

Bridget Givan
Scene Analysis
“City of Angels”
Development of Film Expression
Spring 2002
April 29, 2002



Aspect Ratio: 2.31:1

Shot # 1 Duration: 5 seconds, 120 frames

Sound: The sound is an instrumental piece that helps to establish the mood of this scene, a mood of a budding friendship with an underlying tone of expectation. The audience gets the sense that even though this encounter seems innocent that it will become something more.

Contrast Dominants: This shot does not have “intentional” points of greatest light or darkest point. It appears to be naturally lit; pools of lights coming from one direction (screen right) appearing through the aisles of food. The characters walk in and out of these shadows adding to the sense of naturalistic lighting. Signs in B.G.

Character Movement: The characters walk along the z-axis toward the camera and toward the audience. Neither of the characters move from a dominant to less dominant position because they walk in step with one another. They are moving toward their goal of the fruit section in the supermarket.

Character Proxemics: The main characters are facing the camera and audience. The other characters around them have no interaction with them, the other characters continue on with their own shopping or jobs in the supermarket. They are closer to the other characters than they are to us. They are at a social distance from one another but at a public distance from the other characters.

Camera Movement: The camera begins at the characters’ feet and moves up to their faces. As the characters walk the camera is dollied back to keep it the same distance from the

characters as they walk forward. Emotionally, it makes the audience anticipate the reveal of the characters, even though we already know who they are, it makes the audience wonder what is going to happen next. The movement also helps to set the pace for the next shots.

& Grands him

Camera Angle: The camera begins at a low angle and then is moved to an eye level angle.

Our perception is that of a viewer and not a participant. The director chooses this perspective to have the audience watch the action as if in the marketplace and not one of the characters.

Lens Used: A telephoto lens is used to not only compress the space, but assure that only our main characters are in focus.

This uses the shallow depth of field characteristic of the telephoto lens.

Depth of field: The shot is in shallow focus. Just the main characters are in focus, helping to direct our attention in the crowded frame. The audience's attention, through this shallow focus, is directed to the main characters and not the other props and people inside the shot.

Lighting: The lighting is done to look very naturalistic. The light appears to be coming from the sun on the right side of the frame. It is a soft mid-day, beginning of the setting sun look. As mentioned before the characters walk in and out of the light, adding to the effect that they are inside and that objects of the marketplace are blocking the sun. The characters, however, are never in total darkness so that we cannot see their faces. The lighting adds to

the psychological effect that both characters have something they are hiding from each other and also the things they are hiding from themselves. ✓

Color Usage: The colors of the scene are primarily dark colors. Only the fruit and neon signs add extreme colors to the shot. They are easily dismissed by the viewer because they are commonly see objects. The dark colors that Seth (one of the main characters) wears symbolize how he is not supposed to be seen. How Seth is only a shadow, not truly part of the world as Maggie is. Maggie wears a dark suit, but is wearing a white blouse. The white blouse symbolizes her innocence and need to fix what is wrong. The primary use of dark colors unifies them, foreshadows

Screen Graphics/Composition: The characters are shot so that they are slightly off-centered of the screen and is weighed asymmetrically. The lines all lead to the main characters; when the shot is first established the lines of the food bins help lead our eyes back to the characters' feet. Before the shot ends the lines created by the neon signs direct our eyes back and then into the center where our characters are. The view is also block by two people standing on either side of the frame, this keeps our eye from traveling left or right and helps to keep our attention in the center. ✓

Editing Style: The sequence is cut on natural breaks. No shot is left longer than it should, or is not left long enough for the audience to process the information. The editing rhythm that is established is that of a steady normal pace.

Time: Time in this shot is slightly expanded. It signifies the fact that Seth is now on “earth time” and is experiencing as much as he can with Maggie. The audience is calmed by the use of the slight time expansion.

Context: Through the use of lighting and movement the director is able to evoke an emotion of surrealism, comfort and sympathy all at once. The audience is awed by the fact of the angel and the human walking together. The audience is comforted by the warm, though dark, colors and that the characters are in an open space and neither is being threatened. The audience begins to feel sympathetic to Seth, because the audience knows that he cannot be with Maggie forever.





Aspect Ratio: 2.35:1

Shot #: 2 **Duration:** 4 seconds; 96 frames

Sound: The instrumental music piece that started in the *first* shot is continued into this shot. This helps to achieve continuity between shots and also keep our audience in the same emotional state of mind.

Contrast Dominant: The contrast dominance from the previous shot has continued into this one. There are no points of greatest light or greatest dark because of the need for it to look natural.

Character Movement: Maggie begins to move to the right, away from Seth, to reach the destination her desired section of the marketplace. She moves along the x-axis into the right

quadrant. Maggie appears to move into a more dominant position because she is leading the way, Seth stops momentarily and then follow her.

Character Proxemics: The main character begin together at a social distance from one another and because Maggie walks away the shot ends with them at a public distance from one another. The other characters in the marketplace remain at a public distance from the main characters.

Camera Movement: There is no camera movement in this shot.

Camera Angle: The camera is at a high angle giving the audience a birds high view of the marketplace and the movement of the characters. This puts the audience in even more of a position of observation inside of participation, it is used to separate the audience from Seth and Maggie.

Lens Used: The lens used appears to be a normal 50mm lens. The lens was chosen so that everything in the frame is in focus without any distortion.

