



PROGRAM STUDI SAstra INGGRIS – FAKULTAS SAstra
UNIVERSITAS SANATA DHARMA

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Yogyakarta, 30 Januari 2023

Hal : *Permohonan Pembicara Studium Generale*
Senin, 13 Februari 2023

Kepada
Yth. *Dekan Fakultas Bahasa dan Seni*
Universitas Katolik Soegijapranata
Semarang

Dengan hormat,

Melalui surat ini kami, Prodi Sastra Inggris, Universitas Sanata Dharma, Yogyakarta, bermaksud mengajukan permohonan ijin untuk mengundang **Bapak G.M. Adhyanggono, Ph.D.** sebagai pembicara/nara sumber dalam Studium Generale dengan topik "**How to Analyze Film**" yang akan kami selenggarakan pada

Hari/Tanggal : **Senin, 13 Februari 2023**
Waktu : **09.30 – 11.30 WIB**
Tempat : **Auditorium Driyarkara, Universitas Sanata Dharma**
Jl. Affandi, Mrican, Catur Tunggal, Depok, Sleman
Yogyakarta 55281.
Peserta : **Mahasiswa Prodi Sastra Inggris, Semester 2, 4 dan 6**
(± 600 mahasiswa)
Topik : **How to Analyze Film**

Atas dikabulkannya permohonan kami, kami mengucapkan terimakasih.

Hormat kami

Drs. Hirmawan Wijanarka, M.Hum.
Kaprodi Sastra Inggris



Mengetahui

Dr. Tatang Iskarna
Dekan Fakultas Sastra



How to Analyze Film

Studium Generale

English Letters Department Universitas Sanata Dharma

COMPULSORY FOR 2020 - 2022 STUDENTS



SPEAKER



G.M. Adhyanggono, Ph.D.

Faculty of Language and Arts, SCU

Chair



Diksita Galuh N, M.Hum

*English Letters Department
Universitas Sanata Dharma*

**AUDITORIUM DRIYARKARA
MONDAY, 13 FEBRUARY 2023**

09.30 - 11.30 (GMT+7)



CERTIFICATE OF APPRECIATION

This certificate is presented to

G.M. Adhyanggono, Ph.D.,

for delivering a topic on **How to Analyze Film**,
in the Studium Generale held by English Letters Department,
Universitas Sanata Dharma,
on Monday 13 February 2023 at Driyarkara Auditorium.

Yogyakarta, 13 February 2023,



Tatang Iskarna
Dr. Tatang Iskarna
Faculty of Letters, Dean

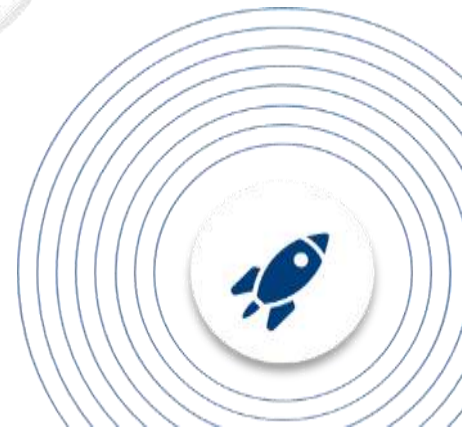
Drs. Hirmawan Wijanarka, M.Hum.
English Letters Department, Chair

Studium Generale
English Letters Department Universitas Sanata Dharma
Auditorium Driyarkara, Sleman, 13 February 2023

How to Analyze Film

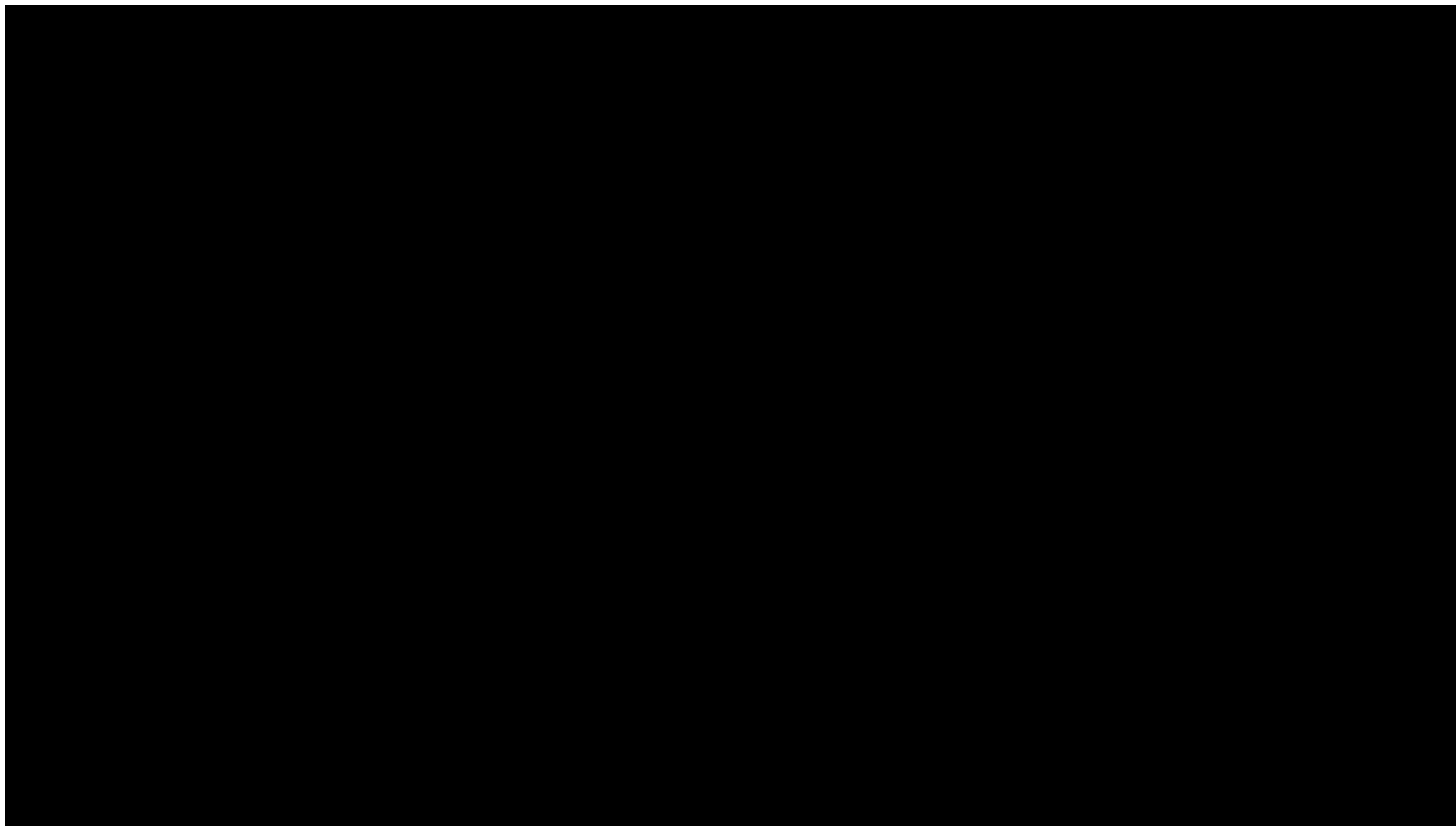
G. M. Adhyanggono, PhD.

