

Exam #2

You may use any notes or books on this exam. The exam is worth a total of 63 points and counts as 20% of your semester grade. Point values of the individual questions are indicated below.

Please turn in your scene description and the program credits with your exam. Worth 15 points.

ESSAY QUESTIONS (10 points each)

1. **Mise-en-scene:** Describe the costume design and iconography associated with one character in your program. How do they help construct our understanding of that character?
2. **Videography/cinematography:** Choose one shot from your decoupage. Describe it in terms of depth of field, framing, camera height, and (if any) camera movement. Presuming each of these characteristics was an intentional choice of the director, explain why he/she might have made these choices (use his/her name). What impact do these videographic/cinematographic choices have on the viewer's understanding of the setting and/or characters? That is, how do they shape our understanding of what's in the image?
3. **Editing:** Was your program shot using single-camera mode of production or multiple-camera? How would the editing look different if it were done in the *other* mode of production? Describe the first and last shots of your decoupage. What effect does it have to begin with this one and end with the other? Why do you suppose the editor chose to begin/end with these shots?
4. **Sound:** What type of sound perspective does your scene have? What type of miking was used? How would the scene have sounded different if it were done with a different type of miking? Cite examples of diegetic and non-diegetic sound from your episode (they don't have to be from your decoupage scene).

Rhea Spights

1. Special Agent Dale Cooper is almost always wearing a black suit. This black suit is appropriate for his profession but also fits the character's personality. The black suit sets Cooper off from everyone else in Twin Peaks who dress in more natural tones and fits. Pete Martell wears his fishing hat, Audrey Horn wears her red heels, James Hurley wears his leather jacket. Costume is a signifier of personality and for Agent Cooper, the black suit is formalized and void of normal personality. This void is what creates Cooper's personality though. He minimalizes everything and is straight to the point, says exactly what ~~is~~ is necessary to communicate the information that must be communicated. ~~is~~

In conjunction with Agent Cooper's black suit, his tape recorder "Diane" reveals his character. To "Diane" Cooper states the time, his location, and relevant information ranging from notes on the Laura Palmer murder to reminding himself to find out what kind of ~~tree~~ ^{fantastic} trees these are that grow in Twin Peaks (Douglas Firs). The tape recorder brings Cooper ~~to~~ from main character to 10 narrator. Cooper contains himself, all of his thoughts, within the ~~tape~~ recorder.

2. Tina Rathborne frames Shelly as she tells the old men about the Palmer funeral to ^{accentuate} ~~emphasize~~ her naughtiness. Shelly is bent over at the RR counter with her hair falling to one side. Rathborne has set the camera at hip level, even with the counter and between the two old men. With the camera at this height, Shelly is shown peaking over the counter like a little girl. This vision of innocence is juxtaposed with her gesturing the funeral incident with Leland jumping onto the casket and the casket

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going up and down, up and down. The funeral is the previous scene; it is in perfect memory of the viewer, and it is ~~incredibly shocking~~ ^{shockingly absurd}. ~~It is~~ Immediately followed by Shelly's gestural demonstration and sound effects, ~~the humor of the funeral scene is~~ brought to the forefront. ~~Shelly's~~ ~~of~~ ~~and~~ ~~as~~ ~~the~~ ~~old~~ ~~men~~ ~~look~~ ~~and~~ ~~stare~~ ~~at~~ ~~the~~ ~~episode's~~ ~~dirty~~ ~~joke~~. The depth of field puts the men's arms, the counter, and Shelly in focus to make the viewer aware of ~~who~~ who is watching Shelly do this. The framing is slightly dutch to accentuate Shelly's ~~tilt~~ tilt of body and head for the innocent child look. Rathborne's cinematography gives Shelly the image of a little girl as she tells the dirty joke to the old men, thereby spelling out the show's dirty joke to the viewer. 9