Depth of field: The entire frame is in focus, this shot is a deep focus. Only the minor background is out of focus. This makes it seem as though we are looking from the rafters of the building down on the characters.

Lighting: The lighting is still very natural. The primary source of light comes from the right of the frame and appears to be coming from the sun. There are secondary sources of light coming from lamps hanging from the ceiling but seem to add little light compared to the sun light coming from the windows.

Color Usage: The color usage is the same from the previous shot. There are more colors because from the high angle we see more of the produce.

Screen Graphics/Composition: This shot helps us understand more fully that the characters are in a marketplace, that there are other people around them along with the produce. This shot acts as our establishing shot. It is held long enough for us to find our main characters, and then see their movement to their next destination. Because of their movement we are attracted to them and not the colors around them.

Release → anticipation?

Editing Style: The shot is left on the screen long enough to establish our characters and their movement. This is cut with the other shots to achieve a steady slow rhythm. The editing helps the audience to realize that this moment between our characters is meant to be savored for as long as possible.

Time: Time is expanded in this shot to reaffirm the director's notion of needing to savor the moment between these characters for as long as possible.

Context: The director wants the audience to be an omniscient viewer in the budding relationship between Maggie and Seth. The high angle shot gives the audience a chance to take a breath before we are brought face to face with what this relationship will cost. Time is expanded so that we also will savor this moment, which they are taking for granted.





Aspect Ratio: 2.35:1

Shot #: 3 **Duration:** 3 seconds, 72 frames

Sound: The sound in this shot is the same instrumental score that had been present throughout the last two shots. This provides for continuity for the shots and also gives the audience the clue that we are still in the same moment in time.

Contrast Dominant: In this shot Maggie is in the greatest light on the screen, followed by Seth who is primarily in shadows. This directs our attention to Maggie who leads most of the action with Seth watching and following behind her. Our attention moves back and forth between Maggie and Seth, first to see what she is doing and then to see his reaction to her.

Character Movement: Maggie moves across the x-axis to screen right. Seth follows behind her in the same direction. In this shot Maggie is in the dominant position because

she is closer to use and in the light. Seth is in the less dominant position because he is behind Maggie and in the shadows.

Character Proxemics: Both Maggie and Seth are facing the camera, we can see both their faces. The extras around them are at social distances, but we rarely get to see any of them for long. After Seth catches up to Maggie, the main characters are at a social distance from one another; almost at an intimate distance from one another.

Camera Movement: The camera moves on a dolly along with Maggie, from screen left to screen right. This keeps Maggie in the center of the frame and the center of our attention. It also helps to keep from single jump cuts being placed together. The dolly seems more natural, and invites the audience to eavesdrop on the characters.

Camera Angle: The camera is at an eye-slightly lowered angle. This keeps the characters from being too close to the audience. It keeps us involved but still at the social non-participatory distance.

Lens Used: A telephoto lens is used, the space is not only compressed but our depth of field is quite shallow. This directs our attention to Maggie and not to the fruits that are in the extreme foreground.

Depth of Field: The depth of field is shallow. Neither the things in the extreme foreground or background are in focus. The only crisp focus is on our main characters which keeps our attention on them and not the fruit that is in front of them or the extras passing by behind them.

Lighting: The lighting is still made to look natural and continues to come in from the right side of the screen. This lighting style is used to light Maggie without it looking obvious or odd. Only part of Seth is lit. This helps to symbolize the influence that she will have in his life; that she will be the “light of his life”. Half of his face is lit because he knows only half of what he will know.

Color Usage: The color usage is constant with the previous two shots and only varies when different produce comes into frame.

Screen Graphics/Composition: The main characters are framed not only by the lighting but through the depth of field. The out of focus produce in front of them and the out of focus background frame them. Through Maggie’s movement of walking into the shot our attention is instantly directed to her and Seth’s following actions.

Editing Style: This shot is cut in time with the previous shot, the both take up just enough time for us to visually process the information and then move on. The emphasis is on the story and not in which the story was edited.

Time: Time is still continuing to be slightly expanded. The camera movement, however, keeps us in real time. The actions of both Maggie and Seth happen in real time. We, as the audience, are getting prepared for the action to speed up and re-enter the reality of real time.

Context: This shot heings to prepare the audience for not only the following real time shots, but for the rest of the movie which is primarily real time. It also helps to set up how “real” our characters are, so real that we no longer see them as just characters but having the possibility of being someone we know or even could be us.





Aspect Ratio: 2.35:1

Shot #: 4 **Duration:** 3 seconds; 72 frames

Sound: The same instrumental piece that was played in the previous three shots is still being played. This continues the continuity.

Contrast Dominant: Both characters are evenly lit. The fruit is the source of the greatest light, though not upstaging the main characters. At the end of the shot the greatest light is the ceiling light in quadrant one of the screen. Our attention begins at this light and then travels down to the main characters and their interaction with one another.

Character Movement: The main characters continue to move from left to right with Maggie leading. The shot opens with Maggie in a more dominant position because she is in front of Seth, but by the end of the shot because of the movement of the characters Seth has moved up so they are in equal dominance with one another.

Character Proxemics: Maggie and Seth move in and out of social and intimate distances from one another but continue to remain at public distances from the others. At the beginning of the shot Maggie and Seth both face the camera but end facing one another. The audience continues to see Seth's face but only Maggie's profile.

