

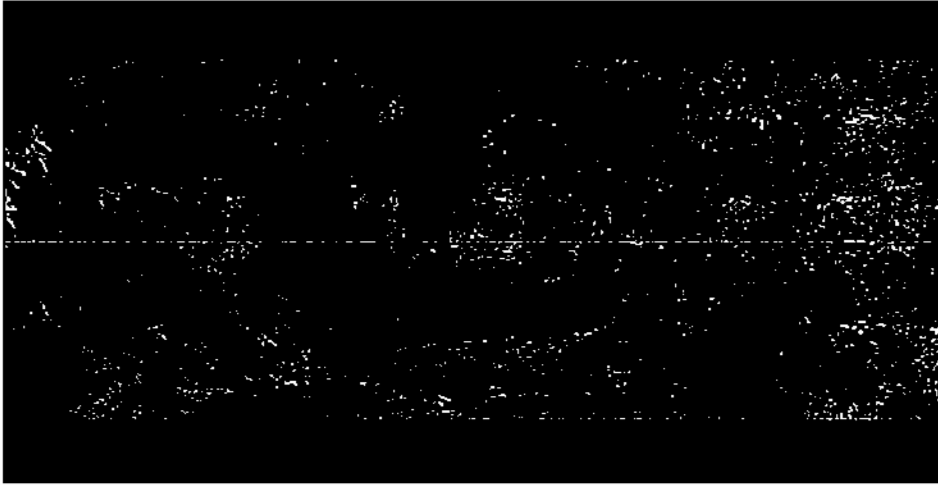
**Lord of the Rings: The Fellowship of the Ring**  
Directed By  
Peter Jackson

Scene  
**"Short Cut to Mushrooms"**

Film Analysis By  
April Hudspeth

Shot #1

Start Frame



End Frame



## Shot #1

### **Duration:**

Four and 1/6 seconds. 100 frames.

### **Shot Size:**

Wide shot.

### **Sound:**

The ambient sounds of the shot are low whistling winds, rustling leaves, Hobbits mumbling, high pitch but soft bird chirp, and the most apparent, the three toned high pitched screeching noise like nails being scratched on a blackboard. There is no music nor dialogue and with everything put together as one orchestra the cumulative feeling of the shot is unnerving and stiffening. The space that is represented is hollow and cold.

### **Contrast Dominant:**

The greatest light in the shot is in the bottom right and the greatest dark is the top middle left. The light mostly hits the bottom and sides of the frame as well as in the center. But there is a dark halo around the illuminated center which is the trees. This takes our eyes into the frame giving it depth and a flow through the quadrants. Although there are leaves blowing in the foreground they do not distract enough from the center of the frame.

**Character Movement:**

There are no characters in this shot but ~~with~~ by using the dolly/zoom technique it appears as though the center of the tunnel is getting wider and moving closer to the audience.

**Character Proxemics:**

No characters in this shot.

**Camera Movement:**

They used the dolly/zoom technique and they pulled back but zoomed in to create an illusion of the tunnel getting closer and wider. Almost attacking, giving it personification and making it a character.

**Camera Angle:**

The camera is at eye level with the road and tree tunnel. This allows the audience to look deep into the frame. Also it gives the audience a sense of vulnerability as the tunnel gets closer and wider.

**Lens Used:**

The lens used is a wide angle which makes the z-axis longer in the beginning but they compressed it with the dolly/zoom. I think this lens was chosen to show that whatever is coming is coming soon and fast which gives Frodo his motive to get off the road.

**Depth of Field:**

We are in deep focus because the leaves which are blowing everywhere are blurry and therefore, less distracting. The focus is always on the center because that is where the danger is, the unknown, what is coming.

**Lighting:**

There is a bit of low and high key lighting. The foreground and center are lit pretty well but the middle of the frame is very dark.

**Color Usage:**

A lot of grays and greens and yellows and light blues are used in the frame. The yellows are the leaves in the foreground and on the road and the greens are the trees in the foreground and a bit in the center but the center is mainly of a light blue tint. This helps expand the z-axis because our eyes follow the axis to the center. The dark grays help expand the axis as they are between the foreground and the center background.

**Screen Graphics/Composition:**

All of these instruments help to create an overall creepy image of the forest and give suspense to what is coming. The road is a big leading line to the background of the frame but everything overall is pretty balanced in terms of composition. The frame is very busy and complex and the only geometric pattern would be the road and the

circular center of the end of the tunnel. So our eyes basically follow the yellow leaf road to the end.

**Editing Style:**

The transitions coming in and out of this shot are but straight cuts. This shot kind of bleeds into the next shot of the dolly shot of Frodo because this shot is what he is seeing. This would be a B-roll shot. The editing rhythm is not fast but moderate.

**Time:**

This is time expansion because otherwise we could just watch Frodo look down the road and say his line. Instead we cut to what he is seeing and then cut back to his reaction. This is given to make the audience start to empathize with Frodo by being able to see what he sees.

