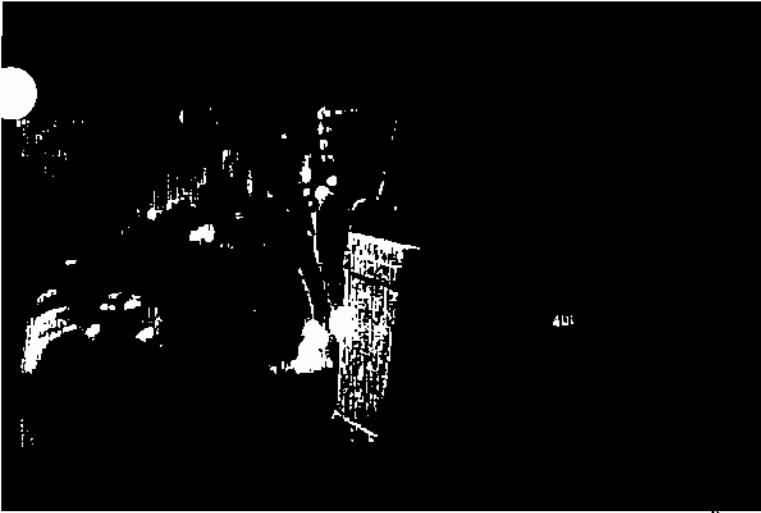


Tomas Martinez
Film Expression
TH/ 3:45-5:45

Hook
"Follow the hook"
Final Analysis

Directed by
Steven Spielberg

1



Beginning Shot *frame* 4

2



Middle Shot *frame* 3



End Shot *frame*



Middle Shot

Aspect Ratio: 2.35:1 Anamorphic Widescreen

Shot Number: 1

Duration: 20sec & 3 Frames

Shot Size: Wide Close-up



Beginning Shot



Middle Shot



End Shot

Aspect Ratio: 2.35:1 Anamorphic Widescreen

Shot Number: 2

Duration: 4sec & 22Frames

Shot Size: Medium Close Shot to Wide Close-Up



Beginning Shot



End Shot

Aspect Ratio: 2.35:1 Anamorphic Widescreen

Shot Number: 3

Duration: 2sec & 16Frames

Shot Size: Medium Full Shot



Beginning Shot



End Shot

Aspect Ratio: 2.35:1 Anamorphic Widescreen

Shot Number: 4

Duration: 2sec & 7Frames

Shot Size: Extreme Close-Up



Beginning Shot



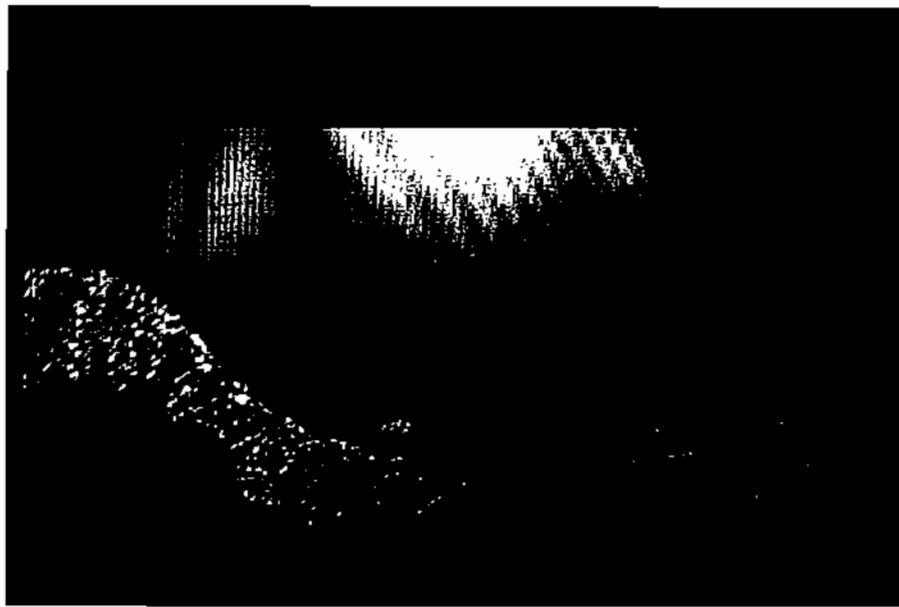
End Shot

Aspect Ratio: 2.35:1 Anamorphic Widescreen

Shot Number: 5

Duration: 5sec & 19Frames

Shot Size: Wide Close-Up to Full Shot



Beginning Shot



End Shot

Aspect Ratio: 2.35:1 Anamorphic Widescreen

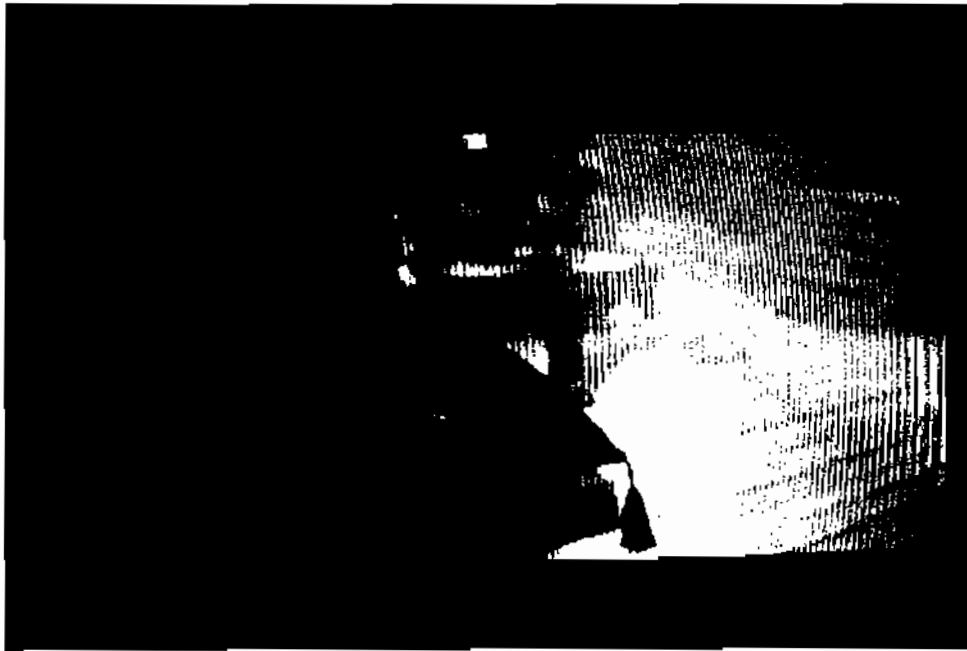
Shot Number: 6

