

Studies:

The clockwork orange

- Claustrophobic zoom out
- Ultraviolence first scene – old man – Shadows creeping in a metaphor, close up at the bottle, zoom out to establish the scene, calm, slow paced, the old man looked from well above, Cruelty - Canted angle face – big close up, long wide angle shot when they beat the old guy up
- Calm narration, first person, not bothered by what he says,
- Appreciate the culture and punish one of the boys for ‘being a bastard with no manners’
- Creative? Poster, modern ish décor, classical music, admire violence and sex, has a pet,
- Fantasizes of violence and death,
- Lying, playing innocent, manipulative, smart,
- Eccentric and creative clothes, wears some make up, powerful
- Shaky camera, when he kind of panics
- He is nasty when he knows he is busted, but later on plays innocent again
- Close ups when the person is supposed to be intimidating, making the audience feel like there is no exit, feel trapped like the protagonist is, especially when they threaten him, the close ups also focus on the facial expressions, which gives a lot of inside to what he is thinking, calculating
- Plays innocent when a new person enters the scene, thinking he can still make them believe, even when he knows that person knows his lies too well – arrogant, shot widens a bit when he hopes,
- You can see the mad in his eyes (close up) when the guy spits at him,
- He narrates like he was the victim, saying the audience is the only sympathetic and understanding people towards him
- confident,
- Behind the shoulder shot in the prison admin scene lets the see the whole-body language and behaviour of the character, that seem to humble down a bit after the power establishing by the prison guard. This shot assumes the perspective of the guards administering Alex into the prison, as opposed the previous narration and perspective that we got from Alex’s point of view, to some extent, we saw what and how he wanted us to see and now we are placed into a perspective of people that see him at a murderer (know nothing else of him except that)
- From that we can also constantly see the number he got, which is a constant reality check and a reminder of what is happening.
- At the end of the revision, he gets into the mood of the prison, answering the questions in a manner fitting the way they were asked by the main guard administering him. The way we see the sequence (behind Alex's shoulder) also puts us into the mood of the authority from the prison guard, as we see the shot the way Alex sees it, from the lower position of the authority.
- The low angle when he undresses, shows that he is still in power and in control of his life, as he still knows he can convince many people that he is a good boy.
- The church scene, very close shot, showing the face of the priest preaching, again, no escape and undivided focus on the priest and what he says.
- He pictures himself torturing Jesus, reads the book to get the thrill he got from other people, and imagining sex
- He acts like he believes in God and wants to be good but in reality, he just wants to quickly get out of prison.

- On the sermon, he is in a higher position than the rest of the prisoners, and he looks down on them, although we see him eye to eye, whereas the guard is shown from a low angle to remind us of his superiority, even at the table he is looked at from slightly below.
- In the hospital he is shown more from a slightly higher angle, suggesting the loss of his position, the doctors are still lower angle. Also, the doctor in the first scene is shown from behind Alex's shoulder to amplify his perspective
- At the trial he is the centre piece and the doctors at the back are like his audience, he is the show, and they are the background
- The next shot with the doctor starts with a heavy low angle, emphasizing the growth of power after the first session
- LVB scene with ultraviolet film. High angle close up, emotions, detail of the equipment and stigma on psychiatry
- Stage, spotlight, shadow (could have been not use but the use suggests the creeping of his past and the violence that he has been programmed not to use), two shot on the rule of thirds, his whole body while the minister is closer, and speaking, shows his importance, and again low angle.
- Point of view angle, the shoe shot, putting the audience in the shoes of the character.
- Sitting down while the minister stands, shows the place of power and who is higher than the other
- Alex still intimidates his family and the shot of him leaning over his father shows that and their expressions pretty clearly. The bright colours around exaggerate that scene and increase the feeling of uneasiness and a feeling that something is about to go down.
- Homeless scene, shot from behind the homeless man's shoulder
- POV when the homeless attack him
- Clear perspectives with the police, they look down, he looks significantly up
- Shaky camera when they took him behind the city, shows the panic in a way, the unstableness
- When he is beaten, we watch from the audience perspective, the sound makes it feel like the scene is slowed down and this very long shot with Alex in the water,
- Shaky camera, contrast, and light all framing the struggle towards the door.
- The sliding transitions gives the feeling of expectation, as we wait for what is revealed.
- Close ups, emotions
- the host is below and the angle is low but he his facial expressions and the yellow of his clothes across the white background actually suggests more power than Alex, which is held higher and looks down at the host.
- His excitement when he realises that he can use him to his own purposes
- Asymmetrical lighting, and image in general, the mirror reflecting the scene exactly, the dark wall behind him, weirdly suggest that something is creeping in, murky water suggesting fog and the 'cover' feeling, but we have the feeling that as soon as he leaves the water the host will somehow know who he really is, the single but relatively strong source of lighting leaves very little shadows, meaning he is not in imminent danger of his past following and that he is not worried about that, he is calm, but it is the calm before the storm
- montage of the scenes circling between the bathroom and the host making a call, then we hear Alex humming and we expect reveal, the scene of the guy on the phone is weirdly charismatic, and only through his facial acting he conveys information. He talking over Alex humming and looking over his shoulder to glance at the door after which we hear a pause of his talking and hear Alex singing the song he sang when assaulting him before. The host doesn't realise until he finishes the call, then the face tells his realisation, Sound transition
- Alex singing the song reminds us of the person he was before
- Close ups on the guy's face shows his deep emotions