Camera Movement: The camera continues to dolly from left to right primarily following Maggie's movement. This keeps the audience from getting bored with the shot or the director staying on it for too long.

Handwritten notes: "Hal why? How?" and "GIVES A SENSE that something more is happening here?"

Camera Angle: The angle is the slightly lower than eye level, allowing us to see only our main characters' heads, because of the added produce. This is not only for continuity purposes but also keeps the audience as just the viewer and nothing more.

Handwritten note: "? Meaning?"

Lens Used: The lens used is the same as the pervious shot, telephoto; compression of space and shallow depth field.

Depth of field: The depth of field is shallow as in the pervious shot, this continues to achieve the same purpose of focusing our attention on the main characters and not those around them without alienating them.

Lighting: The lighting remains constant. The characters walk in and out of shadows, our shot begins with Maggie mostly in shadows and Seth partly in shadows and end with them

both partly in shadows. This adds to the uncertainty of their relationship, if one exists or if one will ever exist.

Color Usage: Color usage remains constant, this keeps the continuity. By keeping the continuity it allows the audience to focus on the characters and not what is changing around them and what it could possibly mean. The audience is free to fully engage themselves in what their relationship will be.

Screen Graphics/Composition: There is very little flamboyant movement between the characters to draw our attention. Through the use of a shallow depth of field our attention can be turned to the main characters and the little movements that take place behind props. The shot is weighted on the foreground of the screen, because it is out of focus and is not present long, we easily dismiss this as normal and focus our attention on the people and not the produce.

Editing Style: The editing style is made to look very natural and not draw attention to itself. The cuts are made on the motion, both shots are moving at the same speed as to not draw attention. Time is compressed by a few steps so that the story progresses.

Context: Through staging and editing the director leads the audience to an emotion of anticipation as to what really is going to happen with our characters. This is much more

than a shopping trip, the secretive nature of hiding the characters behind the produce makes it much more mysterious.



Aspect Ratio: 2.35:1

Shot #: 5 **Duration:** 11 seconds; 264 frames

Sound: For continuity the instrumental piece that had been used for the previous four shots is continued to be used during this one. It achieves that same reaction as the previous four shots.

Contrast Dominant: The greatest light are our main characters. The greatest dark is the extra in the left corner of the screen when the shot opens. After the extra has passed the contrast between greatest light and greatest dark is minimal.

Character Movement: This shot not only has the continuing movement of the main characters from left to right, but a market worker walks across the frame from right to left. Seth is continuing to follow Maggie. The market worker walking across the screen does not enhance the story, instead it provides for an editing transition.

Character Proxemics: The main characters throughout this shot are at social distances from one another. They are at a public distance from the worker and the others around them. They have no interaction with the worker.

Camera Movement: The camera continues to dolly from left to right keeping in step with the characters, keeping at least one of them in frame at all times. It is moved up at the end of the shot to provide a transition into the next shot.

Camera Angle: The begins at the slightly below eye level angle, this maintains the atmosphere of the market place while keeping the audience as the viewer. At the end of the shot the camera is brought up to an eye level shot of Seth. This helps to add finality to this segment of the market place and provide a transition into the next shot.

Lens Used: A telephoto lens is used that compresses space and has a shallow depth of field. This focuses our attention on the characters, especially at the end of the shot when the camera moves in to get a tighter shot of Seth.

Depth of field: The depth of field is shallow. It achieves the same response as with the previous shots, focusing our attention to the characters and not the objects or people around them.

Lighting: The lighting is naturalistic. Seth and Maggie are both lit brighter because they have walked closer to the window, which let in the sun light.

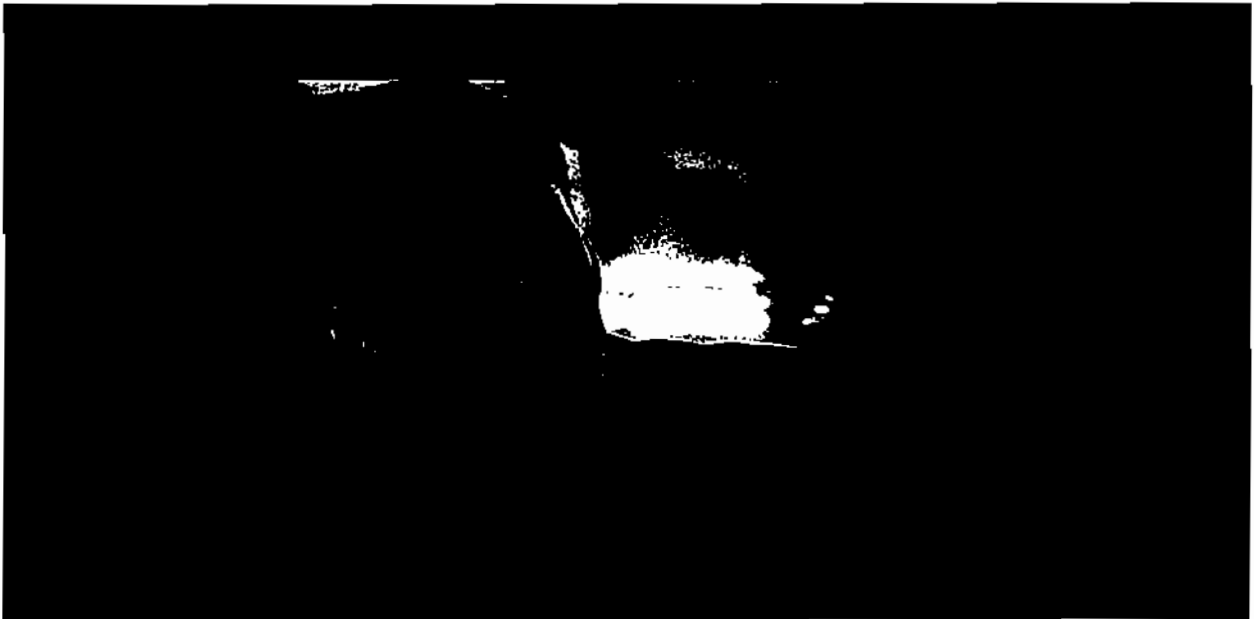
Color Usage: The color usage has remained constant through out the last four shots and continues to be the same with this shot.

