

'Through the lens':

ideas for teaching film in the classroom

enthusEng: NZATE English Conference

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Helaina Coote

Strategy: *utilise the marker's reports and share them with students*

Level One: 2009 Marker's Report A.S 90056: *View/listen to, study and show understanding of a visual or oral text*

Not Achieved

Candidates who were awarded Not Achieved for this standard lacked some or all of the skills and knowledge required for the award of Achievement. They commonly:

- did not answer both parts of the question
- **did not include specific examples of visual/verbal techniques**
- did not respond in sufficient depth to meet requirements for Achievement; such responses were often short and/or plot based
- did not write an answer that responded to the question - rather they produced a rote- learned or pre-prepared response.

Achievement

Candidates who were awarded Achievement for this standard demonstrated the required skills and knowledge. They commonly:

- selected a question appropriate to the text studied
- answered both parts of the question and developed their responses sufficiently (such candidates wrote at least 200 words)
- **included at least two examples of at least one technique**
- **showed understanding of the difference between visual and verbal techniques**
- placed the discussion of a scene in the context of the film as a whole
- demonstrated an awareness of the director's purpose
- structured a response
- supported points with examples/references to the text, using well chosen quotations.

Achievement with Merit

In addition to the skills and knowledge required for the award of Achievement, candidates who were awarded Achievement with Merit commonly:

- selected suitable texts which offered opportunity for subtle and/or sophisticated responses
- consistently showed awareness of the visual nature of chosen texts
- answered both parts of the question showing understanding and/or perception (often exceeding 200 words)
- integrated ideas about verbal/visual features and how they were used; able to fully explain the “how” aspect of the question
- wrote a structured essay, often with sophisticated vocabulary.

Achievement with Excellence

In addition to the skills and knowledge required for the award of Achievement with Merit, candidates who were awarded Achievement with Excellence commonly:

- focused on director's intent and textual purpose and confidently explored how this purpose was revealed through the use of verbal/visual techniques
- included a range of techniques and relevant details throughout a structured response, often exceeding 200 words, using a range of sophisticated vocabulary and expression
- conveyed insightful, personal and original ideas about the text
- “wove” quotations into their points in an integrated way and provided more than two examples of features being used to convey ideas
- considered the text holistically, making connections within and beyond the text.

Level Two: 2009 Marker's Report A.S 90379: analyse a visual or oral text

Not Achieved

Candidates who were assessed as Not Achieved for this standard lacked some or all of the skills and knowledge required for the award of Achievement. They commonly:

- regurgitated plot without addressing the question
- gave little or no supporting evidence
- made simplistic statements that lacked analysis
- added an analytical statement on at the end of the essay
- did not write enough

- did not show that they understood the question
- wrote a prepared essay, which did not address the question
- gave generalised techniques and details to support their ideas
- did not use appropriate film terminology or technical terminology.

Achievement

Candidates who were awarded Achievement for this standard demonstrated the required skills and knowledge. They commonly:

- provided straight-forward analysis
- focussed on the question
- structured their answer appropriately
- showed understanding of film techniques
- made some specific references to the film by using details and quotations
- used keywords from the question
- wrote at least 400 words.

Achievement with Merit

In addition to the skills and knowledge required for the award of Achievement, candidates who were awarded Achievement with Merit commonly:

- unpacked the question successfully and understood what was required of them
- used appropriate filmic/technical language in their essays
- had a thorough understanding and knowledge of their film
- showed that they could analyse in depth
- structured their responses fluently
- wrote fluently
- demonstrated a wide vocabulary
- applied their learning to the chosen topic (did not express pre-conceived ideas)
- showed flexibility in their thinking.

Achievement with Excellence

In addition to the skills and knowledge required for the award of Achievement with Merit, candidates who were awarded Achievement with Excellence commonly:

- wrote considerably more than the word limit
- included perceptive insights that showed original thought
- demonstrated the ability to present their ideas clearly and succinctly
- addressed all aspects of the question appropriately to produce responses that showed a clear development, from introduction through the presentation of arguments to well-considered conclusions
- demonstrated originality in their interpretation of the question
- analysed the relationship between the director and the audience
- linked relevant material from beyond the texts appropriately
- interwove filmic or technical language and quotations effectively within the body of their essays.

Level Three: 2009 Marker's Report A.S 90723: *respond critically to oral or visual text studied*

Not Achieved

Candidates who were assessed as Not Achieved for this standard lacked some or all of the skills and knowledge required for the award of Achievement. They commonly:

- contained plot summary or character description only
- wrote short and undeveloped responses
- did not mention techniques (either explicitly or implicitly).

Achievement

Candidates who were awarded Achievement for this standard demonstrated the required skills and knowledge. They commonly:

- provided a simple or implied response to the question, and straightforward, predictable, narrow, interpretation

- gave a basic critical response which attempted to support a few points with appropriate evidence
- discussed how at least two (explicit or implicit) techniques were relevant to the topic
- provided a plot-based response with implied, tenuous or fortunately – touched on – critical response, and showed relevance or significance of plot details to topic
- provided an under-developed or unbalanced discussion of the question
- used a recognisable essay structure
- wrote responses that were satisfactorily organised but with stylistic inconsistencies
- generally used writing conventions accurately and competently.

Achievement with Merit

In addition to the skills and knowledge required for the award of Achievement, candidates who were awarded Achievement with Merit commonly:

- argued a stance on the question fairly convincingly and reasonably confidently
- displayed some maturity and thought in judgment
- explored thoughtfully how techniques were relevant to the question
- incorporated appropriate critical response into their answer
- discussed how and why (explicitly or implicitly), in relation to the question
- wove quotes and techniques comfortably and appropriately into responses
- explained and explored the relevance of teacher notes, critics' comments, reviews etc. to the topic
- structured a response clearly
- wrote accurately and expressed ideas with some maturity.

Achievement with Excellence

In addition to the skills and knowledge required for the award of Achievement with Merit, candidates who were awarded Achievement with Excellence commonly:

- sustained a cogent argument / discussion of the question
- displayed maturity and insight of critical response
- displayed judicious and / or insightful personal response and judgement

- integrated liberal, detailed relevant evidence and reference to texts to support ideas, throughout the essay
- explained and explored with insight and perception, the relevance of teacher notes, critics' comments, reviews etc to the topic and to the candidate's own position as viewer / listener / reader
- structured a lucid, focused essay, using sophisticated expression and language
- wrote accurately and expressed ideas confidently in academic writing.