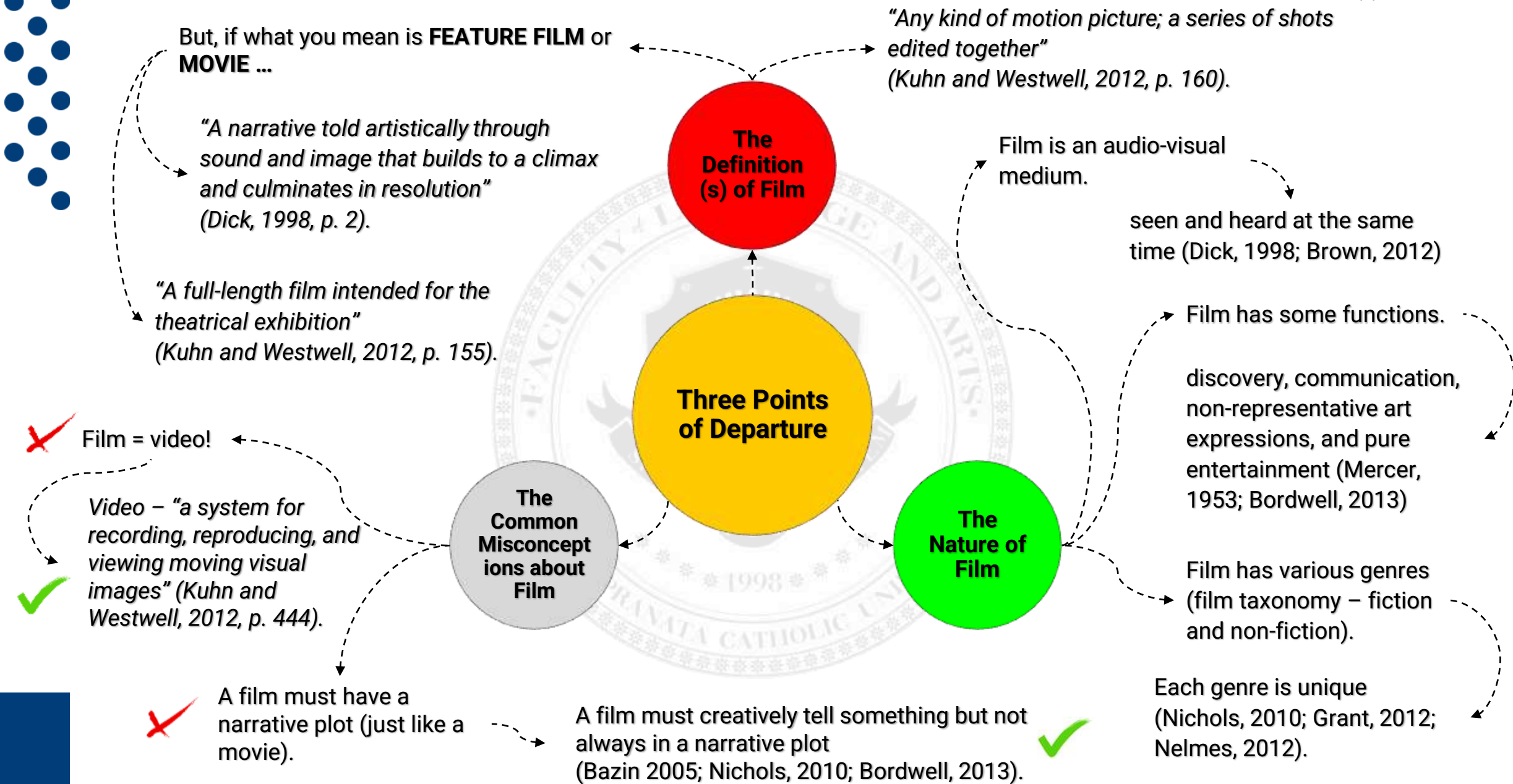
Associate Professor in Film and Literary Criticism
Faculty of Language and Arts, SCU