- Good psychological scene, the expectations, and suspense, later taken away after which we are surprised by the drug kicking in, great compositions, slow pace
- The zoom in and big close up making us feel claustrophobic and with no exit, after the opening of the window we see so much of the open space and sky, suggesting the freedom behind that one window, then he jumps and we see the POV shot, followed by close ups of the hospital equipment, then his body and finally face, the revealing sliding shot increases the suspense, as we want to see what happened to him, but instead we have to wait for it, and imagine or speculate, increasing the immersion
- The newspapers show us a glimpse of how he was considered and how big of a deal it was, montage

Suspiria 1977

First scene, you know something is up, the going back and forth from her to the door as she approaches it, the music changing to that creepy soundtrack, so we are introduced to the fact that every time that music is on something is suspicious, the creepy chanting also adds to the general feel of something creeping up, the red on the door, seems like a faraway threat of that ballet school, which it advertises, quick glance at the mechanic of the auto door, dark colours and rain as she leaves the safe station, reflections in the mirror and glass suggest that despite they are together in a shot they are completely separate, the first rain on the light looks like blood, but the other colours look normal, red light slightly lighting her up,

Invisible cut as they go into the tunnel, the black slowly covers the screen, but it looks like it keeps moving, revealing the new stuff, graphic relation between the drain and the forest trees, similar colours, makes you feel that it is suspiciously too perfectly straight, the slow camera slide following the taxi, reveals a weird shadow,

The new shot of a new building starts with a reflection that is waiving slightly, but the viewer doesn't know it is a reflection until the woman doesn't walk through it,

M.C. Esher on the walls of the bathroom, metaphor?

Montage of the killing, longer scenes are the ones showing the dying woman, two storylines, the girl and her friend, sliding camera revealing the murder,

showing her confused and disoriented before the first lesson, zoom in on her expressions, the camera looks like is jumping because of her, the rather fast movements make the shot chaotic and tense, the later shot of her fainting in a long shot and a high angle, showing her stumbling, zoom in at her bleeding,

Fast movement of the subject in a close up creates the feel of claustrophobic, chaos and tension,

Magic, the ginger is seeing a psychiatrist, obsessing over stuff, shaky camera POV, pan around a room, walk through the corridor, slow pace, suspense and tension and expectation of weird events, as the music accompanies the Sarah's panic and realisation scene, the scene has 2 shots cleverly linked or one shot, the whole shot takes almost a minute, followed by a few 5 sec shots of glancing over at the door and back at her, then there is a few roughly 10 second shots of her running and back to 2 5 seconds when we are showed the assailant, another 2 5 sec shots of her in a new env and another almost a minute one of her hiding, suspense, then 3 shots of respectively; 2, 3 and 5 sec as she is attacked but gets away, followed by longer shots of her and quick glimpses of the razor the assailant holds, when she fights with a wire, we are showed sequences of 1-3 and 10-15 second cuts

showing her struggle, then the killing itself is takes three shots of between 1 and 3 sec. Followed by a black screen

Doctor suggesting mental illness and mental breakdown, then connects with magic, talking about witches, very slow zoom in from a couple directions, more and more claustrophobic, reflections, suggesting 2 things to every person,

At around 20 seconds in of every scene that looks suspicious we feel the suspense and expect something because that's what the movie taught us so far, then in the scene with the bat she checks a place she is suspicious of and there is nothing there, except there is, she is attacked by a bat as soon as she and the audience stops being suspicious of that particular place, psychological, which is followed by a series of 1-5 sec long shots (a couple going up to 7 sec) of the fight,

30 sec of her thinking, 10 sec closed door, zoom in suspense even though we know what's happening, the stuff repeated a few times, of average 40 sec per shot, obstacle, average 3-5 sec, 4 sec POV shot entering the room, a minute long shot of looking for a way out of the room, few sec long shots of the exterior, mirror showing her the irises, POV of turning the iris, blue,

The end scene is on average 1-3 sec, followed by the escape of 10-15 sec,

Simple cuts, pans and reveal shots are favoured,

Mentions

Shutter Island

– historical methods, supposed improvement, the dismissiveness of the detective, PTSD?, the basement, prisoners, the lies and manipulations of the stuff, obsessing over something, making people appear crazy if they are not comfortable with what they are doing, drugging, to make ppl appear crazy, line of sight, when they talking, at the fire, the emotion reveal, close shots to make it quite claustrophobic, making monsters, experiments, the fire between them, island, no way off, smoke between them, curtain of smoke, when the main guy starts to play with the marshals mind, shower scene, sound comes first, then the revealing sliding transition, creating the suspension and expectation, same with the floor shot transition, his perspective, a glimpse at the docs hand in a pocket with a syringe, we see the doc from below but the guy from eye line angle, panning shot, action then a quick glimpse at a door, expectation, you know something is going to happen, close ups when he listens in, making him believe he has delusions, 2 yrs. he was institutionalised, pan from the side reveals more surroundings, metaphor? Quick changes of shots, over shoulder look at the Dr., perspective, very quick glance at the shooting, followed by a pan to the other person, disorientation, another pan around, over the shoulder view of the photographs, hallucinations, guilt, blame, pan around the two of them, claustrophobic, confusing, revealing, he realises, the pan stops, holds her head to focus the shot, he notices over her shoulder, we see his reaction over the shoulder shot, wide shot his depressed moment, her coming up from behind, close up at her delusion and happy fantasy, acceptance,