Strategies: teach the language of film explicitly to junior students and scaffold them into responses

Year 10 English

The Language of Film

Below are a number of techniques used by directors of films. Use this to help you close read scenes from the film we study:

General terminology:

- **Exposition:** The *exposition* is the beginning of the film. Its purpose is to introduce the basic information that must be supplied to an audience at the beginning of a film – the *setting*, the *main characters* and the *themes*, so they can follow the film and feel involved with it.
- **Denouement:** The *denouement* is the ending of the film. Its purpose is to wrap up and perhaps make a final statement or judgement about the *main characters* and the *themes*.
- **Turning point:** A point in the film where something new in the form of a *complication* or a *choice* is introduced to the plot. This often leads to a *development in the character* in some way.

	Technique	Example	Effect
Shot types	Extreme Long Shot / Establishing Shot		This shot type shows a lot of landscape and is often used at the _____ of a film. It helps to _____ develop _____ important _____ about the place where the film is set.

	Long Shot		This shot type shows a lot of landscape, but we also see people who are _____. It helps us to see their _____ to the landscape.
	Mid Shot		This shot type shows people from the _____ up. We can see their emotions and _____. We can also focus on their relationship with other figures.
	Close Up		This shot contains little background and _____ the audience on a person's _____ and expressions.
	Extreme Close Up		This shot focuses on a single _____ in fine detail, a part of a person's face or a headline of a _____.
	Point of View Shot		In this shot the camera becomes the _____ of one of the characters and sees things from their point of view. This helps the audience feel like they are _____ to the film.
Camera Angles	High Angle		This angle has the camera looking _____ from _____ the subject. This helps suggest the character is _____ and _____.
	Low Angle		This angle has the camera looking _____ from _____ the subject. This helps suggest the character is _____ and _____.

	Bird's Eye View / Aerial		This angle has the camera directly _____, like a bird. This helps suggest the characters are being _____.
Camera Movement	Pan		This is where the camera moves _____, from left to right or right to left. It often suggests that a setting is _____.
	Tilt		This is where the camera moves _____, upwards or downwards. It is sometimes used to show something gradually and create _____.
	Tracking Shot		This is where the camera _____ the subject. It helps make the audience feel like they are taking part in the _____.
	Zoom in or out		This is where the lens of the camera moves _____ or _____ from the subject. It helps the audience focus on a specific detail or see the subject in a wider setting.
Editing	Cut		The most _____ used type of editing, where one shot is replaced by another. When _____, cuts help create _____.
	Fade in or out		Where the screen is _____ and _____ reveals a shot or the opposite. Helps show passing _____.

Cloze resource words: *film terminology*

Shot types	waist / information / newspaper body language/ focuses / object eyes / recognisable / beginning relationship / connected / emotions /
Camera angles	down / above / small overhead / watched / below up / strong / powerless / powerful
Camera movement	vast / towards / away / action / follows vertically / suspense / horizontally
editing	replaced / fast / time black / gradually / dream commonly / flashback / excitement

Close Reading Film Techniques: School Ties

‘The exposition’

Shot:	Techniques and effects
a)	Visual feature[s]: An extreme-long-shot of smoking factory chimneys. The lighting is dark.
	Why used: This sets the film in a _____, working class area and the dark, grey lighting gives it a _____ feeling.
	Verbal features: _____, classical music can be heard.
	Why used: This helps emphasise the _____ tone to the beginning of the film and helps set it in the _____.
b)	Visual features: A wide-shot or extreme long shot
	Why used: The audience is able to see where the beginning of the film is _____. The houses are small and all the same and the _____ is behind. This helps emphasise that the factory is a _____ part of these people’s lives and that they are not very _____.
	Verbal features: The audience hears a _____ from a church ring and the sound of _____.
	Why used: This helps show that these people have traditional values and, although in the _____, there are cars.
c)	Visual feature[s]: This is a close up [over the shoulder shot]
	Why used: This shot introduces the audience to the main character. He is _____ and appears happy.
	Verbal features: The audience hears ‘Ain’t that a shame’, a _____ by Fats Domino, who was famous in the 1950s. The boy is singing along to it.
	Why used: This helps set the film in the _____.

d)	Visual features: A mid-shot
	Why used: The audience sees a lot of people _____ around the boy and _____ him. He is _____ with these people. They are wearing clothes that link them to rockers, rebels at that time. Perhaps this place is a little _____.
	Verbal features: The audience hears _____, 'Hey, Davey'.
	Why used: The audience learns these people know and _____ Davey. They are his _____.
e)	Visual features: A close up.
	Why used: The audience is able to focus on the _____ Davey displays at being called a 'Sheeny *****' by the biker.
	Verbal features: The audience hears _____ after Davey is called a 'Sheeny *****'.
	Why used: This adds _____ to the fight scene and helps emphasise Davey's anger.
f)	Visual features: A long shot.
	Why used: This helps the audience see the boys are fighting in an alleyway and are surrounded by a lot of people _____ them. We learn that fighting to _____ your _____ seems normal in this place.
	Verbal features: The audience hears a lot of yelling and cheering, plus _____ being thrown.
	Why used: The audience feels the excitement and chaos of the fight and understand that fighting seems normal in this place. Davey's anger at the _____ he has experienced is also emphasised.

g)	Visual features: A close up
	Why used: This shot focuses the audience on Davey's father's _____ at learning his son has been involved in a fight and could put the ' _____ ' at risk.
	Verbal features: Davey's father says, 'You can't _____ your way through life...' and Davey says, ' _____ .' The audience also hears train-crossing bells.
	Why used: The audience learns that Davey's father has high _____ for Davey and that Davey believes that fighting to defend your honour is very _____.

h)	Visual features: A mid to close up.
	Why used: The audience focuses on Davey's father _____ Davey as he leaves.
	Verbal features: The audience hears a _____ prayer.
	Why used: We learn that the _____ of this family is Judaism and that strong links to _____ are important to the father.

School Ties: *drawing conclusions*

The Exposition

The **exposition** is the beginning of the film. Its purpose is to introduce the basic information that must be supplied to an audience at the beginning of a film – the **setting**, the **main characters** and the **themes**, so they can follow the film and feel involved with it.