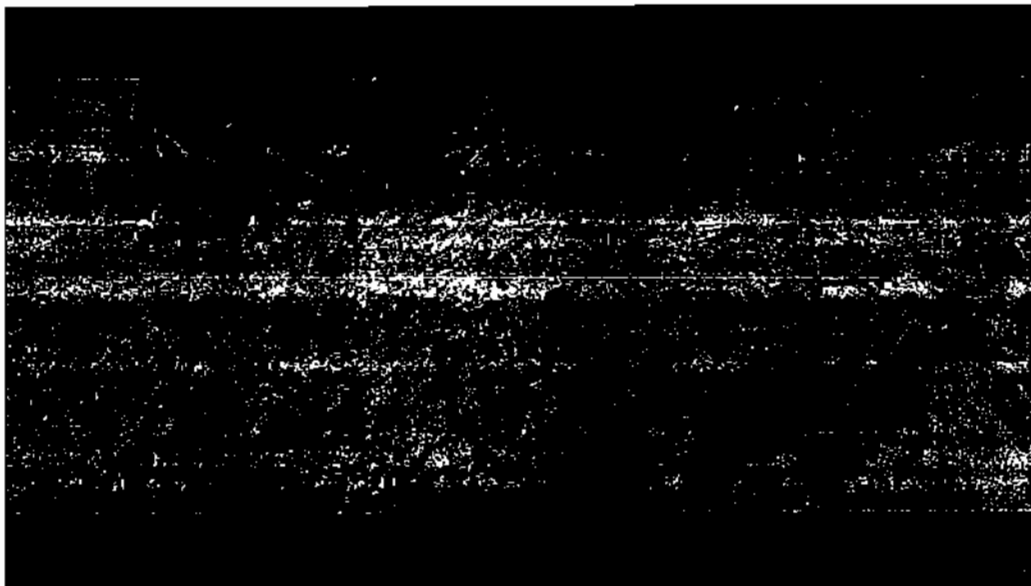
**Subtext:**

The overall emotions that are produced from this are uneasiness and suspense to draw the audience into the story. The signals do seem intentional but they are nevertheless effective in giving that emotion.

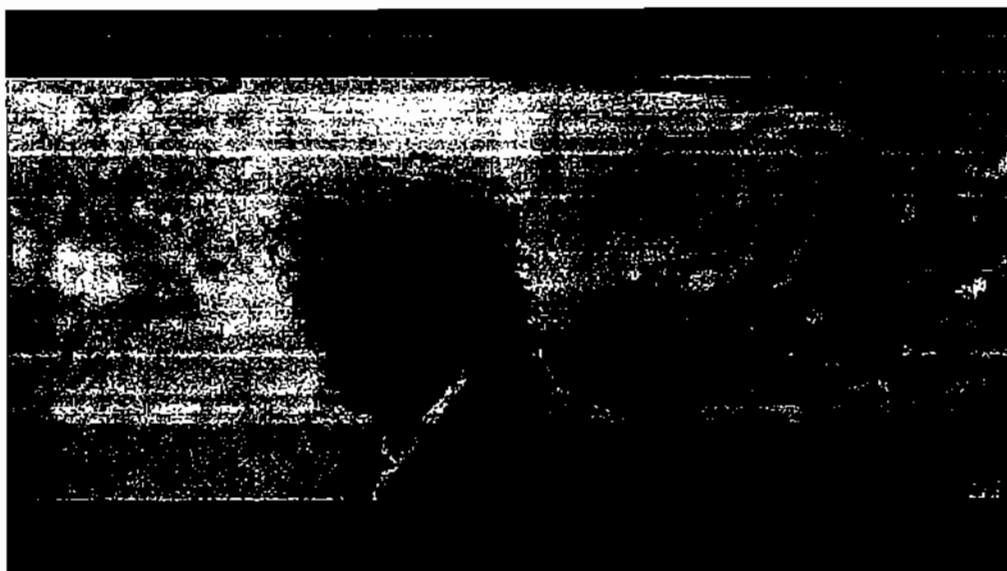
**Shot #2**

**Duration:** Five and 5/24 seconds. 125 frames.

Shot #2  
Start Frame



End Frame



**Shot size:** Starts as a close up of the blowing leaves and then pans up for a full shot of Frodo and tracks in to leave a close shot of Frodo.

**Sound:** The sounds going on in the shot are low wind whistles, leaves rustling, high pitched screeching but now more in the background, Hobbits in the back giggling, and a bird chirping. Then Frodo says in a very frightened and anxious voice, "Get off the road!"

**Contrast Dominance:** The greatest light is on the left side of the frame where sunlight is coming through some trees in the background. The upper right side of the frame is the darkest part. Frodo stands on the left side of the frame so he is well light also which draws our attention to him instantly instead of the other hobbits on the right. The contrast dominance is effective. Even though the background seems a little brighter than Frodo, he still dominates the frame.

**Character Movement:** Frodo, who is the dominant character in the frame barely moves but his hobbit friends are kind of scurrying in the background. Nobody moves on any axis, they all stay put but move in their spot. The only significant move that is made is after Frodo says, "Get off the road," he swishes his head back to the others, away from us, and says, "Quick!" As he is watching the road in terror, like a

deer in head lights, he uses his emotions to persuade his friends that he is serious. Then by turning to yell, "quick!" at them is like saying, "I'm talking to you! I'm serious! Listen to me!" And to us he is already starting to run away just by turning his head we know he's going to move and not be a deer and headlights anymore.

**Character Proxemics:** The main character is facing towards the audience. The other characters are not facing us but facing each other in the background, at a public distance. It's like they created their own bubble with each other and Frodo, who the audience is so in tune with right now, is very close and almost looking into the camera. The hobbits are in their happy bubble talking about mushrooms while we see Frodo filling with fright and anxiety but there is the sense that he doesn't want the others to know what he knows or feels just by putting his back to them. On the other hand, the audience knows and feels exactly what he feels.

**Camera Movement:** There is a dolly in this shot and it tracks in towards Frodo with a slight pan to the left and a lift up to Frodo's face. Keeping in mind what was seen in the last shot, which was the far away creepy tunnel of trees slowly coming towards us, it cuts to the leaves blowing on the ground and we are being almost carried towards Frodo, like the audience is now the tunnel coming

towards him. It gives a sense that something is coming for Frodo and going to attack.

**Camera Angle:** We start with a slight high angle on the leaves and as the camera tracks, pans, and lifts it sees Frodo in full shot at a low angle and then comes at him to stop at eye level. The high angle of the leaves is like we are seeing what Frodo is seeing, a small tornado of leaves coming at him and then we look up to see his reaction and come up to his eyes as if we turned into the leaves and now seeing their perspective, which is coming at him at a fast speed.

**Lens Used:** In this shot it seems as though a normal lens was used because all the tricks looked like they were done by using the dolly, pan, lift.

**Depth of Field:** In this shot we are in shallow focus the whole time. the Hobbits in the background are slightly out of focus which accentuates their own little world and why they are ignoring Frodo.