Midsommar

Mental illness, depression, panic attacks, zoom in emotions, sister with bipolar disorder, the guy being sick and tired of her shit, zoom out, of him to reveal the friends, him claustrophobic then the friends, freedom, the montage to when they found the family dead, zoom in on details, to show the extend of the tragedy, friends having problem with Dani's mental illness and the fact that she needs support, the bf is tired too, feeling alienated beyond friends, feeling isolated and separate when they are going Sweden and she feels that he didn't mention it, mirror shot, pretty wide, but heave and isolating the two people in the shot, then joining the people in an argument shot, showing their current relationship, the reflection in tv when he tells his friends he invited her to go, they are in opposite opinions and are divided, they are all on the screen but there is a clear division in between them, then she joins them in the frame, as well in the reflection, meaning her alienation and separation at that moment, then she joins the frame for a sec, and later is shown in convo, different shots for the people, still reflection in the mirror, the black guy leaving the setting , but still in the frame, disassociated from the couple talking, then sits behind Dani and stays there, the car shot, from behind, to the front, upside down, twirl in the air and come back to the new location, suggesting that they are entering an opposite world, something different to what they are used to , disorienting and confusing, sitting on a hill, looks like canted perspective, everything is normal but it feels different, uncanny double, zoom in on her, waving when they are high, mention of family, immediately snaps her out and back to reality, waving, hallucination, panic attack, fast switches between a dark interior and bright exterior, confusion, birds eye view, dissolve transition, nature, feeling of calm,

Hyperventilating and focus on her, then when she realises, she floats away which is shown by the background blurring, the noises sounding like she is under water and her facial expressions shocked calm, tranquillity and calm before the storm as she will start to panic. Slowdown of everything, she sees and hears stuff like she is far away, loud noises that quiet down as soon as they kill the old man, extreme close up to her eyes and her breathing sound exaggerated, dreams of being abandoned by her friends and back to the horrors she lived through,

Drugs, zoom in to her feeling something is wrong and seeing stuff, hyperventilating, gentle waving of surroundings, spinning and camera jumping, unstable camera, spinning in the dance, lense flare and seeing triple, slow down of the camera, dissolving of the shot and blending into the new one, two or more shots overlapping, different opacity, confusion, drug effects, bright light, special abilities, understanding of the other language, Distortion of the surroundings,

Maniac

Trail, mental illness, they dragging out and saying they can use it against him, he sees things, stuff changing, three dimensional adds and cards, he is told to repeat that the voices are not real, that he is 'just a guy with a vivid imagination', supposed to be medicated, but don't take pills, dismisses them, good with kids, stereotype, quiet, all dismiss him, making fun of him, painting of a family, he is not on it, separate on a picture next to it, want to quit his life, everyone thinks he is joking but no one laughs, nobody listens to him, when he cracks and speaks his mind, they are shocked, dismissed as a weirdo, suicidal,

The woman, trauma, drugs, dismissed, they tell her to figure and fix her life, taking care of her dad, thinks she doesn't deserve the forgiveness or moving forward,

Questionable drug trial,

Diagnosed with DID

Paranoid schizophrenia, delusional...

Family had him committed for not following their ideals,

Psycho

Kill Montage, graphic associations, pacing of the killing montage, the video, close ups zoom in zoom outs,

Car scene – slow in the day and in the city, getting darker, longer shots on her, then glances at the rd, getting faster as the rain increases and the visibility goes bad, imagining what her boss will say, how she perceives the world,

Early on scene transitions are fades, showing the time passing, the car scene starts to use cuts, as Marion is not aware of the time passing, even though we can see the sky getting darker, shots also get tighter on her face, depth of field decreases, her surroundings become out of focus

In theory Hitchcock moves the audience from day to night, but in reality, we are moved from objective to a subjective reality in which we see an uncanny version of what was previously Marion's life and is Normans world, which is ended with her smile and look at the camera (graphic association with the end scene and Normans face)

Sound transitions, narration, while showing her face while driving, smiling, her, the rd switches, 5 sec shots turning into 3 sec when the rain is very bad and she can't see shit.