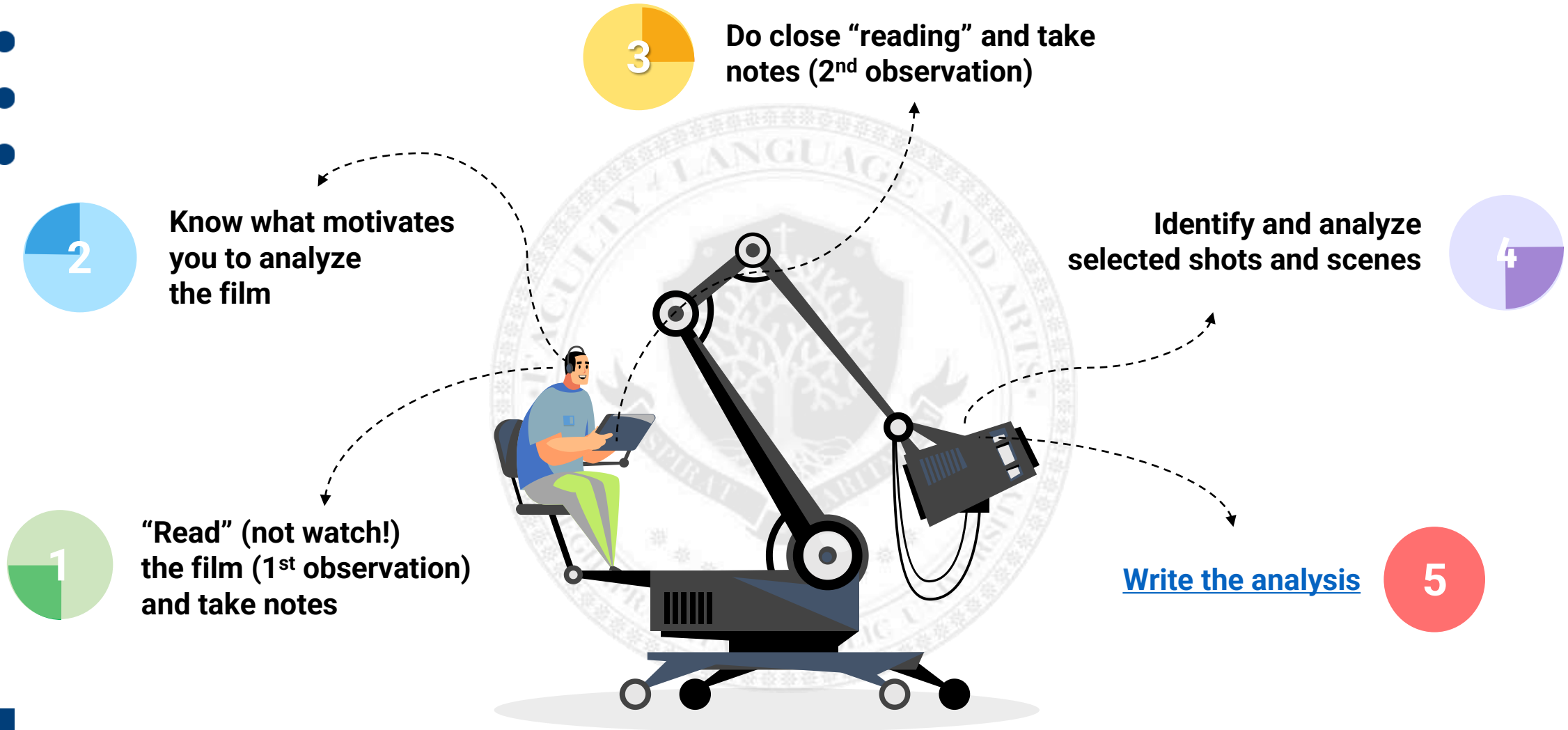


To begin with, let's watch this trailer.
<https://www.youtube.com/watch?v=FXNm6SJnIRw>





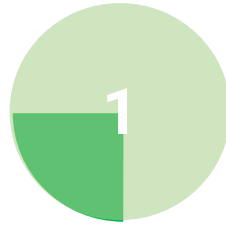
Basic Steps to Analyze Film





**“Read” (not watch!)
the film (1st observation)
and take notes**





**“Read” (not watch!)
the film (1st observation)
and take notes**

“To help us record our observations either during or immediately following the screening, while our impressions are still vivid. If something strikes us write it down” (Lewis, 2014, p.285).

Why is note-taking essential?

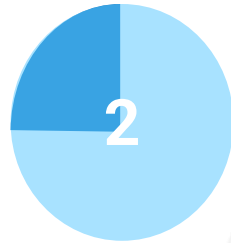


Jon Lewis – The Distinguished Professor of Film Studies and University Honors College Eminent Professor at Oregon State University

<https://liberalarts.oregonstate.edu/users/jon-lewis>



**“Read” (not watch!) the film
(1st observation) and take notes**



**Know what motivates you
to analyze a film**





What has driven you to do
a film analysis?

and other reasons ...

You want to find
out what gave
you a certain
emotional
response.



La La Land (Damien Chazelle, 2016)



The film puzzles you
and you want to understand why.



La La Land (Damien Chazelle, 2016)

Why does your motivation in doing a film analysis matter?

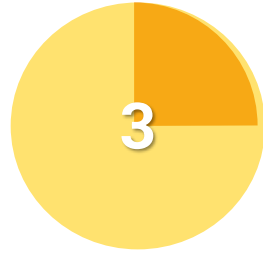
Motivation will help determine the orientation of your analysis:

1. focusing on the intrinsic elements of a film (textual orientation), or
2. furthering your interpretation of a film with a particular viewpoint/approach from outside the film (contextual orientation) (Lewis, 2014; Corrigan 2015)

Close "Reading"
and Taking Notes

Textual orientation

Contextual orientation



**Do close “reading” and take notes on the examined film
(2nd observation)**





3

Do close "reading"
and take notes on the
examined film
(2nd observation)

Lewis (2014, p. 12)

A method of observing (not only watching, but also listening, and thinking) any film to develop our critical thought of the film.

What to observe
through close
"reading"?

Film Text - "The internal structure and organization of any one film; or simply a film wherever it is conceptualized as a system of meanings" (Kuhn and Westwell, 2012, p. 179).