**Lighting:** in this shot the lighting is pretty good. The light seems to come from the upper right in the background and the left behind the camera so it hits Frodo right in the face. However it is soft, day lighting because of the sun light coming behind the trees in the background. The soft light gives the forest a sense of enchantment and glow

about it which helps the story because it is a fantasy story.

**Color Usage:** The colors used in this frame are yellow and orange, because of the leaves, bright greens due to the trees and foliage and a lot of browns, grays, whites and light blue. The orange and yellows are on the ground the light blue mist is in the back ground which adds to the enchanted feeling of the forest, the browns and greens are on the side. Everything produces a very enchanted, forest feel to the shot.

**Screen Graphics/ Composition:** Every aspect of the shot gives an image as said above, an enchanted forest or a fairy tale forest. The road again leads up to Frodo and his friends but there is also a dark gray tree on the right with long poky branches that are all pointing and even going through Frodo's head. On the right side of Frodo it is a lot busier, there (is) three hobbits talking and giggling, a tree above them with crazy branches and a whole bunch of foliage. However, Frodo is very big compared to the rest of the scenery which overrules our attention. Our eyes in this scene travel left to right this time but I think it's because the camera is on the left and as it lifts Frodo appears on the right side of the frame.

**Editing Style:** The emphasis on this shot and the previous one is more mise-en-scène. This is an A-roll shot and the editing is very smooth and almost unnoticeable because we are more interested in what is happening in the frame than the scene.

**Time:** Real time is being used here. We first see the leaves, then pan to the left while we come forward and then lift up to Frodo to see his reaction which is all one shot. This gives the whole shot more power because it is like we are experiencing the same thing Frodo is and at the same time.

**Subtext:** Overall this shot is to mainly make the audience get in the same state Frodo is in at the same time. The director's intention was to make the audience want to scream, "Get off the road!" as badly and as anxiously as Frodo did and here, he succeeded.

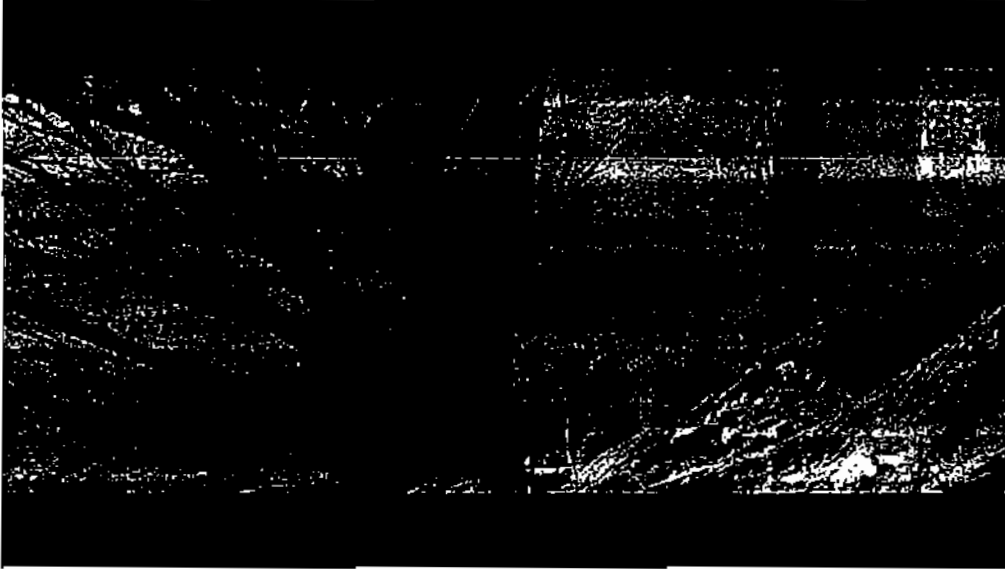
### **Shot #3**

**Duration:** 1 and 19/24 seconds. 43 frames.

**Shot Size:** Medium Full Shot.

Shot #3

Start Frame



End Frame



**Sound:** The last remark of Frodo yelling, "Quick!" followed by his echo. Birds are chirping in the background, leaves are crunching in the foreground. And due to the haste of getting off the road there is the sound of feet thumping on the ground and Hobbits panting for their breaths.

**Contrast Dominant:** The Hobbits and the bit of the tree root in foreground are well lit but the background is fairly dark. Behind Merry's, one of the Hobbits, shining gold hair is a dark out stretched tree which takes up most of the background. But behind the tree it is bright and green which is where the hobbits came from, the shire.

**Character Movement:** The characters in this frame are facing us and actually running towards us. They are all running single file so Merry is in Medium full shot, Sam is in medium shot and there is just Pippin's head poking in at the bottom. They are still at a public distance but closer to us now than before. Their backs are now turned to the road as they are jumping off the road to hide from whatever is coming.

**Camera Movement:** There is no camera movement in this frame. Only the characters are moving.

**Camera Angle:** The camera is at a low angle. It is like we are already where the hobbits want to be. The tree root is poking in the foreground so it is like we are already under

it or we can get a hint that they will get to a hiding place. The director is making the audience want to yell, "Over here!" to them like we are already at the finished line egging the others to come.

**Lens Used:** The lens used here looks like a telephoto because of two reasons. One is that the background is very two dimensional and close to the Hobbits, the other is that as they are running they don't seem to be running very fast even though they are sprinting it appears as though they are jogging. This just builds to the audiences anxiety to get the Hobbits "off the road quick."

**Depth of Field:** The shot is in shallow focus the whole time. The tree root in the foreground is in full focus and as the Hobbits get closer to it they also get in focus. We never rack focus because the tree root is the most important thing. It is where the hobbits want to go and they will remain out of focus until they get to their destination. This also adds to the suspense and anxiety of the audience.

**Lighting:** The lighting is more towards high key in this frame. While the back ground is pretty low key, the hobbits and the tree root are well lit and as the hobbit get closer to us they become brighter as well. It is mostly soft lighting with a touch of shining sunlight that bounce off

of Merry's golden curly hair. This gives a sense of hope almost. The Hobbits are light in the sense that they're innocent and they want to get to the lighted tree root which in a sense is their sanctuary.