End scene - Narration of the other personality, manipulative, day time, takes us back to where we started, and Marion resurfaces again from a shot superimposed on Normans face,

Double exposure, blend transition, subliminal message, blend trans between normans face (smile, teeth) and the car

DID, Increasing paranoia,

Uncanny doubles, mirrors, reflection different to what should be,

The use of mirror in psycho,

Requiem for a dream

Hallucination montages,

Intro scene, two perspectives split screen, close up of the mother's face and her POV

Montage of the process of getting high, fast paced,

Hallucination - close up, no action but fast pace, extreme close up to the gun and hand, face only close ups showing him high,

Routine, showing less than a sec long shots of stuff they do often, faster the more we know about them,

Timelapses, fading away into white,

Cut to another day and location and event, hallucinations, sound bringing back to reality,

The gf is in therapy,

Montage of the dealing, extreme close ups, eyes and objects

Timelapse of gf making art? Fashion

Montage of mother being energetic and doing stuff, routine,

Montage of preparing, dealing and saving up the money,

The getting high montage with the one from his mother, treated as one montage, not separated yet not together either,

The clock and timelapse of her cleaning double exposure, sliding, revealing shot, mid close up of her face watching tv, slow down of the scene, distortion of the voice she hears as she is falling asleep,

Camera spinning around, zooming out,

Montage of mother losing weight,

Running there and back, when he visits, the change of the line of sight, he notices after the sound transition and extreme close up to her grinding her teeth, pan around him, tighter shots, claustrophobic, from mid shot to almost extreme close up,

Her vision of her life, claustrophobic, she feels not needed and that she has no reason to get up in the morning, the drugs give that reason to her,

In less than 30 sec they showed her whole day consisting of drugs and tv,

Spinning around the room with her face close up in the frame,

Warped image, the doc dismissing her,

Two or more scenes overlapping in blend transition

Fast paced sequences of them trying to get it and her looking for it around the house,

Montage of the drugs taking, Blinking lights, fast movement of the camera to the side, pan, shaky,

2sec, fast pace close up, camera from her front and below, the movement looks like it is mounted, shakes with steps but relatively still, disorienting, confusing, 1.06 her face stays in the middle of the frame not moving,

POV - camera drooping on the sides, canted?, showing her disorientation and dizziness,

POV, mounted, Behind the shoulder shot,

Turn around near a wall, Decreased DOF, once in a while, the frame focuses on something in the central position, other times it slides of elements of mise en scene without stopping to focus, (one shot, 3 rooms, less than 2 sec.)

2 to 3 sec on average, up to 8 when we are at the mounted camera, 10 when she looks out the window, anticipation, build up and expectation, tension, chaos of the edit

The attack of the fridge 1, 2, 3 sec consecutively, the last stretched by the growling sound of it,

The attack of the TV, 2 sec there and forth sequence joined by the guy 1sec, back to 2 sec and then the tv crew back to 1 sec. Pan around her, POV pan around,

Bright lights in the face

Accent colour, high angle view, timelapse of the people with her slower than the rest, almost normal pace, paranoid looking back

End montage of 4 storylines when their ways separate, graphic relation, sound edit, spills to the other shots, extreme close up, between 4 and split of a second, 2 sec on average, Ect so far, the longest, the most emphasis put on it (15 sec), Chanting puts the pace, audio visual stuff, pace increases to the average of a second, then split of a second where the spotlight takes the sound of the saw, going back to 2 sec shots of amputation followed by a white screen for 4sec, relieve and resolve,

Zoom out reveals the amputation, even though we knew it is a reveal,

End – storylines link in the same sleeping position, graphic relations

Donnie Darko 2001

Talented, artist, troubled, therapy,

Troubled, sees things, directors cut, stuff happening in a tangent universe, black hole, saving the world, **not mental**, living receiver, dreams, visions, auditory hallucinations and super powers,

Closing montage, sliding edit

Donnie meets frank – zoom in on a clock, sound edit, slow pace, sound narrating, POV glance at the chandelier and then we are watching Donnie close the door, confusing, cool, camera follows Donnie, then in front waiting for him to walk in the focus area, blend in to the POV shot of how Donnie sees frank, when he meets him, still, expectation, suspense and slight tension, voice narrating, blend in back to a mid-shot of creepy donnies face as he asks why, the shadow of the swinging chandelier connect to the ending sequence montage when we see the chandelier swinging, pointing to the fact that sequence is happening after the fall of the jet engine in the primary universe, then we also have that same scene with the staircase and chandelier, with dust falling, heavy breathing.

Opening sequence- pan, zoom in, reveal, whole body shots mainly, two shot, wide angle, pan following the character, zoom out to show a bigger picture,

Montage of when he stabs at frank with a knife, montage, tension, graphic association?

Mad world scene – closing montage – the chandelier swinging after the impact? establishing shot, **date**, reminder of the real world, black and **dissolve**, people waking up in the middle of the night, or just not sleeping and reacting to what happened, **showing setting reminder of the real world**, and the person, considering the events of the tangent universe, **shoulder up shot**, slowed down in front of the house, mid sot, stopping at the family members reactions,

cut, people waking up and remembering the other dimension, then sliding revealing the reaction of other people, crying, loads of black, blend in transitions, zoom out to show the persons reaction, slide down or to the side to describe their setting with the people, showing details of their world and then their reaction to what they remember of the dream, finishes on the mask, blacks out, then jumps to the scene in front of donnies house after his death,

Hereditary

The model of a house, zoom in on that and starting the story of it suggests that she made that story, as well as she made that model, that it is another dimension of world in which all happens,

Pan around Annies face at the funeral, reveal?