Duration: 3sec & 12Frames

Shot Size: Full Close-Up



Beginning Shot



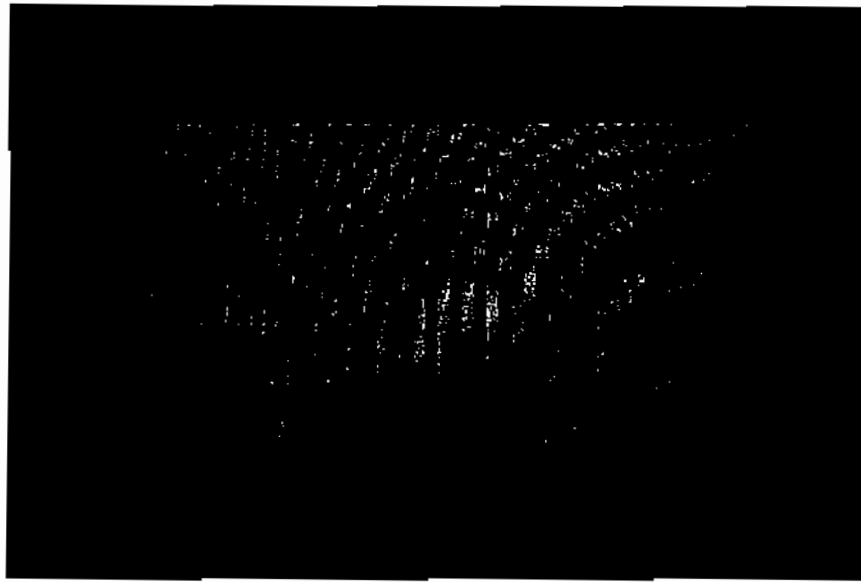
End Shot

Aspect Ratio: 2.35:1 Anamorphic Widescreen

Shot Number: 7

Duration: 2sec & 7Frames

Shot Size: Close Shot



Beginning Shot



End Shot

Aspect Ratio: 2.35:1 Anamorphic Widescreen

Shot Number: 8

Duration: 9sec & 22Frames

Shot Size: Medium Close Shot to Full Shot



Beginning Shot



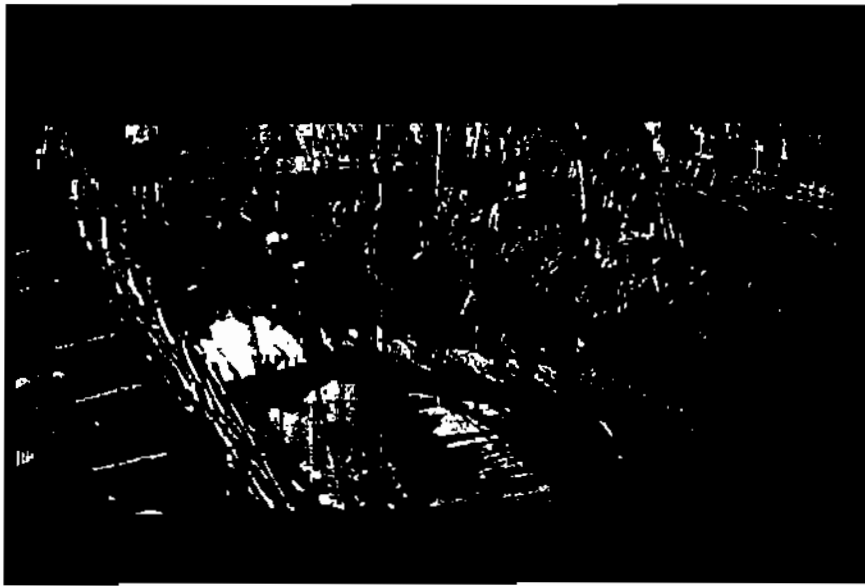
End Shot

Aspect Ratio: 2.35:1 Anamorphic Widescreen

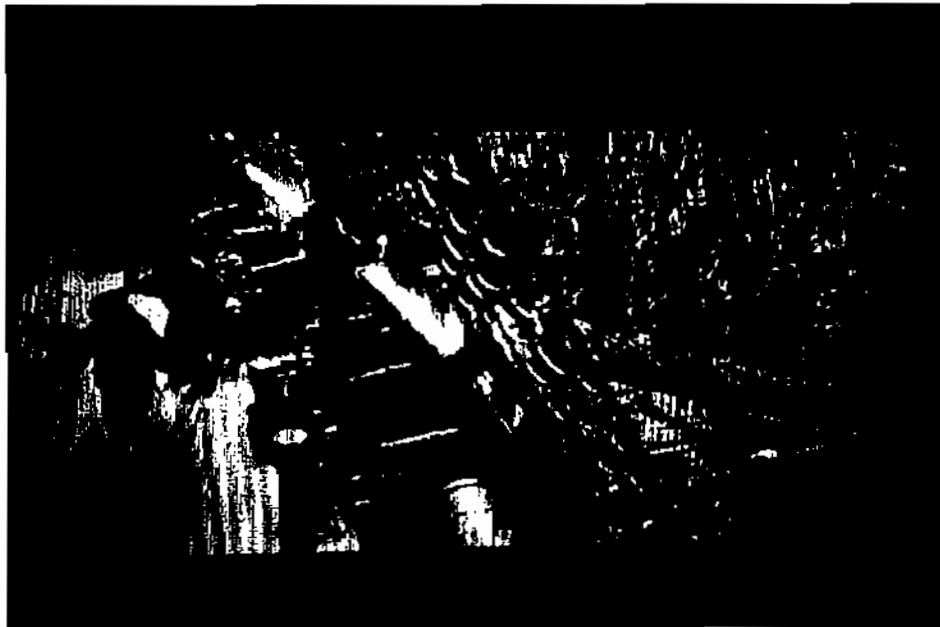
Shot Number: 9

Duration: 9sec & 10Frames

Shot Size: Full Shot



Beginning Shot



End Shot

Aspect Ratio: 2.35:1 Anamorphic Widescreen

Shot Number: 10

Duration: 2sec & 12Frames

Shot Size: Full Shot



Beginning Shot



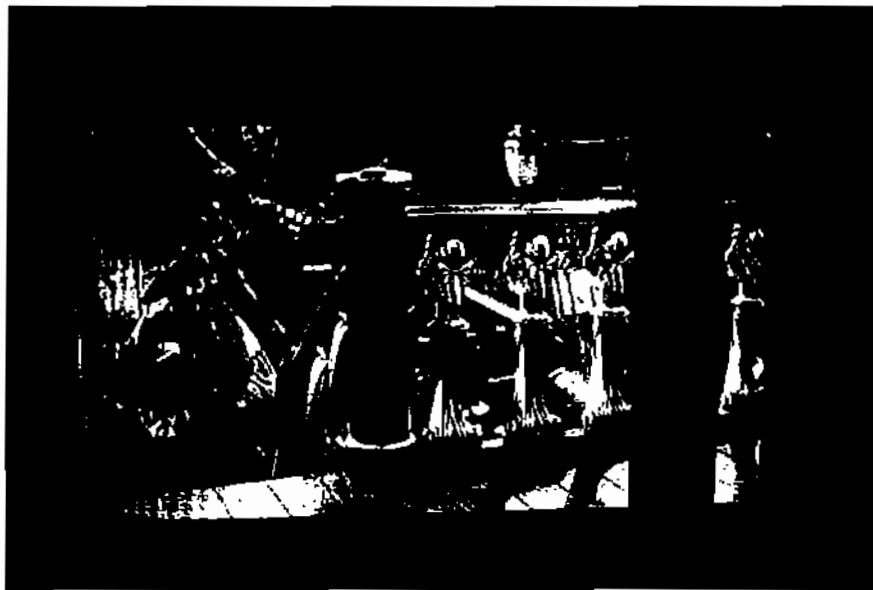
End Shot

Aspect Ratio: 2.35:1 Anamorphic Widescreen

Shot Number: 11

Duration: 2sec & 15Frames

Shot Size: Full Shot



Beginning Shot



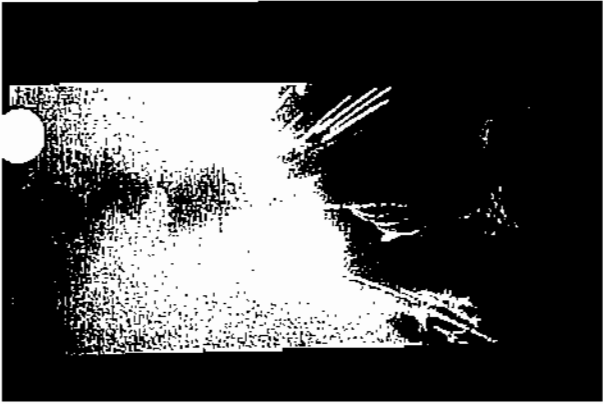
End Shot

Aspect Ratio: 2.35:1 Anamorphic Widescreen

Shot Number: 12

Duration: 6sec & 19Frames

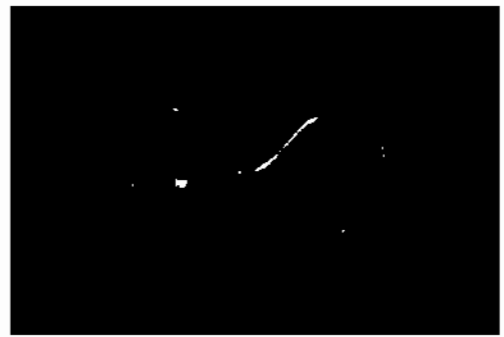
Shot Size: Full Shot To Extreme Close-up