Film Text

Examine the Form and Style

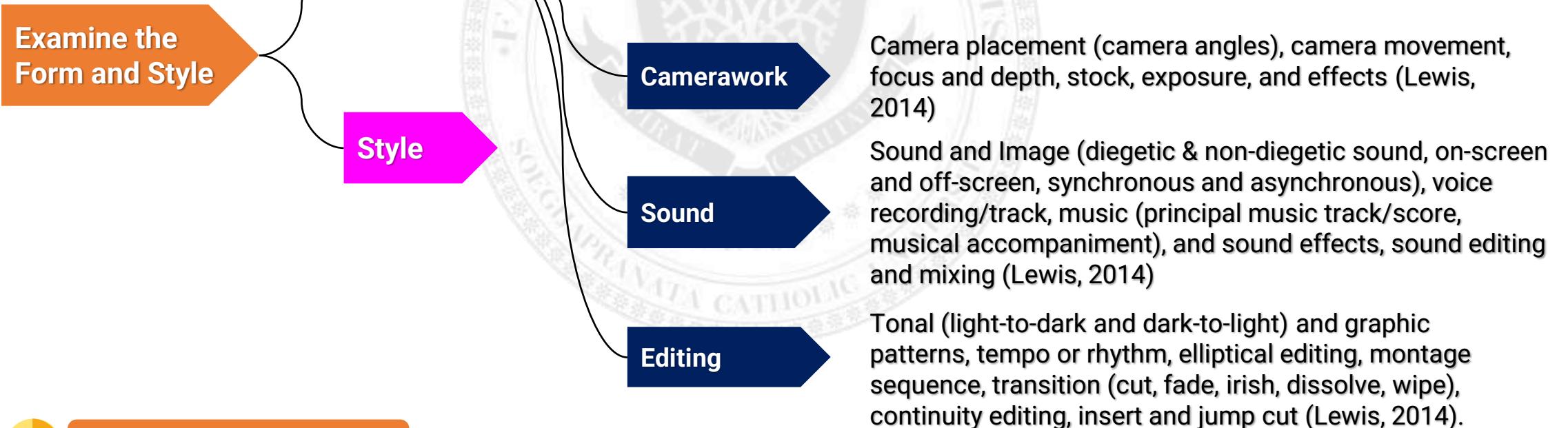
Context

Context - Information gathered from research about a film or readings (Lewis, 2014: Corrigan)



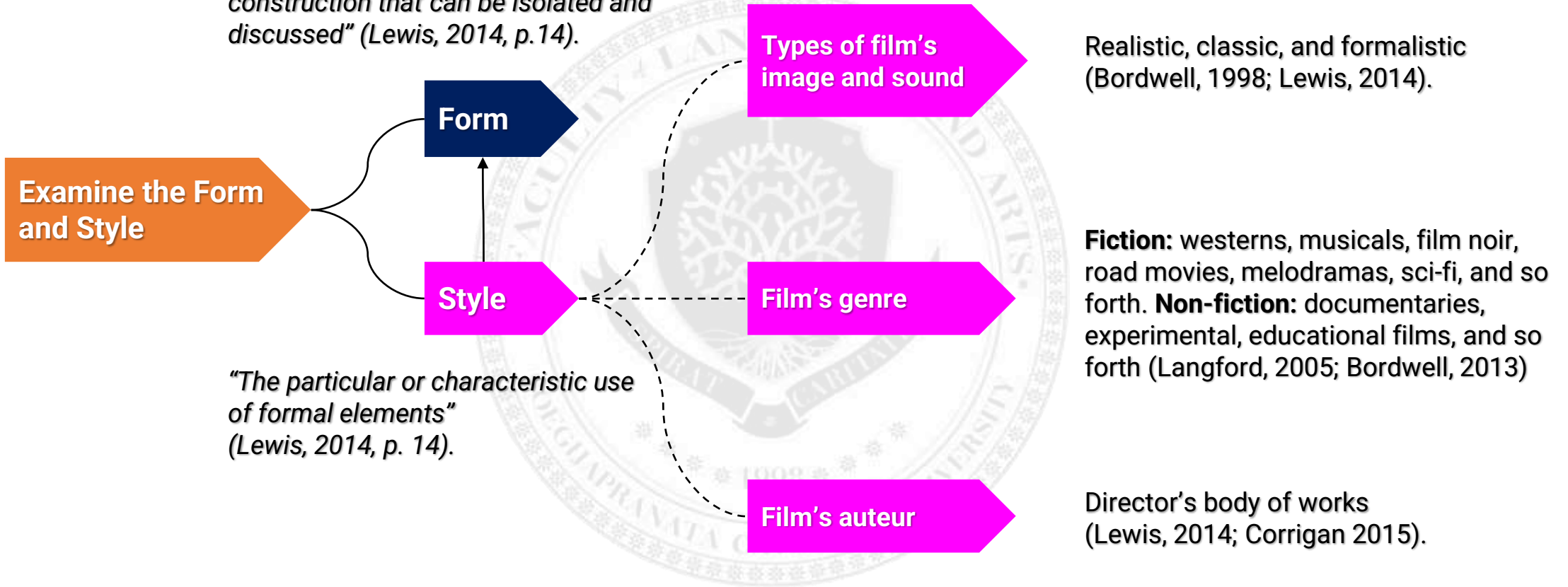


"The visual and aural shape of a film. Form embraces all aspects of a film's construction that can be isolated and discussed" (Lewis, 2014, p.14).





"The visual and aural shape of a film. Form embraces all aspects of a film's construction that can be isolated and discussed" (Lewis, 2014, p.14).



"The particular or characteristic use of formal elements" (Lewis, 2014, p. 14).

Types of film's image and sound

Realistic, classic, and formalistic (Bordwell, 1998; Lewis, 2014).

Film's genre

Fiction: westerns, musicals, film noir, road movies, melodramas, sci-fi, and so forth. **Non-fiction:** documentaries, experimental, educational films, and so forth (Langford, 2005; Bordwell, 2013)

Film's auteur

Director's body of works (Lewis, 2014; Corrigan 2015).

How to “Read” a Feature Film/Movie Intrinsically

Pay attention to how the movie opens and ends. The first thing you see in a movie is the credits. What images are shown in these credits? How is music used to set the mood of the film?

Consider the overall mood of the film as created by acting, music, lighting, sound effects, costumes, colors, sets, etc. (mise-en-scene)

