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**Dead Poets Society (a preliminary outline)**

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|  | **Elevernes forberedelse til timerne** | **Timernes indhold** |
| Modul 1: Film | Ingen |  Peter Weirs film *Dead Poets Society* (1989) Alle skriver noter til karaktererne: Alle har skrevet enkelte noter til hver hovedperson – der laves kontrol☺ |
| Modul 2: Film | Ingen | Se ovenfor. |
| Modul 3:Film | S. 3-5 om filmanalyse | Introduktion til filmanalyse**High and low angle shots: (**From ”Scrubs”)[**http://www.youtube.com/watch?v=8V1uE1-wTPs&feature=related**](http://www.youtube.com/watch?v=8V1uE1-wTPs&feature=related)**Composition:** (From “Citizen Kane”) [**https://www.youtube.com/watch?v=2LX27W51kB0**](https://www.youtube.com/watch?v=2LX27W51kB0) **Parallel and cross-cutting:** (From “Silence of the Lambs”) [**http://www.youtube.com/watch?v=Ts1x6uADFtM&feature=related**](http://www.youtube.com/watch?v=Ts1x6uADFtM&feature=related)Eleverne får summary-øvelse, som de laver i par:Formål: At øve ordklasser + tjekke filmforståelse |
| Modul 4: Characters |  | Character sketches (s. 6-7)Grupper tildeles et filmklip om den person, de skal karakterisere. Det skal de så bruge i deres personkarakteristik. |
| Modul 5: Characters | Man genser det klip, som tilhører ens gruppe.  | Gruppearbejde fortsættesGrammatik: Udsagnsordenes tider  |
| Modul 6: Characters |  | Cafe-fremlæggelse om personerne |
| Modul 7: Themes  |  | Anmeldelse + gloser s. 8.Arbejdsspørgsmål, der analyserer filmen som helhed s. 9. |
| Modul 8:Themes |  | Digte analyseres s. 10-11 |
| Modul 9: |  | Vi laver filmplakater el. anden sjov øvelse.  |

# Analyse af film: En værktøjskasse om virkemidler

Film benytter sig ligesom skriftlige tekster af forskellige virkemidler, som er med til at påvirke vores læsning af dem. Derfor er det vigtigt at overveje filmens form såvel som dens indhold, så vi bedre kan bestemme, hvordan de to ting spiller sammen. Herefter følger derfor en introduktion til filmiske virkemidler, som I kan vende tilbage til løbende under arbejdet med filmen. Her er det vigtigt at understrege, at I kun skal fremhæve filmiske virkemidler, hvor disse er tydelige og vigtige for jeres analyse af filmen i øvrigt.

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| **Billedbeskæring:** Billedbeskæring er den afstand, tilskueren oplever, at kameraet har til motivet. Jo tættere vi er på, jo bedre kan vi se detaljer og aflæse personers følelsesmæssige udtryk, og jo længere væk vi er, jo mere interesserede er vi i helheden og motivets omgivelser.Nærbillede/close-up: Viser os typisk et ansigt. Her kan vi aflæse personens følelser og fornemme, hvordan han eller hun har det.Det halvtotale billede/medium shot: Her er et menneske typisk beskåret ved knæene. Man kan f.eks. følge en samtale mellem to personer samtidig med at man får noget af omgivelserne med.Supertotalbillede/long shot eller establishing shot: Giver os overblikket over en bestemt lokalitet og kan ofte være den første introduktion til stedet.Over-the shoulder-shot: (over skulderen) Komposition bruges ofte i dialogscener med to eller flere personer. I billedet ser man nakke og skulder af den ene person og ansigtet hos den anden eller de andre. Kompositionen kan også bruges til at vise det, som personen ser på. |

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| **Billedkomposition:** Komposition kan vi bestemme som den måde billedets forskellige dele er sammensat og indordnet i helheden på. Man kan grundlæggende skelne mellem forgrunden, mellemgrunden og baggrunden i et billede. Disse forskellige dybder i billedet kan instruktøren bruge bevidst til at komme med en pointe (vi ser et eksempel på det senere). |

**Perspektiv:**

Valget af perspektivet har stor betydning for den måde, vi opfatter motivet på.

Fugleperspektiv/high angle: I fugleperspektivet befinder vi os over motivet, og det kommer til at virke mindre, end det er i virkeligheden. Det kan give tilskueren et indtryk af underlegenhed hos personerne eller blot et overblik over en situation.

Normalperspektiv/eye-level: I normalperspektivet er motivet i øjenhøjde med vores blik. Det er et neutralt perspektiv.

Frøperspektiv/low angle: I frøperspektivet befinder vi os under motivet. Det kommer ofte til at fremstå mere dominerende og overlegent.

Objektivt kamera/objective camera: Kameraet fungerer som en neutral iagttager, en flue på væggen, og er så at sige vores 'øje', der betragter filmens personer.

Subjektivt kamera/subjective camera*:* Kameraet viser, hvad en person i filmen ser. Vi ser med andre ord tingene gennem personens øjne. Det er med til at forstærke vores indlevelse i personen.