Beginning Shot



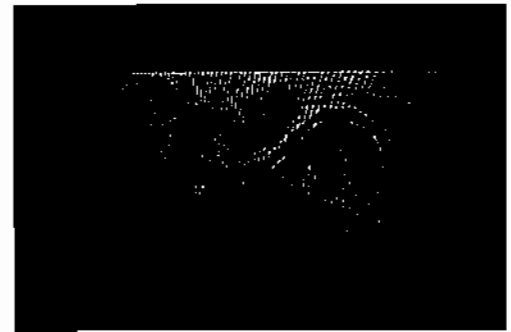
End Shot



Middle Shot



Middle Shot



Middle Shot

Aspect Ratio: 2.35:1 Anamorphic Widescreen

Shot Number: 13

Duration: 2sec & 7Frames

Shot Size: Close-up

Shot #1

Sound: Ambient sounds are the pirates in the background talking. As for Foley, Peter Pan backs into a treasure chest, the hook is being sharpened by a grinder, Smee picks up the hook and blows on it and footsteps are apparent. The music starts quite because this is the introduction to this scene, as Smee starts walking we see a group of pirates playing the music. It is foreground music since the pirates are playing the music. There is no dialogue, the music is lively and has an upbeat style.

Contrast Dominant: Greatest light (GL) is the sparks flying from the hook, the Hook is another GL because it's silver and stands out from everything else. The red pillow that the hook is placed on is another GL. As for greatest darkness, Peter Pan is it because he is dressed in a dark cloak with a patch over his eye along with a hat. It makes Peter Pan hided in the shadows because he doesn't want to be noticed. The eye direction goes directly to the sparks in the frame. The flow of gird is right to left with GL helping our eye. As soon as the hook is placed on the red pillow Smee starts walking to the left. Movement keeps our attention to the hook. The red pillow stands out from everything color contrast is at play. The entire background is nature colors, browns, grays, and creams.

Character Movement: Peter Pan moves on the z axis and bumps into a treasure chest. His movement towards everyone else is irrelative. Peter Pan is standing on the right side of

— 19pt
Courier

the frame and looks over at Smee, who is waiting for the hook. Smee then carry's the hook and moves on the X axis. Smee is moving towards the pirate ship to give the hook to Captain Hook, there is an ultimate goal within the shot.

Character Proxemics: Peter Pan is facing us with his back towards everyone else; he is trying to hide for the other pirates. As for Smee, he is facing us but his back is not closed off to anyone, he is showing off the hook so the pirates will join him in a ``parade'' the setting is in a social atmosphere, the pirates don't realize that Smee has the hook so there is no evolution over the shot.

Camera Movement: I believe the camera is on a stedicam because after Peter Pan looks to his right the camera moves to the left to the hook being sharpened and then follows the hook to being placed on the red pillow and then Smee pulls the pillow up and blows on it. He then starts walking to his right and the camera follows to the left. The shot is always a tight shot on the characters or object making the viewers focus ~~there~~ attention to them.

Camera Angle: We start off eye level with peter pan but he looks down at the hook and our eyes follow so naturally the camera shifts down to lower but eye level with the hook. When Smee picks up the pillow the camera follow and to Smee eyes. The entire shot is in eye level buy adjusted eye levels throughout the shot.

Lens Used: The lens used is a normal lens. The space is not compressed nor does the perspective fall off. Everything

within the shot is proportional and since there are a lot of extras within this tight shot Spielberg wanted to make sure there were seen. It feels like this dock is alive with being able to see everything moving.

Depth of Field: Within this shot the camera move from shallow focus to shallow focus three times. When Peter Pan looks over his shoulder to the hook that's the first shallow focus and then when Smee holds up the hook to his face the lens is using shallow focus and after Smee walks over to the band the camera shallow focuses once again to the band. Our eyes go immediately to what's in focus drawing our attention to what's important.

Lighting: High Key Light coming from a 45 degree angle from the camera's left (G1). The light is hard indicating its day time, furthermore in (G3) there are blue skies making it easy to recognize the day light. The light doesn't give any dimension to the characters.

Color Usage: The main colors that stand out are red and brownish. The background colors are natural making red stand out. The brownish color on Peter Pan helps hide him in the shadows. Peter Pan is in (G6) while the Red pillow is center (G5). The two primary colors definitely separate from the shot making them the importance colors, Red helps bring out the hook from the frame while the brownish cloak helps pull Peter Pan into the shadows.

Screen Graphics/Composition: Within this shot there are no apparent patterns. Since this shot is a tight shot our eyes

go directly to what's important. Colors and focus also help keep our attention to the main subject. This shot is complexity because there are some many different things going on that with out color our eyes wouldn't know where to look.

Editing Style: The transitions are straight cuts. This entire sequence takes it's time because it's establishing Never Never Land. This shot's emphasis is on mise en scene, it tells the story and the transition do not draw attention to itself. This is an A-roll shot. None of the characters exit frame there always right at the edge of the frame before the next shot cuts in.

Time: Relation to time is real time, in this shot/sequence it is necessary to show real time. Neverland is being introduced. This scene is building tension to introduce Capitan Hook by not showing him but his hook. The storytelling technique is in present tense.

Subtext: This shot shows the introduction to the hook and it being placed on a red pillow shows the hook has a higher place then any character in that shot. These signals do work and it works because of color. I think color usage is the most effective because red is in high contrast with the natural colors and our eyes automatically follows the pillow.

Shot #2

Sound: Ambient sounds are the pirates in the background talking. As for Foley, footsteps are apparent. Music is an

upbeat lively sound and is also foreground music because (G6) there are pirates playing some instruments. The dialogue in this shot is happy because the ladies see Smee walking towards them. The space is warm because of the music and dialogue.

Contrast Dominants: Greatest Light is Red, Blonde and yellow, vs. greatest darkness brownish wooden panels. The lady with the blonde hair stands out the most because she is put against red drapes. The red drapes flow downward making our eyes wanting to look down and when the camera pulls down, there are two other ladies in an orange and yellow dress. Movement captures our eye because there is a lady in a red dress that pops up right in the middle (G5). The colors are complimentary to each other, red, orange and yellow it's very pleasing to the eye.

Character Movement: All the ladies are stationary. The lady at top tells the others that Smee is coming and the ladies at the bottom adjust themselves. The old lady moves from a less dominant position (out of frame) and moved into a dominant position (G5) she is the only one who moves and it on the Y axis. They are being goal directed because they want Smee attention and they do that by drawing attention to themselves.

Character Proxemics: All four ladies are facing the camera, one up above in a balcony and the other three below her. This is a tight shot so they are close to each other as well to us. I believe this shot is intimate since there are

to each other, social focus

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crowded in the bottom portion of the frame. The evolution in this shot is the girls are excited when they are told the Smee is coming there way.

Camera Movement: The movement is a tilt down. The tilt is fast, the camera almost acts like on of the ladies when the line is delivered that Smee is coming the camera rushes down in an exciting manner.

Camera Angle: The beginning of this shot is at a low angle and when the camera tilts down it's at eye level.

Lens Used: The lens used is a normal lens. The space is not compressed nor does the perspective fall off. Everything within the shot is proportional. There is a wall behind the ladies so depth was not an issue for this shot.

Depth of Field: Major of the shot is in complete focus until the old lady pops up. She is too close to the camera the lens needs to rack focus so the audience can see her. Since the old lady has dialogue we need to see her and focusing is a must for her.

Lighting: High Key Light coming from a 45 degree angle from the camera's left (G1). The light is hard indicating its day time. The light doesn't give any dimension to the characters.

Color Usage: The colors that stand out are red, orange, yellow, blonde and brown. The brown darkens the framing as the red is used for drapes and the blonde is in the middle of the red so the lady can stand out from the drapes. Down below, the other girls are wearing an orange, yellow and red

dress. Color is not used to expand the z axis, there's a wall blocking the Z axis. The colors help define the ladies because they are "salon girls" and they want attention drawn to them and color is one of the best ways to do that.

