combo and agreed to get some cannabis for him, to the chagrin of Milky's girlfriend, Pob. Milky and Combo smoked together, but the night turned sour when Combo calls uses racial slurs against him and violently beat him unconscious.

Woody
(Joseph Gilgun)

Woody was the leader of a rather large gang of skinheads. One friend of his was Combo, though the friendship was somewhat strained due to Combo's racist nature and tendency to bully Milky. At one point, Woody and Combo got into trouble with the police, but only Combo was sentenced to prison while Woody went free. Woody would hold a sense of gratitude towards Combo from then on. Woody's girlfriend is Lol.

SYNOPSIS & KEY CHARACTERS IN 'THIS IS ENGLAND'

Cynthia
(Jo Hartley)
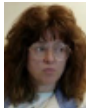
Smell
(Rosamund Hanson)

Gadget
(Andrew Ellis)
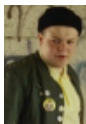
Meggy
(Perry Benson)

Banjo
(George Newton)

Lenny
(Frank Harper)

Pukey Nicholls
(Jack O'Connell)

Mr Sandhu
(Kriss Dosanjh)

Harvey
(Michael Socha)

Kelly
(Chanel Cresswell)

Trev
(Danielle Watson)

Plot Summary - 12 year old Shaun lives with his widowed mother in a small town in Britain. His father, an army officer, was one of the Falkland casualties. A loner, he is befriended by some older skinhead youth, who shave off his hair, date an older young woman, and subsequently introduce him to ex-convict Combo. Shaun unwittingly volunteers to be part of Combo's gang, and is taken to a meeting hosted by Britain's right-winged National Front, which openly advocates ethnic cleansing; re-defines Racism as Reality; and Nazism as Nationalism. Combo then takes his followers on a spree of sword and knife-wielding terror, looting a corner store run by Sandhu, all eventually get stoned and violence ensues.

Director – Shane Meadows.

Writers – Shane Meadows.

Year – 2006.

Country – UK.

Genre – Crime / Drama.

Production company – FilmFour, UK Film Council, Warp Films, Big Arty Productions, EM Media, Optimum Releasing, Screen Yorkshire.

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SUMMER 1983. A TIME TO STAND OUT FROM THE CROWD

THIS IS ENGLAND

A FILM by Shane Meadows

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Key questions	British Film: This is England

- Why is *This is England* considered to be a British crime drama?
  _____
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- How does *This is England* both subvert from and conform to British film conventions?
  _____
  _____
  ____

-

Socialist (left)	Liberal (centrist)	Conservative (right-wing)

- What reasons could Shane Meadows be perceived as an auteur?
  _____
  _____
  _____

- What is the ideological agenda of the film?
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  _____
  _____

- Why is the subject matter of the film (jingoistic nationalism) still considered relevant?
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  _____
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- What is the character arc of the protagonist Shaun as well as the overall narrative arc?
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- What binary oppositions (Levi-Strauss) are established in the film?
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- The film was made for £1.5 million just like *Trainspotting*. Why is this a typical UK film budget?
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- What is the relevance of the Falklands War and Thatcherite policies to *This is England*?
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- Is the film linear or non-linear narrative and why?
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[*SHAUN OF THE DEAD* NARRATIVE STRUCTURE]

Todorov	Equilibrium	Disruption	Recognition	Repair	New Equilbrium
McKee	*Exposition*	*Inciting Incident*	*Progressive Complications*	*Climax*	*Resolution*
Narrative detail	- Shaun is a salesman at an electronics store with no direction in his life. His colleagues disrespect him, he does not get along with his stepfather Philip.	- After he fails to get dinner reservations and suggests they go to the Winchester, the pub at which they spend most of their evenings, his girlfriend Liz breaks up with him. - After the break-up, Shaun drowns his sorrows there with his housemate and best friend Ed. At home, their housemate Pete, complains of a bite wound from a mugger and Shaun and Ed playing Electro at four o'clock in the morning whilst he has to fill in at work; he berates Shaun to get his life together.	- By morning, a zombie apocalypse has overwhelmed London, but Shaun and Ed are slow to notice until they encounter two zombies in their garden and kill them with blows to the head. - They form a plan to rescue Shaun's mother, Barbara, and Liz, then wait out the crisis in the Winchester. - They escape in Pete's car, and pick up Barbara and Philip, who gets bitten shortly after. - They then use Phillip's car to pick up Liz and her friends Dianne and David. Philip makes peace with Shaun before turning into a zombie. - The group abandons the vehicle and continues on foot, sneaking through backyards and evading zombies by pretending to be them. - They seek refuge inside the Winchester, where Shaun discovers that the Winchester rifle above the bar is functional. - Barbara reveals she has been bitten and turns undead after giving Liz and Shaun her blessing. - David attempts to shoot Barbara, but Shaun stops him, causing them and the rest of the group to start arguing. - Liz is able to stop them, and Shaun, distraught, is forced to shoot Barbara.	- Zombies break into the pub. - David is disemboweled, and an enraged Dianne grabs David's leg and rushes into the horde. - The zombified Pete appears and bites Ed, after which Shaun shoots Pete and sets fire to the bar. - The fire sets off the rifle ammunition while Shaun, Liz, and Ed flee into the cellar, where they contemplate suicide. - Ed volunteers to stay behind with the rifle while Shaun and Liz escape through a hatch that opens to the street. - The Army arrives and guns down the remaining zombies.	- Six months after the outbreak, civilisation has returned to normal, and surviving zombies are used as cheap labour and entertainment. - Liz has moved in with Shaun, while Shaun keeps the zombie Ed tethered in his shed, where they play video games together.

Other considerations	• **Narrative arc/character arc** - narrative arc: linear - character arc: Shaun's maturation (metaphor of him saving world). • **Alignment** - presented from Shaun's perspective and we meet his Mum, Step-Dad, Girlfriend Liz and best friend Ed. • **Establishing shot** - first scene in The Winchester wittily encapsulates the dynamics at play in Shaun's life: his girlfriend wants more of commitment and quality time; Ed is just a foul-mouthed kid lurking in Shaun's shadow; David and Dianne are sanctimonious friends posing as the perfect couple – intellectual and arty. • **Hybrid genre** - a suburban action horror movie featuring grisly 35 violence, speeding cars and fast-paced action. • **Mood/tone** - sweet centre to the film as evidenced by the moving death scenes of Shaun's Mum, his Dad and Ed. • **Characterisation** - Shaun as the 'everyman' hero – a figure of identification for the viewer – nothing like a usual 'hero' in the casting of the 'average Joe' Simon Pegg • **Denouement** - film has a happy ending synonymous with our generic expectations of a comedy film. Shaun saves the world and regains the girl (Liz). Even though Ed has died.

[NARRATIVE/CHARACTER ARC]

Character	Goals	Obstacles	Success/failure
Shaun *(protagonist)*	To get back together with Liz, hang out with Ed and drink at the Winchester	Told by Pete that he needs to grow up, Liz breaks up with him because he is too immature and Ed holds him back from growing up. Then there's a zombie apocalypse, so he must survive.	**Success:** he staves off the zombie and Liz is impressed by his heroism and gets back together with him. Shaun stays friends with now zombified Ed.
Liz *(princess)*	To move on with her life or help Shaun learn to take responsibility.	Shaun is stuck in a rut but can't let her go,	**Success:** Shaun learns to 'man up' and she survives zombie apocalypse.
Ed *(sidekick)*	To hang out with Shaun and have a laugh.	Pete and Liz are unimpressed with him and feel he holds Shaun back.	**Failure/success:** becomes a zombie but still gets to hang out with Shaun.
David *(antagonist)*	To woo Liz.	In a relationship with Diane and is love rivals with Shaun.	**Failure:** killed by zombie apocalypse, Liz didn't see him that way.
Zombies (antagonist)	To eat human flesh.	Characters like Shaun and the gang.	**Failure:** finally defeated when the army arrives.