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| **Lys:** Lyset kan anvendes på samme måde som i fotografiet: Til at belyse motiverne, til at skabe dybde og som filmisk virkemiddel.High-key belysning: Her er alle centrale dele af scenen stærkt og jævnt belyst. I tv-studiet arbejder man med high-key belysning.Low-key belysning: Her benyttes kun ganske lidt lys, og mørke og skygger dominerer. Det er således kun dele af en scene, dele af et ansigt eller lignende, der oplyses. Modlys: Her fotograferer man mod lyset, og personer fremtræder som silhuetter eller skygger. |

**Film Analysis:**

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| **FILM ANALYSIS**  |
| **Storytelling (Plot)** | **Cinematic technique (Shot)** | **Theatrical elements (Set)** |
| **Characterization** **Point-of-view** **Narrative technique****Distrubution of Knowledge**Who knows what, when (audience, characters, narrator)**Time aspect****Symbols****Theme****Message** | **Framing** • Close-up: captures the emotions of the character or draws attention to a specific thing• Long shot: the whole setting, may be used to make characters appear small• Medium shot: often used in dialogue so that you can see the body language of the characters | **Set design** (da. *scenografi*)Most times, the surroundings say a lot about the characters’ inner emotions (how is the character placed in his or her surroundings)**Costumes**Give us a clear image of what type of person we are looking at**Props** May have specific relevance in a particular film or clear-cut cultural connotations, helping us to decode their meaning as symbols and the character’s relation to them**Acting style** The ways the actor captures the essence of a character  |
| **Angles**• Low-angle: makes a person seem big and powerful• High-angle: makes a person seem small and weak• Eye-level: makes us feel on the same level as a character |
| **Composition**• Foreground, Middle-ground, Background: the relation between these three levels is often important in a shot• Position of characters: says something about their relation to each other (e.g. two shot, triangular comp.) |
| **Editing**• Parallel editing (=)vs. cross-cutting (X)• Point of View (+ subjective use of camera): what we see seems as if we are seeing it through the eyes of a specific character• Long takes: slow-paced editing signaling calm• Short takes : fast-paced editing in intense and/or hectic sequences• Transistions: dissolve (da. *overblænding*), fade to black |
| **Sound** • Sound from the film’s location: dialogue, real sound and music that the characters can hear• Sound not from the film’s location: voice over, sound effect/music that the characters cannot hear.•Contrapuntal sound: stands in direct opposition to the images of the film (a happy tune while watching a murder)No sound |
| **Lighting, Color and Filters**• Low-key lighting: dark, contrast-filled (negative mood)• High-key lighting: brightly lit sets (light, positive mood)• Natural lighting: no use of artificial light• Color symbolism: all colors have both positive and negative symbolic meanings, it all depends on how they are used in a particular film |

Take notes while you watch the film:

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| 1. **Characters:**
 | **Take notes** |
| John Keating |  |
| Neil |  |
| Neil’s parents |  |
| Todd |  |
| Knox |  |
| Charlie |  |

|  |  |
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| **3. Neil’s relationship to:** | **Take notes** |
| - his father |  |
| - his teacher John Keating |  |
| - Todd |  |

**Dead Poets Society: Characters**

**In groups:**

Choose a character

Present your results to the class in the form of a presentation + notes to steps 1-5.

Your presentation should include showing the film clip given to your group.

Make 3 questions for your class mates about your character.

 Answer the following questions about the character you have chosen:

1. What impression do we get of him when we first meet him?

 2. What impact does Mr. Keating’s teaching have on him?

3. What does it mean to him that he becomes a part of “Dead Poets Society”? (…being in the club means being stirred up by things)

 4. What impression do we have of him towards the end of the play?

5. What are his hopes and dreams?

**Characters:**

Neil Perry

Todd Anderson

Knox Overstreet

 Charlie Dalton (Nuwanda)

Mr. Keating

**Dead Poets Society: Themes**

<http://www.variety.com/review/VE1117790298?refcatid=31> : Posted: Sat., Dec. 31, 1988

**Dead Poets Society by** [**Variety Staff**](http://www.variety.com/biography/1159)

**Pic[[1]](#footnote-1) is not so much about Robin Williams, as unconventional English teacher John Keating at a hardline New England prep school, as it is about the youths he teaches and how the creative flames within them are kindled and then stamped out.**

Director Peter Weir fills the screen with a fresh gang of compelling teenagers, led by Robert Sean Leonard as outgoing Neil Perry and balanced by Ethan Hawke as deeply withdrawn Todd Anderson.

Keating enters their rigidly traditional world and has them literally rip out the pages of their hidebound textbooks in favor of his inventive didactics[[2]](#footnote-2) on the spirit of poetry.

Captivated by Keating's spirit, the influential Neil provokes his mates into reviving a secret club, the Dead Poets Society, that Keating led in his prep school days.

Meanwhile the gifted, medical-school-bound Neil begins to pursue acting, his true aspiration, against the strenuous objections of his domineering father (Kurtwood Smith).