Screen Graphics/Composition: The beginning shot is weighed very nicely, the blonde is standing at (G5) and the two empty windows next to her help make the frame proportional. The wooden panels help frame the blonde in the window. When the camera tilts down our eyes follow the movement to the three ladies below. The use of color helps direct our eye. Depth of field helps (to) because our eyes go to what's in focus. I believe this shot is simple because not much action is going on. There is no compositional evolution.

Editing Style: The transitions are straight cuts. This entire sequence takes its time because it's establishing Never Never Land. This shot's emphasis is on mise en scene, it tells the story and the transition does not draw attention to itself. This is a B-Roll shot; no important information is being introduced. The characters are always in frame when the cuts come in and out.

Time: Relation to time is real time, in this shot/sequence it is necessary to show real time. Neverland is being introduced. The storytelling technique is in present tense.

Subtext: All this shot does is show the relationship between the girls and Smee. The signals do work, because dialoged (color and there) movement. I think color works the best

because the ladies stand out with their red, yellow and orange dress on.

Shot #3

Sound: Ambient sounds are the pirates in the background talking. As for Foley, footsteps are apparent. Music is an upbeat lively sound and is also foreground music because (G6) there are pirates playing some instruments. There is no dialogue, just Smee laughing. The space is warm because of the music and dialogue.

Contrast Dominant: Greatest light Red, Greatest Darkness dark green. The old lady is wearing a red dress and Smee is carrying a red pillow making our eye go directly to them. They are also moving which helps direct our eye. The man wearing a green jacket doesn't enter the frame until the end of the shot (G6). His dark clothes make our eye look somewhere else. Color contrast helps direct our eye to the lady wearing the red dress.

Character Movement: Smee is walking towards the camera on the Z axis; he is also walking towards the ladies. The old lady's back is towards the camera and hops to the right on the X axis; while the man in the green jacket enters from (G6) with his back towards the camera. Smee is the only one who is driving towards a goal. In this shot he is sidetracked by the ladies but still has a destination to go to.

Character Proxemics: Smee is facing the camera while the lady and man backs are facing the camera. None of the

characters are hiding anything to each other or the audience. There are not a lot of pirates in this shot so the space is social. There is no evolution in this course, just Smee walking.

Camera Movement: The camera pans to the left, so Smee is always in view when he walks. There is no emotionally feeling towards this pan; because it doesn't reveal anything new in the shot it just keeps Smee in frame.

Camera Angle: The camera angle is eye level with Smee. Since he is the main focus in this shot our eyes go directly towards his because our eyes are alienated.

Lens Used: The lens used is a normal lens. The space is not compressed nor does the perspective fall off. Everything within the shot is proportional and since there are a lot of extras within this tight shot Spielberg wanted to make sure there were seen. It feels like this dock is alive with being able to see everything moving.

Depth of Field: The entire shot is in focus. There is a lot of commotion in the background and it's nice to give the feeling that there are more people than just the main characters. It gives more depth to the surrounding.

Lighting: High Key Light coming from a 45 degree angle from the back towards the camera (G3). The light is hard indicating its day time. The light doesn't give any dimension to the characters.

Color Usage: The main colors are red and dark green with the rest being neutral colors. Red is in the middle of the shot

(G5) and your attention goes straight to it. Where as the dark green enters from the right (G6) and closes off that space. The color that adds to the character is the red dress on the lady. She wants attention and bright colors will help stand out.

Screen Graphics/Compositions: The only thing that directs/leads our eyes is the color green. When the man enters from the right (G6) he covers the right side (G3,6,9) and our eye goes to the lady wearing the red dress. Panning to the left also helps keep our attention towards Smee because he is in the middle of the shot at all times. This shot has complexity because there are pirates in the background moving around and then Smee and the lady are in the foreground walking towards each other.

Editing Style: The transitions are straight cuts. This entire sequence takes its time because it's establishing Never Never Land. This shot's emphasis is on mise en scene, it tells the story and the transition does not draw attention to itself. This is an A-Roll shot; no important information is being introduced. The characters are always in frame when the cuts come in and out.

Time: Relation to time is real time, in this shot/sequence it is necessary to show real time. Neverland is being introduced. This scene is building tension to introduce Captain Hook by not showing him but his hook. The storytelling technique is in present tense.

Subtext: In this shot it shows Smee interacting with the ladies from the shot before this. He is also sidetracked from his ultimate goal. This gives Smee's character a little depth because the "Salon girls" know Smee and Smee knows them and he interacts with them. I think Sound is the most effective here because you hear Smee laughing and playing with the ladies.

Shot # 4

Sound: Ambient sounds are the pirates in the background talking. As for Foley, when Tinker Bell flaps her wings there's a chime sound, footsteps also are noticeable. Music is an upbeat lively sound and is heard in the background. The dialogue in this shot is determination because Tinker Bell tells Peter Pan "to follow the hook." The space is a little tense because of the music and dialogue building the anticipation.

Contrast Dominant: Greatest light is Peter Pan's Face and Tinker Bell, greatest darkness Peter Pan's hat. Peter Pan's face is the first thing our eye goes to and then Peter Pan's hat falls forward and reveals Tinker Bell who makes the most movement. The flow in the shot is a vertical line (G2,5,8) GL vs. GD vs. GL. The complimentary colors are Peter Pan's face and Tinker Bell's outfit; they are both against a dark background.

Character Movement: The hat falls forward on the Y axis the Tinker Bell appears within the brim of the hat on the Y axis. Peter Pan starts to move the Z axis before the next

shot cuts in. Neither one moves to a less dominant positions. This is a goal driven shot because they move towards the hook which is Tinker Bell's instructions.

Character Proxemics: Both the characters are facing towards the camera. Tinker Bell is standing on top of Peter Pan giving him directions, so there interaction is relative to each other. Peter Pan and Tinker Bell are in an intimate distance from each other and the views vs. social with the pirates. Their backs are to the pirates trying to hide from them, they don't want to be notice. The evolution is Tinker Bell and Peter Pan starts to follow the hook.

Camera Movement: There is no camera movement. This shot is fast that I believe if there was camera movement it might take away from the moment.

Camera Angle: It's a high angle to Peter Pan, his eyes are located at (G8). Opposed to Tinker Bell the camera angle is eye level with her (G3). Tinker Bell is the main character in this shot so the camera angle helps identify whose of importance in this shot.

Lens Used: The lens used is a normal lens. The space is not compressed nor does the perspective fall off. This is a tight shot the background doesn't matter. So using a normal lens would be best.

Depth of Field: Shallow focus is the depth of field, our main focus is on Tinker Bell but Spielberg didn't want the characters to fell out of place so he put pirates in the background to make the shot complete.

Lighting: High key coming from the Right (G6) almost parallel to Peter Pan, there's no shadow coming from the hat he's wearing. The light is bright indicating its day time. The light doesn't give any dimension to the characters. —

Color Usage: The main colors are black and tan. The black hat helps separate Tinker Bell from Peter Pan because both of them have the same tanish color to them. The other colors are natural colors that don't draw attention to themselves nor do they give the Z axis any depth. Color doesn't add or take away from either character.

Screen Graphics/Composition: Tinker Bell and Peter Pan are aligned vertical to each other directing our eyes to them. Since the hat tilts forward and Tinker Bell stands up character movement directs our eye to the action. This shot is simplicity, Tinker Bell says her line and the shot cuts out. There is no compositional evolution over time.

Editing Style: The transitions are straight cuts. This entire sequence takes its time because it's establishing Never Never Land. This shot's emphasis is on mise en scene, it tells the story and the transition do not draw attention to itself. This is a A-Roll shot; there is important information being introduced. The characters are always in frame when the cuts come in and out.

Time: Relation to time is real time, in this shot/sequence it is necessary to show real time. Neverland is being introduced. This scene is building tension to introduce

Capitan Hook by not showing him but his hook. The storytelling technique is in present tense.