3. Twin Peaks is shot using single camera mode to give the director optimum control over the image. This scene only has five camera positions ~~with only~~ and one ~~an~~ instance of camera movement. Rathborne aims to shoot the episode (as do most of the other TP directors) in the style of David Lynch. Style is very important in Twin Peaks. The shots chosen in this scene are very specific. If TP ~~was~~ were shot with multiple cameras, its style would ~~be~~ probably be lost in editing. Camera movement is specific, but with multiple cameras and multiple camera operators, cameras might follow action whereas camera movement on TP as is ~~shown~~ frequently follows objects. For instance, the pilot episode shows ~~the~~ ^{unmoving} shots of Mr. and Mrs. Palmer on the phone talking about Laura. Camera movement occurs after Mrs. Palmer has dropped the phone, and the camera slowly pans down the phone cord.

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The first shot of this scene shows the exterior of the double RR diner. The last shot ~~shows~~ is a MCU of Hawk and Sheriff Truman. Switching these two shots would be nonsensical. The exterior shot of RR establishes location. The shot following the first is a CU of the RR sign. Rathborne has made it very easy for the viewer to follow into this scene. The RR diner has already been established in the series though and the exclusion of these first two shots would be equally successful. Beginning with Hawk and Truman then jumping to Shelly and then moving back to Hawk and Truman would be very disconcerting to the viewer. Ending with the secret costume of the bookhouse boys leads nicely into the next scene 10 at the bookhouse boys headquarters.

4. This scene of Twin Peaks is miked with a boom. The characters are conversing with each other at a diner and this is the perspective created for the viewer. If the scene had been miked differently, with handheld or close miking, the environment would have become more aggravating and obtrusive instead of the cool, subdued environment the sound usually creates. The music for Twin Peaks is composed by Angelo Badalamenti and sounds bluesy, relaxed, and cool. This episode opens with this music as Audrey waits for Agent Cooper in the dining room of the Great Northern. She is wearing a red blouse and looking especially pouty trying to get the attention of Agent Cooper. Badalamenti's music is non-diegetic. The squeaking noises of the coffin as the machinery lifts it up and down with Leland on top is diegetic sound. Shelly's mimic of 10 the coffin sound later is also diegetic.

1. Clayton Hughes, a former prison guard in OZ, is dressed in retro-African garb. As Warden Glen comments: "You look like a Zulu." This serves to draw a contrast between the way he is now and the way he was when he was still a law-obsessed guard. It shows his character arc and to an extent demonstrates his instability, having underwent such a dramatic change so quickly. Warden Glen, on the other hand, is dressed in his usual suit and tie. Again, a contrast is drawn. This time between Glen, whose stable personality is reflected by his manner of dress, and Hughes. There is a rather prominent liquor bottle in the first few shots which cues us in on the fact that Glen is having trouble dealing with the knowledge that Hughes gave an inmate a gun, and is employing his usual means of coping. The mise en scene in general is harsh and cold, lending itself to the authentication of the prison atmosphere. Steel fixtures, walls, tables create a sense of unyielding and coldness. The lighting is always harsh and often un-corrected. This also establishes the harshness and gritty realism.

2. The first shot in the scene is a long shot. Warden Glen is seated in the foreground and Clayton Hughes is seen entering from the background and crossing into foreground to stand behind Glen. The depth of field is rather deep, accommodating our instant recognizing of Hughes as he enters. Almost everything is in focus, except the liquor bottle which is in the extreme foreground. An excellent sense of depth is attained, creating three layers in the image: the bottle in the extreme foreground, Glen in the foreground, and Clayton as he crosses from background to foreground. The shot is framed so that the bottle is strikingly prominent, but without obscuring our view of the action. When Hughes reaches the foreground the camera tracks to the left a bit so that we can see how their body language interplays. The camera height is low: about at the height of the table Glen is seated at. I think that Grajk chose this framing because it first develops the relationship between Glen and the bottle and then between Hughes and Glen. Hughes is seen from a low angle, reflecting

his perceived self-empowerment. Glen is low in the frame because he is literally feeling low. These angles cue the viewer to the characters' inner emotional state along with the bottle and other elements of mise en-scene such as the costuming.