Other characters: Diane, Pete, Barbara, Philip – most of them eventually get eaten by zombies although Shaun's parents patch things up with him.

[KEY SCENES IN *SHAUN OF THE DEAD* – TEXTUAL ANALYSIS SCAFFOLD]

Film Still	Denotation	Connotation	Macro analysis
	The **medium shot** of the centrally framed **protagonist** Shaun smoking a cigarette in 'The Winchester' pub whilst a shot-reverse shot reveals Liz dumping him…	…depicts Shaun as a deadbeat loser whose average life is too mediocre for Liz – video games, pub, dead-end job, scruffy appearance, lazy.	The **Tarantinoesque** use of an eclectic soundtrack to convey the scene originates from horrors like *Dawn of the Dead*, and 80s tunes like 'Ghost Town' from ska band *The Specials*, 'Panic' from indieboys *The Smiths*, two tunes by glam-pop band *Queen*, two from 90s indie rockers *Ash.* These all position the audience towards a Generation X and Millennial spectator demographic.
	The **panning wide angle shot** during the opening credits with checkout assistants acting like synchronised zombies…	…who act like Shaun in being zombified by the everyday drab experience of suburban middle-class life.	
	The **wide angle two shot** of Shaun and Ed singing theme tunes as they spot a silhouetted man (now zombified) in the distance stumbling as if drunk…	…builds suspense and the increasing number of signs that these characters are in the throes of a zombie apocalypse.	Director Edgar Wright works with his comedy duo from the hit Channel 4 TV show 'Spaced' in which these two leads act as if they are in a buddy movie.
	The **high angle shot** of Shaun and Ed at the bottom of the stairs nervous that Pete may have been turned into a zombie…	…which highlights them as vulnerable to intimidating forces.	Pete has already been positioned as an antagonist who tells Shaun to "sort your life out" as a flatmate who has had enough with his childish antics.
	The wide angle shot of Shaun with his crew of friends in a line from foreground to background behind him…	…positions Shaun as the leader of the group. Despite being presented as a 'loser', he seems to be taking control.	The composition of characters in the frame highlights Wright's deliberately framed cinematographic style and his snappy, rhythmic editing.
	The **wide angle shot** of a horde of flesh-eating zombies breaking their way into 'The Winchester' where Shaun and the gang have hidden…	…celebrates B-movie gore in a **postmodern** manner, exploring the juxtaposition between the real and the simulated.	**Intertextual references** to *Dawn of the Dead*, *Night of the Living Dead* etc. but with a comedic take on the s**ub-genre**.
	The **medium two shot** of Liz and Shaun bruised and bloodied with 'The Winchester' on fire behind them and Shaun wearing a headband like Rambo…	…highlights Shaun's **character arc** from loser layabout to assertive hero and protector. His **narrative arc** is redemptive.	There are allusions to the **action genre** in this scene.
	The **wide angle shot** of Shaun and the now zombified Ed in the cellar playing video games…	…reinforces a key trope in the film: the romance of friendship, which is a distinctive **auteur** feature of Wright films.	This scene progresses a **motif** of Shaun and Ed by the television but that their friendship remains beyond Ed's transition into becoming a zombie.

| Shaun (Simon Pegg)	Liz (Kate Ashfield)	Ed (Nick Frost)	Dianne (Lucy Davis)	David (Dylan Moran)
Shaun James Riley is the main protagonist of Shaun of the Dead. He is the partner of Liz and became an unlikely hero during the events of Z-Day.	**Liz** is the Princess character (Propp). She is Shaun's girlfriend (who broke up with him for being irresponsible) and battles through Z-Day with the Gang.	**Ed** is the relatively overweight and unintelligent best friend of Shaun. He is lazy and doesn't work. This angers Pete and causes friction between Pete and Shaun because Shaun always protects him. Despite these flaws, he is well-meaning and does care deeply about his friends, even sacrificing his life to save them.	**Dianne** is the girlfriend of David and friend of Liz.. When David asked Liz out and got rejected, Dianne was there to "pick up the pieces."	David is a male in his late 20's or early 30's. He resides in the London area and lives with Dianne and Liz. The three have known each other since college, and it's quite obvious that David is in love with Liz, even though he and Dianne are a couple.

SYNOPSIS & KEY CHARACTERS IN 'SHAUN OF THE DEAD'
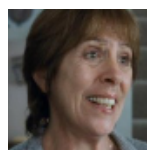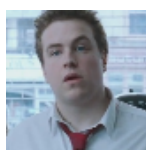
Pete	Noel	Barbara	Philip	Yvonne	Declan	Maggie	Mary	Nelson

Plot Summary - Shaun (Simon Pegg) is a 30-something loser with a dull, easy existence. When he's not working at the electronics store, he lives with his slovenly best friend, Ed (Nick Frost), in a small flat on the outskirts of London. The only unpredictable element in his life is his girlfriend, Liz (Kate Ashfield), who wishes desperately for Shaun to grow up and be a man. When the town is inexplicably overrun with zombies, Shaun must rise to the occasion and protect both Liz and his mother (Penelope Wilton).

Director – Edgar Wright
Writers – Simon Pegg and Edgar Wright
Year – 2006
Country – UK.
Genre – Comedy / Horror
Production company – Studio Canal, Universal (distributor)

Edgar Wright has also directed:

Baby Driver 2017	Shaun of the Dead 2004	Hot Fuzz 2007	Scott Pilgrim vs. the World 2010	The World's End 2013

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- Why is *Shaun of the Dead* considered to be a British horror comedy?
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  _____
  _____

- How does *Shaun of the Dead* both subvert from and conform to British film conventions?
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  _____
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-

British Television	British Film	US Film

- What reasons could Edgar Wright be perceived as an auteur?
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  _____
  _____

- What is the ideological agenda of the film?
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  _____
  _____

- What distinctive shot types and editing techniques are used in the film?
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  _____

- What is the character arc of the protagonist Shaun as well as the overall narrative arc?
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- How does class representation differ in *Shaun of the Dead* and *This is England*?
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- The film was made for £6.1 million. Why is this more than a typical UK film budget?
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- What postmodern features exist in the film (homage, irony, simulation, self-consciousness)?
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- How does the soundtrack and Andrew Goodwin's lyrics to visualisation theory relate to the film?
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[*FRANCES HA* NARRATIVE STRUCTURE]

| Todorov	Equilibrium	Disruption	Recognition	Repair	New Equilbrium
McKee	*Exposition*	*Inciting Incident*	*Progressive Complications*	*Climax*	*Resolution*
Narrative detail	Frances Halladay is a 27-year-old dancer who lives with her best friend Sophie in Brooklyn.	- When Sophie decides she wants to relocate to her dream neighborhood of Tribeca, Frances is unable to afford it and is forced to find someplace else to live. - As a result, she moves to Chinatown and shares an apartment with her friends Lev and Benji.	- - She visits her Sacramento hometown Christmas where she sees her family and reconnects with high school friends who are more successful. Frances laments her lack of money, her poor prospects as a professional dancer, and her increasingly strained relationship with Sophie.	- She returns to Vassar, her alma mater, to work as a waitress and summer RA, but finally returns to New York and reconciles with Sophie after crossing paths at a party. - Sophie argues with Patch and they break up.	- The romance of friendship is emphasised between Frances and Sophie. - Benji starts talking to Frances after the show and calls her 'undateable' but in a way where he seems to fancy her now.