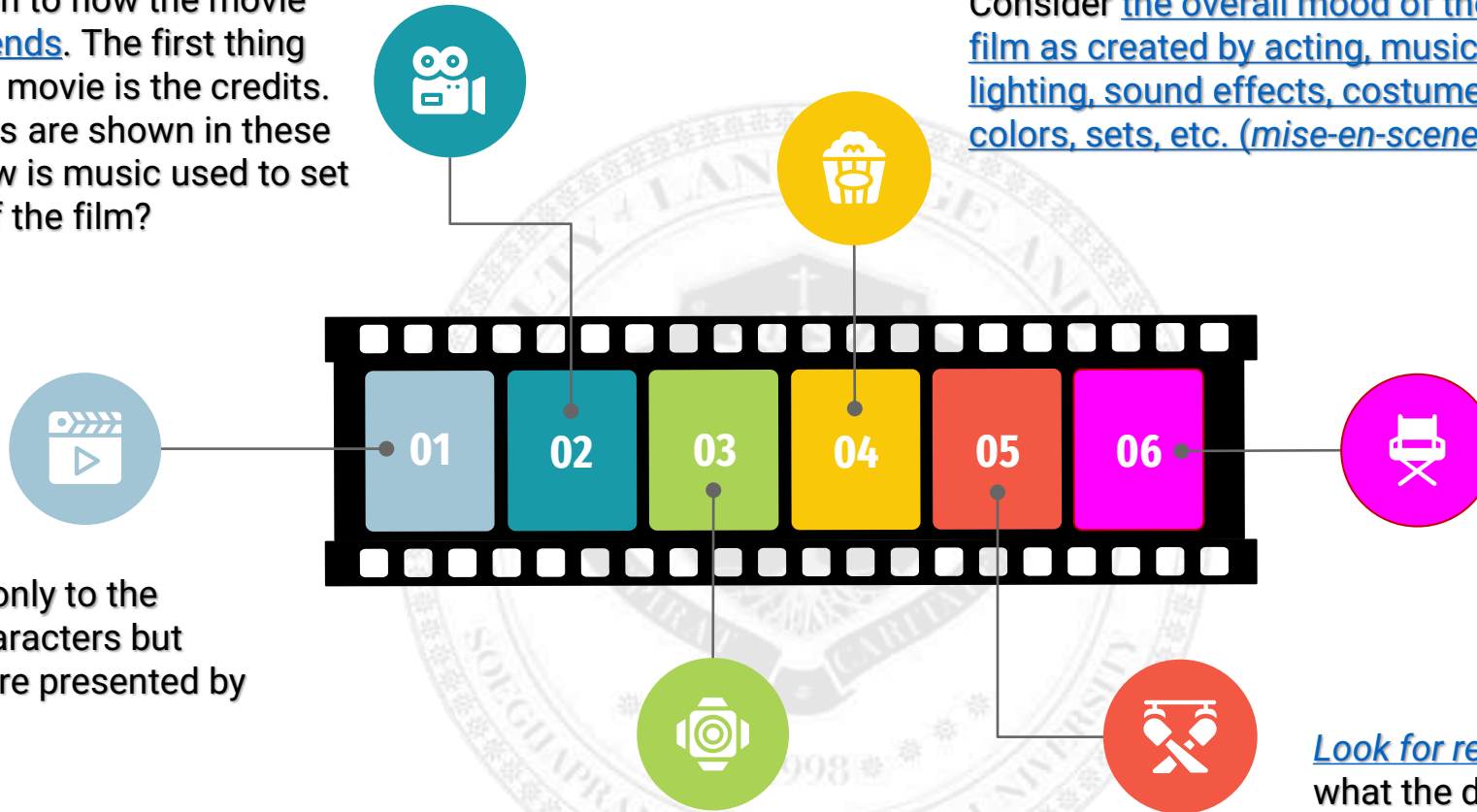
Finally, think about how your observations relate to the over-arching ideas, issues, and themes of the film. How do these particulars help your understanding of the whole?

“Golden Rule”:

Pay attention not only to the story, plot, and characters but also to how they are presented by the camera.

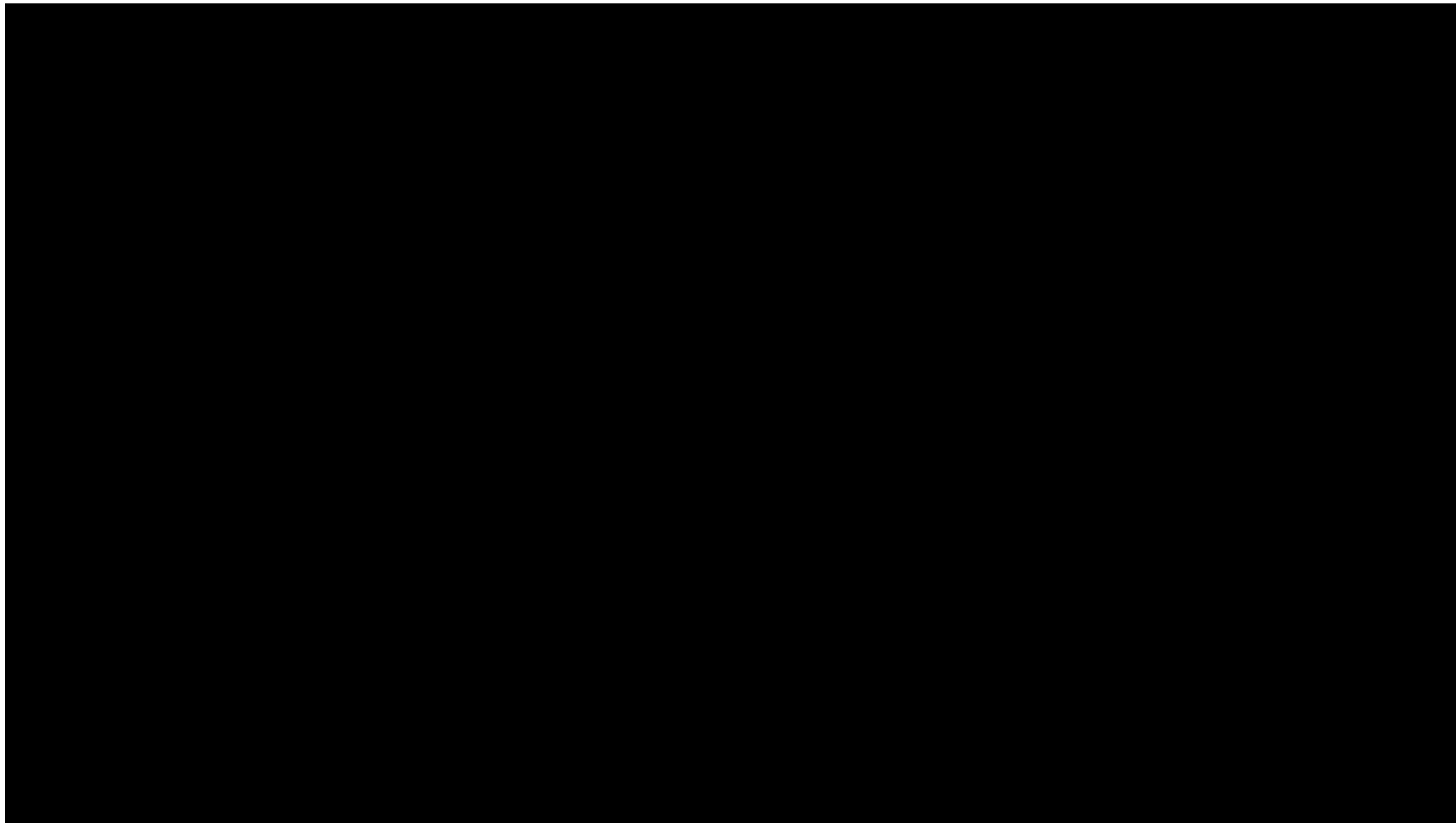
Pay attention to how a film is edited or how it cuts from shot to shot and scene to scene.