Looking at the information you have got on the previous pages, **draw conclusions** about the things we learn about the following:

Setting: time, place and what that place is like:	
We learn... Time: Place: What this place is like:	Which shot[s] from above best show these ideas?
Characters: who are the main characters & what do they consider important in life?	
We learn... Davey: Davey's father:	Which shot[s] from above best show these ideas?
Themes: prejudice / the importance of having a belief	
We learn...	Which shot[s] from above best show these ideas?



slow young
poor sad past factory
prejudice crowding past
watching past wealthy
Jewish punches
religion congratulating
depressing big
friends I had to popular dialogue
honour excitement yelling
anger hopes worry
defend fight rough important
like 'opportunity' blessing
culture set
song bell cars 1950s

Close Reading Film Techniques: School Ties

'The exposition': A 'texas' paragraph

Your task this period is to write a TEXAS paragraph for one of the ideas developed in the exposition. Look at the model paragraph below, as well as the annotations, and then choose your technique to write a TEXAS paragraph on.

This is the 'T' of the paragraph and identifies the main point or **topic** of the paragraph, which is the first shot being written about.

One film technique used in the exposition of School Ties is an extreme-long-shot. This film technique is important because it helps develop important information about the setting of the film. In this shot, the

This is the 'E' of the paragraph and **explains** what idea the shot develops, in this case, the audience learns about the setting of the film.

This is the 'X' of the paragraph and gives a specific **example** of the film technique, describing it in detail.

audience sees smoking factory chimneys and the lighting is dark. At the same time, slow classical music can be heard. This example shows the audience that the film is in a poor, working class area and the dark, grey lighting gives it a depressing feeling. It also helps emphasise the sad tone to the beginning of the film and also helps set it in the past.

This is the 'A' and 'S' of the paragraph, where the example is **explained** in terms of **how it shows** the paragraph's main idea.



Now annotate the next paragraph by yourself, identifying the **T, E, X, A** and **S**

Another film technique used in the exposition of School Ties is a wide-shot or long shot. This film technique is important because it helps develop important information about the setting of the film. In this shot, the audience is able to see small houses that are all the same and a large factory is behind. At the same time, the audience hears a bell from a church ring and the sound of cars. This example helps show that the factory is a big part of these people's lives and that they are not very wealthy. These people have traditional values and, although in the past, there are cars, so it must be recent



Now choose your own technique from the handout and, using what you have learned today and the knowledge you have of the **T.E.X.A.S** paragraph, write a paragraph of your own.

Assessment Task: Formal Response to a Text

This task requires you to write a formal essay in response to a text, in this case, the film School Ties. You will be required to write a similar one in the year 10 end of year exam and you will write several of these next year for NCEA level 1.

▪ **The Question:**

Describe an important moment in a film you have studied and explain how visual and verbal features were used to show you why this moment was important.

▪ **The Process:**

We have already close read some important scenes in School Ties directed by Robert Mandel. Think of the essays you wrote last year and apply what you learned from that experience. Follow the steps below to help you plan.

1. The above question is divided into two sections. Write each section in the space below:

<i>First part of question</i>	<i>Second part of question</i>

2. a) Decide on which **scene** you will focus on in this essay: [circle one]

exposition / 'Go home Jew' scene

b) Plan your essay by jotting down the points you will make for each section using the table below:

Why is this scene important? Think of *two* reasons and link them to what we learn about the character[s] or an idea in the film:

This scene is important because...

Reason # 1:

Reason # 2:

▪ **The Plan:**

<p>Describe this scene [give some brief background in terms of where it comes in the film. Use your notes to help you]:</p>	
<p>Visual techniques</p> <p>close up / mid shot / long shot / high angle / low angle / lighting / costume / character action / zoom in / zoom out</p>	<p>Verbal techniques</p> <p>dialogue / music / sound effects</p>
<p>T: Reason #1: <i>The first reason why this scene is important is because it gives us important information about...</i></p> <p>E: <i>We as an audience learn...</i></p>	<p>X: <i>A visual/verbal technique that helped show this was...[name the technique using the box above]. For example, in the scene where....we see...[describe how that technique was used in the scene]</i></p>
	<p>A and S: <i>This technique helped make this scene important....because...[how did this technique help you understand why this scene is important? Explain the effect of the technique]</i></p>
<p>T: Reason #2: <i>Another reason why this scene is important is because it gives us important information about...</i></p> <p>E: <i>We as an audience learn...</i></p>	<p>X: <i>A visual/verbal technique that helped show this was...name the technique using the box above]. For example, in the scene where....we see...[describe how that technique was used in the scene]</i></p>
	<p>A and S: <i>This technique helped make this scene important....because...[how did this technique help you understand why this scene is important? Explain the effect of the technique]</i></p>

▪ **The structure:**

Introduction – a brief outline of what your essay is about – be sure to include the *key* words of the question. Also include the title and author of the text you are writing about and briefly outline the main points you will make in the essay [avoid using “I”].

Body – several paragraphs that answer/argue the essay question. Each paragraph should be structured as follows:

- T** A **topic** sentence that states your main idea.
- E** An **explanation** or expansion of that idea.
- X** Evidence - **examples** or quotes from the text to support your ideas.
- A** } This is where you explain how your example or quote in **X** helps
- S** } Support the point you have made in **T**. You may also want to explain what theme or idea is developed through this example.

Be sure to *link* each paragraph with words such as “another”, “furthermore”, “also” etc so that you build up an argument and sound more convincing.

Conclusion – a summary of your main ideas and a link back to the question.

Strategies: build on terminology at senior levels and, when needed, scaffold them into more complex responses

Senior Film Terminology

This year, you will be required to explain how visual and verbal techniques are used to develop ideas in film. Below is a list of techniques that you should be able to identify, discuss the effect of and critically evaluate by linking to a theme.

General terminology that you need to know and use:

exposition	The basic information that must be supplied to an audience at the beginning of a story, so they can follow the story and feel involved with it.
mise en scène	'Everything in the shot': The choices made about the details of the image; what items will be in it, how those items are to be presented, how the shots will be framed and how long they will last.
denouement	The final stage: the final stage or climax of a series of events.
turning point	A point in the text where something new in the form of a complication, a conflict or a choice is introduced to the plot. This often leads to a development in the character in some way.

Visual Language Techniques

Mise-en-scene:

- **costumes:** What the characters wear
- **set design:** The scenery constructed for a theatrical performance
- **properties:** An article, except costumes and scenery, that appears on screen during the film
- **character action:** what a character does in front of the screen.

Cinematography:

- shot types

Establishing Shot	Extreme Long Shot	Long Shot	Mid Shot	Close Up	Extreme Close Up
Usually a long-shot, it gives an overview of a scene so the audience is not confused about what is happening and where.	Extremely wide shot - shot with wide-angle lens.	A shot from a distance - it shows a person from head to foot, and perhaps more than this.	Medium (mid) shot M.S.] A shot between a close-up and a long shot in the sense of closeness it creates.	Focuses on detail / expression / reaction Person - shows either head or head and shoulders.	Shows part of object in extremely close detail Person - e.g. eye or part of face

- camera angles

Low angle	High angle	Aerial shot/bird's eye view
Camera shoots up at subject. Used to increase size, power, status of subject	Camera shoots down at subject. Used to increase vulnerability, powerlessness, decrease size	A shot taken from an extremely high angle or directly above the subject.