Subtext: In this shot I believe it adds some tension because Tinker Bell spots the hook and tell Peter Pan to follow it, giving this entire sequence a new dimension. Sound and Movement give the best indication to the subtext. Sound you hear Tinker Bell telling Peter Pan, and movement you see Tinker Bell pointing in the direction of the hook. The most effective is movement because movement always comes through more clearly in movies.

Shot #5

Sound Ambient sound, the pirates are shouting ``hook'' in a marching fashion. Foley sound, the sound of footsteps walking at a boardwalk is very distinguished. The music is in a marching tune because the pirates are marching towards the hook. The music is background because there is no one visible playing any instruments. The voices in the shot are yelling in an upbeat tone, implying the pirates are excited and willing to follow the hook. Overall, the sound in this shot is in uniform and vocalized.

Contrast Dominant: The point of greatest light is the red pillow holding the hook. Also the red pillow moves from G8 to G1, so movement helps capture your attention. The point of greatest darkness I believe is the three black hats following the red pillow. Spielberg makes everything around the pillow very dull and dark to show the importance of the hook on the red pillow. The red pillow stands out because

everything else is natural/nature looking with brown being the main color. Because the black is used as the greatest darkness next to the red pillow it makes a frame for the red pillow making easier to follow the hook.

Character Movement: In this shot the hook is the main focus/main character. Smee is holding the red pillow with the hook and moving on the Z axes from G8 to G1. The hook is drawing attention with the pirates so everyone is following the hook. The hook is moving away from us towards the pirate ship out of sight. The hook is definitely moving goal oriented.

Character Proxemics: The hook is facing away from the camera moving away from the camera. In the beginning the pirates are walking around until they realize that Captain Hook's hook is present, the pirates start following the hook as if the hook itself is giving orders. The pirates in this shot are intimate. Majority of the pirates have their backs turned away from us, because they are following the hook. I believe that there is an evolution during this shot. When Smee walks towards the crowd of pirates, the pirates are minding their own business. They soon realize that Smee is holding the hook and the pirates start following the hook.

Camera Movement: Camera movement is done by a jib. The shot is done by moving up with a jib and slowly pulling back on the jib at the same time. I believe this camera movement was done because the audience is still seeing Neverland for the first time. It's somewhat of an establishing shoot

because the hook is introduced and the pirates are starting to rally together on the pier.

Camera Angle: Since the camera is on a jib the angle is a high angle. The camera starts off looking down on the red pillow on a close up but not zoomed in and starts to slowly pull up into a high angle of the pier showing the pirates and wooden town.

Lens Used: The lens used is a normal lens. In this shot the hook enters and moves on the Z axis out of the scene, the shot happens very fast so close there is no need to compress or widen the shot.

Depth of Field: The entire shot is in focus; the reason it's in focus is there's a lot of movement going within the shot.

Lighting: The lighting is high key. Majority of the light is coming from up above 95 degrees to the right behind the sets. I can tell because most of the pirates have backlight on them. Within the shot there are motivated lights. There are several lamps hanging from the pier. The brightest lamp (G5) is almost center within the shot. This lamp help lead our eyes to the red pillow just to the left of the lamp.

The shot is during the day, two things suggestion this reasoning. The backlight is up high acting like the "sun" and in the background (G3) there are blue skies.

Color Usage: Most of the colors used in this shot are rather plain. Colors such as light browns, off-white more are less earthy colors. However, the hook is placed on a red pillow which is in great contrast with the other colors.

I believe the color red is used because it brings the hook out of the shot. The color usage does not expand the z axis because the background is stopped by a wooden shop; however, in G3 sky blue is shown for daylight.

Screen Graphics/Composition: One of the obvious proportions within this shot is the two landing piers on the side of the frame (G4,G6). They are also leading lines on the z axis to the center of the frame where the red pillow is. It seems the shot is unbalanced because on the left side there are a lot of lamps that are weighing it down. Our eye goes directly to the red pillow because of the follow reason: character movement (the red pillow moves on the z axis), contrast (red is the greatest light), color usage (red is the dominate color against the natural colors). The frame is complex with pirates moving up on the z axis, there is also a lot of objects' cluttering up the edges of the screen. I think there is an evolution over the shoot because; as the hook enters the frame pirates are walking around aimlessly by the time the hook exits the shot the pirates are rallied together marching behind the hook.

Editing Style: The transitions coming in & out are straight cuts. This shot is a little long, the reason its long is there is so much commotion that the audience needs time to take it all in. This shot's emphasis is on mise en scene, it tells the story and the transition do not draw attention to itself. The shot is an A-roll, because the hook is a main character and it's the primary focus in this shot. The

2001

rhythm of this shot takes its time. Neverland is still being introduced so this sequence is somewhat of an establishing shot.

Time: Relation to time is real time, in this shot/sequence it is necessary to show real time. Neverland is being introduced. This sequence is building tension to introduce Captain Hook by not showing him but his hook. The storytelling technique is in present tense.

Subtext: The hook is the main focus throughout this sequence. Within this shot, Steven Spielberg uses all of the elements very well to connive that the hook is the primary focus. The hook is on a red pillow and Smee is carrying the hook above his head. This is the first indication that the hook is the main importance. It is obvious that the hook represents Captain Hook, without Captain Hook's presence the pirates are still taking subconscious commands with the hook's presence by following it. I think color usage is the most effective because red is in high contrast with the natural colors and our eyes automatically follow the pillow.

Shot #6

Sound: Ambient sounds are the pirates in the background talking. As for Foley, when Tinker Bell flaps her wings there's a chime sound, footsteps also are noticeable. Music is an upbeat lively sound and is heard in the background. Overall it has an adventurous feeling to it.

Contrast Dominant: Greatest Light is Tinker Bell, greatest darkness is Peter Pan's hat. Tinker Bell is the first thing our eye goes to and then Peter Pan's hat giving the impression that his walking. The flow in the shot is a horizontal line (G6,5,4). The complimentary colors are Tinker Bell's outfit and the brim of the hat; they are both against a dark background.

Character Movement: Tinker Bell is within the brim of the hat moving on the Y axis. Peter Pan is moving on the Z axis before the next shot cuts in. Neither one moves to a less dominant positions. This is not a goal driven shot because it's a B-roll shot with no new information given.

Character Proxemics: Tinker Bell is sitting on top of Peter Pan's hat, with no interaction with no one else. Tinker Bell is in an intimate distance from the views. The there is no evolution; Tinker Bell is isolated from the rest of the characters in this shot.

Camera Movement: I believe the camera is on a track. The background is moving away from the camera. Tinker Bell stays relatively in the same place.

Camera Angle: The camera angle is eye level with Tinker Bell (G5). Tinker Bell is the main character in this shot so the camera angle helps identify whose of importance in this shot.

Lens Used: The lens used is a normal lens. The space is not compressed nor does the perspective fall off. This is a

tight shot the background doesn't matter. So using a normal lens would be best.

Depth of Field: Shallow focus is the depth of field, our main focus is on Tinker Bell but Spielberg didn't want the characters to fell out of place so he put pirates in the background to make the shot complete.

Lighting: High key coming from the left (G1) The light is bright indicating its day time. The light doesn't give any dimension to the characters.

Color Usage: The main colors are black and tan. The black hat helps separates Tinker Bell from the background. The other colors are natural colors that don't draw attention to themselves nor do they give the Z axis any depth. Color doesn't add or take away from the character.

Screen Graphics/Composition: Tinker Bell is aligned vertical in the shot. The brim of the hat helps frame Tinker Bell because it has a gold leaf trim to on the horizontal axis. Since the hat is tilted forward and Tinker Bell is sitting up character movement directs our eye to the action. This shot is simplicity, Tinker Bell is looking off camera. There is no compositional evolution over time.

Editing Style: The transitions are straight cuts. This entire sequence takes its time because it's establishing Never Never Land. This shot's emphasis is on mise en scene, it tells the story and the transition do not draw attention to itself. This is a B-Roll shot; there is no important

information being introduced. The characters are always in frame when the cuts come in and out.