Screen Graphics/Composition: The screen is composed so that when the shot is first taken we do not see Seth. This helps to draw our attention to Maggie's actions and then to his reaction. The composition is balanced, Maggie is on one side and Seth is on the other. It becomes weighted at the end when only Seth is left in the shot on the right side of the screen, our eye begins on Seth and then travels to the left and is stopped by the pole and then returns to Seth.

Editing Style: This shot is opened by a black out of focus figure walking across the screen to reveal Maggie and then Seth. It is left longer than the others because of Seth's action, though it continues with only leaving the shot on the screen long enough for the information to be absorbed and then move on.

Time: This shot compresses time, the audience gets the impression that the characters are nearing the end of the shopping trip. It furthers the story along.

Context: Through lighting the characters are seen to be on the same level, they are both lit in the same way. Though they do not talk, but they have said more in this experience together than the words could explain.



Aspect Ratio: 2.35:1

Shot #: 6 **Duration:** 3 seconds, 72 frames

Sound: The first of dialogue between the two characters. Seth begins the conversation, asking Maggie to tell him how a pear tastes. From this the audience begins to fully

understand his innocent inquisitive nature, he wants to experience everything he can through her.

Contrast Dominant: This shot is darker than the previous one, the areas of greatest dark are the blacks of their clothes. The area of greatest light is to the right of Seth's head, coming from a neon sign. The neon sign starts our eye to the right of Seth and then as he begins to talk our attention is drawn to his face.

Character Movement: The characters do not make scripted movements. Their bodies remain in a constant position, only their heads move to emphasize their dialogue.

Character Proxemics: The characters are sitting socially close to one another, both are on one side of the table with two to three feet between them. They face each other and have no interaction with other characters. As the audience sees, there are no other characters to interact with.

Camera Movement: The camera is left in a static still shot.

*After many shots,
what is this effect?*

Camera Angle: The camera is left at an eye level position. This allows the audience to see not only his facial expressions as he talks to her, but also a slight reaction from her.

Lens Used: The lens used is a telephoto lens, it compresses the space and has a shallow depth of field. It focuses the attention to Seth and not the signs and brighter lights behind him.

Depth of Field: The focus is shallow, to draw attention to Seth and not to the signs around him. It also helps to soften the effect of the back of Maggie's head on the right side of the screen.

Lighting: This shot is lit darker than previous shots. It helps to convey that Seth and Maggie are secluded and away from other people. Their faces are lit so that we can see the facial expressions of both.

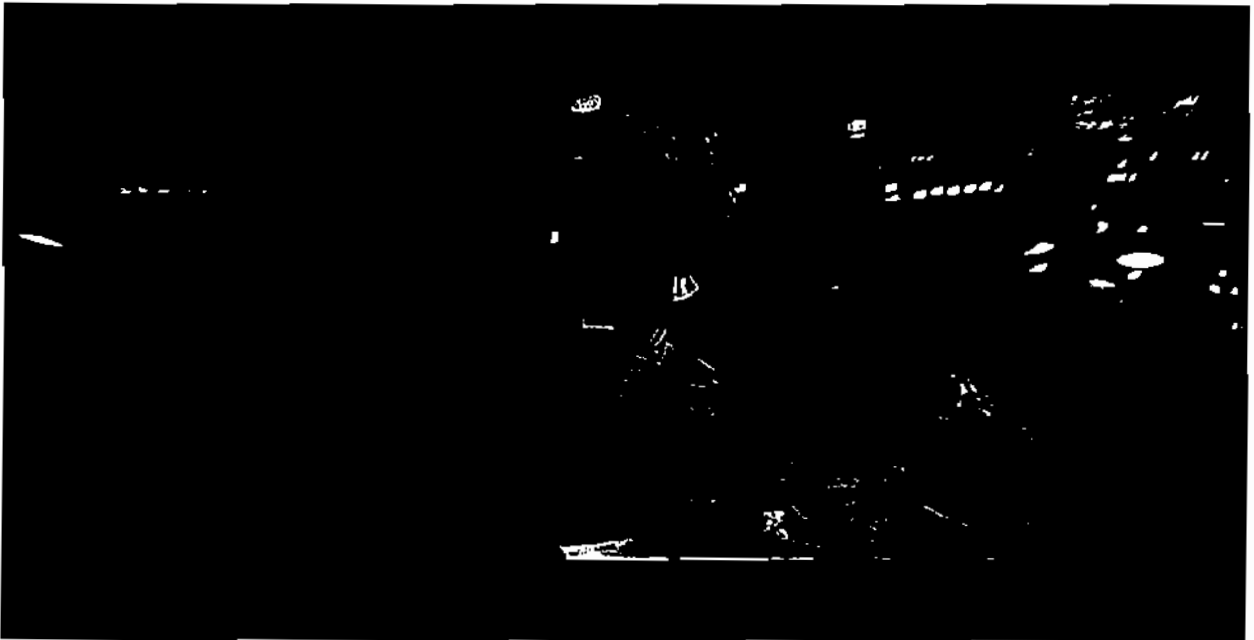
Color Usage: The colors are the same. There are no brighter colors of the fruit, the only color in the scene are Maggie's blond hair and the blurred signs behind Seth. This also adds to their isolation from this angle Seth is blocked in by Maggie, on the right, and a blurred black image to the left.