- framing

The way the subject is placed within the screen

tight framing	subject constrained by edges
loose framing	"free" space between subject and edge of frame
open framing	subjects set in space that appears unbounded (extending beyond screen)
closed framing	subjects enclosed by a frame within screen (arch, door, etc.)
symmetrical	subjects balanced in frame
asymmetrical	subjects unbalanced, uncentered
division of thirds	3 parts of screen "read" left-to-right
out-of-frame	subjects deliberately, unsettlingly "misframed"

▪ **camera movement**

Pan	Tilt	zoom in / out	Handheld	Tracking or Dolly
The movement of the camera when it swivels from left to right or right to left	The stationary camera starts at the top of an object/figure and scans down to the bottom (tilt down) or at the bottom and scans to the top (tilt up). Only the lens moves; when the whole camera is lifted = crane shot.	A lens that can be adjusted from 'wide-angle' to 'telephoto'. Such a lens can 'zoom in' or 'zoom out' (seem to move closer or further away from an object).	The camera is sometimes held in the hand, even though a tripod gives smoother results.	When the camera is mounted on a wheeled platform that is pushed on rails while the picture is being taken

▪ **lighting**

Strongly influences the way the film looks and feels. Lighting effects are created by the use of artificial lights, natural lighting and reflection, and the use of colour filters.

Post-production:

▪ **editing**

The process of selecting, arranging and trimming the various shots to make up a film.

Cut	Fade in / out	Dissolve	Montage
The place where one shot has been spliced to another.	An image appears out of blackness, gradually brightening to full strength. Fade-out = image fades to black.	One image fades in while another fades out, so that they are superimposed for a few moments. This editing technique is often used to mark a dream sequence or flashback.	A fast-moving sequence in which many shots are combined - to create a mood, or to sum up a long process, to suggest connections. A series of short clips which add up to more than the sum of the whole. Compresses a passage of time into brief symbolic or typical images.

▪ **special effects [SFX]**

Creating illusions by the use of trick photography, miniature models and various types of equipment. A bomb can explode; a flying saucer can appear etc, thanks to SFX.

Verbal Language Techniques

Mise-en-scene:

- **diegetic sound:** sound associated with the 'world' of the film
- **dialogue:** What the characters say
- **silence:** What the characters don't say [can often highlight a reaction]

Post-production:


- **non-diegetic sound** [music/voiceover/sound effects]: sound that has been added or is extra to the 'world' of the film to create mood

Toolbox for describing music when close reading film

Tempo	How fast is the music?	<i>Slow or fast</i>
Pitch	What pitch does the music have?	<i>High or low</i>
Rhythm	What note patterns does the music have?	<i>complicated or simple</i>
Timbre	What tone colour or quality does the music have?	<i>Dark or bright</i>
Dynamics	What is the volume of the music?	<i>Loud or soft</i>
Texture	What texture or how many layers does the music have?	<i>dense or thin</i>
Tonality	What key is the music set in?	<i>Minor: sad, Major: happy, Actual: no key</i>
Mood	What feeling is developed by the music?	<i>Happy, sad, mysterious</i>
Style	What era does the music come from or type of music is it?	<i>Contemporary, classical, jazz, rock, pop</i>
Instrumental	What instruments are used?	<i>Strings, drums, brass</i>
Melody	What melody is there?	<i>Interesting, unmelodic, simple, singable, complex</i>

Strategy: cloze close reading for a less able Year 12 class

Close reading of scenes: denouement

Techniques used in the exposition	Analysis of techniques & theme[s]revealed:
 <p>Music: Black American Spiritual</p> <p>We cannot see in the future, no, no no...</p>	<p>The first shot of the final scene – the denouement – is a _____ angled _____ shot of Mrs Pell, Deputy Pell’s wife, in the kitchen of her house, which has been _____ after the court cases for the murdered civil rights workers. Mrs Pell was instrumental in the case, going _____ her husband’s _____ that he was with her on the night of the murders.</p> <p>She looks _____ and _____ – she has been beaten up and intimidated – but is _____ to stay in the community, despite attempts to _____ her for supporting the black cause. This shows that the _____ for black civil rights was a _____ one affecting many people and reinforces how much _____ people had to have to stand up against the _____ of that time. At the same time, the audience hear _____ with the lyrics [see left]. This helps reinforce the idea that the _____ for _____ has really only just _____.</p> <p>Blacks may have won the right to _____, but the racist attitudes that dominate the South will take longer to _____. The future is uncertain, and the South is only at the beginning of change.</p>



Music: *Black American Spiritual*

...And it's hard to smile

No, we cannot see every pitfall,

But we must walk on by faith each day, O Lord...

The previous shot _____ to a close up of a black woman singing the hymn along with other blacks, who are framed in the background. This shot _____ several times to shots of a congregation that is both _____ and _____. This connects to the first shot of the film, where blacks and whites were _____, even at a drinking fountain. The mystery concerning the film has been resolved, but there will be further struggles. We learn that this struggle is the struggle of all _____, whether black or white, and that together, they can overcome a history of _____ and _____. The lyrics of the hymn are _____, speaking of carrying on, even though the future may be unclear. The theme of _____ _____ and hatred, as well as a mood of hope is created. There is hope for the future.



Ward: You wanna drive, Rupert?

Anderson: Yeah.

This final _____-shot of Ward and Anderson as they prepare to leave Mississippi to return to Washington, together with the _____ serve to resolve their _____ and role in the film. Throughout the film, they have been in _____ over how to solve the mystery, as both had different ideas about how to approach the case. Now, they have a mutual respect for each other. Their job is done, and they have solved the case by compromising. While at the beginning of the film, Ward was the one who drove, he invites Anderson to do so now, indicating their conflict is resolved.



The final shot is a _____ - shot that _____ - across a cemetery and then _____ in to the following shot, which is a _____ up of a broken gravestone with the words, '_____. _____', readable. The music fades to _____ and the shot then fades to black. The effect of this final shot is to _____ the viewer on the key theme of the film – that of the struggle for civil rights in the South of the United States. We know that the Civil Rights Act _____ racial segregation in public places and allowing blacks to vote for the first time was passed in 1964. There is a challenge to the audience: 30 years after blacks were granted the right to vote, don't forget that it is in our recent _____ and _____ were a daily part of people's lives. The fade helps remind us that the struggle against discrimination _____, even today.