Time: Relation to time is real time, in this shot/sequence it is necessary to show real time. Neverland is being introduced. This scene is building tension to introduce Capitan Hook by not showing him but his hook. The storytelling technique is in present tense.

Subtext: In this shot we see Tinker Bell looking off camera. Movement gives the best indication to the subtext. You see Tinker Bell looking in the direction of the hook. The most effective is movement because movement always comes through more clearly in movies.

Shot #7

Sound: Ambient sounds are the pirates in the background talking. As for Foley, footsteps are apparent. Music is an upbeat lively sound and is also background music. There is no dialogue. The space is warm because of the music.

Contrast Dominant: Greatest light is the red pillow holding the hook. Also the red pillow moves from G7 to G3, so movement helps capture your attention. Greatest darkness is black shadows. The red pillow stands out because everything else is natural/nature looking with brown being the main color. Because the black is used as the greatest darkness next to the red pillow it makes a frame for the red pillow making easier to follow the hook.

Character Movement: Smee is walking down the pier on the Z axis. Smee's back is also facing the camera. This is a goal driven shot; Smee is carrying the hook to Captain Hook.

Character Proxemics: Smee is facing away from the camera, while a few of the pirates are working on some workbenches in the background facing us. Smee is close to us but is approaching the other pirates. The setting is public distance. Smee is holding the red pillow on the hook showing it off, to inspire other pirates to join in the rally. There is no evolution in this shot.

Camera Movement: I believe the camera is on a steadicam. This is an extreme tight shot giving more emphasis on the hook and the overall goal.

Camera Angle: High angle on the hook with a slight tilt. The hook is the main focus and with a tilt our eyes naturally go down to the hook.

Lens Used: The lens used is a normal lens. The space is not compressed nor does the perspective fall off. This is a tight shot the background doesn't matter. So using a normal lens would be best.

Depth of Field: Follow focus is the depth of field; our main focus is on the hook. Our eyes go to what's in focus first, since the hook is the main focus in this shot it doesn't matter if we can see the pirates or anything else.

Lighting: High key coming from the right (G3) The light is bright indicating its day time. The light doesn't give any dimension to the characters. There is some kind of smoke so

light rays will be visible.

Color Usage: The two main colors are red and silver. The red pillow helps bring out the silver hook in the frame. Also the light helps expand the Z axis. The color red is significant to power which Captain Hook has.

Screen Graphics/Composition: There is a table on the right on side while Smee's body is blocking the left side as is the pirates on the top of the frame. Giving a frame and a direction for our eye. The light helps give a vertical line for depth Z axis. This shot is simplistic with no evolution.

Editing: The transitions are straight cuts. This entire sequence takes its time because it's establishing Never Never Land. This shot's emphasis is on mise en scene, it tells the story and the transition do not draw attention to itself. This is a A-Roll shot; there is no important information being introduced. The characters are always in frame when the cuts come in and out.

Time: Relation to time is real time, in this shot/sequence it is necessary to show real time. Neverland is being introduced. This scene is building tension to introduce Captain Hook by not showing him but his hook. The storytelling technique is in present tense.

Subtext: This is another shot following the hook and giving a sense of Neverland. The intention is to give importance on the hook vs. the pirates. The most effective is color,

red really helps define the hook and show how it's out of place on the pier.

Shot #8

Sound: Ambient sounds are the pirates in the background talking. As for Foley, footsteps are apparent. Music is an upbeat lively sound and is also background music. There is no dialogue. The space is warm because of the music. The pirates are starting to chant ``hook'' louder and louder.

Contrast Dominant: Greatest Light is the whit flag and the skeleton, vs. greatest darkness which is the building brownish. There is a flow with greatest light on right side which directs our eye; however, motion captures the viewer's eye moreover. Color contrast is definitely at play the white vs. dark is the main color them.

Character Movement: Smee and all the pirates finally reach Capitan Hook's ship. They are walking on the X axis. The pirates are following Smee so their movement is relative to each other. There are no dominant positions they move in as a group. They all walk towards the ship which is their ultimate goal.

Character Proxemics: In this shot there are two groups of pirates, one is showing their profile to the viewers while the others have their backs towards us. They are close to each other but far from us putting them in an intimate distance with each other. They are not hiding anything to each other or us. There is an evolution over the shot; no

one is at the docks but suddenly the pirates appear and march towards Capitan Hook's Ship.

Camera Movement: The camera is on a jib pulling down. This is one of the last shots that helps establish Neverland. It introduces the pirates ship for the first time.

Camera Angle: A high angle is used, giving a greater view of the ship and an open feeling because the ship is docked by the sea.

Lens Used: The lens used is a normal lens. The space is not compressed nor does the perspective fall off.

Depth of Field: The entire shot is in focus. There is a lot of to look at in the background and it's nice to give the feeling that there are more people than just the main characters. It gives more depth to the surrounding.

Lighting: High Key light is being used. The entire backlight is generating high beams of light. The light is hard indicating its day time. The light doesn't give any dimension to the characters.

Color Usage: White is the main color while natural browns are secondary colors. The colors black and red help define the ship. The white is on the right side of the frame (G3,6,9) and the browns are on the left side of the frame, separating the land and the sea. The Z axis is expanding using lights which almost looks white. Color helps add character to the ship. The white flag is enormous and the skeleton defines the emotion in which the ship is...evil.

Screen Graphics/Composition: The large skeleton/ship weighs down the right side of the frame, but the house on the left helps balance the shot. The houses are on a horizontal line on the Z axis which gives leading lines. Movement is carried by camera movement, character movement and color. This shot is complexity, there is a lot of objects in this shot but yet well organized and your eyes go directly towards to what's important. There is an evolution. The shot starts out looking at the flag covering the entire frame, as the camera pulls down revealing a vast ship and pirates marching to it. Overall this shot is very dynamic.

Editing Style: The transitions are straight cuts. This entire sequence takes its time because it's establishing Never Never Land. This shot's emphasis is on mise en scene, it tells the story and the transition do not draw attention to itself. This is a A-Roll shot; there is important information being introduced. The characters are not in frame when the shot cuts in but they are in frame when it cuts out.

Time: Relation to time is real time, in this shot/sequence it is necessary to show real time. Neverland is being introduced. This scene is building tension to introduce Capitan Hook by not showing him but his hook.

Subtext: When the viewers first see the pirate ship the first thing they see is the skeleton, on a subtext level, the skeleton could mean evil or death and the pirates are moving towards the skeleton. These signs somewhat work,

because pirate ships are usually symbolizes with skeletons and the evil is not coming across. Color and contrast dominant are the two that help indicate subtext. I think color is the most effective; the skeleton is white and stands out the most forcing the viewers to look at.

Shot #9

Sound: Ambient sounds are the pirates in the background talking. As for Foley, footsteps and ropes are evident. Music is an upbeat lively sound and is also background music. There is no dialogue. The space is warm because of the music. The pirates are starting to chant "hook" louder and louder.

Contrast Dominants: Greatest light is backlight which is white, vs. greatest darkness is the ship which is black. The backlight helps defines the pirates and objects in the foreground. Color contrast is apparent, the bright backlights contrast with the dark colors on the foreground.

Character Movement: The pirates keep moving up the boarding dock while other emerge from the sides, while even more pirates are coming down from ropes. All of the axis are being used in this shot. All the pirates move relative to each other. They are just a few feet from the goal.

Character Proxemics: The pirates are facing all different directions, and are in an intimate setting in relation to us and each other. The pirates are not hiding anything from each other. The evolution has already occurred, the pirates

are "one" marching towards Capitan Hook and chanting louder and simultaneously.

Camera Movement: Track/jib shot moving to the right pulling up. Giving an overall of the pier where the ship is docked.

Camera Angle: The angle starts out eye level but then moves into a high angle. Smee is still the main character and the camera angle and movement follow him.

Lens Used: The lens used is a normal lens. The space is not compressed nor does the perspective fall off.

Depth of Field: The entire shot is in focus. There is a lot to look at in the background and it's nice to give the feeling that there are more people than just the main characters. It gives more depth to the surrounding.