Story sings whenever Williams is onscreen. Screen belongs just as often to Leonard, who as Neil has a quality of darting confidence mixed with hesitancy. Hawke, as the painfully shy Todd, gives a haunting performance.

Wins: Best Original Screenplay. Nominations: Best Picture, Director, Actor (Robin Williams)

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| --- | --- |
| **ENGLISH** | **DANISH** |
| Hardline |  |
| prep school |  |
| Kindle |  |
| stamp out |  |
| Compelling |  |
| Outgoing |  |
| Withdrawn |  |
| Rigidly |  |
| Inventive |  |
| Captivated |  |
| Influential |  |
| Pursue |  |
| Aspiration |  |
| Strenuous |  |
| Darting |  |
| Hesitancy |  |
| Haunting |  |

**Themes: *Dead Poets Society***

**LEKTIE:**

1. **Se anslaget (introduktionen til filmen) hjemme:** (ca. 0:00:00 – 0:05:00):

Fokus: skolen og dens værdier sammenlignes med Keating og hans undervisningsmetoder.

Skriv 3-5 (engelske) stikord om skolens værdier

Skriv 3-5 (engelske) stikord om Keatings undervisningsmetoder.

**GROUP WORK:**

**Answer the following questions in your groups. Remember to explain your answers and give arguments.**

1. Who is guilty of Neil’s death? (His father, his mother, the school, Mr. Keating, others?)
2. Cameron: “You can’t save Keating, but you can save yourselves” - What would you have done?
3. The ending – what are they reading? Why do the students stand on the tables?
4. What are the themes of the film?
5. Although the review you have read for today does not openly suggest a theme for the film, it suggests a theme indirectly. Which?
6. As the film progresses, it becomes readily apparent that each primary character faces a challenge. These conflicts help suggest a theme, or central message, that the director is trying to impart to the audience. Which? Explain with examples.

**Dead Poets Society: Themes**

***Poems***

 1: Make a “summary” of the poem.

2: Give each stanza a headline. What is the main point of the stanza in question?

3: Interpret figurative language. Find at least one example from each stanza.

4: Give us your interpretation: What is the message? How does this correspond with the whole film?

**Walt Whitman (1819–1892).  Leaves of Grass.  1900.**
**O Captain! My Captain!**

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| 1O CAPTAIN! my Captain! our fearful trip is done; |   |
| The ship has weather’d every rack, the prize we sought is won; |   |
| The port is near, the bells I hear, the people all exulting, |   |
| While follow eyes the steady keel, the vessel grim and daring: |   |
|     But O heart! heart! heart! | *5* |
|       O the bleeding drops of [red](http://www.bartleby.com/142/1019.html#193.6), |   |
|         Where on the deck my Captain lies, |   |
|           Fallen cold and dead. |   |
|    |  |
| 2O Captain! my Captain! rise up and hear the bells; |   |
| Rise up—for you the flag is flung—for you the bugle trills; | *10* |
| For you bouquets and ribbon’d wreaths—for you the shores a-crowding; |   |
| For you they call, the swaying mass, their eager faces turning; |   |
|     Here Captain! dear father! |   |
|       This arm beneath your [head](http://www.bartleby.com/142/1019.html#193.14); |   |
|         It is some dream that on the deck, | *15* |
|           You’ve fallen cold and dead. |   |
|    |  |
| 3My Captain does not answer, his lips are pale and still; |   |
| My father does not feel my arm, he has no pulse nor will; |   |
| The ship is anchor’d safe and sound, its voyage closed and done; |   |
| From fearful trip, the victor ship, comes in with object won; | *20* |
|     Exult, O shores, and ring, O bells! |   |
|       But I, with [mournful](http://www.bartleby.com/142/1019.html#193.22) tread, |   |
|         Walk the deck my Captain lies, |   |
|           Fallen cold and dead. |   |

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| **Robert Frost (1874–1963).  Mountain Interval.  1920.** |
|   |
| **The Road Not Taken** |
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|   |
| TWO roads diverged in a yellow wood, |  |
| And sorry I could not travel both |  |
| And be one traveler, long I stood |  |
| And looked down one as far as I could |  |
| To where it bent in the undergrowth; | *5* |
|   |  |
| Then took the other, as just as fair, |  |
| And having perhaps the better claim, |  |
| Because it was grassy and wanted wear; |  |
| Though as for that the passing there |  |
| Had worn them really about the same, | *10* |
|   |  |
| And both that morning equally lay |  |
| In leaves no step had trodden black. |  |
| Oh, I kept the first for another day! |  |
| Yet knowing how way leads on to way, |  |
| I doubted if I should ever come back. | *15* |
|   |  |
| I shall be telling this with a sigh |  |
| Somewhere ages and ages hence: |  |
| Two roads diverged in a wood, and I— |  |
| I took the one less traveled by, |  |
| And that has made all the difference. | *20* |
|  |  |

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1. Forkortelse for ”picture” [↑](#footnote-ref-1)
2. undervisningsmetoder [↑](#footnote-ref-2)