Look for repetitions that cue you into what the director thinks is important. Is there a recurring song, music, camera technique, or special effect that adds meaning to the film?





Let's observe the opening scene of *Jason Bourne* (2016) as an example
<https://www.youtube.com/watch?v=ZUAukQsGuQ8>



Let's observe the final scene of *Jason Bourne* (2016) as an example
<https://www.youtube.com/watch?v=NSglGa1PR5Y>



3

Do close "reading" and take notes on the examined film (2nd observation)

Let's observe the editing and camerawork of *Jason Bourne* (2016) as an example <https://www.youtube.com/watch?v=7yrUNI9d71E>



3

Do close "reading" and take notes on the examined film (2nd observation)



Let's observe the *mise-en-scene* of *Jason Bourne* (2016) as an example
<https://www.youtube.com/watch?v=7uLVIUuEfFY>



3

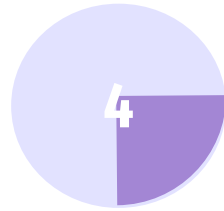
Do close "reading" and take notes on the examined film (2nd observation)

Let's observe the recurring soundtrack theme of *Jason Bourne* (2016)
as an example <https://www.youtube.com/watch?v=5H5ghcxzVH0>



3

Do close "reading" and take notes on
the examined film (2nd observation)



**Identify and analyze
selected shots and
scenes**



The Technique to Analyze Shot and Scene



Figure 1. Jeff and Kathie framed in the doorway in Jacques Tourneur's *Out of the Past* (1947)



Figure 2. Jeff's former partner Jack calmly approaches the house in Jacques Tourneur's *Out of the Past* (1947)

1. What is your initial, subjective reaction to this scene and why?
2. Do the processes of identification and idealization apply to your reading of this scene?
3. Is the film in which you find this scene by design a work of entertainment or art? If it is a work of entertainment, what aspects of film art can you find? If it is more of an art film, what makes it entertaining?
4. See if you can isolate the various aspects of form in the scene.
5. What can you identify in the **narrative, mise-en-scène, camerawork, sound, and editing**?
6. Do some research into the biography and filmography of the film's director. How might his or her biography and filmography inform your reading of the film?

(Lewis, 2014, p. 286)

The Technique to Analyze Shot and Scene

Beginning of scene, Jeff (Robert Mitchum) and Kathie (Jane Greer) at a cabin in the woods at night, looking outside (fig. 1).

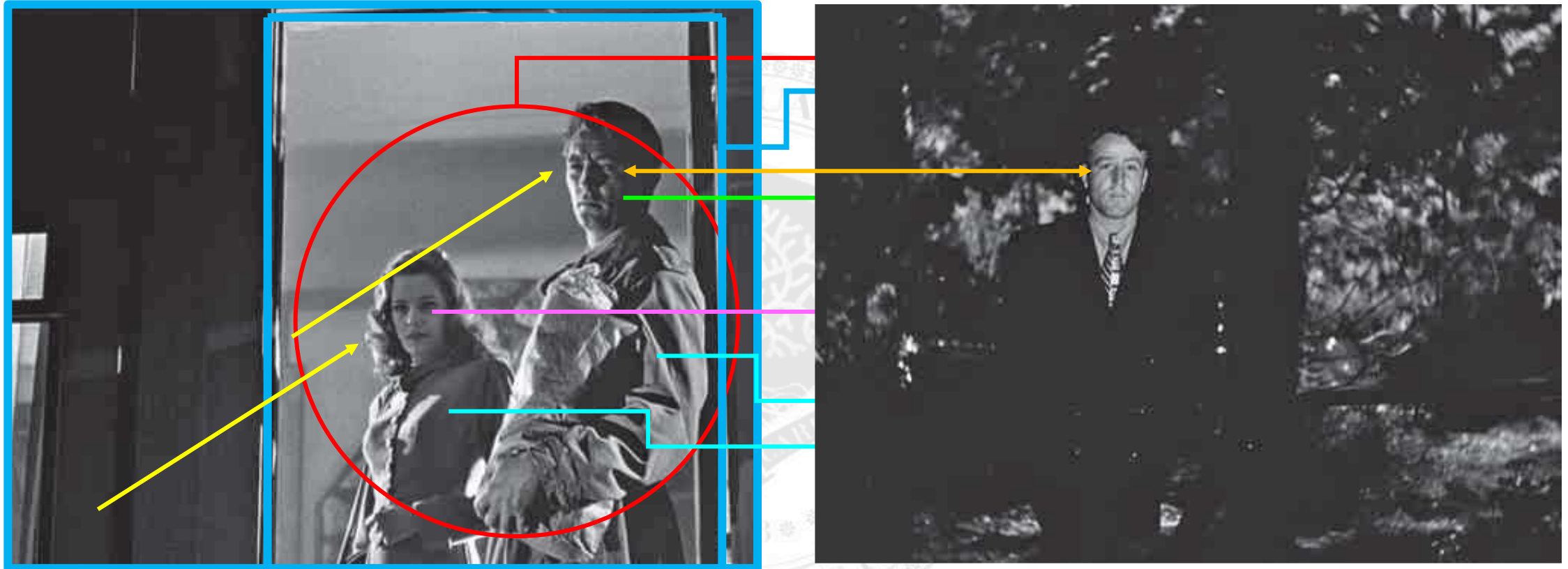
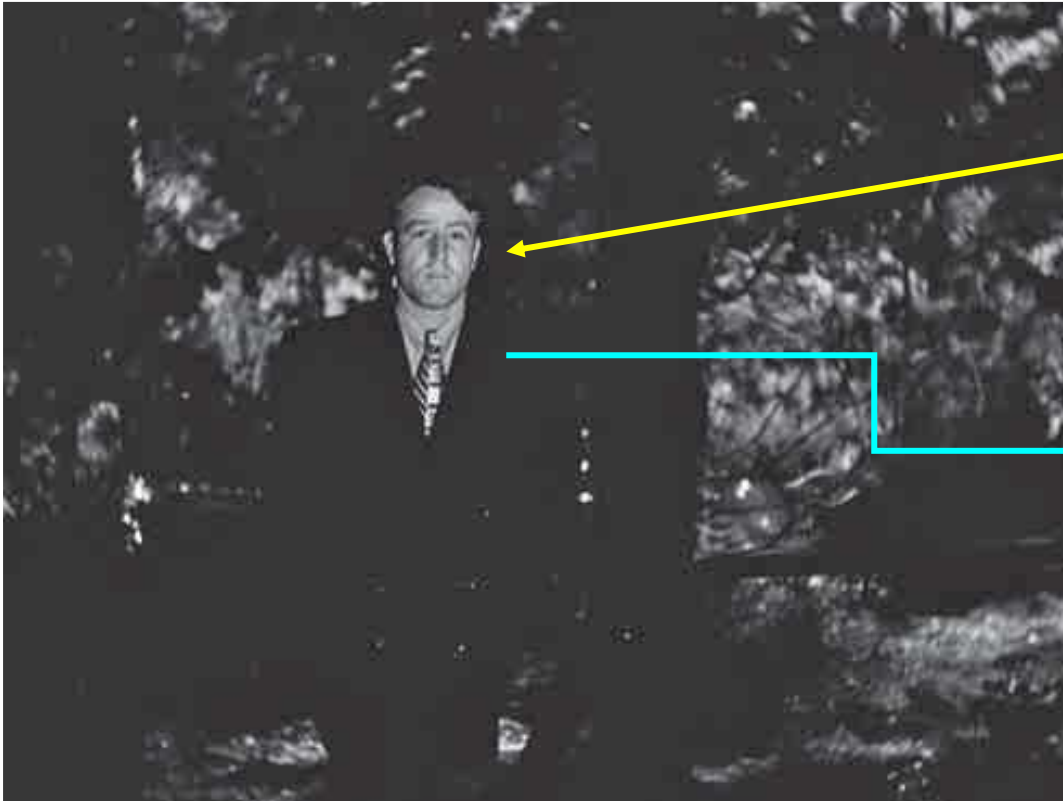


