

## Non-Testers Textual Analysis Visual Presentation

You have done a lot of work analyzing your chosen scene. Now, you will pick and choose some of your most insightful observations and present them in an engaging way.

*What:* Visually present your findings with images and observations\* using the provided template. Additionally, you will submit a separate works cited document.

### Format

Use the provided **template via [PowerPoint](#) or [Google](#)**

- There are three slides, and on each slide, the background is a filmstrip with three frames.
- Select and place 3 useful still images from your scene on each slide (9 total), in the filmstrip.
- Present your analysis of the scene by annotating your selected images
  - Suggestion: 2 or 3 annotations per image
- Be sure to include all the **content requirements** below.
- You may also add information elsewhere in the slide as needed.
  - Must be organized and visually appealing
  - Do notice that the size of the slides are large: 17” by 11”

### Content Requirements

Your presentation **must include:**

- Observations related to each of these film elements:

*The Narrative, Mise en Scene, Lighting, Cinematography, Sound, and Editing*

- Reasoning: why/how/purpose/etc.
  - do not simply point out something exists, provide insight as to why particular choices were made
- Researched support for some of your observations and/or reasoning
  - required: at least 4 references to outside sources (in text citations), from at least three different sources
- A reference somewhere to the director’s name and year the film came out.
- An inclusion of either or both of these things: a) why you chose this scene to analyze, b) the scene’s relationship to the film as a whole
- Relevant and appropriate film language throughout.
- A separate document with your MLA formatted Works Cited (at least 3 sources).

### The look:

This is a visual presentation, it must be organized and aesthetically pleasing.

- font size should be no smaller than 18pt.
- add arrows, circles, other indicators, as appropriate - to guide viewer to your observations
- color code ideas, re: blue boxes for editing, dark green font for your researched support, etc.
- Be careful not to overwhelm or distract the viewer

**Due: December 10, 2021 by the end of the day.** → You will submit your file as a PDF to Canvas

*\*The term observations is used for brevity, but it can also be defined as any/all of these: annotations, explanations, descriptions, insights, support, insights, reasoning, notations*

*see next pages for rubric & examples*

## Textual Analysis Rubric for Non-Testers

<b>Content (30)</b>	<b>Insightful</b> (film student) <i>- descriptive, reasoning provided, film language</i>	<b>Surface</b> (film fan) <i>- present, but little to no description/reasoning</i>	<b>Minimal/Missing</b>
- The Narrative (4)			
- Mise en Scene (4)			
- Lighting (2)			
- Cinematography (4)			
- Sound (4)			
- Editing (4)			
- 4+ academic/prof. references (4)			
- General content: director & year of film (2) why chose scene/ relation to film (2)			
<b>Visual Presentation (6)</b>	<b>A Final Presentation</b> <i>- organized, appealing, &amp; inviting</i>	<b>A Presentation</b> <i>- organized &amp; informative but not fully edited/refined</i>	<b>A Work in Progress</b> <i>- aka: a rough draft – presents as unfinished and/or hastily done</i>
<b>Works Cited (4)</b>	<b>Academic Researcher</b> <i>- at least 3 sources CITED in your presentation - all sources academic*</i>	<b>Basic Researcher</b> <i>- at least 3 sources CITED in your presentation - not all sources of academic quality*</i>	<b>Casual Researcher</b> <i>- too few sources cited - sources lack quality</i>

*\*You may NOT cite these sources: Wikipedia, IMDB, Rotten Tomatoes, nor most blogs (some blogs may be useful, but be sure you can find the authority of the blogger and then include this within your presentation)*

**EXAMPLES** Note: Instructions for the examples below were similar, but not the same as for your current Textual Analysis assignment, but your presentation slides should look fairly similar...

**Ida**  
Bringing and burying family bones

The lack of sound creates a mood of oppressiveness, highlighting the internal struggles of the characters. "In cinema, emotional truth and psychological truth is much more important" said Pawlikowski (2016). He focused on long shots to show the stark psychological normal of the Polish society during the 1930s using silence to show contrast other than relying on vocal sound. Ambient sounds, which are diegetic sounds, serve as a secondary role as providing a basis of fidelity to the silence.