Drawing conclusions: The denouement: *what is summarised or resolved?*

	What do we as an audience learn?	Shots that best support this:
Relationships		
Characters		
Themes:		
Mood:		

Model essay: *introduction and first paragraph*

Analyse why you thought either the beginning OR the ending of the text was effective.

Introduction: identify the **title**, **director**, **key words of question**, **reasons why – link to techniques**, a **brief description of plot**.

The beginning, or exposition of any film has the role of establishing the themes, characters and their relationships, the setting and the mood of the film. Mississippi Burning by Alan Parker is a film with an exposition that does just that. In this film about the FBI investigating the murders of three civil rights workers in the South of the USA, the exposition is effective in establishing the setting of America in a time of great change and the theme of racism. Several film techniques, such as dialogue, lighting, music and cinematography are successful in achieving this purpose.

Body paragraph #1: Using a code, highlight the different parts of this **TEXAS** paragraph.

One reason the exposition of this film was effective is because it helped establish the setting of the film. In particular, the audience learns early on in this film that the setting is in Jessop County, Mississippi, a southern state of the USA, which is rural. We also learn the era is the early 1960's, a time of great change in the USA, when the civil rights movement was gaining momentum. A production technique that helped establish this setting was first shot of the film, a long shot of a drinking fountain segregated for blacks and whites. We see people – one black and one white – drinking from the correct place. This shot has the effect of establishing right away that racial segregation still exists in this place. At the same time, we hear music, which is a spiritual sung by a female vocalist with the lyrics, 'Precious Lord...lead me on...through the storm'. The music has a mournful mood – we know that spirituals were sung by slaves hoping for freedom in the early years of American history. We also know that this hymn in particular was sung at many civil rights' rallies and at the funeral of Martin Luther King Junior, a well-known Civil Rights leader. This music suits the shot, as it links the struggle of blacks in gaining freedom. Through these production techniques, the exposition effectively establishes the key setting of this film. We learn that the action of the film takes place in a very important time in American history when the relationship between blacks and whites was undergoing massive change through the establishing of civil rights for black citizens. This was when segregation was outlawed and blacks were allowed to vote for the first time.



Write the second body paragraph and the conclusion..

T: Another reason why the exposition of Mississippi Burning is **effective** is because it helps establish the theme of the film. **E:** In particular, we as an audience learn that the key theme of this film is that of racism towards blacks in the Southern states of America during the 1960s. **X** A production technique that establishes this theme is dialogue. For example, early in the film, when three young civil rights workers are stopped on an isolated road by the police and their friends, one man who has stopped them says, 'Christ, you even startin' to smell like a nigger, Jew Boy'. Later, when the same man shoots the workers, we hear laughter and, 'You only left me a nigger, but at least I shot me a nigger'. **A:** 'Nigger' and 'Jew Boy' are both racist insults, designed to intimidate the men. As well as this, laughing after killing the workers tells us that these men have little regard for the lives of anyone who is not like them. They generalise and think blacks are animals. **X:** Another production technique that establishes the theme of racism is cinematography, for example, a series of long shots of a burning church, with dissolves connecting them. **A:** As an audience, we learn later in the film that churches were important during the civil rights movement because they were the places blacks were able to register to vote. We also learn that many churches were fire-bombed by racist whites in an attempt to stop them from voting. Many whites thought Blacks should not be able to have the same rights as them. **S:** It is clear, therefore, that the exposition/beginning is very effective in establishing the key theme of the film: racism.

Strategy: independent close reading for more able senior classes

c l o s e r e a d i n g o f f i l m e x t r a c t

Close reading a film scene is important as it gives the viewer a clear understanding of the ideology of the film maker – what concerns they have and what themes or questions they are trying to address.

Your task is to carefully watch the chosen scene from the film being studied and make notes on the following aspect:

Mise-en-scene: costumes

Look carefully at the costumes the characters are wearing and take notes. Try and work out WHAT the director is trying to communicate through the costumes.

c l o s e r e a d i n g o f f i l m e x t r a c t

Close reading a film scene is important as it gives the viewer a clear understanding of the ideology of the film maker – what concerns they have and what themes or questions they are trying to address.

Your task is to carefully watch the chosen scene from the film being studied and make notes on the following aspect:

Mise-en-scene: character action

Look carefully at what the character is doing and take notes. Try and work out WHAT the director is trying to communicate through the characters' actions.

c l o s e r e a d i n g o f f i l m e x t r a c t

Close reading a film scene is important as it gives the viewer a clear understanding of the ideology of the film maker – what concerns they have and what themes or questions they are trying to address.

Your task is to carefully watch the chosen scene from the film being studied and make notes on the following aspect:

Mise-en-scene: dialogue

Look carefully at the dialogue between the characters and take notes. Try and work out WHAT the director is trying to communicate through the dialogue.

c l o s e r e a d i n g o f f i l m e x t r a c t

Close reading a film scene is important as it gives the viewer a clear understanding of the ideology of the film maker – what concerns they have and what themes or questions they are trying to address.

Your task is to carefully watch the chosen scene from the film being studied and make notes on the following aspect:

Mise-en-scene: set design

Look carefully at the set design within the scene and take notes. Try and work out WHAT the director is trying to communicate through the design.

c l o s e r e a d i n g o f f i l m e x t r a c t

Close reading a film scene is important as it gives the viewer a clear understanding of the ideology of the film maker – what concerns they have and what themes or questions they are trying to address.

Your task is to carefully watch the chosen scene from the film being studied and make notes on the following aspect:

Mise-en-scene: diegetic sound

[sound associated with the 'world' of the film]

Listen carefully to the sounds within the scene and take notes. Try and work out WHAT the director is trying to communicate through what we hear.

c l o s e r e a d i n g o f f i l m e x t r a c t

Close reading a film scene is important as it gives the viewer a clear understanding of the ideology of the film maker – what concerns they have and what themes or questions they are trying to address.

Your task is to carefully watch the chosen scene from the film being studied and make notes on the following aspect:

Cinematography: shot types, angles and framing

Make note of the types of shots types, angles and any framing used by the director in this scene and try to work out what the director is trying to communicate through this choice of cinematography.

c l o s e r e a d i n g o f f i l m e x t r a c t

Close reading a film scene is important as it gives the viewer a clear understanding of the ideology of the film maker – what concerns they have and what themes or questions they are trying to address.