Lighting: High Key light is being used. The entire backlight is generating high beams of light. The light is hard indicating its day time. The light doesn't give any dimension to the characters.

Screen Graphics/Composition: The weight in the frame is relatively equal. The ship on the right is balanced by the house on the left. The background ship is equally weighed by the pirates in the foreground. There is a leading line, when two pirates come down the rope on the left (G4) this helps block the left side and captures our attention to Smee on right side. Character movement is definitely the main focus in this shot; it has complexity throughout the shot. There are many pirates coming in from different directions.

Editing Style: The transitions are straight cuts. This entire sequence takes its time because it's establishing Never Never Land. This shot's emphasis is on mise en scene, it tells the story and the transition do not draw attention to itself. This is an A-Roll shot; there is important information being introduced. The characters are in frame when the shot cuts in and out.

Time: Relation to time is real time, in this shot/sequence it is necessary to show real time. Neverland is being introduced. This scene is building tension to introduce Capitan Hook by not showing him but his hook.

Subtext: This is the final time we see the pirates rally together to greet Capitan Hook. The hook is the lead calling all the pirates into line. Movement is the biggest indication to subtext; you can see pirates rally together the hook even recruits pirates that don't know what's going on.

Shot #10

Sound: Ambient sounds are the pirates in the background talking. As for Foley, footsteps are apparent. Music is an upbeat lively sound and is also background music. There is no dialogue. The space is warm because of the music. The pirates are starting to chant ``hook'' louder and louder.

Contrast Dominant: Greatest light is the red pillow, the light on the rail of the ship, vs. the greatest darkness which is boarding dock and Peter Pan. The rail and the pillow are on the left of the frame (G5,4) where the most

important information is. Smee is carrying the pillow walking from right to left helping the flow the shot. Movement and contrast or both at play, since the pillow and rail or both contrast and in motion they help capture our attention.

Character Movement: All the pirates are on the ship while Smee keeps walking to the Capitan's quarters. All the axis are being used (Z,X,Y). Most of the pirates are moving on the X axis. Smee walks to (G4) from (G5) giving him a more important dominant positions. The movement is towards us, while the pirates are walking towards Capitan Hook. They are being goal directed, delivering the hook to Capitan Hook.

Character Proxemics: Smee is facing the camera, while the other pirates are following him. All the pirates are in an intimate setting to each other and social distance from the camera. No pirates are hiding anything from each other or us. The evolution in the shot is rally as on for Capitan Hook.

Camera Movement: The camera is moving on a track to the left. This shot keeps Smee in the frame by moving to the left.

Camera Angle: High angle is used in this shot. Using the high angle gives the viewers a greater view of all the pirates and the location.

Lens Used: The lens used is a normal lens. The space is not compressed nor does the perspective fall off.

Depth of Field: The entire shot is in focus. There is a lot to look at in the background and it's nice to give the feeling that there are more people than just the main characters. It gives more depth to the surrounding.

Lighting: High Key light is being used. There's a hard reflection on the edge of the ship. The light is hard indicating its day time. The light doesn't give any dimension to the characters.

Color Usage: Red is the main color and browns are also used. Red is on the pillow and the base of the cannon's, finally giving the pillow a sense of belonging. The pirates and the outfits they were helps deepen the Z axis. Red is helping pulling the hook out of the frame and making it the most noticeable object in the frame.

Screen Graphics/Composition: There are only a few pirates on the left side of the shot making the right side heavier with pirates. As far as objects go, the ropes (G2,5,8) are vertical line separating the left from the right. Leading lines are used with the edge of the ship and with the cannons helping deepen the Z axis. Leading & vertical lines along with the pirates moving on the pier and the ship make this shot complex.

Editing Style: The transitions are straight cuts. This entire sequence takes its time because it's establishing Never Never Land. This shot's emphasis is on mise en scene, it tells the story and the transition do not draw attention to itself. This is an A-Roll shot; there is important

information being introduced. The characters are in frame when the shot cuts in and out.

Time: Relation to time is real time, in this shot/sequence it is necessary to show real time. Neverland is being introduced. This scene is building tension to introduce Capitan Hook by not showing him but his hook.

Subtext: The cannons are aligned facing the docks almost challenging anyone who doesn't belong (Peter Pan). The pirates are following the hook as if the hook itself is rallying them together. I believe the singles do work because of color. Red is very apparent and the base on the cannons are red making them more noticeable.

goeef

Shot #11

Sound: Ambient sounds are the pirates in the background talking. As for Foley, footsteps are apparent. Music is an upbeat lively sound and is also background music. There is no dialogue. The space is warm because of the music. The pirates are starting to chant ``hook'' louder and louder.

Contrast Dominant: Greatest light is the white shirts on the pirates, vs. greatest darkness which is Peter Pan's cloak. The cloak directs our eye because it's the darkest object in the frame. Movement and contrast both capture our attention, Peter Pan is moving out of the ordinary compared to the pirates.

Character Movement: Peter Pan is moving with staggered footsteps, making him stand out. Peter Pan is moving on the X axis, which all the other pirates are moving on making

their movement relative. Peter Pan is walking towards the hook which is his main goal.

Character Proxemics: Peter Pan's profile is facing the camera, since he is walking slowly the other pirates are trying to get around him but can't. The setting is intimate to us and the character interacting with each other. They are all facing the same way so, their backs are facing each other; however, Peter Pan is trying to hide who he really is by wearing a cloak. There is no evolution over the course.

Camera Movement: The camera movement is a pan following Peter Pan keeping him in the middle of the frame.

Camera Angle: The angle is eye level with Peter Pan; he is the main focus in this shot. This angle helps keep our attention to Peter Pan.

Lens Used: The lens used is a normal lens. The space is not compressed nor does the perspective fall off.

Depth of Field: The shot is in shallow focus. There is a lot to look at in the background, but all movement is in the foreground making it necessary to shallow focus. Our eyes go to what's in focus.

Lighting: High Key light is being used. The entire backlight is generating high beams of light. The light is hard indicating its day time. The light doesn't give any dimension to the characters.

Color Usage: White, Brown and almost black is used the most. Peter Pan's cloak is blackish separating him from the entire frame. The white shirts on the pirates help separate Peter

Pan. The rest of the ship/dock is brown making it natural not drawing attention to itself.

Screen Graphics/Composition: The rope and ramp up to the ship is a leading line. The wooden posts help frame Peter Pan from the rest of the pirates. Color usage and character movement helps direct our eye within the frame. This shot is simplicity with no evolution over the course of the shot.

Editing Style: The transitions are straight cuts. This entire sequence takes its time because it's establishing Never Never Land. This shot's emphasis is on mise en scene, it tells the story and the transition do not draw attention to itself. This is a A-Roll shot; there is important information being introduced. The characters are not in frame when the shot cuts in but they are in frame when it cuts out.

Time: Relation to time is real time, in this shot/sequence it is necessary to show real time. Neverland is being introduced. This scene is building tension to introduce Capitan Hook by not showing him but his hook.

Subtext: Peter Pan is the main focus and is hiding from the other pirates by wearing a cloak. The signals work because of color and character movement. Color, makes him stand out and movement he staggers his footsteps making out of place.

Shot #12

Sound: Ambient sounds are the pirates in the background talking. As for Foley, footsteps are apparent and a door slamming shut. Music is an upbeat lively sound that ends in

silence and is also background music. There is no dialogue. The space is warm because of the music. The pirates are starting to chant ``hook'' louder and louder.

Contrast Dominant: Greatest light is the red pillow, gold leaf banister, vs. greatest darkness framing of the door and the green light. The red pillow is moving and is the main focus with the flow of the gird. Red and gold are complimentary colors.

Character Movement: Smee walks up the stairs into Capitan Hook's quarters on the Z axis. Smee walks from less dominant to greater dominant within the shot. This is a goal driven shot because Smee is finally giving the hook to Capitan Hook.

Character Proxemics: Smee is facing the camera while the other pirates are staying back. Smee is in a public distance with the other pirates as he is intimate with the viewers. Smee's back is towards the pirates but is not hiding anything from them.