Closed framing, medium shot of Ida - includes most of the audience (mostly feeling of guilt, despair, shame - Polish society). "Trzechobowska's interpretation of Ida is a character full of curiosity and inner peace" said Agata Kulesza (2016). Ida is a symbol for the government that began the oppression and suffering of the previous events in Poland. Hand lighting/natural light along with low-key lighting is used to show contrast and bring about a somber/forlorn mood.

"I personally go a long way to avoid sound and stage being overly lit," said Kateman Fickus (2016). The low amplitude background music helps to bring out the mood of sadness without drawing attention away from the main characters. The lack of vocal sound highlights the simplicity of film and yet at the same time resulting complexity.

The man looking down inside the digging site, close framing, attention to him, static shot, his normal clothing (ragged cottons in film, can be anyone, average gait)

The Master Scene of the open framing - maintaining the continuity editing. "When to cut, based on action?" Maintain the focus on the lack of action around them while the main action, the digging, is almost out of the frame. While it seems meaningless to focus on these, a substantially necessary to focus on them and the almost-omissions of the character and how they really feel when facing the absolute anxiety.

Closed framing of Wanda and static shot (lack of camera movement) - POV of audience not wanting to see the reality (lack of human morality - sharing some POV as the actor (neutral inner world of the character, "Susan Torres Wolska met Pawlikowski, the left an impression of charm and elegance." Division characterizes the role played by Kubrick: the is cynical and cold, yet human. Generally, it is using her as a symbol of Polish society at the time of crazy era, showing the cultural significance.

High-angle/POV of audience on the side of Ida (show feeling of judging her but also show vulnerability of her as a character - evoke sympathy as the same time). Low-key lighting and soft lighting. "Laska is in full control of lighting, he is a worthy partner in fantasizing, in taking scenes. We were like one body in all that," said Pawlikowski (2016).

**An Awkward Birth Day**  
The Handmaid's Tale

Cultural Context: Reed Morano adapts Margaret Atwood's original 1985 publication into a story that amplifies women's rights issues, demonstrating a grounding in social context with references to religious arguments. Strong themes of America's shifting women's rights appear in this work as Morano uses several cinematic storytelling techniques to comment on the negative nature of America's past of gender inequality.

Mise-en-scene: The "dystopic feeling" of the Birth Day scene was accomplished with tone and mood in mind. Elizabeth Williams stated that Gilkad's defining characteristic is "the contrast between something that is beautiful, visually, but very dreary, literally."

Cinematography: The shot that captures Offred observing Naomi and the wives imitating hearing a child contribute to a somewhat uneasy and ridiculous representation of Gilkad's theocratic system. As Naomi lies in the center of the living room with the wives gathered around her, Offred observes from a distance.

Mise-en-scene: In the exposition of the scene, Naomi is downstairs pretending to be in labor. Offred notices from a distance, looking past a column so as not to be seen. The placement of the actresses in the center of the softly lit, white living room and Offred's position in the relatively dim hallway literally provides the audience with a "glimpse" into the ritualistic lifestyle women in Gilkad are subjected to. Additionally, the green and white costumes worn by those in the room signify gender status and nobility.

I chose this scene because many small events occur in the sequence. Each of these small events within the larger "Birth Day" party shows how various aspects of film language create a rich, complex picture of Gilkad. From the interactions between Offred and the wives to Offred observing Naomi and finally Janine going both only to have her baby taken away, the scene nearly overwhelms the audience with context and nuance.

Cinematography: The camera alternates between the upper-class women and Offred, capturing the former at a distance with telephoto and the latter with a wide shot. The depth contributes to the idea that the Handmaids and other lower-class women sink around with no positive attention given to them. As the upper-class women do not notice her, Offred cynically looks on. Cinematographer Colin Watkinson uses depth in interior shots to include an assortment of bland colors. (OFFEd)

"I mean Moonlight is not necessarily a realist movie by any stretch of the imagination. Especially visually, it isn't. That being said, I don't think the movie's untrue, it's sort of the delicate balance of providing images that allow an audience to feel like they're watching a real experience. But presenting it in maybe a way that's providing a larger lens to look through."

