

**Film Analysis Paper #2**  
**mise-en-scene or critical themes**

Due **Thursday April 30th (NOTE this date is later than date on syllabus)**

Length: 4 pages, **submit on Blackboard BEFORE MIDNIGHT 4/30/15**

For your final paper, you have a number of choices to consider.

There are multiple options for this paper: you can choose one film from the following selection to write a critical analysis of mise-en-scene or you can choose from a list of thematic paper topics.

Option A: Screen one of the following films and discuss how the elements of mise-en-scene (lighting, setting, costume, and movement of the figures) contribute to your understanding of the narrative and the characters. To help with this option, re-read Chapter 4 The Shot: Mise-en-Scene in your textbook. Remember, the setting may be as important as character in conveying mood (i.e., *The Cabinet of Dr. Caligari*), a prop (i.e., the sled Rosebud) may seem unimportant when it first appears but becomes highly symbolic by the end of a film, and lighting may change over the course of the film to create specific moods.

It is important that you do not just write a synopsis (an outline about what happens in each movie). You need to analyze specific examples of mise-en-scene to support your interpretation of the key elements of lighting, setting, costumes, and movement of figures. Whichever elements you choose to discuss, be as specific as you can in showing how these elements function in the film (i.e., describe examples from the film).

Choose one of the following films:

- Carl Theodore Dreyer, *The Passion of Joan of Arc* (1928) – Hulu, youtube
- Josef von Sternberg, *The Blue Angel* (1930) – Hulu, youtube
- Michael Curtiz, *Casablanca* (1942) – youtube, library
- Elia Kazan, *On the Waterfront* (1954) – Hulu, library
- Billy Wilder, *Sunset Boulevard* (1950) – Netflix
- Roman Polanski, *Rosemary's Baby* (1968) - Netflix
- Roman Polanski, *Tess* (1979) – Hulu
- John Schlesinger, *Midnight Cowboy* (1969) – library
- Woody Allen, *Annie Hall* (1971) – Netflix
- Woody Allen, *Sleeper* (1973) – youtube
- Francis Ford Coppola, *Apocalypse Now* (1979) – library
- Stanley Kubrick, *Dr. Strangelove or How I Learned to Stop Worrying and Love the Bomb* (1964) – library (part of Stanley Kubrick collection)
- Stanley Kubrick, *Full Metal Jacket* (1987) – library (part of Stanley Kubrick collection)
- Roberto Benigni, *Life is Beautiful* (1997) – library (part of Stanley Kubrick collection)
- Jim Jarmusch, *Down by Law* (1986) – Hulu
- Wim Wenders, *Wings of Desire* (1987) – Hulu
- John Sayles, *Matewan* (1987) – library
- David Lynch, *Erasehead* (1977) – Hulu
- Giuseppe Tornatore, *Cinema Paradiso* (1988) – Netflix

Option B: Consider the role of children in Vittorio de Sica's *Bicycle Thieves* (1948) or Francois Truffaut's *The 400 Blows* or Lasse Hallström's *My Life As a Dog* (1985)

Option C: Consider the role of voyeurism in Hitchcock (analyze at least two Hitchcock films)

Option D: Discuss the theme of innocence in either Bob Fosse's *Cabaret* (1979), or Federico Fellini's *La Strada* (1954)

Option E: Discuss the theme of the city in films by Francois Truffaut, Vittorio de Sica, and/or Roberto Rossellini

I have noticed that sites like youtube and DailyMotion have been removing access to full-length movies. Many of the above films are available via public library collections (you can request via Interlibrary Loan), video rental places, and online streaming sites. If you have trouble accessing films, please choose the ones that you can screen inside the multimedia room in CityTech's library (all free, but only while the library is open, in a small room near the circulation desk).

Additional films available in the library:

Vittorio de Sica, *Umberto D* (1952)  
Francois Truffaut, *The 400 Blows* (1959)  
Francois Truffaut, *Jules and Jim* (1961)  
Francois Truffaut, *Wild Child* (1970)  
Bob Fosse, *Cabaret* (1979)  
Alfred Hitchcock, *The 39 Steps* (1935)  
Alfred Hitchcock, *The Lady Vanishes* (1938)  
Alfred Hitchcock, *Vertigo* (1958)  
Alfred Hitchcock, *The Birds* (1963)