Your task is to carefully watch the chosen scene from the film being studied and make notes on the following aspect:

Cinematography: camera movement

Make note of the movement of the camera used by the director in this scene and try to work out what the director is trying to communicate through these movements.

c l o s e r e a d i n g o f f i l m e x t r a c t

Close reading a film scene is important as it gives the viewer a clear understanding of the ideology of the film maker – what concerns they have and what themes or questions they are trying to address.

Your task is to carefully watch the chosen scene from the film being studied and make notes on the following aspect:

Cinematography: lighting

Make note of the lighting used by the director in this scene and try to work out what the director is trying to communicate through lighting.

c l o s e r e a d i n g o f f i l m e x t r a c t

Close reading a film scene is important as it gives the viewer a clear understanding of the ideology of the film maker – what concerns they have and what themes or questions they are trying to address.

Your task is to carefully watch the chosen scene from the film being studied and make notes on the following aspect:

Post-production: editing

Make note of the editing used by the director in this scene and try to work out what the director is trying to communicate through editing.

c l o s e r e a d i n g o f f i l m e x t r a c t

Close reading a film scene is important as it gives the viewer a clear understanding of the ideology of the film maker – what concerns they have and what themes or questions they are trying to address.

Your task is to carefully watch the chosen scene from the film being studied and make notes on the following aspect:

Post-production: non-diegetic sound

[sound that has been added or is extra to the 'world' of the film – music/voiceover]

Listen carefully to the music accompanying the scene and take notes. Try and work out WHAT the director is trying to communicate through what we hear.

c l o s e r e a d i n g o f f i l m e x t r a c t

Close reading a film scene is important as it gives the viewer a clear understanding of the ideology of the film maker – what concerns they have and what themes or questions they are trying to address.

Your task is to carefully watch the chosen scene from the film being studied and make notes on the following aspect:

Post-production: SFX

Make note of the types of the special effects [SFX] used by the director in this scene and try to work out what the director is trying to communicate through these SFX.

c l o s e r e a d i n g o f f i l m e x t r a c t

Close reading a film scene is important as it gives the viewer a clear understanding of the ideology of the film maker – what concerns they have and what themes or questions they are trying to address.

Your task is to carefully watch the chosen scene from the film being studied and make notes on the following aspect:

Mise-en-scene: properties

Look carefully at the props used within the scene and take notes. Try and work out WHAT the director is trying to communicate through the use of these props.

GATTACA: Close reading of exposition

Statement:	Mise-en-scene	Cinematography	Post-Production
<p>Genre: Science-fiction / murder-mystery</p> <p>Setting: <i>The not-too-distant future; still recognisable to present day viewers On earth, but space travel possible for civilians Technologically advanced BUT a dystopia [negative elements – inequality/uniformity/control through biometric testing/individuals isolated/alienated]</i></p> <p>Character: <i>Superior/elite/seen as perfect/accepted in this society/a valid. Not what he seems / appears to be. Hiding something.</i></p> <p>Themes: Science has not necessarily made the world a better place – discrimination still in place</p> <p>Nature vs nurture: nature has power over environmental factors GENES POWERFUL</p>	<ul style="list-style-type: none"> • Character action: <i>shaving, scrubbing, cleaning, incinerating, attaching urine samples to leg, driving to work, typing alone at work station, performing urine test.</i> Effect: complicated morning routine is normal for this world / focus on the body and precision. Efficiency important. No variation within this society. Alienation/isolation. Recognised as someone who is special and elite. • Set Design: <i>interior of home has an efficient layout and is made up of modern materials – steel, glass, concrete: architecture is modernist ‘machines for living’.</i> Effect: technological advancement, efficiency and a systematic approach to life <i>Gattaca building modernist, symmetrical concrete, glass, but also curves in the atrium</i> Effect: organic links to nature and genetics...Monastic [the life of a monk] cloisters [curved alleys] suggesting dedication to work • Properties: <i>shaver and scrubbing brush to clean, syringes, biometric machinery for entering Gattaca and to test for ‘validity’, computers, small vacuum cleaner, pouches of urine and blood.</i> Effect: mystery – what is he doing this for? Technological advancement, but also a sense of exclusion/surveillance/fascist?, focus on the minutiae of the body • Costume: <i>naked</i> Effect: reduced to the elements, vulnerable <i>At Gattaca, all in uniform – suits</i> Effect: 	<ul style="list-style-type: none"> • Lighting: <i>blue filter, neon lighting creating pools of light, with shadows elsewhere [key lighting creates contrast]</i> Effect: futuristic/coldness/sterility <i>Outside Gattaca: yellow filter</i> Effect: warmth – nostalgia for the past? Pollution? • Shot Types: <i>ECU of nail clippings, hair strand, skin flakes</i> Effect: unusual, as used to ELS as first shot. This shows audience that the film and society is concerned with the minute – body/genes. They are more significant than the big picture. Focusing on small things means they lose sight of the bigger picture. <i>Low angled wide shot of Gattaca on top of hill.</i> Effect: control over nature/power in this society – private corporation in control? <i>Low angled wide shot of atrium within Gattaca. Symmetrical framing</i> Effect: balance, perfection, control. <i>Close ups of biometric scanner stating Jerome is ‘valid’ or showing a green light.</i> Effect: Jerome is accepted in this society. People’s movements are controlled via testing. • Camera Movement: <i>pan across two strands of hair</i> Effect: links to DNA helix [symbol] • Framing: <i>Protagonist Vincent tightly framed within the shot, with little room around him, shot in profile or with parts of body out of frame or behind bars</i> Effect: suggests constraint – lack of 	<ul style="list-style-type: none"> ▪ Music: <i>slow, sombre strings build in intensity</i> Effect: strings suggest emotion: sadness/melancholy/serious/nostalgia for the past/loss. Juxtaposition of classical with modern/futuristic ▪ Sound effects: <i>Sounds of nails, skin and hair dropping has been amplified</i> Effect: these are enlarged to establish the importance of small things in the film and this society • Non-diegetic sound: voice-over <i>‘...I am not Jerome Morrow’</i> Effect: Sets up key question for audience to have answered. If he is not Jerome Morrow, who IS he? Intrigue genre of murder-mystery ▪ Special Effects: <i>models of skin, hair, nail clippings</i> Effect: these are enlarged to establish the importance of small things in the film and this society <i>Credits: GATC [nucleotide acids of DNA] in bold.</i> Effect: Points early on in the film that genetics/DNA is important <i>Two titles: “Consider God’s handiwork; who can straighten what He hath made crooked?”</i> Ecclesiastes 7:13 <p>“I not only think that we will tamper with Mother Nature, I think Mother wants us to.” Willard Gaylin</p> <p><i>‘Not Too Distant Future’</i> Effect: connection to the ethical debate</p>