Figure 1. Jeff and Kathie framed in the doorway in Jacques Tourneur's *Out of the Past* (1947)

- **Sound:** We hear Jeff's voice-over setting the scene. This explains why Jack's arrival is initially viewed as bad news, and Jack is initially identified as the scene's villain (and not—not yet at least—its victim). The scene is otherwise relatively quiet, with only natural, diegetic sound effects and no music (Lewis, 2014, p. 286).

The Technique to Analyze Shot and Scene

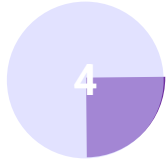


Jack Fisher (Steve Brodie) approaches the cabin (fig. 2).

- **Camera angle and placement:** HA/MLS. We see Jack's arrival from Jeff and Kathie's point of view.
- **Acting:** The actor appears carefree and nonchalant. The character Jack Fisher thinks he has the upper hand.
- **Costume:** Jack is dressed in black; he is, from our perspective at this point, the villain in this scene.

(Lewis, 2014, p. 286)

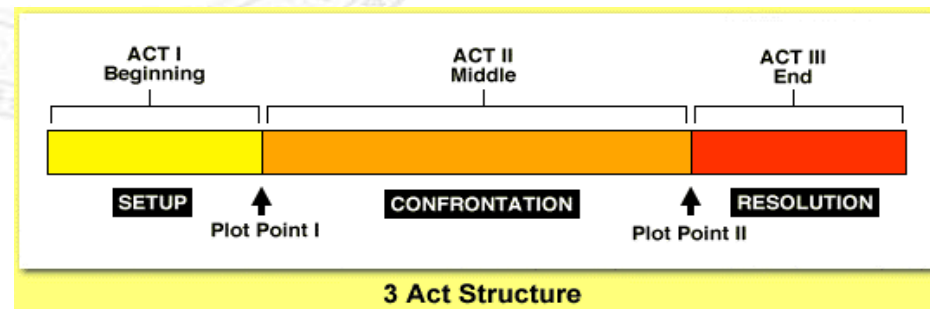
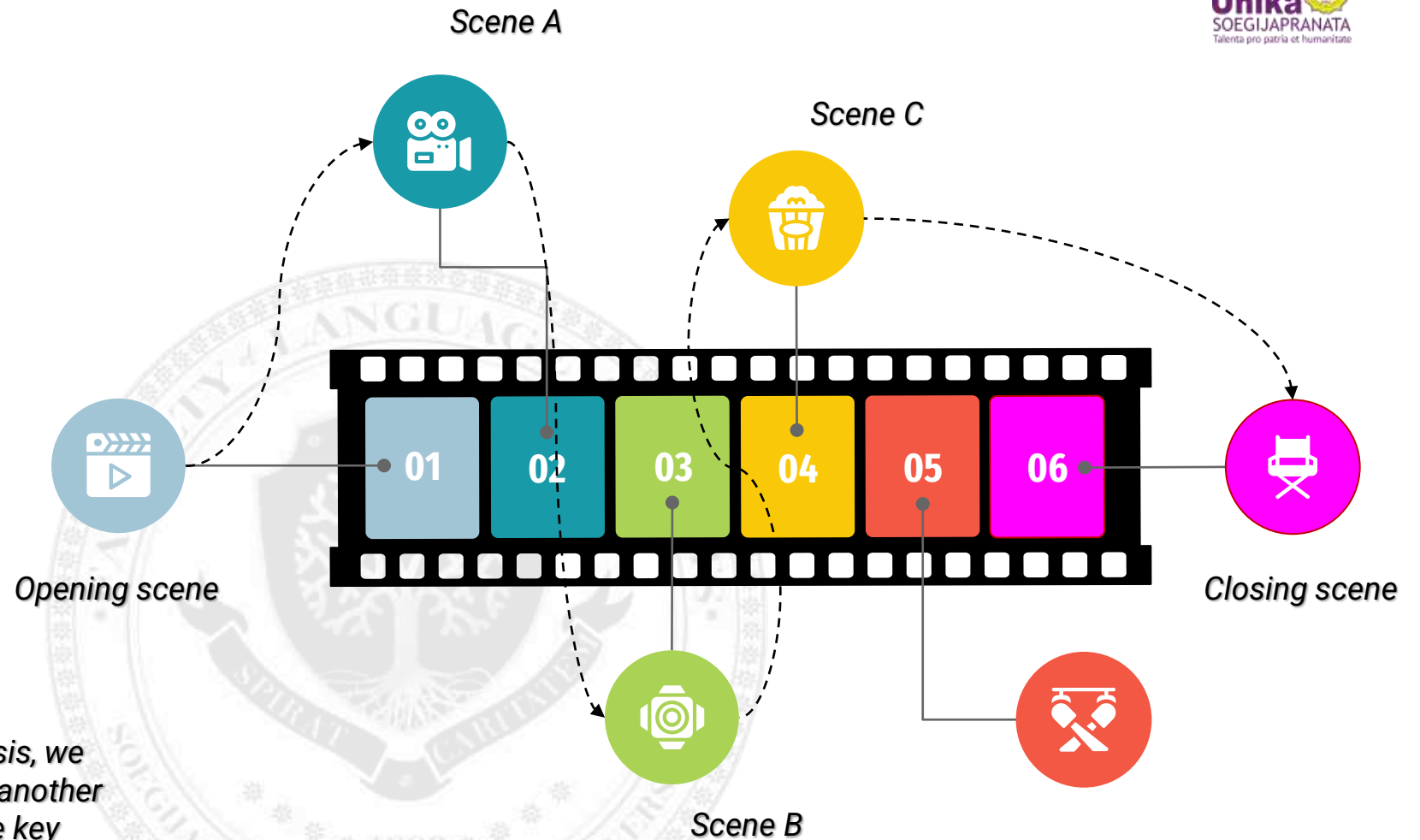
Figure 2. Jeff's former partner Jack calmly approaches the house in Jacques Tourneur's *Out of the Past* (1947)