Screen Graphics/Composition: The frame is composed so that Seth is the center of attention, our eyes are instantly drawn to him. He is framed in by Maggie and a blurred black image. The top and bottom of the screen close us off from wanting to look any further.

Editing Style: This shot comes after Seth has walked out of the last shot. It is a cut from a static to a static shot, which is an easier on the audience then coming from a moving shot to a static shot. The shot is held long enough for Seth to finish his line and to get the beginning of Maggie's reaction, the we are allowed to see what he sees.

Time: Time is compressed here, we do not see them check out or decide where to sit. This allows the story to progress in a more dramatic way. If left on more shots of the market place, the audience would get bored and forget about the story, which would take longer to get them back to where they need to be for this moment.

Context: Seth is framed so that our attention is on him alone, we only notice Maggie because he is talking to her. We are allowed to see the innocence in his face when he asks for the description of what a pear tastes like. We are draw into the scene, even though we know that we are only viewers of this story. We are left wondering what her reaction is going to be.



Aspect Ratio; 2.35:1

Shot #: 7 **Duration:** 3 seconds; 72 frames


Sound: The characters are continuing the dialogue, this time it is Maggie's reaction that is said. There is also room noise present, even though it is so ordinary we do not notice it.

The characters sound as if they are in that place, even though they seem to be isolated.

Contrast Dominant: Maggie and the table and food in front of her is the area of greatest light. The areas of greatest dark are that of Seth's clothes and the background behind Maggie.

Character Movement: The characters do not make scripted moves, only those that would seem natural and relevant to their dialogue.

Character Proxemics: The main characters are the same distance from one another as they were in the previous shot. But because of the wider shot the audience is able to see that they are much farther from other people than when they were in the market place.

Camera Movement: There is no camera movement,  it is a static shot.

Camera Angle: The camera is at eye level. It is set wider to not only reveal Maggie's reaction but to reveal the scenery around them. It shows the audience that Maggie and Seth are in their own world, and that nothing is going to hinder that.

Lens and Depth of Field: The lens used is a telephoto lens. Which compresses the space and provides a shallow depth of field. This depth of field lets the audience see what is going on, but keeps our primary attention on the main characters.

Lighting: Due to the wider camera shot there is more light on Maggie than on Seth in the last shot. It starts to give a sense that Maggie is radiating with the information that Seth wants.

Color Usage: The color in the scene is continuous with that of the previous shot. There is more color, however, because the audience sees more signs behind Maggie and also the items that she had purchased from the market place.

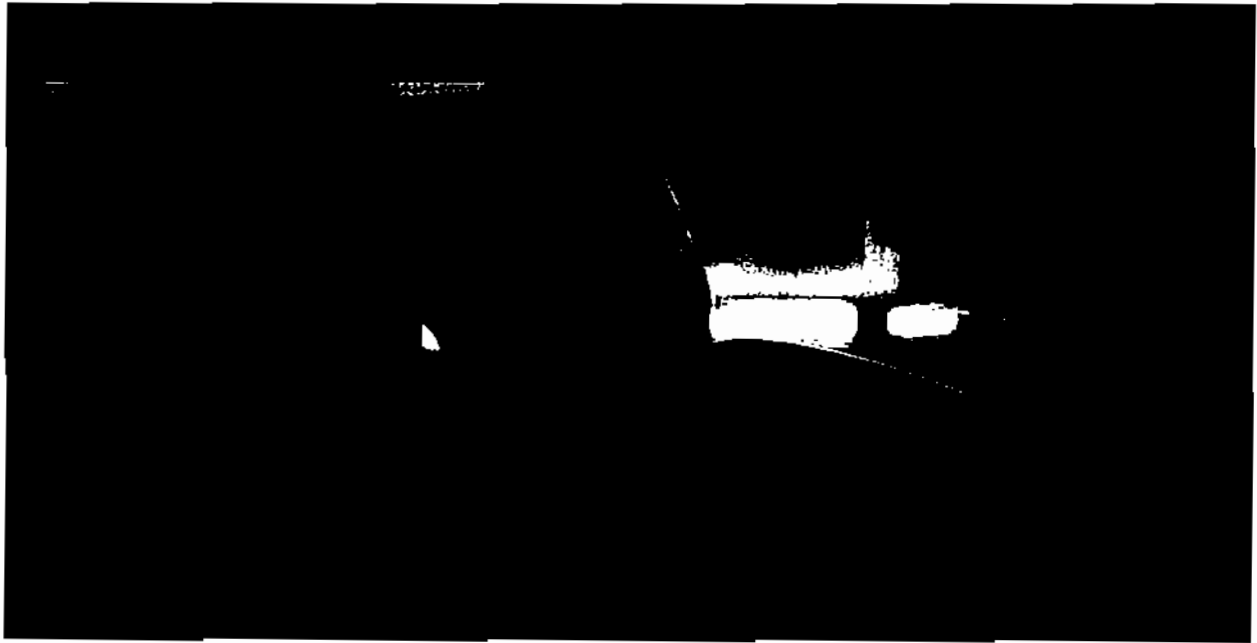
Screen Graphics/Composition: Maggie is not a closed in as Seth was in the previous shot. Our eye is allowed to travel around the frame and the settle with Maggie not just because she is the main character but because of her motions with her dialogue. Both characters are on the left side of the screen which leaves it asymmetrically balanced. The audience does not take much notice of it because we already knew from the previous shot, they were on the same side of the table.