**Color Usage:** The same color scheme that is used in the previous shot is also in this. Except now the yellow is Merry's shirt and his hair.

**Screen Graphics:** Everything that makes up this shot gives just builds on the anxiety of the hobbits running to safety.

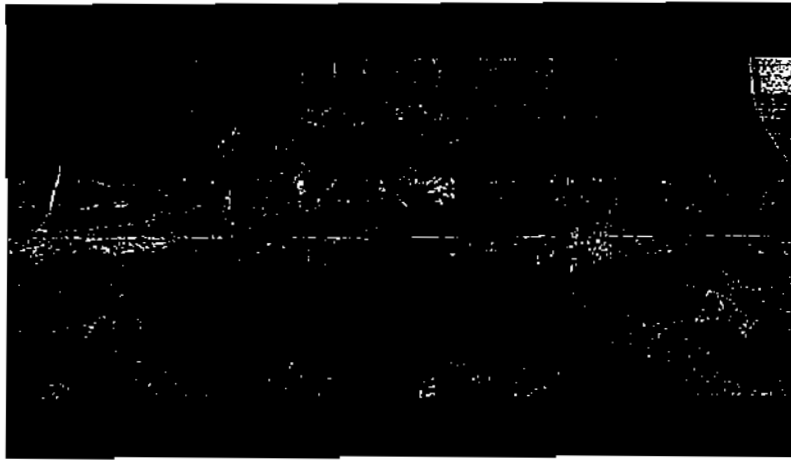
**Time:** In this scene the director is deleting time here, because we never see the hobbits get up or jump down completely. It's just one fast shot of them running to the tree root and half way jumping down.

**Editing style:** Here the editing is quicker paced. The last image was the hobbits in the process of getting up and then they are running to the root and then they are jumping down. Three quick shots to add to the intensity of the situation.

**Subtext:** The subtext was pretty much said in throughout, which is the build of anxiety in the audience and intensity in the scene.

**Shot #4**

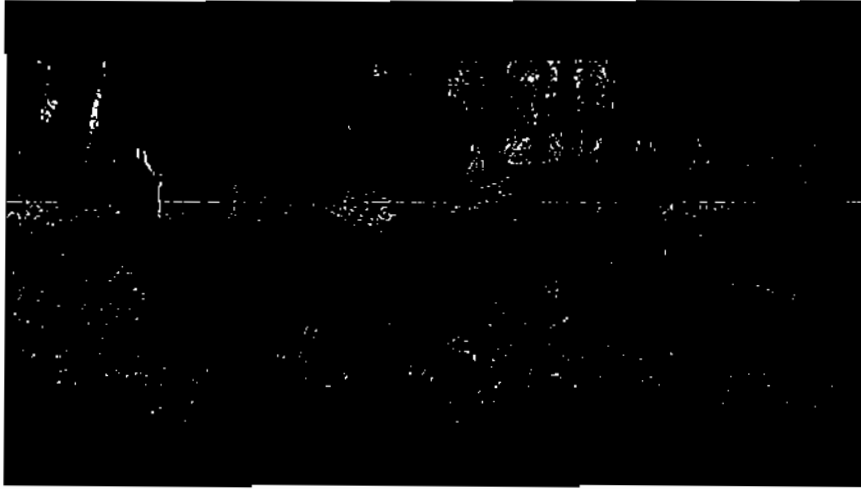
Shot # 4  
Start Frame



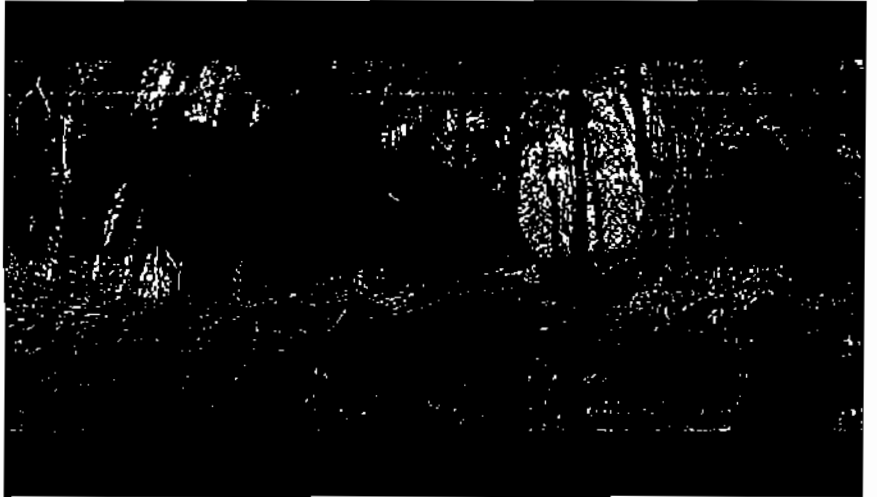
Middle Frame



Middle Frame



End Frame



**Duration:** 24 and 11/24 seconds. 587 frames.

**Shot Size:** Wide shot

**Sound:** The sound of canteens or metal clanking. Sounds of thumps as each hobbit hits the ground, mumbling between the three other hobbits, birds chirping and then a quick silence with a low whistle sound and then heavy sounding thumps of horses hooves. A horse growling, metal clinking, the horse licking its lips, shallow light breathing in the background from the hobbits, and soft whispering.

**Contrast Dominance:** In this shot everything is equally lit. There are no bright or dark spots in the frame. The only thing that stands out in terms of brightness is the pale blue mist coming from the road behind the tree on the right. The mist is coming from the direction Frodo was looking in shot #1. The tree root which was bright in the previous frame is now dark and shadowy. Our eyes first go to the blue light behind the tree, then underneath the tree root where the hobbits are hiding. The pale blue light, which was in all the other shots to make the forest enchanted looking, adds the mystery to what is coming. The movement in the frame helps the audience draw their attention to the hobbits because they are still settling. Then when the black rider comes in the hobbits are still so

the only movement is the black rider and our attention is only on him.