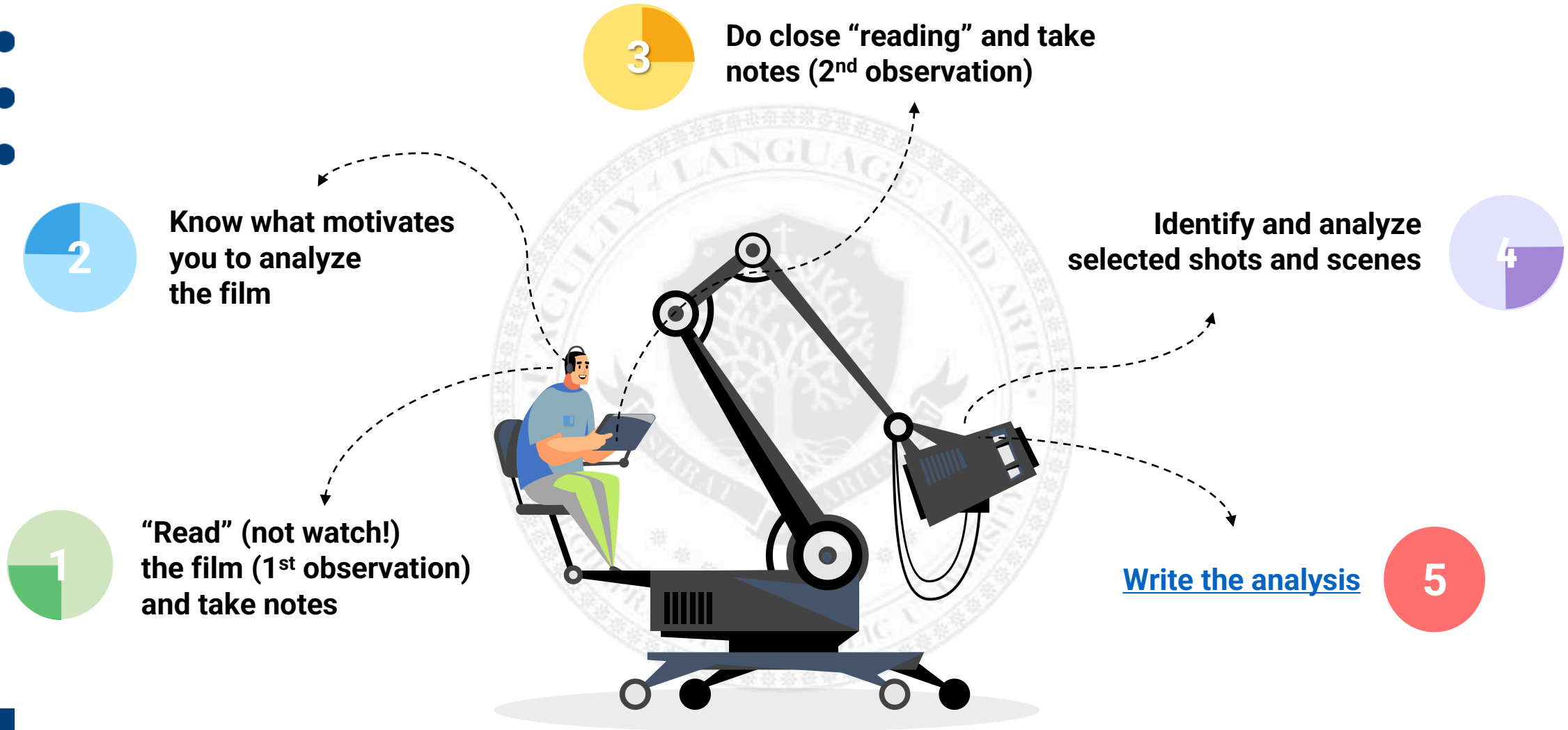
Identify and analyze
selected shots and
scenes

Lewis (2014, p. 300)

Having done shot and scene analysis, we need to take the scene analysis to another level. Rather than focus on just one key moment in the film, the object here is to make an interpretive claim that encompasses the whole film and to support that claim with a close reading of several scenes.



Conclusion - Basic Steps to Analyze Film



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Thank you

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