[NARRATIVE/CHARACTER ARC]

Character	Goals	Obstacles	Success/failure
Frances *(protagonist)*	1: To maintain a close friendship with Sophie. 2: To succeed as a dancer with her own show.	1: Patch is settling down with Sophie. 2: Her mediocre ability and wandering mentality.	1: **Success** – Sophie and Patch break up. 2: **Success** – she directs her own dance show which impresses.
Sophie *(sidekick)*	To get married and settle down with Patch and help Frances move on.	Her fallout with Frances which means that they can no longer be friends.	**Success** – friends reunite.
Colleen *(helper)*	Wants to see Frances find her career niche as a dance teacher/performer/writer.	Aware of Frances' limitations as a dancer – unsure how she can help.	**Success** - gives Frances the opportunity to lead her own show.
Patch *(antagonist)*	To settle down with Sophie.	Her close friendship with Frances. They move away so that Frances is not near.	**Failure** – Frances and Sophie finally reunite and Sophie dumps Patch.

Other characters: Benji, Rachel, Nessa, Lev – all encounter Frances as acquaintances with different reactions. Benji patronises her as 'undateable' but gradually becomes more impressed by her. Frances attempts to replace Sophie with Rachel, who doesn't play fight the same way, Nessa is a high society yuppie who briefly takes Frances under her wing only to be distanced by her, and Lev initially flirts with her and fails to bed her despite being a 'stud' type and then just becomes an acquaintance/friend.

| Other considerations	• **Spectatorship** - *Alignment* - 'Everywoman' female protagonist – *alignment* and *recognition* towards Frances as 'happy go lucky'. - *Niche audience* - Indie fandom and Greta Gerwig –mumblecore movement (b/w cinematography, conversational). - *Active spectator* - ironic and self-conscious tone – critical distance between film and spectator – challenges allegiance to characters. - *Preferred reading* –savvy representation of alternative anti-spectacle cinema and the 'everyman' with their mundane existence. - *Oppositional reading* –pretentious and contrived storytelling with too much self-consciousness and appeal to indie intertextuality. - *Hierarchy of voices* –female voices (Frances, Sophie) are elevated over male voices (Benji, Dan, Patch, Lev). - *Scopophilia* – whilst *voyeuristic* in showing Frances' private life, no *male gaze* objectification like in *Vertigo*. • **Intertextual references** - French New Wave (*Breathless*), *Manhattan* and *Girls* – too artificial and deliberate? • **Auteur** – Is the Baumbach/Gerwig combo an example of collaborative auteurism? • **Persona** –Greta Gerwig has developed a subversion of the stereotypical pixie dream girl. • **Feminist film** –whilst Noah Baumbach is director (Gerwig's husband), Greta Gerwig could be seen as a feminist auteur with her star persona (independent film, subversion of patriarchal norms, complex gender representation, surpassing Bechdel Test (revalidation of women's picture) – unsympathetic depiction of Dan, Patch and Lev (negotiated reading of Benji).

[KEY SCENES IN *FRANCES HA* – TEXTUAL ANALYSIS SCAFFOLD]

| Film Still	Denotation	Connotation	Macro analysis
	The **long two shot** of Frances and Sophie play-fighting in the park with lo-fi black and white cinematography…	…highlights the awkward, child-like and nerdy quality of the genre as well as Frances' and Sophie's friendship. As the 'everywoman' female protagonist. There may be **alignment** and **recognition** from the spectator towards Frances as 'happy go lucky'.	**Oppositional readings** of the **sub-genre** of **mumblecore** as included in *S&S* is "synonymous with smug hipsterism, suggestive of endless, self-indulgent navel-gazing from characters who were almost invariably white, straight and middle-class".
	The **long shot** of Frances and her average ballet dancing…	…depicts Frances as an **'everywoman'** whose trials and tribulations are met by the majority of society. She is no superhero, damsel in distress or profound historical figure, she is just making her way through everyday life.	**Preferred readings** of the genre will discuss how their "low-to-non-existent production values have a wry and self-conscious interest in the everyday trials and tribulations of young Americans struggling to come to terms with the often dispiriting realities of adulthood". If aligned with the mumblecore scene's **cultural self**, one could identify intertextual references of the French New Wave (**Breathless**), the TV show *Girls* and Woody Allen's *Manhattan*.
	The **medium two shot** of Frances having a meal with Lev…	…which the **spectator** is uncertain if it is a date or two friends hanging out and getting to know each other. Lev's failed attempt at seduction as Frances makes a duck noise when he puts his hand on her shoulder highlights the awkwardness of their interaction.	The **conversational improvised style** of low tension interactions echoes films by John Cassavetes, John Sayles and Richard Linklater. Noam Baumbach is dipping into a celebrated slice of indie cinema melodrama. The ironic and self-conscious tone of their 'date' challenges the spectator's a**llegiance** and **alignment** with Frances.
	The **over-the-shoulder shot** of Sophie play-fighting with Patch as Frances observes…	…plays on Frances' jealousy of their closeness. She mimics their interaction, but tension in the scene escalates as a result of Sophie's news. With regards to the **hierarchy of voices**, female voices are elevated above male voices.	At the **inciting incident (Stage 2 Disruption)** in the narrative, Frances argues with her best friend Sophie about her leaving the city with Patch. This means that Sophie must become more independent and is ultimately more lonely as a result.
	The **long shot** of Frances and her old high school friends at the dinner table…	…includes cringey conversations between Frances as an awkward wanderer who hasn't found her place yet and former friends who are now engaged in elite society. The film explorers the role of the inbetweener yet to settle down.	Issues of **class** are explored in this table scene but highlight the role of **meritocracy** on those that succeed and others that fail to find their place in society. At **Progressive Complications stage (Stage 3 Recognition)**, Frances becomes aware that her limbo means she has fallen behind by comparison.
	The **wide angle group shot** of Frances at a university function as a waitress who persistently breaks working etiquette to talk to guests…	…highlights her unprofessional work mentality but also with a wide-eyed sincerity which transcends naivety. Her happy-go lucky personality supersedes her flaws because it is so endearing.	At the climactic stage **(Stage 4 Repair)**, Frances encounters Sophie in a friendship style **'meet cute'** where their serendipitous meeting leads to reuniting and the break-up between Patch and Sophie. These mundane coincidences are indicative of **mumblecore** conventions in *Mutual Appreciation*.
	The **medium close-up two shot** of Frances and Sophie lying in bed together…	…illustrates that their friendship is the true romance of the film. This scene arguably appeals to the spectator's **scopophilia**: deriving **voyeuristic** pleasure from observe Frances' and Sophie's private lives behind closed doors. However, the scene does not conform to a **male gaze** perspective.	Their chemistry is platonic, but it is prioritised over relationships. **Negotiated readings** could debate over whether there is a suggestion of a bisexual connection between the two that goes beyond the platonic, and that the film could have been clearer about this ambiguity. Baumbach / Gerwig's **encoding** is to explore the true romance of female friendship as more liberating than a heteronormative romance.
	The **long shot** of Frances' choreographed and curated group performance…	…highlights Frances' creative growth as she now gains fuller purpose in her career-based identity.	The **New Equilibrium** illustrates Frances' progress. Her **character arc** develops from a childish dance teacher to a choreography director. Whilst she remains in a middling existence, she has gained some independence, not fully tied to Sophie as her sole identity.
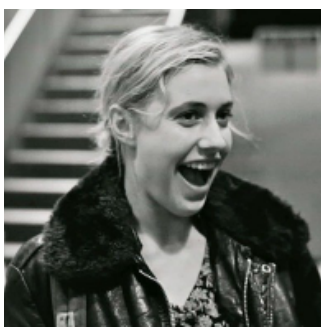
**Frances
(Greta Gerwig)**
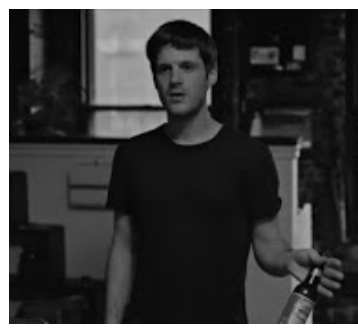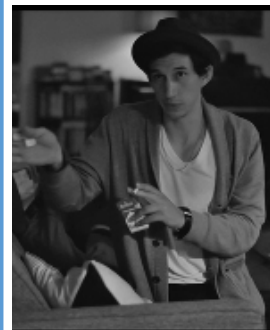
Frances is a happy-go lucky dance school apprentice who is in limbo about what to do with her life. She becomes increasingly lonely as her best friend has a relationship which causes a rift between them. Frances goes on an existential search as a result.

