**Sequence Analysis Worksheet**

USE EVERYTHING YOU’VE LEARNED THIS SEMESTER FROM UNITS 1, 2, AND 3 TO ANSWER THE QUESTIONS BELOW. CONSULT THE GLOSSARY OF TERMS, OUTLINES, CLIPS, PACKETS, ETC. TO MAKE SURE YOU’

**I. Narrative-UNIT 1**

1. Describe briefly what you see in the selected sequence.

2. What is the filmmaker trying to communicate in this segment?

3. How do the five channels of information in film--visual image, print, speech, music, sound effects--work together to communicate this message? Which channel is dominant?

4. What function does this segment have for the film as a whole (foreshadowing, climax, transition, exposition, DEPTH AND RANGE? CHANGE OF KNOWLEDGE? PLOT? etc.)

5. Can you divide the segment into individual scenes (indicated, for example, by shifts of location-SEE TEMPORAL, CAUSAL, SPATIAL)?

**II. Composition-UNIT 2**

1. Frame (open form, snapshot quality, closed form):

2. Space (cluttered/empty; exterior/interior) MISE EN SCENE:

3. Sets (studio/location; props) COSTUMES:

4. View of characters (isolated/closed in; center/off-center; background/foreground; partially obscured by objects in foreground/linked to them):

5. Movement of characters (toward/away from camera, from left to right/right to left; stationary, exchange gazes) ACTING STYLE:

**III. Photography**

1. Shot: (long/medium/close-up):

2. Lens (normal, telephoto, wide angle, distorting):

3. Focus (deep/soft focus) FILTERS?:

4. Angles (high/low angle shot; eye-level; oblique; bird's eye):

5. Movement (panning/tracking shot; from above/below; zoom in/out; tilt, handheld camera, on vehicle):

6. Lighting (realistic, high contrast, high/low key, special effects):

7. Color (warm/cold/washed-out colors; symbolic use; patterns; pallete):

8. Special Effects (freeze frame; slow/fast/reverse motion; filters; point-of-view):

9. Types of shot (establishing shot, point-of-view, reaction, flashback)

10. Film stock?

**IV. Editing-UNIT 3**

1. Position of segment:

2. Transition techniques (cut/dissolve/fade; wide/jump cut/iris-SEE LIST):

3. Editing (cutting for continuity/classical cutting/thematic montage/cross-cutting):

4. Length of shots:

5. Rhythm/Pace:

**V. Sound**

1. Music (what kind; on- or off-screen source; function):

2. Sound Effects (connection to action; function):

3. Voice-over/Narration (who speaks what from where; reliability):

4. MICKEY MOUSING? PETER THE WOLFING? LEITMOTIFS?

**VI. Audience Address**

1. Does the film acknowledge the spectator or do events transpire as if no one were present?

2. How does the film position the spectator vis-a-vis the onscreen events? Are we made to favor certain characters or respond in certain ways to certain events?

3. Does the film appeal to certain expectations/conventions? Does the film subvert these conventions or conform them?

4. Does the film address contemporary social issues? Does it intend to convince its audience? Does it present a popular or a controversial view?

**Final Thoughts?  Meaning/Motivation for this sequence? Explain the function and meaning of I, II, III, IV, V. Interesting Facts/Trivia? How was it done? Why was it done like this?**