
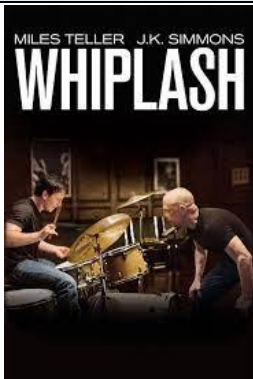




Eduqas GCSE Film Studies – Whiplash Knowledge Organiser – Term 1

Key Words	Social Context	Editing	
<p>Independent film</p> <p>Ideological</p> <p>Afficionado</p> <p>Renaissance</p> <p>Mentor</p> <p>Allegory</p> <p>Independent Conflict</p> <p>Epiphany</p> <p>Representation</p> <p>Sadistic</p> <p>Isolated</p> <p>Negative space</p> <p>Dynamism</p> <p>Stereotype</p> <p>Contradict</p> <p>Soft Lighting</p> <p>Steadicam</p> <p>Shot-reverse-shot</p> <p>Pan</p> <p>Intensity</p> <p>Personification</p> <p>Vulnerability</p> <p>Perfectionism</p> <p>Extremity</p> <p>Masculinity</p> <p>Dominance</p> <p>Conspicuous</p>	<p>The film divided the jazz community with either admiration or criticism.</p> <p>Is it a realistic portrayal of obsessive dedication? The representation of authority is questioned with whether Fletcher's methods are condoned. The jazz club offers rationale for his behaviour. There is questioning as to whether Fletcher is either a bully or a teacher who uses extremes to get the best from his students.</p> 	<p>During Sequence 1, the shots are either wide pans (Steadicam swooping in time with music and Fletcher's conducting); or fast jump cuts, again in rhythm with the music, to CU of instruments played. Reflects Fletcher's focus and precision and attention to any slight nuance.</p> <p>Confrontation scene with Fletcher and Metz, camera cuts back and forth, each shot getting closer, heightening the intensity and threat. Every other shot shows Neiman's responses to show us it is from his perspective. This is duplicated with Fletcher's and Neiman's confrontation. Editing is used to create tension here.</p> <p>Sequence 2 – slower cutting rate with shot-reverse-shot used to show surprise in Neiman. Conversation at table, however, duplicates Fletcher's confrontations with students.</p>	
	<p>Historical Context</p>  <p>Film was controversial in its portrayal of jazz music. Some said it transformed a genre best known for improvisation into a military exercise. Lack of African-Americans in key roles was also mentioned by some critics.</p> <p>Film shares characteristics with the military/sports genre because it features young men and sadistic mentors. Young men are pushed too far. The main question asked is if there is conflict between the personal life and creative life that creates the bully in the mentor.</p>	<p>Mise-en-Scene</p> <p>Mise-en-Scene means what can be seen in the screen. It consists of elements such as make-up, hair, costume, props, settings and framing/positioning of characters. Lighting also has a part to play – low key lighting provides shadows for emphasis; high key lighting provides bright and intense shots.</p> <p>Examples:</p> <p>Costume – Sequence 1 Fletcher is dressed as a stereotypical 'jazz man' but removes clothing to reveal tight t-shirt – gives impression of sports coach.</p> <p>Sequence 2 – jazz club has low key lighting. Spotlight picks out musicians in soft white light. Contrast to practice room with high key lighting – every corner is lit so there is no hiding from Fletcher.</p>	<p>Cinematography</p> <p>Camera shots, angles and movements are used to help reflect personalities and create an atmosphere.</p> <p>Many of the shots show Neiman to appear as being isolated by his commitment. Long shots show negative space surrounding the drum kits</p> <p>MS where we only see performance but get a sense of physical dynamism of his drumming</p> <p>ECU of pained face, bleeding fingers.</p>

Write other key words below:	Sound	Specialist Writing – Film Criticism	Key Sequences
	<p>Sound was a very useful tool in Whiplash. Chazelle used real music tempo from the musicians playing to Fletcher’s dialogue.</p> <p>Sequence 1 – music and dialogue in scene have similar rhythm, even when performance is halted there is a beat to Fletcher’s rhythm. Abrupt shift from quiet to loud are mirrored in Fletcher’s confrontation with Metz. Does this personify jazz?</p> <p>Dialogue used is typical of a bully and is used to humiliate. Fletcher picks on any possible vulnerability such as sexuality, weight and Jewish heritage.</p> <p>Sequence 2 – Music is far quieter and gentler than the practice room and competitions. Mood is contemplative, reflecting Fletcher’s calmer side.</p> <p>Fletcher’s speech about pushing people beyond what is expected seems to explain the extremity of his methods.</p> 	<p>https://popcornmuncherarchive.wordpress.com/2015/03/09/analysis-whiplash-foxcatcher-machismo/</p> <p>Much was made in the media about the conspicuous maleness of the Academy Awards this year. Not a single woman was nominated for either Best Director or Screenplay. Ava DuVernay (Director, Selma) and Gillian Flynn (Writer, Gone Girl) were amongst the most obvious – and egregious – snubs.</p> <p>But more than that, the Oscars 2015 was dominated by films <i>about</i> men and <i>about</i> masculinity itself. I’d like to talk about this, with reference to two of the biggest awards season movies – Whiplash and Foxcatcher.</p> <p>Click the link to read the selected text for Specialist Writing – Option C: Film Criticism.</p> 	<p>Key Sequence 1: First practice with Fletcher (15:28 – 22:35)</p> <p>Key Sequence 2: Fletcher and Neiman in jazz bar (1:16:00 – 1:22:02)</p> <p>Other things to watch:</p> <p>Whiplash – the short film</p> <p>Whiplash – break up scene</p> <p>Whiplash – Official trailer</p> <p>Hurt Locker – Official Trailer</p> <p>The Red Shoes – trailer</p> <p>Bird – Official trailer</p> <p>Black Swan – official trailer</p> <hr/> <p>P - POINT</p> <p>E - EVIDENCE</p> <p>A - ANALYSIS</p> <p>R - RELATE</p>