The mothers' belongings scene, quite slow revealing shot, followed by a couple short ones (10 & 3 sec) to show the details of the book and her face,

Ghost, 10 sec suspense, 3 sec, 5 sec, 15 sec – expectation

Breakdown in the support group, the fact that she doesn't tell her husband, promotes the belief that you should be ashamed of needing help

Slow zoom in, very slow pace, 95sec shot, talking of her family mental issues, glance at the audience, 5sec, back to medium close up of Annie, then 30, 10, 60 behind the shoulder of the main person while he asks a question,

Her mother diagnosed with DID and dementia

Charlie dead, dissolve transition between mothers and Peters depressed state

Blurred env, looking up and seeing a different scene (sister dead on the back seat) through a car mirror,

Sleep walking, subconsciously trying to kill the son, and suicidal

Black screen transition, lighting a candle,

Car sound jump cut, hearing the daughter,

Long but chaotic shot building the mood and keeping the suspense, also zoom in to make it more intense and feeling like there is no escape and no exit, followed by a very fast glance and pan shot from the back of the room back at the family (1-2sec), showing stuff going down, followed by a culmination of 1-4 sec long shot sequence of the supposed possession that they suspect to be a spectacle by the mad woman, long 10sec shot of a model underlining the separate world idea that she supposedly built, followed by the model of the accident,

Graphic relation and an effectively dramatic transition from the boy sitting in the room and later in the class, the drastic change of colour scheme and music makes this more effective, the difference between the two worlds of home and outside of it, but he stays literally the same, looks like he hasn't moved, just appeared in the classroom,

Reflection, uncanny double, show the disassociation of him and whatever is in him, the world of his mother and his, the pan around his head when he turns (opposite direction) reveals the reflection,

then the sound shocks him back into the reality, the transition is a 1sec long shot of him getting up and another 5 sec shot of him explaining and leaving, distant sound

Her losing it and a pan shot revealing her destruction - metaphor,

The psychology of sound first editing,

Zoom in, extreme close up of the ear when he hears things, quick turn and cut, extreme close up of the hand, view of the teacher partially covered by peters hand and shoulder, 1 sec shots of his face smashing his face on the table, energetic shots of his reacting to the injury,

Over the shoulder of her husband when she talks about the occult, shows us the way stuff looks like from his perspective, then the husband suspecting her and bringing up the pretending to go to the movies, (therapy she didn't want him to know about),

She knows she is to blame, all is her fault, slow paced shot of her desperation, crying, heavy breathing, him saying she is mental,

Same location different time of the day, seamless jump, showing the passing of time when peter wakes up,

Fly sounds reminding us of the body upstairs and increasing the suspense because we know he will find it and we wait for it, revealing pan, fathers' body,

Annie possessed, seeing naked ppl, slow shot of his face, immediately followed by a couple of 1sec ones and the chase scene,

Sound edits, pan to his face, slow lift of the head, Annie, him, Annie closer, closer, him, sound, snap out and culmination

Silence of the lambs

Revealing slide, POV, close ups, to extreme close ups of the face, behind the shoulder, reminder that we are not Lecter although we have his perspective, shoulder shot, close up, shot from below when he leans his head back, 25sec shot, followed by 2 5 sec ones, when she mentions the drawings we get out of the claustrophobic close up into a medium long shot, back to close up, when talking about buffalo bill the shot is less tight again, but since it is still a heavy subject it goes to medium close up shot only, questioner, mid shot, when he talks trash about her origin the shot tightens, the same with her while we are still narrated by Lecter, sound edit connection, intimidation, sound edit,

Hates ppl having no manners, cultured, so he decided to work with her, medium close up, relatively fast zoom in close up from medium long shot almost to a close up

Buffalo Bill - leaves a signature, loves the moths, pan around his place, him naked typing, while the girl is screaming, people thinking he wants power, assume he was mistreated, denied sex realignment surgery on grounds of severe childhood disturbances, he was abuse for years, he hates his identity, calls the girl it, loves the dog, has emotions,

Extreme close up on a stalker wearing night vision goggles, then his equipment 13 sec, in the dark, with 2 sec in light, then the look through the goggles, glances at that truck that you think is important but then dismiss it when she passes it, then she helps and he attacks, it doesn't look significant, we are suspicious Cuz of what Lecter said, then because of the pacing we stop suspecting

but then he strikes, the shot takes a minute and the only thing we see is a slow zoom in, but we dismiss it because we expect it just to be the correction of our view (so the audience sees better),

Manipulation, fact in exchange of a fact, a close up of his face, medium close up of her, not intimidated, he is shown from below, power, she talking of her father, close up, close up of him when talking about the case, medium close up of her, significance of the moth and the change, asking his question big close up again, she is in close up, he asks why she run away and speculates, she leans in and reminds him of *quid pro quo*, then we have the double ex shot with his face above hers, him looking down and her looking slightly up at him, both in close up,

BB - Shown from below in the scenes together with the victim, POV of the victim, then the girl is shown from above, his POV, fast zoom in and a close up on the bloody scratches and the piece of the nail on the wall, close up on him copying her screams,

Hannibal is mainly showed from below even in some of the scenes in which he is bound and, in a muzzle, showing authority and power he actually has and how he is feared, manipulating, zooms in when he talks, from medium close up to a big close up, the same zoom in happens with the senator, showing the effect his words had on her,

4 sec average, but doesn't feel fast, he asks questions and she answers while pacing 10-20 sec each, then 4 sec going there and back till he gets her to say her experience which takes over a minute, tense, but not fast.