Camera Movement: The camera zoom backs as Smee gets closer to the camera.

Camera Angle: The angle could be a POV shot, because Smee walks right into the camera placing the hook right in front of the cameras view; making the camera Capitan Hook's POV.

Lens Used: The lens used is a normal lens. The space is not compressed nor does the perspective fall off.

Depth of Field: The shot is in shallow focus. There is not a lot to look at in the background, all of the movement is

in the foreground making it necessary to shallow focus. Our eyes go to what's in focus.

Lighting: High Key light is being used. The light is hard indicating its day time. When Smee walks inside the lighting changes into low key with green lights. The green light gives character showing that some soft of great power is at hand.

Color Usage: Red is the brightest color helping to bring the hook as the main focus. Color doesn't deepen the Z axis. A green light is used indicating a mood change. The green light adds a new element to the entire sequences.

Screen Graphics/Composition: Leading lines are the banister with vertical lines coming down from the door frame. The door frame also adds a frame within a frame. Color and movement directs our eye with the shot. The shot is simplistic. There is an evolution, when Smee walks inside the green light changes the mood of the entire sequences.

Editing Style: The beginning transition is a straight cut. While the end shot fades to black. This entire sequence takes its time because it's establishing Never Never Land. This shot's emphasis is on mise en scene, it tells the story and the transition do not draw attention to itself. This is an A-Roll shot; there is important information being introduced. The characters are in frame when the shot cuts in but they are in frame when it cuts out.

Time: Relation to time is real time, in this shot/sequence it is necessary to show real time. Neverland is being

good

introduced. This scene is building tension to introduce Capitan Hook by not showing him but his hook.

Subtext: When the green light it apparent the impression of evil is apparent. When the hook moves in to the camera lens it is understood who is in control, Capitan Hook. The most effective subtext is lighting and color.

Shot #13

Sound: There is no ambient sound. Fireworks are the foley sound. There is no music only silence.

Contrast Dominant: Greatest light is the hook, vs. greatest darkness the background. They direct our eye by using different colors of lights. Contrast dominant is the main attention.

Character Movement: Capitan Hook brings his hand in frame to attach his hook to his arm moving on the X axis. His hand is out of frame less dominant) and bring it in frame (dominant position). This is a goal driven shot because Capitan hook has to attach his hook.

Character Proxemics: A profile of the hook is facing the camera. There are no other characters in the shot, bring the hook to an intimate distance with the viewers. There is nothing being hidden within this shot.

Camera Movement: There is no movement with the camera.

Camera Angle: The angle is eye level with the hook

Lens Used: The lens used is a normal lens. The space is not compressed nor does the perspective fall off.

Depth of Field: The shot is in complete focus. There is not a lot to look at except for the hook. There is no background giving no reason to shallow focus or follow focus.

Lighting: Low key lighting is used. There is no motivated source. The light is coming from above the hook almost parallel with the ground. The lights used have a strobe effect with a hard light. The strobe effects give an awakening effect to the hook when it's put on.

Color Usage: Green, red, blue, black and white are the main colors used in the shot. The colors are combined in a strobe effect. There is no Z axis. The colors are used to separate this shot from all the one before this. The colors add to hook, giving the hook different colors and emotions.

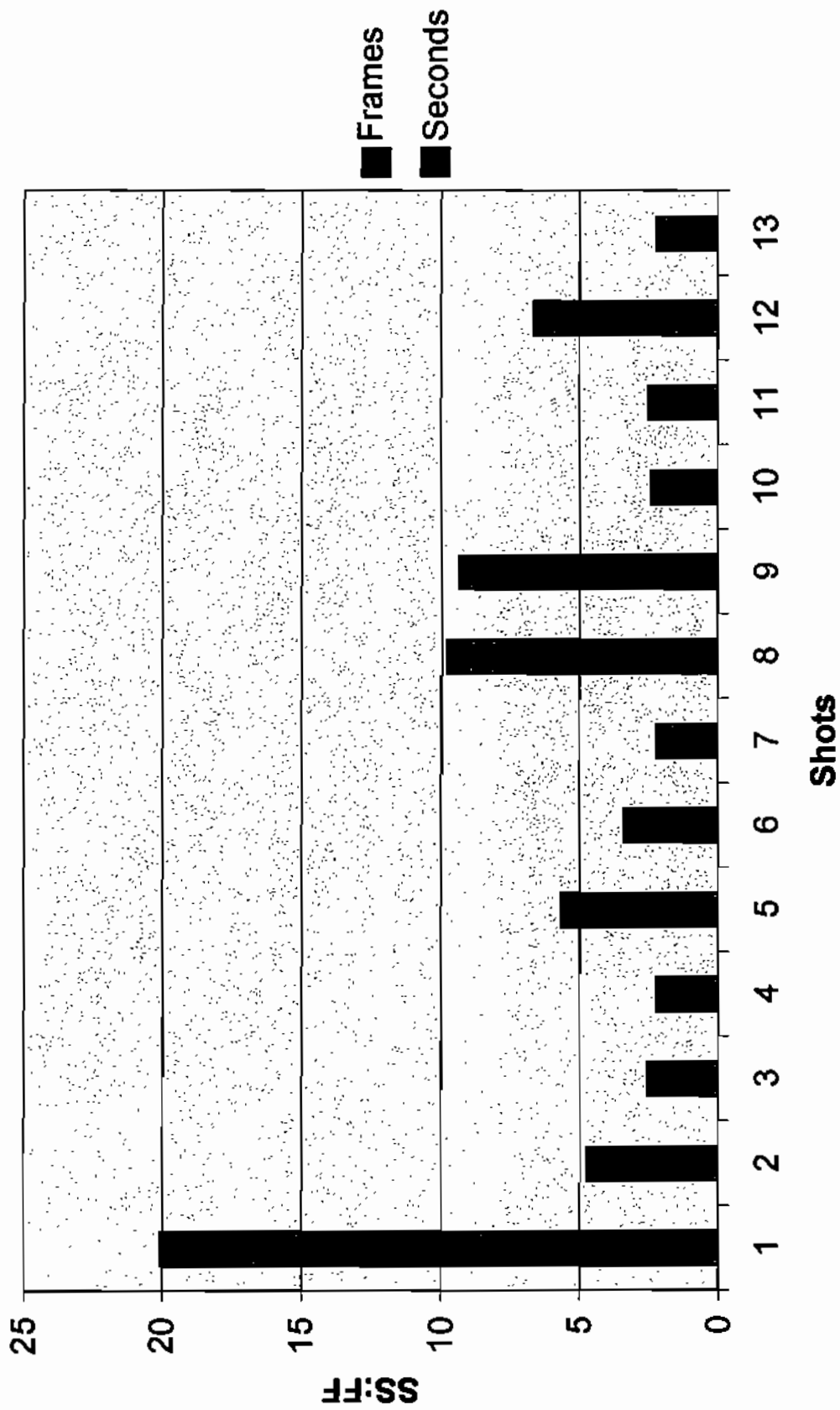
Screen Graphics/Composition: The shot is weighed nicely with the hook in the middle of the frame. There is no leading line. Color and light goes hand in hand in this shot; therefore, they direct the eye with movement. This shot is simplistic with an evolution over time. Being, Capitan Hook finally has his hook closing the entire sequence.

Editing Style: The transitions is a fade up and fade down. This shot is very quick because the sequence is over and it is time to move on. This shot's emphasis is on editing, it has a strobe effect and dramatic style. This is an A-Roll shot; there is important information being introduced. The hook is not in frame when the shot fades in but it is when fame fades out.

Time: Relation to time is real time. This is the last shot of the entire sequence. This scene is the pinnacle shot out of the sequence its giving closure to the sequence.

Subtext: Capitan Hook finally gets his hook, and is ready to seek his revenge on Peter Pan. The subtext does get across, because with the strobe effect it feels like there's a lot of energy coming out of the hook. Color and light are the most effective in subtext.

Hook Graph



Goodman