**Sophie
(Mickey Sumner)**

Sophie is Frances' best friend. They have an argument once Sophie's relationship with Patch becomes serious. The intimacy of their friendship acts like a non-sexual relationship and is the film's core element.

**Dan
(Michael Esper)**

Dan is Frances' ex-boyfriend. When Dan attempted to buy a cat for the two of them to live with, France felt the relationship was getting too serious too quickly and broke up with him. Dan then met someone else and moved on as a result.

**Lev
(Adam Driver)**

Lev is a flirtatious, stylish, young New Yorker whose charms do not woo Frances. When he touches Frances' shoulder after a night out, she flinches, and he realises that their chemistry is merely platonic.

KEY CHARACTERS AND DETAILS FOR 'FRANCES HA'

**Rachel
(Grace Gummer)**

Frances becomes friends with Rachel once Sophie has moved on. Frances' attempt to replicate the zany antics of her former friendship fail with Rachel who is more reserved in her demeanour.

**Colleen
(Charlotte d'Amboise)**

Colleen is the Head of the Dance school where Frances is an apprentice. She is aware that Frances is not a natural dancing talent but still helps Frances find her niche within the company.

**Nessa
(Justine Lupe)**

Nessa is Dan's new girlfriend once he splits up with Frances. She is a New York socialite with an upper-middle class background and has an aspirational ethos.

**Patch
(Patrick Heusinger)**

Patch is Sophie's boyfriend who unwittingly causes a rift between these best friends when their relationship gets more serious.

**Benji
(Michael Zegen)**

Benji is a typical hipster New Yorker who is understated but thoughtful. He finds Frances fascinating but we are unsure if their chemistry is platonic or anything else.

Plot Summary - Frances lives in New York, but she doesn't really have an apartment. Frances is an apprentice for a dance company, but she's not really a dancer. Frances has a best friend named Sophie, but they aren't really speaking anymore. Frances throws herself headlong into her dreams, even as their possible reality dwindles. Frances wants so much more than she has but lives her life with unaccountable joy and lightness.

- **Genre** – Comedy / Drama / Romance.

- **Cinematic movement** – Mumblecore.

- **Production company** – RT Features, Pine District Pictures, Scott Rudin Productions.

- **Distribution companies** – IFC Films (US), Metrodome Distribution (UK).

- **Writer-Director** – Noah Baumbach, Greta Gerwig (co-written).

- **Year** – 2012.

- **Country** – USA .

- **Main actors** -
  - Greta Gerwig – Frances.
  - Adam Driver – Lev.
  - Michael Zegen – Benji.
  - Mickey Sumner – Sophie.
  - Grace Gummer – Rachel.
  - Michael Esper – Dan.
  <u>Other characters</u> – Nessa, Patch, Waitress, Colleen.

Ideology Theories

- What are the core messages and values of *Frances Ha*? (consider: sexuality, gender, race, class).
- What is the dominant ideology of the film?
- If neither left-wing nor right-wing, it could be considered liberal for its social liberal representations.
- What social group are being represented? What position on the demographic scale would be?
- What advantages and disadvantages exist for the characters?
- Do you sympathise/emphasise with the characters or are you alienated by them and why?
- Why represent characters with a lack of motivation in an endearing manner?
- What messages and values can be drawn from the character arc and narrative progression?
- Why is there less conflict in this film than action films? What does that show with regards to the film's value system?
- Is the film challenging or reinforcing hegemonic attitudes to particular social groups or concepts?
- Does the film engage with politics directly or is it in the subtext?
- How was the film funded and how does that impact its ideological agenda?
- Which character(s) are the spectators encouraged to align themselves with and what is their dominant belief system?

Mumblecore conventions

- Sub-genre of independent film.
- Naturalistic acting and dialogue.
- Semi-improvised scripts.
- Black and white cinematography.
- Low-budget film production – real location shooting (as opposed to studio sets or soundstages).
- Emphasis on dialogue over plot.
- Focus on relationships of aimless white twentysomethings and thirtysomethings in Middle America uncertain both professionally and in their personality lives.
- Limited soundtracks – usually indie music.
- Unable to articulate their own hopes and desires.

What influenced mumblecore?

- French New Wave 1960s films by Eric Rohmer, Jean-Luc Godard and Francois Truffaut – ones that focused on romantic intrigues of characters with lengthy conversations.
- *Manhattan* (1979, dir: Woody Allen)
- John Cassavetes films – "Slackavetes" is term to describe scene.
- Richard Linklater films – *Slacker* (1991) and *Before Sunrise* (1995).
- Reality television.
- Cheaper filmmaking technology – Panasonic AG-DVX100 video camera, desktop video editing software such as Final Cut Pro.

Mumblecore films

- Directors: Andrew Bujalski, Joe Swanberg, Noah Baumbach, Duplass Brothers.
- *Funny Ha* (2002)
- *Hannah Takes The Stairs* (2007)
- *Mutual Appreciation* (2005)
- *The Puffy Chair* (2005)
- *Drinking Buddies* (2013)
- *Happy Christmas* (2014)
- *Tiny Furniture* (2010)
- *Safety Not Guaranteed* (2012)

FRANCES HA

Possible answers

- 'Everywoman' female protagonist
- Gerwig's performance aligns you with Frances and she often seems genuine when other characters are false, also she never despairs and is always cheerful and optimistic.
- However she can be irritating and some spectators may not want to give their allegiance to her, also the ironic and selfconscious tone of the film can create a critical distance between film and spectator which may cause a problem with alignment.
- The intertextual references to the French New Wave, Manhattan, Girls may increase spectator pleasure or feel too artificial and deliberate.
- Consideration of gendered responses – where is the pleasure for a male spectator here?

Spectatorship Theories

- **Active and passive spectator**.
- **Preferred, negotiated, oppositional readings**.
- **Uses and Gratifications** (Audience needs: escapism/diversion, education/information, personal identification, social interaction).
- **Multiple Spectating Selves** (Social, Cultural, Private, Desiring).