Medium close up to close up, getting tight, and tighter, till big close up, cuts between her and him, almost extreme close up of her too,

10 sec from below when he gets up, power again, casually strolling next to the bars, zoom out,

Below shot, until he gets on the floor which is a reminder that he is a prisoner in the end,

Calm music and slow pacing, till he puts the cuff on the guard and attacks, 10 sec being the longest of that sequence and on him, the killing scene also zooms in, close up on the food with blood, then pan across the bodies, to a big close up of his hand over the player sprayed with blood, zoom out to show the extend of the scene, high angle, almost a minute,

Close up on Bill sewing, what looks like skin, he saws himself a body suit, make up, clothes, tuck, dances naked to admire his body he imagines as a woman 25 sec, extreme close ups on elements of his persona, relatively fast paced, average of 5 sec, caring for animals, helping out the moth at a close up shot, and extreme close up when he peels of the cocoon gently, big close up of his face as he admires the moth and its change, sound edit, Precious in trouble, instant reaction, those shots are interrupted by other ones, shorter, showing the police in action in front of a house, montage of two locations at the same time

When the girl holds the dog she is not anymore shown from above, is eye level or even slightly higher, she still looks up at him, but that is because of the setting, when he approaches he is shown eye level, but when he realises the situation he is below the camera and the audiences POV, he tries to keep the authority by shouting, and is shown from below, but then we see her again at eye level when she doesn't allow him to intimidate her, when he panics he is shown at a slightly shaky and at times canted perspective, suggesting chaos and not being sure or comfortable with the situation, extreme close up at the bell to supposedly link the two scenes together, (police enters his home), montage pressing the bell and the bell ringing,

Clarice at the door, she is **eye level**, he is taller so he looks down, but **looking at her he is at eye level**, **mentioning the girls he is from below**, **extreme detail at the thread and the moth**, then her face, won't fight - he hides and ambushes, **watching her** for a while before he attacks, almost tries to stroke her face, **17 then 3 at him**, **18 – 4**, **16 – 6**, **12- 3**, **15 – 2**, **14 – 2**, tries to touch her again

We need to talk about Kevin

Menal health as a defining trait of character, since unrealistically early,

Further work

Title	Gender	Portrayal	Cause	Editing
Silence of the lambs (J. Demme, 1991)	M	Dr. H. Lecter - Murder, Cannibalism, Manipulation, compulsive liar Buffalo Bill – disturbed, wants to change, denied that, goes to extremes to achieve what he wants	Dr. H. Lecter - Sociopath, Trauma, Vengeance, Seeking justice, Schizophrenia Buffalo Bill – severe childhood disturbances	1, tight frame, often between medium close up to big or even extreme close up, 2, low and high angles used very often, 3, fast pacing is very short, mainly the action takes place in very long shots, that build up the tension and suspense. 4, Audio based transitions common
Midsommar (A. Aster, 2019)	F	Dani – depressed, lost, needy, fragile, a lot to handle for her bf Sister – a lot to handle, pressure of family	Dani - Trauma Depression Mental illness of a family member Sister – DID, suicidal	1, Zoom in, claustrophobic, no exit
Requiem for a Dream (D. Aronofsky, 2000)	Both		Substance Abuse	
Psycho (A. Hitchcock, 1960)	M	Norman Bates – shy, weird, polite, nice Mother – authority, violence, unstable	Dissociative Identity Disorder (formerly bipolar disorder)	

Hereditary (A. Aster, 2018)	F	Annie – depression, grief, panic, paranoia, hallucinations	Possession, Suspected mental illness,	
Suspiria (D. Argento , 1977)	F	Sarah – obsessive, prone to suggestions, hysteria Sussie – smart, careful, observant, weak	Magic, panic, environment	1, shot sequences, there and back, 2, montage, 3, slow pace, expectation, often followed by very fast paced sequences showing the action,
The Lighthouse (R. Eggers , 2019)	M		Isolation, magic?, influence and manipulation	
Split (M. Night Shyamalan , 2016)	M	Multiple personalities, some obsessive, some tallented, some violent	Dissociative Personality Disorder	
Shutter Island (M. Scorsese , 2010)	M		PTSD, Hallucinations, dreams, delusions, not believing the real	
Donie Darko (R. Kelly , 2001)	M		Time Travel	
The clockwork orange (S. Kubrick, 1971)	M	manipulative, violent, liar, power	Antisocial Personality Disorder, sociopath	1, tight shots, claustrophobic, 2, low and high angles to emphasize the authority 3, shaky, handled camera when scared or panic, 4, many close ups to show emotion or reaction 5, POV – assume perspective, 6, sliding cam movement, expectation, reveal
We need to talk about Kevin (L. Ramsay, 2011)	M	Mean, cruel, insulting,	Psychopathy	
Possibility of further research and working on this table with the addition of tropes and stereotypical portrayal of differences between gender in connection to mental illness.				
Fight Club,		Wiene, R. (1920). The cabinet of Dr. Caligari [Motion picture]. Berlin, Germany: Decla-Bioscop AG.		