	<p>sameness, uniformity, formality/business/respectability</p> <ul style="list-style-type: none">• Dialogue: <i>'Welcome to Gattaca'</i> Effect: establishes setting and relevance of title <i>'You keep your work station so clean, Jerome'</i> from director: Effect: cleanliness important, suggests obsession<i>'I reviewed your flight plan...Titan'</i> Effect: suggests space travel available to people – technology is advanced<i>'It's so right someone like you is going to Titan'</i> Effect: suggests Jerome is seen as perfect• Diegetic sound: <i>Intercom in background/beeping of machines/typing on keyboards/hushed tones</i> Effect: A sense of efficiency is established – focus on work. Serious	<p>freedom / entrapment within his body/hiding something? <i>Shots inside Gattaca all symmetrically framed</i> Effect: suggests perfection /control / efficiency</p>	<p>over genetics and also linking to today by saying film not a long way in the future.</p> <ul style="list-style-type: none">• Editing: <i>slow dissolves and cuts between shots</i> Effect: establish a slow and serious pace to the film and also suggest the protagonist has been cleaning himself for a long time. Body obsession? Fascism? Importance
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Strategy: viewing activities that provide notes for students to study from

Year 13 Alternative English

Module: *The other side...*

Tsotsi'

written and directed by Gavin Hood



viewing questions

Chapter 1: *Tsotsi – The 'Little Gangster'*

1. a) Identify the second shot type

b) Why do you think the director chose this as the second shot?

2. What does the miscalculation of what number the dice has rolled tell us about the characters in this film?

3. a) Describe the genre of music

b) What is the purpose of using such music?

4. List elements of the ***mise-en-scene*** [interior and exterior] and explain what they tell us about the circumstances in which these characters live.

<i>Interior mise-en-scene</i>	<i>Exterior mise-en-scene</i>
<i>What we learn about the characters' circumstances:</i>	

5. After Tsotsi has given Fela, the big-shot gangster, the finger, the camera cranes up, giving an ***extreme long shot*** of the township of Soweto:

a) Why has the director chosen this type of shot?

b) How effective is it? Explain, giving clear reasons for your answer.

6. At the train station, when the old man is paying for his new tie, the shot cuts to Tsotsi:

a) What type of shot is used?

b) What is the effect of using this shot?

7. Why does Boston cut himself?

8. At the end of this first chapter, the **exposition**, what key facts have we learned about Tsotsi?
List them below:

<i>Key things we have learned about Tsotsi by the end of the exposition:</i>

Chapter 2: *The Carjack*

9. Describe what we see and hear when Tsotsi runs from the bar and explain the effect the **combination of visual and verbal techniques** has on us as a viewer.

<i>We see</i>	<i>We hear</i>
<i>The effect the combination of these two factor has on us as viewers:</i>	

10. a) What type of shot is used when the car Tsotsi is driving comes to a standstill?
-
- b) Why has the director chosen this type of shot?
-
-

Chapter 3: *Tsotsi's Dilemma*

This scene signals a key **turning point** for Tsotsi.

11. In the first shot, we see the police – one black, one white, one coloured – looking over the car.
- a) The camera then cranes to what type of shot and angle?
-
- b) What effect was the director intending by using such a shot?
-
-

12. What does Butcher's interaction with Miriam tell us about the treatment of women in the township?

13. What significance is there of the black man – the child's father – ordering the white detective?

Chapter 4: *Egoli* –
City of Gold

Gold has been the historic and economic backbone of Johannesburg ever since one of the world's largest deposits of the precious metal was discovered in 1886.

14. Giving clear reasons and specific details, explain the significance of this chapter's title: '*City of Gold*'.

This scene signals another key **turning point** for Tsotsi.

Strategy: give students opportunities to unpack essay questions from previous years

Essay preparation: Year 13 ena

1. **How to attack an essay question**

The following is designed to help you understand how to best approach an essay question. Work through them in relation to the film Tsotsi by Gavin Hood.

Some tips:

- For the past four years, questions always have a statement and then a phrase asking 'to what extent?' This is an invitation to argue a **point of view**, so it is important to be able to position yourself by arguing how much you **agree** or **disagree** with the statement.
- With all essays, the marker is looking for **specific examples of film techniques** being used to support your arguments. Use your viewing notes and the close reading of the exposition, denouement and Egoli: City of Gold scenes to help you.
- Where possible, discuss the **wider themes** of the film.
- The statements for the past few years have been on the following:

2. **How to write an introduction**

Some tips:

- Start with a **strong opening statement** that confidently states your approach to the question
- Name the **film** [underlined] and the **director**: Tsotsi directed by Gavin Hood.
- Use the **key words of the question**
- introduce **the direction of your essay** [the main body points] by **listing the techniques** and themes you will discuss



Some examples: for each sample introduction below, write the question the student has selected and identify the different parts of the introduction

Dramatic conflict is an essential part of all literature, and the same can be said for the film Tsotsi, directed by Gavin Hood. In this film, external conflict – that of the main character taking out his anger on those he considers more privileged than him so he can survive on the streets of Soweto – results in an inner journey where he develops an understanding of what it means to be a 'decent' human being. It is this internal conflict that allows the character of Tsotsi to come to terms with his past. Production techniques such as cinematography, mise-en-scene and post production help us as a viewer gain a better understanding of these conflicts.

As a film set in post-Apartheid South Africa, it could be argued that Tsotsi, directed by Gavin Hood, is a film that deals with issues that don't affect the average New Zealand viewer to the same extent as they do a poor black South African living in the township of Soweto. However, beyond the issues of an HIV/Aids epidemic, and extreme poverty without the help of the government, the film deals with issues affecting all humans. Through the production techniques of mise-en-scene and cinematography, Hood explores the everyday issues of survival, what it means to be a decent person and how to make amends for past mistakes.

Whilst many people watch films as a means of being entertained, it would be simplistic to state that the job of any film should be primarily to please the audience. Like Tsotsi, directed by Gavin Hood, many films go beyond simply pleasing the audience to allow the audience to experience a very different culture and to gain a deeper understanding of issues facing us as humans today. Focusing on the journey of a young South African gangster, Tsotsi deals with the themes of survival in post-apartheid South Africa and what it means to be a decent human being. A number of film techniques, including cinematography and mise-en-scene do more than entertain: they educate.

3. How to write a body

Some tips for each TEXAS paragraph...