- If you didn't like the film, why were you alienated by characters in this production?
- What response did you have to the choices cinematography, music, editing, characterisation? What did these choices reveal?
- What subtext is formed in the film? (consider: sexuality, class, gender, race)
- Could *Frances Ha* be seen as a feminist film? (Male director but collaboration with Greta Gerwig).
- Does *Frances Ha* subvert from or conform to patriarchal gender representations such as:
Passive Female Traits: Physically weak, Insecure, Scantily dressed, Easily scared, Hysterical, Sexually passive)
Active Male Traits: Assertive, Wealthy, Cool and calm, Technologically adept, Brave, Quick-thinking, Physically strong, Resourceful, Sexually successful.
- Metez on Freud and Lacan - cinema screen acts as a 'mirror' to the spectator. - we create an idealised character on the screen.
- How does *Frances Ha* act as a mirror to the spectator in the characterisation of Frances?

- What do we mean by the term 'mumblecore'?
  _____
  _____
  _____

- What are stylistic traits of mumblecore?
  _____
  _____
  _____

-

Preferred reading	Negotiated reading	Oppositional reading

- How do French New Wave films like *Breathless* and *Cleo From 5 to 7* relate to the film?
  _____
  _____
  _____

- To what extent is *Frances Ha* a product of Contemporary Indie Hollywood cinema?
  _____
  _____
  _____

- To what extent is *OFOTCN* stylistically a New Hollywood film?
  _____
  _____
  _____

- What was the star persona of Greta Gerwig and how could she also be seen as an auteur?
  _____
  _____
  _____

- Briefly compare the representation of New York in *Frances Ha* to *Girls* and *Manhattan*.
  _____
  _____
  _____

- Why could *Frances Ha* be perceived as a feminist film?
  _____
  _____
  _____

- In what way would *Frances Ha* be considered a film for a niche audience?
  _____
  _____
  _____

- Why is the film shot with black and white cinematography?
  _____
  _____
  _____

[EXAM STYLE QUESTION]

[*PAN'S LABYRINTH* NARRATIVE STRUCTURE]

| Todorov	Equilibrium	Disruption	Recognition	Repair	New Equilbrium
McKee	*Exposition*	*Inciting Incident*	*Progressive Complications*	*Climax*	*Resolution*
Narrative detail	Protagonist Ofelia travels with her pregnant but sickly mother Carmen to meet Captain Vidal.	- Insect appears in Ofelia's bedroom, where it transforms to a fairy and leads her through the labyrinth. - There, she meets the faun, who believes she is the reincarnation of Princess Moanna. - Vidal murders two local farmers detained on suspicion of helping the rebels.	- Ofelia completes tasks for Faun and puts mandrake root under Carmen's bed as mythical cure. - Vidal interrogates and tortures a captive rebel. He asks Doctor Ferreiro to tend to the captive, whom Ferreiro euthanizes instead. - Vidal realizes that Ferreiro is a rebel collaborator and kills him. - Vidal catches Ofelia tending to the mandrake root, which he considers delusional. - Carmen agrees and throws the root into the fire. - She immediately develops painful contractions and dies giving birth to a son.	- Vidal discovers that Mercedes is also a spy. Mercedes and Ofelia secretly leave but are caught. - Ofelia, mistaken as a traitor, is locked in her bedroom. Mercedes is taken to be interrogated and tortured. - Mercedes frees herself, stabs Vidal, and rejoins the rebels. - The faun returns to Ofelia to give her a chance for the third task and tells her to bring her baby brother into the labyrinth. - Ofelia complies and Vidal pursues her as the rebels launch an attack on the outpost. - Mercedes enters the labyrinth and comforts a motionless but breathing Ofelia. - Drops of Ofelia's blood fall down the center of the spiral stone staircase onto an altar.	- Ofelia, well dressed and uninjured, then appears in a golden throne room. - The king of the underworld says that she passed the real final test, which was to choose to spill her own blood rather than that of an innocent. - The faun praises Ofelia for her choice, and addresses her as "Your Highness". - The queen of the underworld, her mother, invites Ofelia/Moanna to sit next to her father, and rule at his side. - Back in the stone labyrinth (in the real world), Ofelia smiles as she dies. - The epilogue completes the tale of Princess Moanna, stating that she ruled wisely and left quiet traces of her time in the human realm "visible only to those who know where to look."

[NARRATIVE/CHARACTER ARC]

Context	Representation	Aesthetic
- The negative depiction of Franco's fascist forces is clearly intended to be extended to the imaginative poverty of fascism in general– in contrast to the more benign and sensitive (although hardly democratic) fairy kingdom. - A more realist political representation is that of the guerrillas who are presented as resourceful and determined and egalitarian. - Mercedes love of children (Ofelia and her baby brother) suggest a tenderness and a celebration of all things childish – indeed, unlike Ofelia's weak and dismissive mother, Mercedes gives advice on the handling of fauns.	- There is a clear binary opposite in terms of the representation of gender at work in the film. Captain Vidal is obsessed by his fathers' military exploits and is equally determined that his own son (he refuses to believe the child can be anything other than a male) is born close to him. - The health of his sick wife is of only secondary importance. Indeed he scolds her for discussing their romance in public and is equally dismissive of his stepdaughter, Ofelia. - The final scene where he tells the rebels who will soon execute him that his son must know who he was and (a reference to his own father - what time he died) shows the final exhaustion of the patriarchy he represents, as Mercedes tells him that his son will never know who he was.	- The film is a magical realist text – combining beautifully constructed but very dark fantasy sequences, some verging on horror, with a graphically violent rendering of factional fighting in Northern Spain in the early years of Franco's dictatorship. - Another motif, aside from the Gothic and gore discussed above is paganism. - The moss-covered ruins of the Labyrinth and associated standing stones, and the tree beneath which Ofelia finds the toad and from which blooms her own resurrection all suggest a sophisticated and elemental pagan past now acting as rare portals to the fairy kingdom.

Character	Goals	Obstacles	Success/failure
Ofelia *(protagonist)*	To complete the Faun's tasks, look after her mum, escape the evil Vidal and realise her destiny as Moanna.	Vidal is a powerful fascist dictator who could murder Ofelia at any moment if he wished it.	**Failure:** dies in the real world. **Success:** passes the test due to putting Carmen's son's life before her own to become Princess Moanna.
Vidal *(antagonist)*	To conquer Spain as a Captain for Francoist Spain and to find a male heir to the throne.	Carmen is sick and has had near miscarriages, rebels are approaching and is gaining opposition from women (Ofelia, Mercedes) and Dr Ferreiro in his quarters.	**Failure:** he dies in disgrace and dishonour as one of the most villainous characters in cinema history.
Pale Man *(antagonist)*	To kill whoever eats at the banquet table.	Ofelia's attempt to escape his evil clutches.	**Failure:** she survives…just.
Mercedes and Doctor Ferreiro *(helpers)*	To infiltrate Vidal's quarters to help the rebels defeat the fascist regime.	Vidal's suspicions that they may be spies sent to kill him.	**DF - Failure:** killed by Vidal after he euthanizes a tortured rebel. **M – Success:** becomes mother of Vidal's son on the dictator's death.
Faun *(guide)*	To guide Ofelia on a series of tasks to become Princess Moanna.	Ofelia's rebellious personality meant that she failed not to eat food at Pale Man's banquet.	Success:

Other characters: Pedro (husband to Mercedes) – communist revolutionary succeeds in conquering part of the Francoist regime.