**Character Movement:** The characters in this scene are Frodo, Sam, Merry, Pippin and the black rider on his horse. The first part of the shot is just the hobbits and they first jump down under the tree root moving left to right, then lean their backs against the dirt wall. So they move on the X, Y, and a little on the z-axis. The black rider only moves on the X axis and is directly above the hobbits and actually walks into frame from right to left, against the audience's comfortable way of looking. The blocking in this scene is a lot like a stage, every character is in sight so the audience gets one big picture of everything that is going on.

**Character Proxemics:** The main character is facing the audience as well as the other three hobbits along side of him. The black rider walk<sup>h</sup> directly above him and stops right above his head. Frodo is very close to the characters but at a public distance from the audience. Nobody's backs are to the audience but the hobbits' backs are to the black rider. This is because they are hiding something, not only themselves, but they are, without knowing of it, hiding the ring as well.

**Camera Movement:** The only thing the camera does is slowly goes down from an eyelevel angle to a low angle when the black rider enters frame. This movement really draws the audiences' attention to the black rider and his significance in the scene.

**Camera Angle:** In the beginning of the shot there was an eye level then a low angle at the end. This really allows the audience to see how powerful and towering the rider is and how vulnerable and helpless the hobbits are underneath him.

**Lens Used:** The lens used here looks like a wide angle but due to digital special effects of making the black rider bigger than the hobbits, he looks closer to them in the back ground. They might have used a wide angle and a telephoto to create this image. The bottom half accentuates the z-axis but the top half looks very two dimensional.

**Depth of Field:** We are in deep focus. Because the director seemed to put two different shots, the telephoto of the black rider and the wide angle of the hobbits, in the frame nothing, except the upper background is out of focus. The reason for this is because all the characters in this shot are important to look at and the audience is more drawn to the shot by the ability to see everything.

**Lighting:** There is low key lighting in this scene. The light seems to come from the camera's position and

everything is lit evenly. It is soft and day lighting. It looks day because it is outside and everything is bright. The lighting here is darker than all the previous shots. Here is where the black rider makes his entrance and here is where the audience sees what kind of trouble the little hobbits are in.

**Color Usage:** The colors used in the frame are the same as all the other shots except there is no yellow and now black from the black rider. Because he is black he really stands out in the frame. He is like Darth Vader, evil, so he is midnight black.

**Screen Graphics/ Composition:** Everything combined in this frame creates a powerful image of the David and Goliath theme. The overpowering bad guy against the underdogs. One obvious leading line is the tree root. It clearly is the divider between the black rider and the hobbits. Other leading lines could be the hobbits themselves sitting upright so their heads are pointing toward the black rider. The composition is slightly weight towards the top and the shot itself is pretty complex and busy. The movement of our eyes starts with the hobbits in the middle of the frame and ends with the black rider at the top.

**Editing Style:** All the shots are straight cuts. This shot is right after and before quick shots although this scene

is about 24 seconds long. As a whole the editing is more based on mise-en-scène. The editing rhythm goes from long shot to very quick shots. Everything is kind of mixed around which gives a sense of entropy, like the scene.

**Time:** Real time is being used in this shot. There is 24 seconds of one shot and the camera moves once. By doing this, the scene stood out apart from any other scene in the movie to me and probably stands out very well to the audience in general. It really grabs the audience into the story and the movie as a whole.

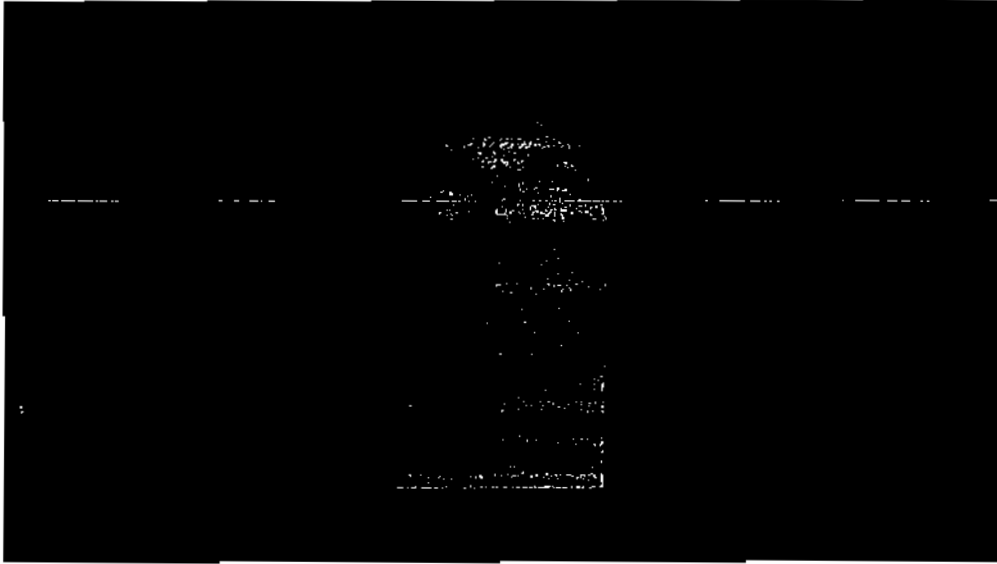
**Subtext:** With all of these techniques the director made a very scary, suspenseful moment. It not only makes the hobbits look vulnerable to the black rider but it makes the audience feel vulnerable also. Everything in this shot seems intentional, the low angle, the black rider's image, the small hobbits under the tree, it all creates a feeling of fear.