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3. It was shot single camera. I think that many of the shots, especially the one I described in #2, are very photographic in their aesthetics. They're precisely framed and well-planned out. I don't think that such deep, multilayered images could be as easily achieved w/ multiple camera. Also, movements such as the 20° arc around Glen and Hughes wouldn't likely be as striking or fluid had they been shot multiple camera. The first shot again has Glen in the foreground and Clayton entering from the background. The last is a two shot (well three because the officer enters to arrest Clayton) ending with Clayton being led away. We begin with Glen's reaction to Clayton Hughes' arrival

and end w/ his reaction to Hughes' being taken away. This ties up the scene rather nice and neatly. I think Gajic had this in mind, since the scene sort-of punctuated an ongoing dynamic between Glen and Hughes which temporarily was ended at that point in the ~~story~~ ongoing plotline.

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4. The sound perspective is close up. There is a conversation taking place and we are right in the middle of it. I'd wager that it was all miked with a boom mike. I don't think it would've sounded too noticeably different with a lav mike or handheld. Since the scene is built on lots of close ups its easy to get a boom mike in close, which I'm sure they did. They probably used a shotgun mike pointed at the speaker's mouth. An example of diegetic sound would be the buzzer sounds often heard in the background as cell block doors are opened and closed. An example of non-diegetic sound would be those eerie drum sounds they play when a scene changes or they want to accentuate something menacing or bad that has happened.

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dialogue between Theo and Cliff, as well as their relationship. Barnett and Bowab's choices make the viewer understand the nature of the father-son relationship. They also show how important Cliff's opinion is to Theo and how serious he is about listening to his father. The way this shot is arranged helps us to understand Theo's thoughts.

- ③ This program was shot using multiple-camera mode. If it were done using single-camera mode the viewer would feel closer to the action. The viewer feels, while watching the show, that he/she is separated from the action. He feels outside looking in because of the multiple-camera mode. There are still close-ups, etc., but with single-camera mode we'd feel closer, like we were in the actual room. The first + last shots are both medium shots, where the rest of the shots in the scene are mostly close-ups. This seems significant because it seems to set up and close the scene. It kind of re-establishes the setting + mood for the viewer. And then sort of releases the viewer at the end of the scene to get ready to move on to something else (the next scene). In the first shot, Theo goes into the kitchen and starts to get something out of the refrigerator. He seems a little frustrated. The medium shot helps to establish the new setting (kitchen). The last shot shows Cliff and Theo and Cliff tells Theo to come on out to the living room. After all of the close ups and the intimate conversation, the medium shot in the last part allows the viewer to pull back + they know that the discussion is over and it's time to move on to the next scene. I think the editor had this all in mind when he/she did this and it really makes sense to the viewer.

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④ The sound during the kitchen's ^{scene} not very dramatic or attention-getting because it is a simple conversation but there are a few things that hold your attention. There are laugh tracks, which actually do help with the humor of the scene. An overhead boom is used to pick up all of the sound in the room, which is only Theo + Cliff. The scene would have sounded much different with different types of miking. If there was close miking, ~~the voices would~~ ~~be~~ Theo + Cliff's voices would've sounded slightly different - more resonant + with more bass. A lavaliered mic would've probably picked up their voices more closely, but that would look very strange. I'm thinking that the overhead boom mic had an omnidirectional pick up pattern to pick up everything in the room, but it could've been (possibly but probably not) a hypercardioid pick up pattern which picks up front and back - turned sideways. ~~On the cashy show,~~ On the cashy show, there is often upbeat music played at the end of the scene or beginning of the scene. It sets the mood and keeps viewers upbeat, and it's an example of non-diegetic sound. The laugh track is also an example of non-diegetic because it is not part of the characters' world. Examples of diegetic sound are obviously, all of the dialogue between the characters. Also, the doorbell ringing + the door shutting. An interesting use of sound is when Mrs. Wesley and Mrs. Hixtable start chatting in Portuguese. This happens when they are all visiting in the living room. This is diegetic sound, as well as all of the other background noise that happens within the characters' world. The phone ringing is also an example of diegetic sound.

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