As director Barry Jenkins stated, in reference to drug and criminal culture, "there was no way to avoid it. But in keeping to myself, I stayed out of it. I was never interested in that stuff, I didn't care to be the alpha male".

The lighting is mostly natural lighting outside and coming in through the windows of the school. The lighting did dip to darkness while Chiron was walking and passing under blockages in the window. These may symbolize the calculated and dark thoughts running through his head.

Cinematography

Director's Intent

Lighting

Many techniques used focus not on any sort of technicality, but instead giving the audience a representation of the feeling of an emotion. The way the tracking shot pans in a steady "awaying" pattern while Chiron is walking to class allows the audience to feel the disorientation and eeriness that the situation portrays, and portrays a motion closer to a walk of a disoriented individual, rather than a robotic duty.

While Moonlight is not a biographical film, Jenkins also stated that he identifies as having a similar struggle to Chiron's in that they both did not fit in, kept their heads down, and made radical changes to themselves to be more successful in their unfortunate situations.

The use of dramatic lighting is used all throughout Moonlight, and is used to emphasize emotions, motifs and symbolism. Particularly serious to Moonlight is the extensive use of colored lights and high contrast dramatic use of blue and purple lights that are not realistic to the scene, rather used to set an emotion.

**Ida**  
"Graveldging the Bones"

The opening sequence of the scene pictures Ida, Wanda and Feliks walking across their lawn in order to find the grave.

- Sound
- Camera
- Color
- Cinematography
- Editing
- Location
- Music
- Narrative
- Pacing
- Point of View
- Production Design
- Screenplay
- Story
- Theme
- Tone
- Visual Style
- Writing

The trees - shown at the beginning of the scene on the edge of the forest, the trees are dark and mysterious. Trees normally are a symbol of life, but in this case they serve to juxtapose the resting place of Ida's family.

Ida is told in a linear timeline and is chronological sequence. The way Pawlikowski uses the camera and his shots indicate to the viewer that the way we are witnessing events is how they happen from the perspective of Ida herself.

Ida is a dramatic film, and relies on the emotional and relational development of realistic characters. The film is shown in black and white, recalling to the noir films of the 1920s.

Burks drama and makes everything feel stark and absolute.

When Feliks finally finds what he is digging for, he hits bone.

- The sound of this is loud and traumatic
- Stops the rhythm of his grave digging
- It is followed by a look of fear from Feliks, who knows what made the sound, the bodies of Ida and Wanda's family.

The geography and stunning sights of Poland are seen throughout the film, in the long shots of Ida and Wanda driving to the forest where the family is buried.

This scene connects to the rest of the film as it is the climax. This is the moment when the reality and the depth of the emotion is felt between both Ida and Wanda.

Cinematography: While Juan is at the drug spot, all of the shots are handheld shots. Laxton says that Jenkins, "Often he gives notes to the camera like 'directs actors'" (British). It's intentional movement that creates a sense of realism and increasing the intensity, as if the viewer is with Juan as he walks and confronts Paula.

Mise en Scene: Juan is shown using a slightly low angle shot, highlighting his gold chain and diamond studs. When Paula says, "I'm getting it from you!" we realize that Juan is Paula's drug dealer, explaining his bling. Juan is viewed in power as Chiron's role model and as his mom's drug dealer.

Sound: Music creates a sound bridge between Paula's car driving away and Paula screaming at Chiron about getting in bed. It maintains continuity while transitioning to the new setting and links the style change from realism to more of a dreamlike state to maintain the emotional flow.

Mise en Scene: The framing when focused on Paula is tight, intensifying the confrontation between Paula and Juan. Paula asks him, "You gonna keep sellin' me rocks? Huh?" getting in his face and challenging him. The audience feels the reaction to her challenge, enforced by the tight framing.

Genre: Moonlight can be defined as a drama film that tracks Chiron's development through three stages, where he faces social and moral challenges leading to growth. Drama films are based on realistic characters and their development, and in this scene, we learn of Paula's addiction, and that Juan is Chiron's role model as well as his mom's drug dealer.

Cinematography: As the car drives away, the camera pans to use the headlights to create lens flare as the car exits the frame. This is a stylized shot that uses light to create a transition from the drug spot to Paula's apartment. It also marks the style change between handheld shots and still shots.