#### **Shot # 5**

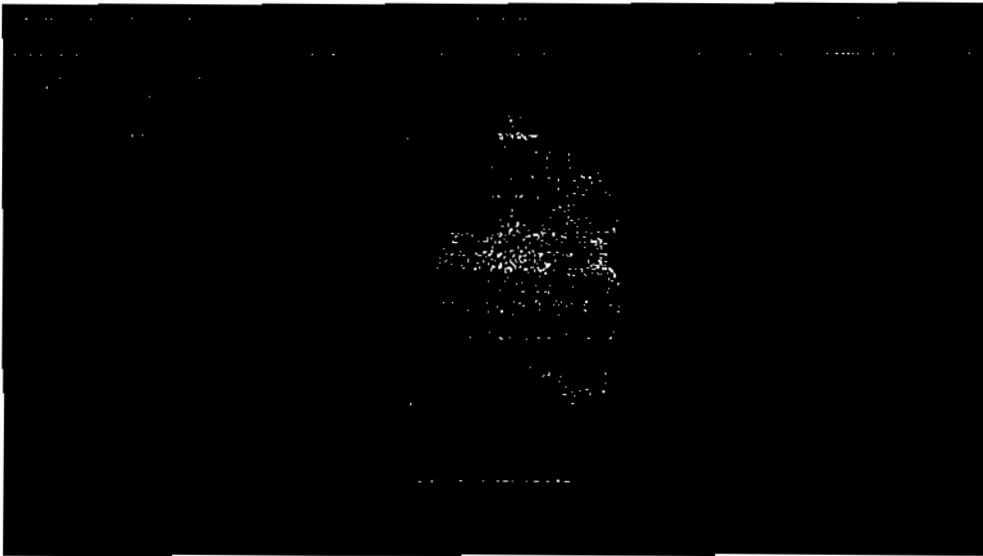
**Duration:** 1 and 7/12 of a second. 38 frames.

**Shot Size:** Full close up

Shot # 5  
Start Frame



End Frame



**Sound:** light shallow breathing from Frodo. A soft wind moan.

**Contrast Dominance:** In this shot, Frodo is very illuminated. But his background is very dark. This is effective because he is what our eyes go to and he is the object in the frame. Again his reaction relates with the audiences reaction.

**Character Movement:** Frodo doesn't move until the end when he starts to turn his head around to peek at what stands above him.

**Character Proxemics:** Frodo is facing us the whole time until the very end of the shot. He is at an intimate distance from the audience.

**Camera Movement:** The camera remains still throughout this shot.

**Camera Angle:** We are at eye level with Frodo to see his reactions and his feeling of fear at that moment.

**Lens Used:** A normal lens was used in this shot. The main purpose is to be able to see Frodo's face clearly and closely.

**Depth of Field:** We are in shallow focus in this shot. The background is slightly out of focus but it is also very dark. It's not what the audience wants to see in the shot.

**Lighting:** The lighting is something in between high and low key. The light shines on Frodo's face and it is very soft. The reason for this is explained in the previous shots above.

**Color Usage:** See shot #4

**Screen Graphics/ Composition:** The brightness of Frodo's face against the dark background makes the audience feel like they are underneath the tree root with Frodo because we can see him clearly and also because he is so close to us. This shot is very simple and its purpose is to make the audience see Frodo and his reaction.

*it's a close up  
of his face  
and  
we can see  
his reaction  
clearly*

**Editing Style:** The shot after this is another quick shots and the reason for this is to emphasis the fear of looking and when he does the regret of it and turning back around.

**Time:** This shot is using time expansion even though it is quick shots. It's emphasizing the quick but hesitant look of what is there.

**Subtext:** This shot alone isn't very significant but with the series of shots after it, it creates the feeling of knowing something is behind you, we know what it is but Frodo doesn't, and getting the courage to peek at it without getting noticed and then being horrified at the discovery. By watching Frodo go through this process the audience feels fear for him.

Shot # 6  
Start Frame



End Frame



**Shot # 6:**

**Duration:** 1 and 2/3 seconds. 40 frames.

**Shot Size:** Extreme Close up.

**Sound:** Frodo's quiet breath and the beginning of a horse grunt.

**Contrast Dominance:** Here only Frodo's eyes are lit and everything around him is darker. Our eyes stay on his eyes as he peeks through the little hole.

**Character Movement:** Frodo turns his head slowly towards us and that is the only movement in the frame.

**Character Proxemics:** The main character first has his head turned but he then turns to us and we see his eyes as the first thing. He is at an intimate distance but since he is peeking through a hole there is dividing objects from him and the audience. He is taking a peek at the black rider but being very cautious.

**Camera Movement:** No camera movement in this shot.

**Camera Angle:** We are at a high angle looking down at Frodo because we are on the road which is above him and also on the black rider's side which is more powerful than he is.

**Lens Used:** The lens used here is probably a normal one because it is just a close up of Frodo's eyes.

**Depth of Field:** We are in deep focus because while he is in focus, the foreground tree root is out of focus.

*Handwritten note:*  
- the root of the tree is out of focus  
(this)

**Lighting:** This is low key lighting. There are pools of shadows on Frodo's face from the tree root and also to emphasis that he is hiding and not suppose to be seen.

**Color Usage:** See shot #4

**Screen Graphics/ Composition:** Everything shows the secretive place Frodo is in, because we can only really see his eyes, his face is very shadowed and the camera is very close to the hole but only part of his face is in view shows how small the hole really is.

**Editing Style:** See Shot #5.

**Timing:** See shot #5.

**Subtext:** As a whole, the shot produces an image of a hesitant peek to see what horror is a few inches away from them. The director produces this image very well.

### **Shot #7**

**Duration:** 2 and 7/12 seconds. 62 frames.

**Shot Size:** Medium Close up.

**Sound:** Horse growl, heavy thump, metal clanking. Heavy breathing from horse. There is no background sound or dialogue which makes the other sounds more penetrating and powerful.

