

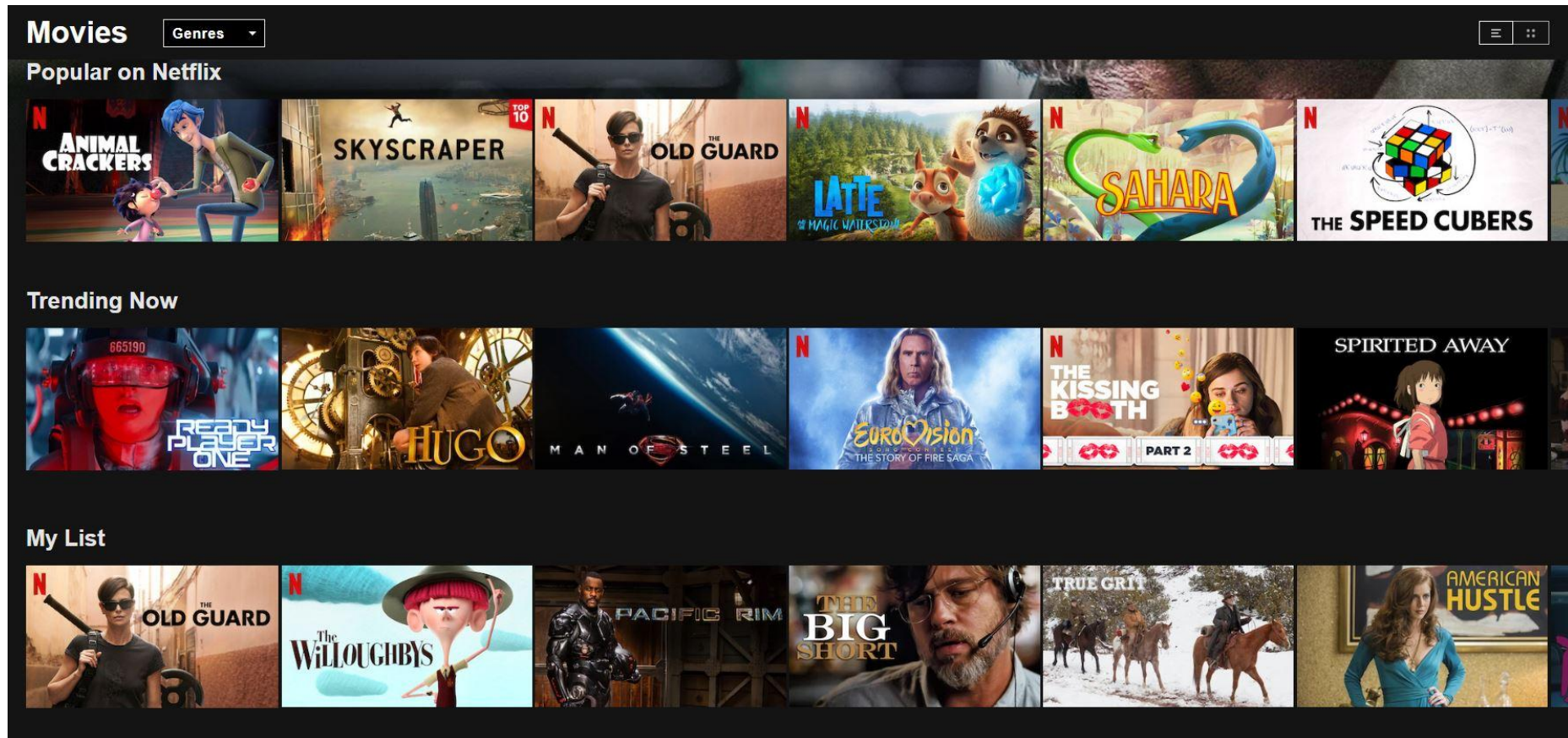


# THE OTHERS

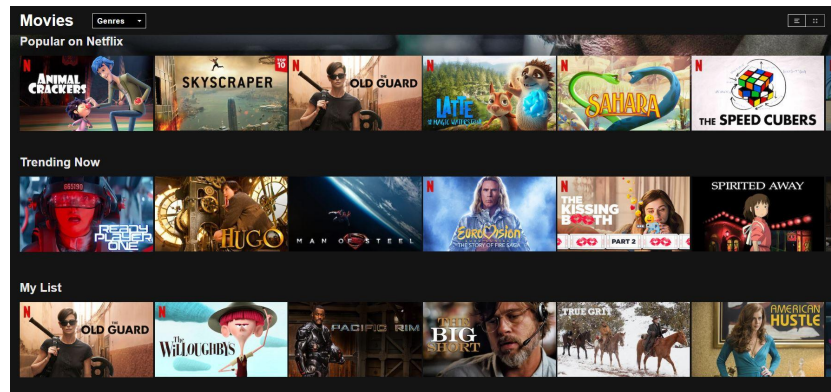
L2 BTEC Media

*KGV Film and Media*

# Pretend Netflix - Choose one to watch



# Pretend Netflix



## WHICH ONE DO YOU CHOOSE?

Why did you choose that particular movie?

Listen to the class answers - try to get a sense of the range of things that make us choose one film over another.



Students, write your response!





What audience expectations are established by the poster? What appeal is being constructing?

# The Others (*Alejandro Amenábar* 2001)



- What **genre conventions** can we see?
- What **binary oppositions** can we see?
- What **enigmas** are being established?

*(note - if you need a refresher on narratology, and you do, [go here](#).)*

How are the producers trying to appeal to the audience?

Is it appealing to you? Is this the kind of thing you might watch? Why or why not?



Students, write your response!

# Opening - 00.00 - 00.14.00

We have some work to do at the start of a narrative. Establish location, character, tone, binary oppositions, enigmas AND get the plot going.

- How is location established? Where are we? When is the story set?
- What do we learn about the protagonist?
- Are any binary oppositions or enigmas established?
- Watch 7.10 - 8.40. How is sound and camera used to create tension? Look at camera movement, distance and framing.
- How does the director try to make this opening engaging?

# Development - 14.00 - 25.00

14.07 - How do we get a character out of one scene or room and into another?

14.27 - How do we know this is a new scene? What is the visual indicator?



How does this shot at 19.29 connote isolation and threat? (Sound is also important.)