[KEY SCENES IN *PAN'S LABYRINTH* – TEXTUAL ANALYSIS SCAFFOLD]

| Film Still	Denotation	Connotation	Macro analysis
	The **medium shot** of the protagonist Ofelia holding books in deep focus to reveal Mercedes and Vidal on arrival…	…highlights her imaginative personality and love of narratives. She enjoys the fantasy world of books which helps her to escape the brutal reality of dictatorial Spain during WWII.	The film is set in the historical context of World War II in Spain during Franco's fascist regime in 1944.
	The **wide angle deep focus shot** of Vidal at the head of the table for a banquet with other fascist soldiers…	…sets the authoritarian tone of Vidal's leadership, whose exact manner is indicative of a fascist	Guillermo Del Toro's **auteur** signature involves a detailed production design where mise-en-scene is meticulously arranged and the composition is framed purposefully. In this scene, he represents the excess of elite society in a fascist regime.
	The **medium-close up two shot** of Carmen (foreground) and Vidal (background) at the dinner table…	…highlights her nervousness around him. Her body language is submissive and fearful: her head is down, her attire is meticulously formal and she complies with the etiquette that Vidal expects.	This mentality is indicative of a **patriarchal** system of governance and marital dynamics. Carmen is at the mercy of Vidal, whose authority must not be questioned within **fascist ideological praxis**.
	The **extreme close up** of red ink which permeates on the page like blood…	…acts as a premonition of a bleeding, potentially fatal near miscarriage of Carmen.	The supernatural aspects of the narrative highlight the lines between reality and the fairy tale. However, this film **subverts conventions** of the **fairy tale genre** with gory and grotesque elements that make for an adult film.
	The **close up** of a grotesque **antagonist** (the Pale Man) with eyes inserted into his palms…	…depicts the monstrous underworld that Ofelia must encounter in order to earn her place as Princess Moanna.	Del Toro's **auteur** signature involves monstrous creatures who represent the fantastical, imaginative, and at times, horrific underworlds within magical realms. Del Toro **subverts** this representation in *The Shape of Water* with a sympathetic 'monster'.
	The **extreme close up** of a pocket watch that Vidal holds…	…reiterates the importance of time to Vidal and the **narrative**. He demands promptness, expects perfection and analyses meticulously. It also represents how he monitors others with suspicion and authority.	Del Toro's **auteur** signature includes **motifs** which can become an **allegory** for the narrative, as well as the political context surrounding it. During WWII, the Gestapo were renowned for oppressive surveillance methods against their opposition.
	The **close-up two shot** of the Faun and Ofelia…	…gives the impression that this creature might be evil due to his monstrous, demonic appearance, yet he turns out to be a guide for the underworld who wishes to help Ofelia find her calling.	The dark **cinematography** has an ominous **tone** yet it seems that Del Toro wishes to subvert the **spectator's** expectations with regards to the complexities of characterisation.
	The long shot of Ofelia, now transformed into her role as Princess Moanna in the fairy tale world where she meets her mother and father again…	…is the dramatic payoff for a bleak narrative. She, her family and the whole of Spanish society have suffered during WWII, but in this fantasy world, there is an afterlife filled with happiness and a new form of justice.	This acts as the New Equilbrium of the narrative with a redemptive character arc for Ofelia who transforms from a rebellious rich girl to a responsible and selfless woman. Her tale is similar to Chihiro in *Spirited Away*. Both films act as a rites-of-passage for young girls destined to become heroines.
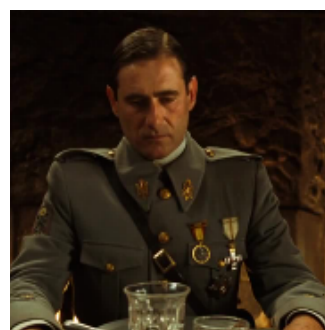
Ofelia / Princess Moanna (Ivana Baquero)

A child who comes to believe she is the reincarnation of a princess from the underworld. She loves books, has a rebellious streak, is remarkably brave and despises Vidal.

Vidal (Sergi Lopez)

Ofelia's new stepfather and a Falange officer in post-Civil War Spain. Vidal is the embodiment of dictator Franco. He acts extreme violence against his adversaries. He is married to Carmen. Ofelia, who retreats into her imagination to escape her stepdad.

Mercedes (Maribel Verdu)

Vidal's housekeeper. She is servant-hearted, respecting the orders of Vidal's troops, cares with compassion for Ofelia and Carmen but is also is an anti-Francoist like Doctor Ferreiro and Pedro awaiting the outcome of war as a spy.

Fauno (Doug Jones)

The Faun (also known as *Pan*) is a creature that informs Ofelia of her true identity as Princess Moanna and guides her through the tasks that will allow her to return to the Underworld to be with her

KEY CHARACTERS IN 'PAN'S LABYRINTH'
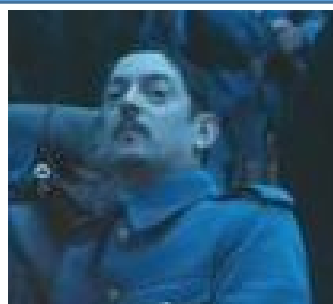
Doctor Ferreiro (Alex Angulo)

A doctor in the service of Vidal, but an anti-Francoist. Ferreiro refuses to bow down. Ferreiro shows that there are many ways to oppose an institution. He doesn't need to be staging rebellion: he simply helps the sick, the wounded...and the pregnant.

Garces (Manolo Solo)

One of Vidal's lieutenants. He revels in murder and completing the orders given from Vidal. Evil men like Garces ensure the supremacy of fascist regimes.

Pedro (Roger Casamajor)

Mercedes' brother and one of the rebels and Mercedes' love. He leads a rebel faction against Vidal's Francoist fascist regime and resides in the woods awaiting a battle with Vidal's forces.

Pale Man (Doug Jones)

Grotesque monster in the underworld who only breathes into life if any food is eaten from the banquet. He places eyes in the sockets within his palms and sees when he places his hands over his face.

Carmen (Ariadna Gil)

Ofelia's mother and Vidal's wife. Married to Vidal and sick with a serious illness. She also discourages Ofelia from believing in fairy tales and is torn between love for brutal husband and imaginative daughter.

Padre (Eusebio Lazaro)
Serrano (Cesar Vea)
El Tarta (Ivan Massague)
Frances (Gonzalo Uriarte)
Sacerdote (Francisco Vidal)

- **Plot Summary** - In 1944 falangist Spain, a girl, fascinated with fairy-tales, is sent along with her pregnant mother to live with her new stepfather, a ruthless captain of the Spanish army. During the night, she meets a fairy who takes her to an old faun in the center of the labyrinth. He tells her she's a princess, but must prove her royalty by surviving three gruesome tasks. If she fails, she will never prove herself to be the the true princess and will never see her real father, the king, again.

- **Writer-Director** – Guillermo Del Toro.

- **Year** – 2006.

- **Country** – Spain / Mexico / USA.

- **Genre** – Drama / Fantasy / War.

- **Production company** – Estudios Picasso, Tequila Gang, Esperanto Filmoj.

- **Distribution co.** – New Line (US), Picturehouse (US).

Golden cinematography – rich aesthetic reflects the wealth represented at the banquet table. Visual warmth does not echo warmth of scenarios.

Allusion between Vidal and the monstrous Pale Man – representation war and famine

Context: Francoist WWII 1940s Spain

Submissive female figure (Carmen, Vidal's wife) who props up patriarchy

Vidal – military dictator – head of the table – impeccable uniform - suggestion of the fires of hell behind him

Church supports military dictatorship rather than Marxist - theocracy

Bourgeoisie

Ofelia subverting the stereotype of feminine submission by disobeying order not to eat from the banquet table, without horrifying consequences.