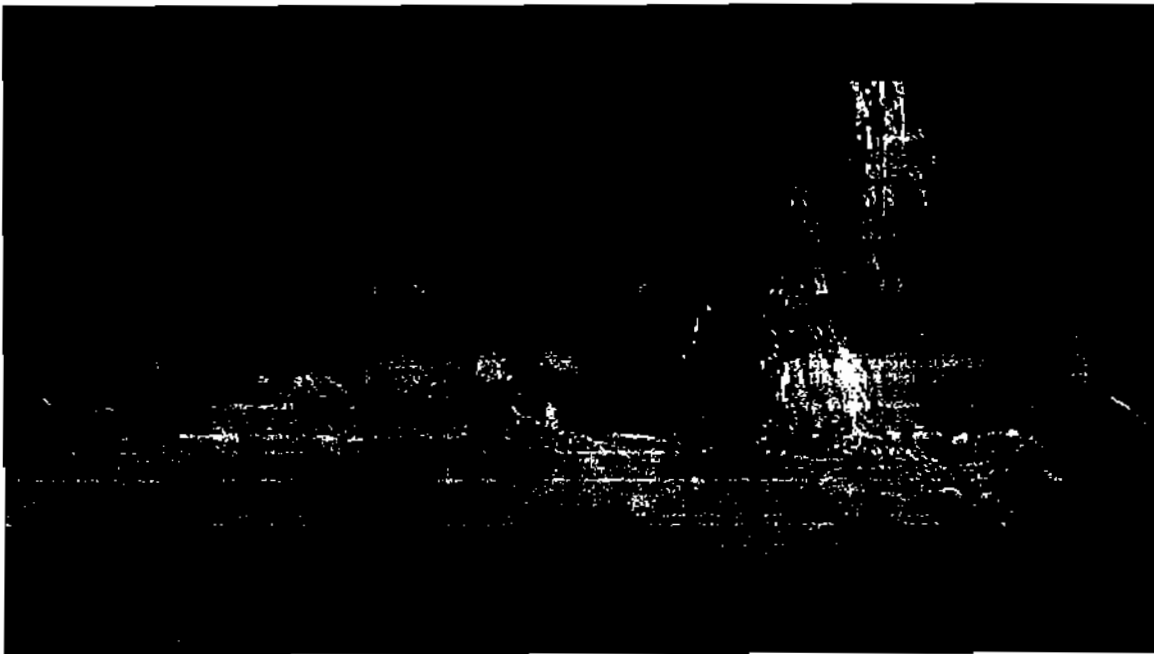
**Contrast Dominance:** Here the Ground and the hooves are the most lit and the back ground is darker. Our eyes first go to the ground and then follow to the hooves. This is effective and, since the hooves are moving and draw our attention, the movement is distracting but for intentional

Shot # 7

Start Frame



End Frame



purposes. Also since we are looking through the tree root again the perimeter of the frame is dark which helps direct our eyes on the hooves. The dark tree root serves as a closed down iris.

**Character Movement:** There are only the horse's hooves in this shot and they are stomping on the ground which produces a pretty intimidating image.

**Character Proxemics:** There is really not a lot of character proxemics because we can only see the hooves and they just stomp on the ground a few times.

**Camera Movement:** The camera remains still in this shot. Here the camera would be distracting if it moved so it being idle makes the movement in the frame more attracting.

**Camera Angle:** This shot is a P.O.V of Frodo peeking through the hole in the shot before. We are now seeing what he sees so the camera is at a low angle. This not only works with continuity but it shows how these hooves could just easily step on our heads. It makes them look more frightening.

**Lens Used:** It looks like a telephoto is used in this shot. While the foreground looks like it has depth the background looks very flat and close to the hooves. This adds to the intimidating image because the hooves look bigger somehow because of that.

**Depth of Field:** Here the shot is in shallow focus. The foreground and the hooves are seen quite clear but the background is extremely blurry.

**Lighting:** The lighting here is high key even though the hooves are pitch black they shine and have very few shadows. It's hard to tell if there are shadows because they are black anyway. The reason for this is very clear. This way we can see all the nasty details of the horrifying hooves. We can see the nails poking out and a little blood, the shaggy, poor quality of the coat. By seeing all of this we can tell that this is no ordinary horse and it becomes more underlined in the next shot.

**Color Usage:** The colors are brighter in this shot because we see the road which the sunlight is hitting. The colors present are yellow, from the leaves on the road, black from the horse, and bits of green, blue and black in the back

ground. It creates an image of a forest with a touch of spookiness to it.

**Screen Graphics/ Composition:** The image of the clear lighting, the telephoto lens of everything being pushed forward, the depth of field with the clear foreground and blurry background, and low camera angle produces a horrifying image of banged up but powerful looking horse hooves and an overall frightening image. The shot is simple, just hooves, and background and the only apparent geometric image would be the trapezoid shaped hooves. The movement is very dynamic even though it's along the y-axis mostly, the stomping hooves are very threatening. Our eyes stay pretty fixed on those hooves throughout the shot.

**Editing Style:** See shot #5

**Timing:** The whole thing looks like it was slowed down even the movement so it would be time expansion. This is very powerful because when the hooves stomp down and give a heavy noise it makes them look more powerful than they really are. This is the first introduction to the black rider in the movie and the first impression is these hooves

so right off the bat the audience makes the conclusion that this character is evil.

