**Name Start Finish ­­­­­­­\_\_\_\_\_\_\_\_\_\_\_­­­­­­­**

**Film Max of 15 minutes**

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| **Part One: 2 minutes** | **The film, your scene, why it is of interest and how your scene relates to the whole film.** |
| Brief Summary- limit to 30 seconds of exposition | Writer, Director, Producer, studio, year released, Main characters, conflict, identify genre. Identify aspect ratio. |
| Context of Extract in Film- briefly describe scene | At what times does your scene occur, how it begins and how it ends. Do not describe further. The judges have seen the movie. |
| Rationale for Selection – relation to entire movie | Why is it interesting and why does this scene best illustrate the themes of the whole movie? |
| **Part Two: 8 minutes** | **Remember to integrate Director’s intent with each of the following areas in this section.** |
| **Script** | not just dialogue but in terms of being the spine of the story. Explain how this scene advances the plot. How do the events of this scene clarify/complicate matters? How does this scene effect / cause future events? What new information is revealed or suggested about a character? Is there anything deliberately withheld? Anything unusual in the dialogue? Word choice? Delivery? Accents? Repetition? |
| **Cinema photography** |  |
| 1. Camerawork – describe shots in specific terms | Shot size: ELS, LS (stage), full shot, MS, CU, ECU. Camera angles: birds eye, high angle, eye level, low angle or Dutch (oblique), camera movement: pan, tilt, dolly or tracking, hand held, steadycam or moving crane. Invisible V conspicuous. Are tracking shots motivated by character movement? |
| 1. composition | Open/closed composition, aspect ratio, rule of thirds, Kubrick single point perspective |
| 1. Depth of field | Consider foreground, mid-ground and background. Deep focus is associated with wide angle lenses. Could be flat. Narrow ranges of focus may be the result of telephoto lenses. |
| **Mise-en-scene** | The overall look and feel of a movie |
| 1. Position of characters and objects | Identify the dominant, does movement guide our focus, character proxemics patterns (intimate, personal, social and public distances). How does the director add meaning with these choices? Is one character encroaching on another’s space? Watch for space being used to portray relationship / changes in relationships. Watch for windows, doors, parallel lines that frame people or objects. Entrapment. Look for actor placement. Front – actor facing camera, greatest intimacy. One Quarter Turn – very popular. Profile – character lost in the moment, a bit more distant than the previous two. Three Quarters Turn – useful to convey anti-socialness, Back of Head – most anonymous shot. Creates mystery or feeling of alienation. |
| 1. Lighting | low or high key. How does the director use light to focus our attention? Key, fill and back lighting. What is the source of lighting in the context of the scene? |
| 1. Color scheme | How does the director use color and what is the director’s intent for doing so? Look for color symbolism or color associated with characters. Color to suggest mood. Color as foreshadowing. Contrasting colors ( the monolith v white room) |
| 1. Set/location/props | Set design. Studio or on-location, describe props, scenery, what was the Director´s intent for using them? How dense is visual information? Stark, moderate or highly detailed? |
| 1. Costume, hair, make up | Period, class, gender (emphasize or diminish), age appropriate, silhouette (close fitting or baggy), fabric (plain, sheer, rough, delicate), accessories. Color is very important in relation to character. |
| 1. Acting/body language | Acting style, body language, blocking, period or contemporary. Individualized (Joker), Stylization. Look for subtext (character says one thing but means something else). Consider type casting as a short cut to characterization. |
| **Sound** –watch scene w/o picture | Live sound, sound effects and music. Sound can be diegetic, meaning characters would hear it, or non-diegetic, meaning that characters would not hear it - such as narration or music over the credits. Explore relationship between diegetic and non-diegetic sound when appropriate. |
| **Music** | Read this article: <http://www.e-filmmusic.de/article1.htm> Is the music telling you what to feel? Music can be used as a counterpoint to the action. |
| **Editing** | Ellipsis (time compression) and cross cutting, fades, dissolves (fades between scenes), wipes, matching cuts, straight cuts, dialogue overlap and sound bridges. Consider how long each shot lasts. |
| **Part Three: 4 minutes** | **Analyzing the film as a product** |
| **Sociocultural Context** | In what way was this movie a product of its time? What does the audience learn about the culture or  historical context of the film? |
| **Target Audience** | Teens/adults or male/female age group, college education art crowd, liberal, conservative, Christian |
| **Generic Expectations** | <http://www.filmsite.org/filmgenres.html> **also research** <http://tvtropes.org/pmwiki/pmwiki.php/Main/Tropes> |
| **Themes** | Man V Man, or one of the others, is this film an allegory? |
| **Motifs/Symbols** | What specific devices support your definition of theme? Look for recurring elements. |
| **Film Criticism** | Both contemporary and current. Use brief quotes from two different sources. Record the details: reviewers’ names and publication names/dates |

Extra points for identifying **dramatic irony**. Aristotelian Bonus Points for correct identification and use of: **Recognition, Reversal and Catharsis**

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| **Descriptor** | Excellent | Good | Satisfactory | Limited | Little/None |
| Detailed evaluative interpretation of the extract |  |  |  |  |  |
| Understanding of how meaning is constructed through the use of film language |  |  |  |  |  |
| Awareness of the extract’s relationship to the film as a whole |  |  |  |  |  |
| Explanation for the selection of the extract |  |  |  |  |  |
| Awareness of the film’s genre |  |  |  |  |  |
| Awareness of place in a broader sociocultural context |  |  |  |  |  |
| Analysis of the director’s intention |  |  |  |  |  |
| Responses from audiences & critics at the time of its original release and/or subsequently |  |  |  |  |  |
| Negligible simple description |  |  |  |  |  |
| Clear and thorough analysis |  |  |  |  |  |