Mayor – "one ration card per family is not enough"
Priest – "he has already saved their souls. Their body does not matter."
Crusade Allegory

Ofelia must not touch the banquet food – reflection of peasants not invited to the banquet table.

When the Pale Man eats the fairies, it could be an allusion to the dictatorship devouring the hopes and dreams of the Spanish peasantry.

Both banquet table scenes echo each other and reveal the monstrous parallels between political dictatorships of fantastical monsters.

Central composition – exact banquet arrangement

Rabbits as a symbol of the peasants

Gothic writers
Bram Stoker – Dracula
HP Lovecraft – At the Mountains of Madness
Mary Shelley – Frankenstein

The Spirit of the Beehive (1973, dir: Victor Erice, Spain)
Central girl protagonist who develops an imaginative space in response to dramatic political contexts (Spanish Civil War) and personal trauma (echoes *Pan's Labyrinth*).

Surrealist photography
Man Ray
Joel Peter Witkin
Opening scene of bleeding Ofelia.

Social Realism photography
Robert Capa
Henri Cartier-Bresson

Representation of poverty and war-torn Spain.

Demonic visions

Painters
Goya – *Saturn Devouring His Son* (1823)
Hieronymus Bosch
Symbolist (late C19th)

Del Toro's stylistic intertextual signature
Combination of highbrow and lowbrow intertexts
"I am not meta, I am really earnest"

BRICOLAGE
The postmodern interplay of intertextual references altered, upturned and blended in order to find new meaning

Children's Illustrators
Arthur Rackham
Frank Franzetta
Fairytale context
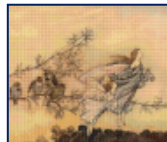
Comic book artists and videogame developers
Mike Mignola
Dark Horse Comics

Opening scene of bleeding Ofelia.

Victorian fairytales
Brothers Grimm - Rapunzel
Charles Perrault - Cinderella
Hans Christian Andersen – Snow Queen
John Ruskin – King of the Golden River
William M. Thackeray – Rose and the Ring
Robert Southey – Story of the Three Bears
George MacDonald – The Golden Key

Fairytale context of PL and Dveil's Backbone

1970s Slasher B-Movies
Halloween
Texas Chainsaw Massacre
A Bay of Blood
The Last House on the Left
The Town That Dreaded Sundown

Horror elements in Pan's Labyrinth – purposeful grotesquerie.

Spanish Army symbolism
CNT anarchist propaganda, 1937 Civil War context.

Anne Frank
Ofelia as literary war figure. Child escaping through story.

Alice in Wonderland
Ofelia as an Alice-type figure going down the fantastical rabbit hole.

References to mythology

PAN'S LABYRINTH

Aesthetic
Distinctive colour palettes initially used to distinguish between different worlds but gradually blur to avoid simplistic binarism.
1. Cool, dark blues – associated with Vidal's brutal ideology.
- the Faun initially blue/green as a seemingly sinister figure.
2. Rich crimsons and gold – to represent fantastical world of Princess Moanna entering the throne-room as a contrast to the cold, austere reality of the real world.
- luscious colours at banquet table that may have outer beauty but a grotesque interior (excessive wealth, sinister guests, fascist context).
- Magic realism conveyed in dark fantasy sequences.

Cinematography
Restless fluidity that matches the questing and questioning nature of the central child figure.

Challenging gender stereotypes
Ofelia is a heroically rebellious and resistant young girl who contradicts female passivity

Ambiguity/role reversal of heroism and villainy
Some monsters as misunderstood and alienated
Some humans with a moral void that is monstrous
- plays on Victor Frankenstein/Monster concept.

Fairytale subtext
Ofelia is orphaned in a turbulent world but originating from a mystical monarchy - allusions to paganism.

Companion piece to Del Toro's earlier film *The Devil's Backbone*
- Child's eye view of war and horror
- Trauma, childhood, testimony
- From Spanish Civil War to WWII – only four years apart

Symbolism
Figtree as imagery for fallopian tube – traumatic birth of Fascist 'clean new Spain' – painful iconography.

Alchemist
Ofelia transforms tale in Quest Narrative.

Hybrid genre
Horror
Sci-fi
Fairytale
Political

Metaphor
Time as metaphor for mortality.

Intersection of fantasy and realism
Juxtaposition of fairytale and historical war context

Motif
Hunting rabbits as an allegory of violent class conflict.

Subversive
Allusions to Catholic complicity with dictatorship

Three worlds of *Pan's Labyrinth*
1. Fascist militarism
2. The Forest (guerrilla revolutionaries)
3. Fantastical realms

Savage rebuke of Fascist Franco regime

Heroine in bildungsroman
Context – Franco's 'clean new Spain'

TYPICAL PLOT OF BILDUNGSROMAN
1) Emotional loss for youth
2) Youth leaves home on "journey"
3) Encounters many conflicts
External - man vs. society
Internal - man vs. himself
4) Youth learns, matures
5) Young adult accepts values of society. Society accepts him.
6) Adult returns home with new knowledge to benefit society.

Feminism
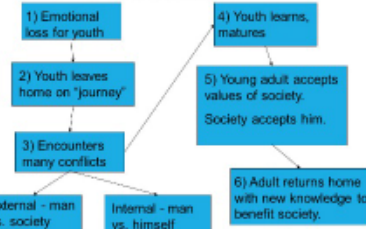Resistance of male hegemony from Ofelia and Mercedes.

Representations
- Benign fairy kingdom.
- Resourceful, determined and egalitarian guerrillas.
- Caring Mercedes (assertive spy) and Carmen (submissive wife).
- Firm but fair Faun.
- Vidal – obsessively patriarchal (wants firstborn son more than an alive wife and is dismissive of stepdaughter).
- Patriarchy is finally exhausted in Vidal's character arc.

Peasants who are arrested in *Pan's Labyrinth* – Del Toro alludes to CNT.

Durruti Column (Spanish Civil War anarchist faction affiliated to CNT trade union)

AUTEUR
The distinctive stylistic features throughout Guillermo Del Toro's oeuvre

Fantastical horror
Vampires
Ghosts
Insectoids
Demons
Reptilian monsters

Allusions to Victor Frankenstein
Creates from used, diverse, discarded sources leading to monstrous results.

Outsider art
Mexican/Spanish filmmaker in American context

Narrative tropes
Figure of the child as cipher witness

Hybrid genre
Horror
Sci-fi
Fairytale
Political

Intersection of fantasy and realism
Juxtaposition of fairytale and historical war context

Undermining rule and order
Fascist rule, logic, simplistic binaries of good and
evil – catalyst of dark chaos, disorder and madness.

Del Toro art as alchemy
To purify and mature base metals into noble metals by process of transmutation.
Consider: his combination of lowbrow (slasher films, comic books, horror) and highbrow influences (Goya paintings, surrealist and social realism photography, gothic allegories, Spanish and Mexican historical context) that fuse by subversive methods to create masterful art.

Ambiguity/role reversal of heroism and villainy
Some monsters as misunderstood and alienated
Some humans with a moral void that is monstrous
- plays on Victor Frankenstein/Monster concept.

Fairytales for adult audiences
- Monster movie as serious artform.
- Bleak or ambivalent denouements.
- Children as victims of violence – graphically portrayed – danger is real not imaginary.
- Refusal to allow safe passage for child characters.