**Subtext:** See shot # 8

**Shot # 8**

**Duration:** 2 and 7/8 seconds. 69 frames.

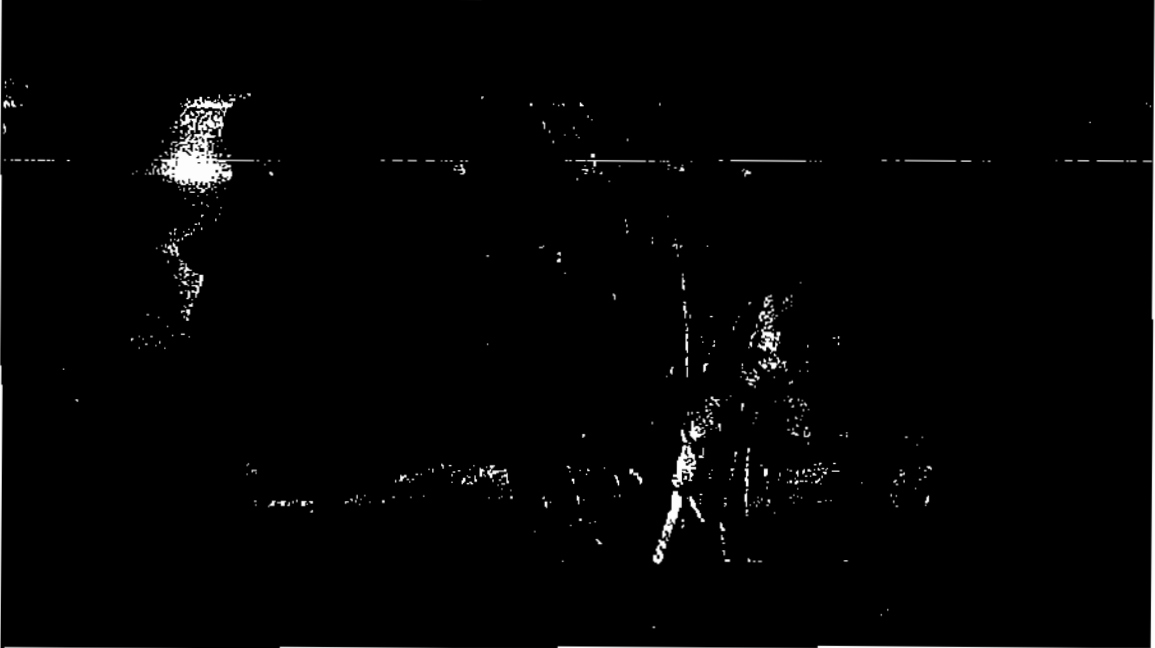
**Shot Size:** Medium/Extreme close up.

**Sound:** The horse snorting, Heavy thump, metal clanking, heavy panting from horse. There are no background noises all these noises are very clear everything else is silent.

**Contrast Dominance:** The brightest point in the frame is at the upper right side which is the horses snout. Even though the horse is black it has something like water or eye snot or blood which is stronger reflecting the light and draws our eye to it. This was most likely intentional because the horse is black so it is naturally dark but with this reflector on it we see the horse before anything else. The horse is moving but as it moves we see more details on its face so the movement is effective here.

Shot # 8

Start Frame



End Frame



**Character Movement:** The horse is moving only its head and mostly on the y-axis. Since the horse takes up almost all of the frame it moves in all quadrants. But the horse remains very close to us and never moves closer or farther away.

**Character Proxemics:** The horse is facing to the left of the frame but slanted toward the audience. Since its eyes are on the side of its head we can see one red eye but it seems as though it is looking at the audience. We are definitely at an intimate distance from the horse. This horse is not hiding anything from the audience but is like an open book because we can see every little detail about it.

**Camera Movement:** The camera first starts at the eyes of the horse and slowly moves down to the end of the nose. This is a steadicam move. This allows us to closely examine the horses face and what kind of horse it is.

**Camera Angle:** This angle is a slight low angle to make the horse taller and more intimidating. Even though the last shot was a P.O.V. of Frodo this one isn't because we are so

close to the horse and almost at eye level. If we were seeing what Frodo sees then the angle would be much lower.

**Lens Used:** This lens looks also like a telephoto due to the same reasons in shot #7.

**Depth of Field:** We are in shallow focus here and the background is out of focus. Same reasons as shot # 7.

**Lighting:** The lighting is high key because we can see the horse very clearly and there are hardly any shadows. The reflection on the nose not only draws our attention but makes us think about how poorly treated this horse is and provokes us to investigate other details on its face which is easy to do because it is well lit.

**Color Usage:** Here everything is either black or white, even the background. This choice really sets the mood of the character. The one significant color that was not in any other shot up till now is the bright color red. Here we see the color for the first time as the Horse's eye color. Not only is red not usually associated with forest colors but it is very abnormal for a horse's eye. This subtle little change really draws to the conclusion that this horse is

not a forest or a real horse for that matter but something evil. It's then, more like a beast than a horse.

**Screen Graphics/Composition:** This shot puts such a horrifying image of an animal gone wrong due to everything that was put into it. The shot is simple but the details on the horse are complex which gives the audience a lot to look at. Some geometric patterns are the triangular spikes on the chains that wrap around the horse's nose. Also the blown out horse nostril that is letting out heavy breaths and the circular red eye.

**Editing Style:** see shot #5

**Time:** Time expansion is being used here because the director wants the audience to get a really good look at this horse. Because the horse is so threatening and intimidating it leads the audience to believe that the black rider is even worse.

**Subtext:** The reason for making this shot and the shot previous to this is to make a really good introduction to the black rider by just examining his horse. The horse looks tortured and abused like a slave which turned it

*good*

*X*

what is evil and what is good, which is a big theme in the film as a whole.

April  
This is a great analysis of a very memorable scene. I think we are correct that the shot of the hole instead of the black hole is more like a screen than a shot of the hole. You already display mastery of the techniques of analysis. Nice job! Put this into your notebook!

Great job!

(A)

I'd like a copy of this one, too please.

evil, made the eye turn red. This really explains what kind of character the black rider is. Someone who lives with torture, abuse, and slavery and eventually turned evil because of it.

**Summary:**

In these eight shots Frodo as well as the audience has the first real introduction to the black rider. All the shots produce feelings of fear, anxiety, dread or disgust which is what the director wanted as a reaction to this evil character. His technique is to build everything up to the point of meeting. Preparing the audience for something horrible so the feeling is already there when they see it happen. He does this by using unlikable sounds such as high pitched screeching like nails on a board, using dark earth tones such as gray, brown, green, making the scenes have soft lighting and touches of blue mists which make it look enchanted, mysterious, and using camera angles to produce vulnerability which can lead to fear. All of this creates an extraordinary scene and establishes the positions and states of each character whether they are powerful and intimidating or scared and weak. He also does a good job of making the audience choose a side by showing very clearly