We then shift perspective. How does this add to the sense of voyeuristic danger?

# 25.15 - 46.00 - Further development

25.15 - Once again, how do we visually indicate a new scene?

26.18 - We echo the opening shot of the film.



Why do directors do this?



29.21 - What are bars generally symbolic of in film? Can you find this visual symbol anywhere else in the film? Other visual symbols include fog, light, darkness, locks, mirrors. What meaning do they convey?

32.00 - There is some **NARRATIVE MISDIRECTION** going on here. There are at least three reasons why the mother might be hearing noises. What are they? What is the effect of this ambiguity?

33.50 - 35.30 - How is tension created here? Think about the **SYNTHESIS** between cinematography, editing, sound and direction.



# Halfway, turning points...46.00 - 1.21.00

52.00 - We finally leave the house. Elevates and changes the story.

55.30 - How does the actor Christopher Ecclestone convey strangeness in his performance?

1.00.01 - *There are going to be some changes* - NARRATIVE FORESHADOWING. Are there any other examples in the film?

1.11.00 - NARRATIVE EXPOSITION - we receive some additional explanation of something that has happened in the past. Some of the NARRATIVE ENIGMAS are starting to make sense (eg the daughters antipathy to the mother.)

# The Denouement (look it up) - 1.21.00 - end

1.20 - What is the symbolic value of uncovering the gravestones?

1.24 – Typical of the horror genre, and typical of Amenábar's style, are extreme (very high, very low or canted) angles. Can you find other examples?



Final shot – What creates the sense of finality or closure?