Seven (?),	Buhler, J. (2008). Insanitarium [Motion picture]. USA: Benderspink.
The Shining,	Butler, W. (2004). Madhouse [Motion picture]. USA: Lakeshore Entertainment, Lakeshore International, Madhouse Productions, Media Pro Pictures, Redbus Pictures.
Birds,	Carpenter, J. (1978). Halloween [Motion picture]. USA: Falcon International Productions; Compass Falcon International Productions
Rosemary's baby,	Christiansen, C. E. (2011). The roommate [Motion picture]. USA: Screen Gems, Vertigo Entertainment.
Witch (?),	Ellis, D. R. (2008). Asylum [Motion picture]. USA: Hyde Park Films. Fruth, L., & P
Zodiac (?),	Fuller, S. (1963). Shock corridor [Motion picture]. USA: Leon Fromkess-Sam Firks Productions.
After Life,	Hitchcock, A. (1960). Psycho [Motion picture]. USA: Shamley Productions.
Insidious (?),	Mason, A. (2007). The devil's chair [Motion picture]. UK/USA: Renegade Worldwide, Soho Square Films.
The Ring (?),	Mihalka, G. (1981). My bloody valentine [Motion picture]. Canada: Canadian Film Development Corporation (CFDC); Famous Players; Paramount Pictures; Secret Films.
Final Destination (?),	Moore, A. (2005). The mindscape of Alan Moore. Interviewed by . . . DeZ Vylenz [Motion picture]. Nothampton, UK: Shadowsnake Films
Fracture,	Oxide Pang Chun. (2006). Diary (Mon seung) [Motion picture]. Hong Kong: Universe Entertainment.
Premonition,	The Vicious Brothers. (2011). Grave encounters [Motion picture]. Canada: Twin Engine Films, Digital Interference Productions.
The Revenant,	Traviss, R. (2010). Psychosis [Motion picture]. UK: Kingsway Films, Red Sparrow
Red Dragon,	Walker, P. (1976). Schizo [Motion picture]. UK: Heritage.
Annihilation (?),	Aja, A. (2003). High tension/Switchblade romance (Haute tension) [Motion picture]. France: Alexandre Films, Europa Corp.
Bird Box,	Aja, A. (2008). Mirrors [Motion picture]. USA/Romania/ Germany: Regency Enterprises, New Regency Pictures, Luna Pictures, ASAF, Castel Film Romania.
slasher movies (?),	Alvart, C. (2009). Case 39 [Motion picture]. USA/Canada: Paramount Vantage, Misher Films, Anonymous Content, Case 39 Productions.
Black Swan (!),	Amado, N. L. (2002). They're watching us (Nos miran) [Motion picture]. Spain/Italy: Boca Boca Producciones S.L., Hera International Film, Televisión Española (TVE), Canal+ España.
The Orphanage,	Anderson, B. (2001). Session 9 [Motion picture]. USA: USA Films, Scout Productions, October Films.
The omen,	The Attic Expeditions. (2001). [Motion picture]. USA: Tse Tse Fly Productions.
The exorcism,	Bell, W. B. (2012). The devil inside [Motion picture], USA: Prototype, Room 101
Les Diaboliques,	Black Swan. (2010). [Motion picture]. USA: Fox Searchlight Pictures, Cross Creek Pictures, Protozoa Pictures, Phoenix Pictures, Dune Entertainment