*Effect?
More close to Seth's experience
through scene?*

Editing Style: The shots are cut together so that we see whomever is talking at the right time. The shot is left long enough for us to see the character talk and then cut to the next one to see the reaction of the other character. This sequence is cut in some places shorter and in others longer because of the effect of the dialogue.

Time: This shot is real time, he has just asked a question and then we go to her for her answer. We know it is instantaneous.

Context: The shots have become very still. The audience knows we have begun to get involved in their conversation. The shots are held still so that we are not distracted by anything. We are allowed and told to focus on Maggie and Seth.



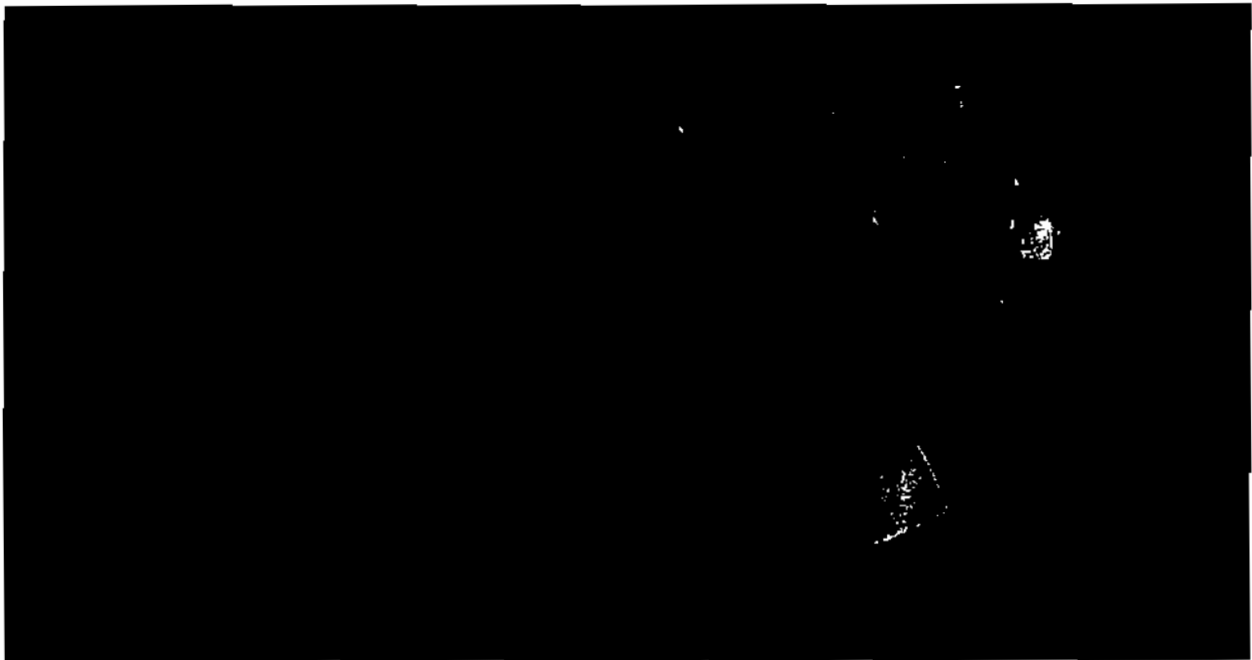
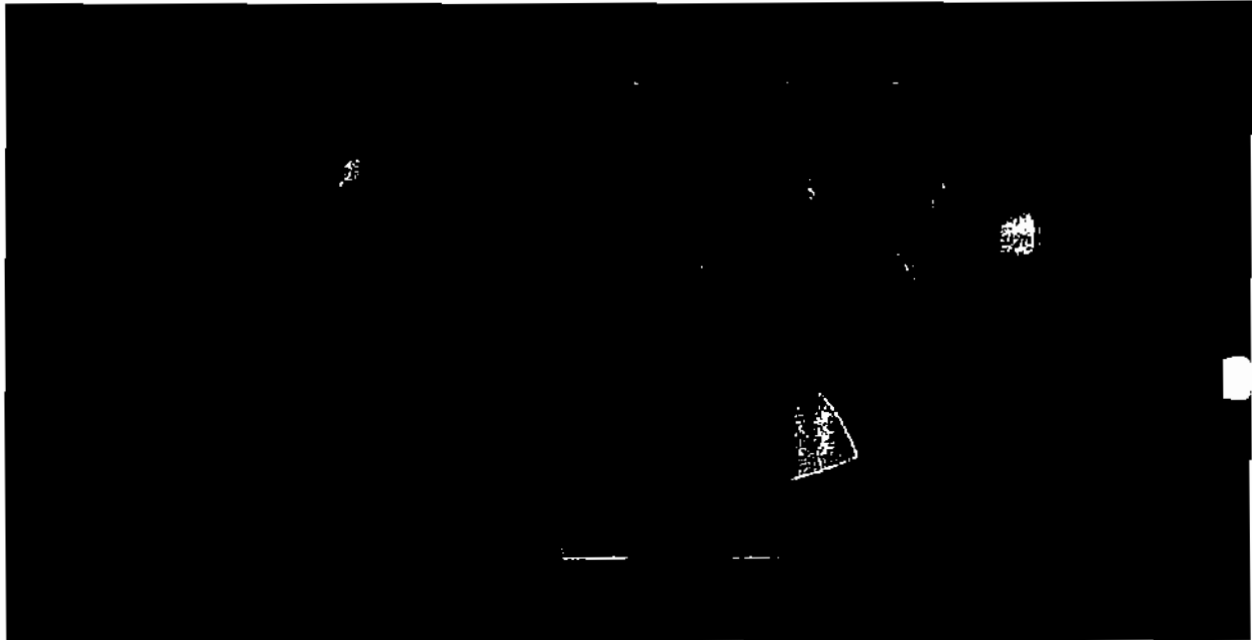
Aspect Ratio: 2.35:1