- How is *Pan's Labyrinth* considered a subversion of the conventions of a typical fairytale?
_____
_____
_____

- What are distinctive stylistic features of a Guillermo Del Toro film?
_____
_____
_____

-

Context	Representation	Aesthetic

- What is the political context of *Pan's Labyrinth*?
_____
_____
_____

- What allegorical features are there in the film?
_____
_____
_____

- There are multiple representations of 'the monster'. What are they?
_____
_____
_____

- What ideological commentary does the film have with regards to patriarchy and fascism?
_____
_____
_____

- How is the postmodern feature of bricolage used in the film?
_____
_____
_____

- How has Guillermo Del Toro managed to adapt to both World Cinema and Hollywood contexts?
_____
_____
_____

- Why can Del Toro be considered a cinematic auteur?
_____
_____
_____

- What is the significance of iconography in the film such as the tree, the watch and dinner table?
_____
_____

Modernism – philosophical movement – transformations of 20th century Western society – rejected certainty of Enlightenment thinking and religious belief – "make it new" – stream-of-consciousness novel, abstract art, self-conscious style, experimental form, rejection of realism – creative revolution (science, art, technology) – power of human beings to create, improve and reshape environment – progress and growth emphasised.

Post-modernism – as cultural production peaked, post-modernism became a new movement that critiqued the modernist era with scepticism, deconstruction and a post-structuralist mode of analysis – it is marked by a cyclical return to previous styles but adding new contextual meaning through bricolage.

Music video and postmodernism
- the 'three minute culture' – the MTV generation length of peoples' attention spans – fast editing, intense imagery
- Relevant theory: Lyotard/ Baudrillard/Jameson
– 'structures of feeling' and 'cultural logic'
- Guy Debord - Society of the spectacle – overly visual culture that pursues high levels of stimulation

Simulacra and Simulation (Baudrillard)
- Blurred boundary between the real and imagined
- Distinction between media and reality has collapsed
- Reality defined by images and representations
- This meta-conceptual realm is a form of *hyper-reality*
- Deals with the ambiguity of polar opposites – artifice and authenticity

Causality – many stories no longer follow a structured cause-and-effect pattern but mess with linearity and consequence – some stories decide to subvert the notion of 'meaning'.
Meta-narratives – disjointed narrative structures that play with casuality and linearity – usually associated itself with avant-garde movements.

JEAN BAUDRILLARD

What is post-modernism?

Deconstructing – picking apart media to find out the motive and purpose of a product, to the point of abstraction
Subversive – challenging the conventions of previous media – anti-conformist in nature
Hybridity – the blurred boundary between high culture and popular culture – genres blend, sources of influence vary – media forms are juxtaposed

The zenith of cultural production
– culture 'eats itself' – everything has been made – therefore, culture must remake itself in abstract and cyclical forms of self-reference
- Many artistic products are influenced by its predecessors to the point of parody, homage and intertextuality
anything can be art
Reflection of an 'alienated' society – personas and characters are reinvented (ie. Madonna, Michael Jackson, David Bowie) as the pursuit for identity subverts conventions

Hall-of-mirrors/ paradoxical – from Escher's drawn architectural illusions, to story-in-a-story-in-a-story narratives – to oxymoronic notions such as 'loving hate' – ambiguity and illusion reigns in the post-modern world
Hierarchies of taste - - Blurring of high and low culture to create new meaning
Self-conscious – one could argue that post-modern thinking is very narcissistic – looking in on oneself, taking one out of an experience and into the theoretical – conceptual art for conceptual art's sake (the Emperor's New Clothes effect)

'Truth' is merely a concept
– there is no right or wrong, merely interpretations
– propaganda or 'taste' are the deciding factors regarding which 'truth' prevails at any given time
Sense of reality dominated by media images
Cultural forms can no longer hold up a mirror to reality because reality itself is saturated by advertising, films, TV, video games and print media
Truth claims via images are more problematic thanks to Photoshop technology – reality is distorted to either beautify or implicate, sometimes unrealistically
Mediation – media reality is the new reality – society must mediate between cultural forms in order to decide on the prevailing 'truth'

Bricolage
- fusing two cultures can change its meaning – punk socialists (particularly bands like The Clash) would have a very different ethos to swastika sporting neo-Nazi punks
- Iconography can be adapted when combined with icons from another cultural expression, and therefore create a very new meaning

[Representation]

Question	Vertigo	OFOTCN	Frances Ha	SOTD or Trainspotting	This is England	Pan's Labyrinth
How does the film challenge or reinforce stereotypes?						
What is emphasised by the representation?						
What does the representation neglect to tell us?						
Is a particular group being under-represented or omitted entirely? Why?						
What are the dominant messages of the film and how are these reinforced by representations?						
What dominant ideologies are being presented or criticised by the representation on screen?						
What are the film's social and political contexts?						
How are the elements of film form used to construct the representation?						

[Aesthetics]

Question	Vertigo	OFOTCN	Frances Ha	SOTD or Trainspotting	This is England	Pan's Labyrinth
How are the elements of film form used to create aesthetic effect in this sequence?						
Does the beauty of this moment in the film also propel the narrative forward?						
Does the narrative pause to allow the spectator to appreciate the aesthetic qualities of the film?						
Does the decision to create a strong aesthetic effect suggest something about the film's key message?						
Is the aesthetic effect in this sequence typical of this filmmaker?						
How is the pace of the film being managed?						
How is the look of the film being created?						
How is sound design contributing to effect and audience response?						
How is choreography of actors within space being exploited?						
How is set design contributing to the film at any given moment?						

[Context]

Question	Vertigo	OFOTCN	Frances Ha	SOTD or Trainspotting	This is England	Pan's Labyrinth
What does the film suggest about attitudes to gender or ethnicity within that society at that time?						
Is the film challenging or reinforcing hegemonic attitudes to particular social groups or concepts?						
Were the filmmakers restricted by any contextual factors?						
What major political movements were taking place at the time of production and how have these shaped the film text?						
Does the film engage with politics directly or is it in the subtext?						
Is the film typical of films from its country of origin in that time?						
What creative or artistic trends were occurring at the time of the film's production? Have these influenced the film in any way?						
How was the film funded and what impact has that had on how it was made?						
What studio produced and made the film and how has this shaped the films content?						
What technologies were available at the time of the film's production and what impact does this have on the finished film?						

[Ideology]

Question	Vertigo	OFOTCN	Frances Ha	SOTD or Trainspotting	This is England	Pan's Labyrinth
What are the main messages and values of the film?						
How are these messages conveyed through the use of the key elements of film form?						
Does the film reinforce, challenge or reject dominant attitudes within the society it is made in?						
Which character(s) are the spectators encouraged to align themselves with and what is their dominant belief system?						

[Spectatorship]

Question	Frances Ha
The concept of passive and active spectatorship	
How spectators interact with narrative	
How spectators respond to the key elements of film form	
How and why spectators respond differently to the same film	
Preferred, negotiated, oppositional and aberrant (unintentional/ not typical) readings of films	

[Narrative]

Question	Vertigo	OFOTCN	Frances Ha	SOTD or Trainspotting	This is England	Pan's Labyrinth
How is time manipulated in the film?						
How is the story told through narrative techniques (flashbacks/ forwards, pov, chronology, enigma, voiceover)						
What character types are created?						
Who are the audience encouraged to identify with/dislike? What are the ideological implications of this?						
Is the film linear or non-linear/ chronological/ multi strand?						
Does the text follow a conventional equilibrium/disruption or re-equilibrium structure or does it do something more unconventional?						
How are drama and tension created?						
Does the film's genre shape its narrative?						
Film poetics: What is the shot by shot relationship? How have the shots been edited together and what is the impact of this?						