

FILM AND TELEVISION DRAMA Questions at N5

Answers to questions on Film and Television Drama should refer to the text and to such relevant features as use of camera, key sequence, characterisation, mise-en-scène, editing, setting, music/sound, special effects, plot, dialogue . . .

2017

Choose a scene or a sequence from a film or TV drama* which has a powerful impact on the audience. By referring to appropriate techniques, explain how the director creates this impact.

Choose a film or TV drama* which explores an important issue. By referring to appropriate techniques, explain how the director presents the issue in the film/TV drama as a whole.

2016

Choose a scene or sequence from a film or TV drama which shocks or surprises you in some way. By referring to appropriate techniques, show how in this scene or sequence the element of surprise is made effective.

Choose a film or TV drama in which there is a character about whom you have mixed feelings. Show why this character is important to the film or TV drama as a whole and by referring to appropriate techniques, explain how these mixed feelings are created.

2015

Choose a scene or sequence from a film or television drama* which creates a particular feeling or emotion. By referring to appropriate techniques, explain how the director leads you to feel this way

Choose a film or television drama* which has a character who is admirable and/or unpleasant. By referring to appropriate techniques, explain how the character is presented in the film/television drama* as a whole.

2014

Choose the opening or closing scene or sequence from a film or television drama*. By referring to appropriate techniques, explain why you find it an effective opening or closing scene or sequence.

Choose a film or television drama* which has a character who either supports or threatens the main character. By referring to appropriate techniques, explain how this character plays an important role in the film/television drama as a whole.

Stranger Things – Series One, Episode One

Chapter One: The Vanishing of Will Byres

(Wikipedia)

Genre – science fiction/horror/supernatural

Medium -Web tv series

Created by the Duffer Brothers - **Written and directed by** Matt and Ross Duffer

Production: 21 Laps production company – picked up by **Netflix**.

Released in July 2016

Homage (means respect shown) to '80s pop culture. Influenced/inspired by Spielberg, John Carpenter, Stephen King & George Lucas.

Soundtrack – The original soundtrack was composed by Michael Stein and Kyle Dixon. It makes extensive use of [synthesisers](#) in homage to 1980s artists and film composers including [Jean-Michel Jarre](#), [Tangerine Dream](#), [Vangelis](#), [John Carpenter](#), [Giorgio Moroder](#).

Reception - Rotten Tomatoes 96%

It has won many, many awards.

Main Characters

Will Byres (12) goes missing

Johnathan Byres Will's brother

Mike Wheeler Will's friend (brother of Nancy)

Dustin Henderson Will's friend (Lisp)

Lucas Sinclair Will's friend (Mistrusts Elle)

Jim Hopper Chief of Hawkins Police Dept

Eleven (Elle) Girl with psychokinetic abilities

Martin Brenner Head Scientist – searching for Eleven

In 1983, in a [US Department of Energy](#) laboratory in the town of Hawkins, [Indiana](#), a scientist is attacked by an unseen creature. 12-year-old [Will Byers](#) vanishes after encountering the creature while riding his bicycle home from a [Dungeons & Dragons](#) session with his friends. The next day, a young girl with a shaved head, wearing a hospital gown, steals food from a local diner. The owner, Benny, takes pity on her and feeds her before calling social services. A woman posing as a social worker arrives and shoots Benny. Armed men search the diner for the girl, but she escapes. Joyce, Will's mother, believes she hears Will's voice on a distorted phone call, but her phone [short circuits](#). Will's friends Lucas, Mike, and Dustin find the girl in the woods as they search for Will.

Opening Scene Analysis:

The opening creates a tense, eerie atmosphere and a sense of anticipation and suspense through the use of editing, sound, camera movement and the contrast of black and white/light and dark/silence and noise. It also makes the setting in time and place very clear by using titles.

Analysis

Exterior shot: The screen is filled with a black, starry sky. The pace is slow. We hear soft, outdoor sounds with a subtle, eerie, high, constant sound behind. At the centre of the screen, titles appear in white, serif font:

**NOVEMBER 6TH, 1983
HAWKINS, INDIANA**

The title fades and camera begins to tilt downwards. We see a row of single lights, which seem to be high up but pointing downwards on a tall, modernistic looking, white building. We can faintly make out large satellite dishes on top of the building. New titles appear:

**HAWKINS NATIONAL LABORATORY
U.S. DEPARTMENT OF ENERGY**

As the title fades we cut to:

Interior shot. Low angle. Looking up to the low ceiling of a narrow corridor, which has flickering strip-lights along its edges. The light is dim and the paintwork is a dingy grey-green. Are we in a basement of the laboratory building? The only sound now seems to be a faint humming from the lights. It's oddly quiet and this, added to the intermittent light, makes us feel uneasy.

The camera tracks steadily along but begins to tilt slowly downwards to a metal door with curved edges, which is set in a partition across the corridor. It is a door which can seal – like those on a ship. For quite few seconds we seem to stand before the door as it flickers in the lights.

When it bursts open, the loud sound and the sudden movement of a white-coated man pushing through and past us give us a shock. A loud siren sounds and we hear his labored breathing. His speed and panic are emphasized now by the camera shots and the fast editing. We switch between low shots following his legs as he flies round corners in the corridors and mid-shot from in front, as the camera moves smoothly in front of him. Finally we seem to stand

aside and he runs past us to punch at the buttons controlling a large industrial lift. The editing is very fast: there is a long-shot from in front of him with the empty corridor stretching behind then it reverses and we have a mid-shot of him in front of the lift looking back down the corridor to see if whatever he is running from is in sight. We share his panic.

There is a close up of his hand as he hammers the call button repeatedly. When there is a 'ting' we can't wait for him to get safely inside. We hear heavy metallic bumps before it opens. There is a longshot of the large elevator interior with the man standing tensely in the centre waiting for the doors to close.

Time slows again as the shots space out a little. We zoom in, watching his chest heaving and listening to his panting breath starting to slow as the siren continues blaring. There is a reverse point-of-view shot as we watch intently **with** him to see in long-shot that the strobe-lit corridor is still empty. The camera reverses one more time to a mid-shot as his frightened face tilts up and back. We hear a soft but horrible gurgling animal sound from above. There is a sudden cut - the camera is directly above his head as he tilts it back so his eyes in his upside-down head are looking directly at us (have we become 'the creature'?). He gives a gulping sound.

The camera cuts to a long-shot looking into the lift from the corridor. We hear a roaring sound as, simultaneously, the doors begin to close and we see his struggling legs as he is drawn up into the high part of the elevator, out of our sight.