Shot #: 8 **Duration:** 4 seconds, 96 frames

Sound: Continued dialogue between the characters.

Contrast Dominant, Character Movement, Character Proxemics, Camera Movement, Camera Angle, Lens Used, Depth of Field, Lighting, Color Usage, Screen Graphics/Composition, Editing Style, and Time: All these characteristics are the same as shot # 6.

Context: We have returned to Seth for his reaction and clarification. Returning to this shot instead of a wider shot or somehow different shot intensifies his request and position in the conversation. The audience feels a sense of urgency, he wants to know now because he does not have much time. He has so much to learn in so little time.



Aspect Ratio; 2.35:1

Shot #: 9 **Duration:** 7 seconds, 168 frames

Sound: The dialogue continues between the main characters.

Contrast Dominant: The greatest area light is Maggie's face, we are immediately drawn to her. The greatest area of dark is behind Maggie, her jacket and Seth's clothes. It focuses our attention to Maggie's face.

Character Movement: Maggie does not move in a deliberate fashion. She moves naturally with her words, this adds not only to the emphasize of her words but helps to make the audience comfortable with her. She is perceived as real and not scripted and fake.

Character Proxemics: The characters remain the same distance from each other and the extras remotely around them.

Camera Movement: The camera does not move, this is a static shot.

Camera Angle: The camera is set so that we are at eye level with Maggie. It is an over the shoulder shot with Seth blocking the far left side of the frame.

Lens Used: A telephoto lens was used to compress the space between Maggie and Seth.

Depth of Field: It is a shallow depth of field used so that our attention is on Maggie and not the things around her.

Lighting: Lighting has remained the same since the previous shot. Maggie appears brighter in the shot because we are closer to her. It also helps that she is wearing a black jacket so the light is absorbed and not reflected harshly on her face.

Color Usage: There are fewer colors in the shot because we are closer to Maggie. The dominant color is her blond hair. The colors help to frame Maggie, they are darker at the bottom of the shot and lighter at the top because of her hair.

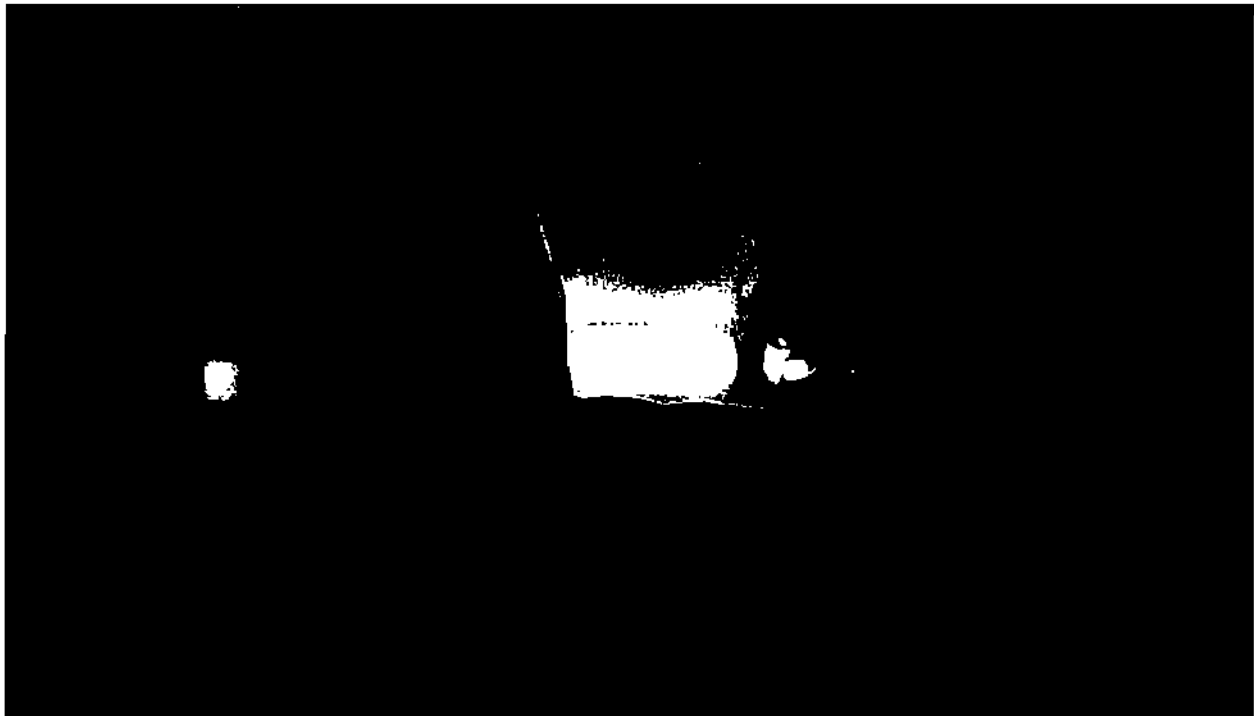
Screen Graphics/Composition: Through the use of compressed space and shallow depth of field and the closeness of the shot our attention is on Maggie and nothing else. Her face is lit to look very natural and appealing. The composition is balanced by Maggie taking up the majority of frame right while Seth takes up the remaining space to the left without overpowering Maggie. Because we only see the back of Seth our attention is not drawn to him because he is dark.