- Start with a **t**opic sentence that uses the key words of the question
- Go deeper for the next few sentences, by **e**xplaining the key words and how they apply to the film Tsotsi.
- Make sure you provide at least two specific **eX**amples of production techniques [name the technique [cinematography, specifically the use of close ups or mise-en-scene, specifically the use of character action] and describe a specific place where that technique is used.
- For each example, be sure to **a**nalyse that specific example. What effect does it have on the audience?
- The final few sentences of each paragraph should **S**ummarise by linking back to the question [use the key words again] and linking to a wider theme [the depth you go into when discussing the theme will decide on your grade].

4. How to write a conclusion

Some tips...

Conclusions are for you to tie up any loose ends in your essay, so you should **summarise** your key points, **re-look** at the question, and possibly **link to us as viewers** here in New Zealand. How is this film relevant? What could we learn from it and the issues the film examines?



Your turn... This is formative work linked to the external assessment task, where you will write an essay responding to Tsotsi. Use the following tasks to help you develop an essay.

The Question:

The use of a **range of production techniques** can help a director **develop characters**. **To what extent** do you agree with this view? Respond to this question with **close reference** to one or more films you have studied.

Unpacking:

Key word in questions:	What this means:
<i>a range of production techniques</i>	Mise en scene [costumes, set design...] Cinematography [shot types etc....] Post production [sound, music, editing]
<i>develop characters</i>	Show a change in a character [Tsotsi] Lack of compassion/selfishness/ruthlessness to compassion/empathy/being caring/taking responsibility
To what extent	How much do you agree or disagree with the statement? Strongly agree? Strongly disagree? Agree to some extent. Disagree to some extent.
close reference	Use specific examples from the film to support points made

The Plan:

- Decide on which character you will discuss in your essay:

I am going to focus on the character of... Tsotsi

Using your close reading booklet, decide **which** production techniques in these scenes you will use and be sure to analyse **how** they demonstrate the character's development [here, you can **analyse the effect of the technique** and **link to a theme**].

Visual language techniques	Verbal language techniques
<p>Mise-en-scene: <i>Costumes, set design, properties, character action</i></p> <p>Cinematography: <i>Shot types, camera movement, camera angles, lighting</i></p> <p>Post-Production: <i>Special effects</i></p>	<p>Mise-en-scene: <i>Dialogue</i></p> <p><i>sound</i></p> <p><i>silence</i></p> <p>Post-Production: <i>Music</i></p> <p><i>Sound effects</i></p>

Scene / point in the film [provide context]	Techniques used to demonstrate character development	How these techniques show the character's development and which theme[s] are revealed as a result	
T: Exposition	X:	A:	
	E:	X:	A:
			S:
T: Turning point:	X:	A:	
	E:	X:	A:
			S:

T: Denouement E:	X:	A:
	X:	A:
		S:

The Structure:

Introduction – a brief outline of what your essay is about – be sure to include the *key* words of the question. Also include the title and director of the text you are writing about and briefly outline the main points you will make in the essay [avoid using “I”].

Body – several paragraphs that answer/argue the essay question. Each paragraph should be structured as follows:

- T** a **topic** sentence that states your main idea/theme
- E** an **explanation** or expansion of that idea
- X** evidence - an **example** of a production techniques that supports the idea of character development
- A** an **analysis of how** that example contributes to the theme [critical response]
- X** evidence - another **example** of a production techniques that supports supports the idea of character development
- A** an **analysis of how** that example contributes to a theme [critical response]
- S** a summary that links to the purpose or theme and to the question.

Be sure to *link* each paragraph with words such as “another”, “furthermore”, “also” etc so that you build up an argument and sound more convincing.

Conclusion – a summary of your main ideas and a link back to the question. Also try and link to wider aspects of the text – perhaps an article you have read and challenge the reader in some way.

Model introduction: Production techniques are hugely important in helping develop a character in a film. In Tsotsi, by Gavin Hood, a range of visual and verbal techniques are used to develop the character of Aap. From the exposition, where the audience first meets Aap, through to a key turning point where Tsotsi gives him the choice of leaving his gang, to the denouement, where he chooses Tsotsi over the rival Fela's gang, Aap is presented as a likeable and loyal gangster reliant on others for survival in a dog-eat-dog community. Through him, the themes of survival and loyalty are developed.

Model conclusion: It is clear, therefore, that Gavin Hood's use of a range of production techniques have contributed enormously to the development of Aap as a character. The use of dialogue, cinematography and mise-en-scene character actions help portray him as a character with strong connections to his gang, who is reliant on them for survival and identity. Without these techniques, the audience would not be as aware of the issues facing many young men in the townships of Soweto and the struggle they face to make their way in the world. This is important, as poverty affects over 80% of the world's population, so through Aap, Hood challenges us as viewers to look at the roots of violence in a new way.

The exemplar: Below is an example of a TEXAXAS paragraph that will help you understand how to develop a point. Read it carefully and write your own for each of the scenes.

T: In the exposition of the film, Gavin Hood uses a range of production techniques which help develop the character of Aap. **E: In particular, the audience learns** that Aap is uneducated, living on his wits to survive and is loyal to the other members of his gang as another means for survival. **X: This development was helped by the use of the techniques of** cinematography and dialogue. **For example,** a close up **was used** when the three gangsters are playing a game of dice in Tsotsi's shack. **A: This** close up **was important as it has the effect of** focusing the audience on the numbers displayed on the dice – nine. **X:** At the same time, we hear Aap repeating what Butcher claims is on the dice, 'eleven?' but doing so in an unsure manner. When Boston corrects him, saying 'four and five is nine, not eleven', Aap laughs and says, 'S'Good. S'Good. Eleven'. **A: This dialogue is important as it has the effect of** reinforcing that at this point in time, Aap is minimising the fact that Butcher has just tried to trick him out of a game of dice by exploiting his inability to add correctly. He appears good-natured, responding with laughter instead of anger and saying that it is 'good'. This develops the idea he is loyal to his fellow gangsters, preferring to keep the peace with them than pursue personal gain. The audience is also made aware that this character has had little formal education, given he is unable to add basic numbers. **S: Through these techniques, the audience is made aware of** the situation of many people living in the townships of South Africa. They do not have access to the same resources many take for granted – a family, education and, as a result, a paying job or a benefit, and have to survive on their wits or be exploited by those more powerful or cunning than them in this place where only the most ruthless survive. This is true of Aap, who displays loyalty to his fellow gangsters as a means of getting loyalty in return but is easily duped into thinking he has lost the game to Butcher, who is keen to exploit his lack of education and loyalty.