Jacob's Ladder,	Bonk, R. (2001). Strawberry Estates [Motion picture]. USA: Salt City Home Video, Sub Rosa Studios
The Invisible Man,	Buhler, J. (2008). Insanitarium [Motion picture]. USA: Benderspink.
Dracula (?),	Butler, W. (2004). Madhouse [Motion picture]. USA: Lakeshore Entertainment, Lakeshore International, Madhouse Productions, Media Pro Pictures, Redbus Pictures
Session 9,	Carpenter, J. (2010). The ward [Motion picture]. USA: FilmNation Entertainment, Premiere Picture, Echo Lake Productions, A Bigger Boat, Modern VideoFilm, North by Northwest Entertainment.
Us (?),	Christiansen, C. E. (2011) The roommate [Motion picture]. USA: Screen Gems, Vertigo Entertainment
Sain Maud,	Courtès, A. (2011). Asylum blackout/The incident [Motion picture]. USA: Artémis Productions, Marquis Productions, Vertigo Entertainment, Wy Productions
Twin Peaks:	Draven, D. (2012). Reel evil [Motion picture]. USA: FullMoon Entertainment.
Fire Walk with Me,	Ellis, D. R. (2008). Asylum [Motion picture]. USA: Hyde Park Films.
Run,	Ferrante, A. C. (2005). Boo [Motion picture]. USA: Kismet Entertainment Group, Graveyard Filmworks.
Alien (?),	Friedkin, W. (2006). Bug [Motion picture]. USA/Germany: Lions Gate Films, L.I.F.T. Production, DMK Mediafonds International, Inferno Distribution, DMK Erste, Bug
Maniac (1980),	Gieras, G. (2001). Dark asylum [Motion picture]. USA: Insane Pictures, Media Pro Pictures, Shoreline Entertainment.
Carrie,	Guard, C., & Guard, R. (2008). The uninvited [Motion picture]. USA/Canada/Germany: DreamWorks SKG, Cold Spring Pictures, MacDonald/Parkes Productions, The Montecito Picture Company, Vertigo Entertainment, Medien 5 Film produktion, DWBC Productions, Goldcrest Pictures.
Repulsion,	Halloween 2. (2009). [Motion picture]. Dimension Films, Spectacle Entertainment Group, Trancas International Films.
The Night of the Hunter,	Jones, J. (2006). Crazy eights [Motion picture]. USA: IKM Productions, IKOYA Productions.
Halloween (1978),	Jones, P. J. (2003). Asylum of the damned/Hellborn [Motion picture]. USA: Paragon Film Group.
Joker (!),	Kaminski, J. (2000). Lost souls [Motion picture]. USA: Avery Pix, Castle Rock Entertainment, Prufrock Pictures.
Kassovitz, M. (2003). Gothika [Motion picture]. USA: Columbia Pictures Corporation, Warner Bros. Pictures, Dark Castle Entertainment	O'Brien, D. (2011). Wrong turn 4: Bloody beginnings [Motion picture]. USA/Germany: 20th Century Fox Home Entertainment, Summit Entertainment, Constantin Film Produktion.
Kellogg, A. (2011). 7 Nights of darkness [Motion picture]. USA: Post Industrial Pictures.	Oxide Pang Chun. (2006). Diary (Mon seung) [Motion picture]. Hong Kong: Universe Entertainment.
Kim, J. (2003). A tale of two sisters (Janghwa, Hongryeon) [Motion picture]. South Korea: B.O.M. Film Productions Co., Masulpiri Films.	Poliquin, J. (2012). Grave encounters 2 [Motion picture]. Canada/USA: Death Awaits Cinema.
Koepp, D. (2004). Secret window [Motion picture]. USA: Grand Slam Productions,	Rooker, M. (2012). Lost episode, The/Pennhurst [Motion picture]. USA: Primary Pictures.

Columbia Pictures Corporation, Pariah Entertainment Group	
La Monte, R. (2010). The tenant [Motion picture]. USA: ReelDreams Productions.	Sarmiento, M., & Harel, G. (2008). Deadgirl [Motion picture], USA: Hollywoodmade
Laugier, P. (2008). Martyrs [Motion picture]. France/Canada: Canal Horizons, Canal+, CinéCinéma, Crédit d'Impôt Cinéma et Télévision, Crédit d'Impôt pour la Production Cinématographique ou Magnétoscopique Canadienne, TCB Film, Wild Bunch	Sheridan, J. (2011). Dream house [Motion picture]. USA: Cliffjack Motion Pictures, Morgan Creek Productions.
Lussier, P. (2009). My bloody valentine [Motion picture]. USA: Lionsgate.	Shortell, A. (2010). Psych:9 [Motion picture]. USA/UK/Czech Republic: Green Card Pictures, International Production Company
Malone, W. (2008). Parasomnia [Motion picture]. USA: Luminous Processes, Rising Storm Productions	Traviss, R. (2010). Psychosis [Motion picture]. UK: Kingsway Films, Red Sparrow.
Mason, A. (2007). The devil's chair [Motion picture]. UK/USA: Renegade Worldwide, Soho Square Films.	Tucker, J. (2008). Pink eye [Motion picture]. USA: Lost Angeles Films, Savage Roses Productions.
McBrearty, P. (2007). Psycho ward [Motion picture]. Canada: Switchblade Studios.	Verbinski, G. (2002) The ring [Motion picture]. USA/Japan: DreamWorks SKG, MacDonald/Parkes Productions, BenderSpink.
McKee, L. (2002). May [Motion picture]. 2 Loop Films, A Loopy Production LLC.	The Vicious Brothers. (2011). Grave encounters [Motion picture]. Canada: Twin Engine Films, Digital Interference Productions.
Murphy, C. (2011). Escapee [Motion picture]. USA: Tall Tales Entertainment; Nantucket Productions; Hollywood Media Bridge; Films In Motion; Escapee Productions.	Vremon, A. (2006). Danika [Motion picture]. USA: Blue Omega Entertainment, Danika LLC, Roberts/David Films, Sententia Entertainment
Nakata, H. (2005). The ring two [Motion picture]. USA: DreamWorks SKG, BenderSpink, MacDonald/Parkes Productions.	Winnick, M. (2007). Shadow puppets [Motion picture]. USA/Canada: Shoreline Entertainment, Angel Entertainment, RMR Productions LLC.
	Zombie, R. (2007). Halloween [Motion picture]. USA: Dimension Films; Nightfall Productions; Spectacle Entertainment Group; Trancas International Films; The Weinstein Company

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