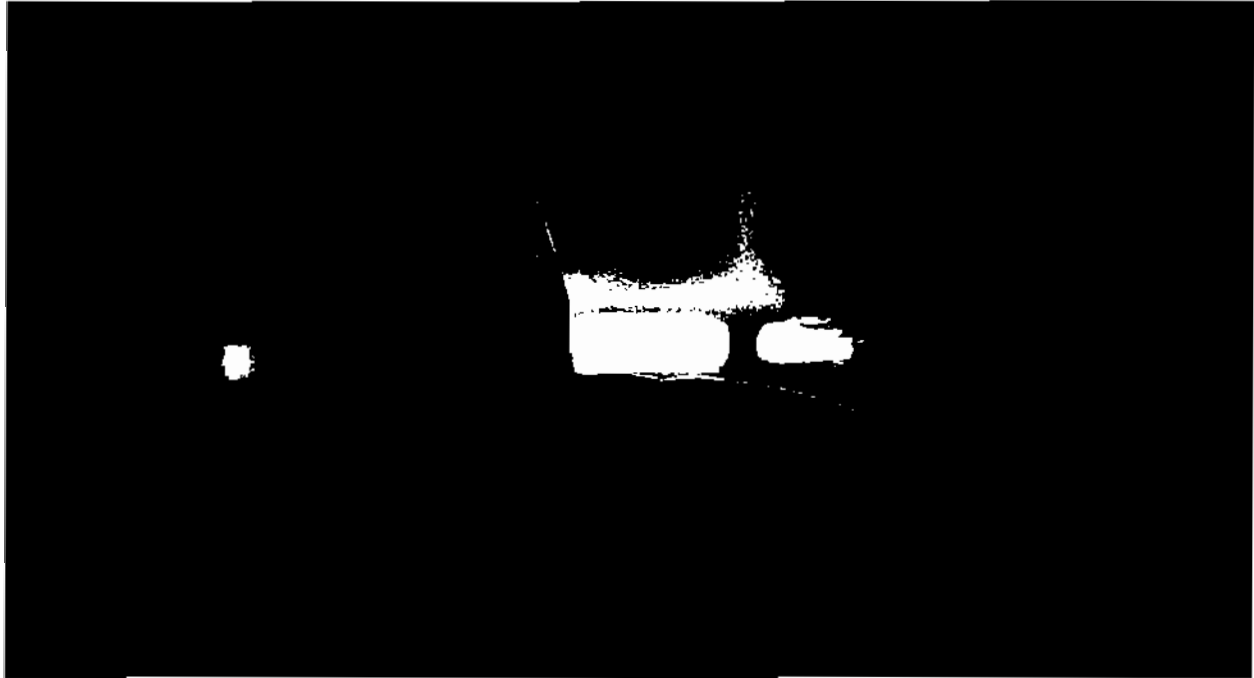
Editing Style: The cuts are made after the characters have finished their lines. They are timed so that when one finishes the sentence, we cut to the other who is just beginning a sentence. The shots are not held longer than they are needed or cut before we have processed the information.

effect of this?

Time: This shot is done in real time. Maggie's words are not said faster or slower than she would say them in real life. It is done this way so it is not odd, that is seems very normal and inviting to the audience to be watching the conversation.

Context: The director wants the audience to be a part of the conversation, but still to remember that they are just viewers and nothing more. The audience is engaged because it is cut to a tight shot of Maggie, we get to see and hear what she is saying. Through this tight shot, a pace of anticipation and tension is being built.





Aspect Ratio: 2.35:1

Shot #: 10 **Duration:** 6 seconds; 144 frames

Sound: Continued dialogue between the characters.

Contrast Dominant, Character Movement, Character Proxemics, Camera Movement, Camera Angle, Lens Used, Depth of Field, Lighting, Color Usage, Screen

Graphics/Composition, Editing Style, and Time: These characteristics of the shot are the same as shots six and eight.

Context: By returning to the close up shot of Seth, we not only get his reaction to her, but it intensifies the conversation between the characters. It is an interactive conversation between the two of them. Though the intensity beings to pick up, it is not in a harmful way.