"Slumdog Millionaire" opens on a disequilibrium, where we are shown rapid edits of Jamal being beaten. As spectators, we are unsure where he is or what is happening which also creates an enigma.

"Each question asked in "Who Wants to be a Millionaire" can be seen to unlock a different chapter in "Slumdog Millionaire", therefore it can be argued that it has an episodic narrative."

"The narrative is disrupted when Maman is shown blinding the children. The close ups of Salim's terrified reactions ensures the audience feel sympathy for him and allows us to see a more caring side to him, which shows development in his character arc."

"Juno’s final scene is constructed as a new equilibrium, but this is only partially traditional. Teen narrative conventions dictate that she should get together with Bleeker, which she does, but the film’s pro-adoption stance arguably goes against notions of a traditional happy ending in favour of a more realistic ending."
### Representation

| **Juno** | Protagonist=Juno  
<table>
<thead>
<tr>
<th></th>
<th>Antagonist=Mark?</th>
<th>Gender is represented less conventionally; Juno and Vanessa are confident and forthcoming, Bleecker and Mark are weaker and less dominant. Family is also represented unconventionally; the film celebrates non-traditional families.</th>
</tr>
</thead>
</table>
| **Slumdog Millionaire** | Protagonist=Jamal  
|          | Antagonist=Salim (at first), Maman, Javed | Aside from Salim’s character arc, hero/villain binaries are constructed clearly. India is represented as poverty stricken and, at times, lawless which raises questions of fairness. It is also represented as a country of binary opposites e.g. ultra-rich and very poor. |
| **Tsotsi** | Protagonist= Tsotsi? The Rubes?  
|          | Antagonist= Tsotsi? Butcher? | Boundaries between heroes/villains are unclear and changeable as the narrative progresses. The film questions conventional representations of race, age and gender through the narrative. South Africa is represented as country still suffering the repercussions of historical wrongs such as Apartheid and corporate greed. |
| **Submarine** | Protagonist = Oliver  
|          | Antagonist = Graham Purvis | Oliver’s character arc presents him as a weak, solitary and strange character at the beginning of the film; he then becomes stronger and more assertive during the film with several wrong turns; by the end he understands clearly what he wants. Family is represented very conventionally which suits the 1980s context. Jordana frequently subverts gender expectations. The Welsh town in the 1980s is represented as depressed, broken, dismal, depressing, but hope and beauty exist in the landscape itself. |

**Key Words…**
- Represented
- Constructed/construction
- Protagonist
- Antagonist
- Hero
- Villain
- Feminine
- Masculine
- Conventional
- Unconventional
- Challenge

Remember… when discussing representations, these should be followed up with adjectives to describe them!

“Tsotsi is represented as a dangerous yet vulnerable teenager, a victim of generational Apartheid who has learnt to exploit others for survival.”

“Oliver is represented as an ego-centric, depressed teenager struggling to find his place in a society he mainly observes rather than participates in.”

“Juno is represented as a tomboyish and knowing teenager who subverts the norms of gender and social class.”

“Miriam is represented as a strong female character who provides the true moral compass in the film. In this way, Hood comments on the importance of women in South African society.”
Juno's soundtrack is conventional for an independent teen film. Mise-en-scene of Juno's house vs. Mark and Vanessa's house construct the binary opposites between them. Costume is used to construct Juno as an unconventional female teen protagonist.

**Slumdog Millionaire**
- Frenetic editing in the opening and closing scenes create fear and tension for the audience.
- Close ups of Salim cut with the close ups of the blinding create repulsion and a sense of vulnerability and sympathy for the children.
- The mise-en-scene in the train station scene and the closing dance number is conventional of Bollywood.

**Tsotsi**
- Hot and hellish aesthetic created through the ochre hue of the colour palette (dominant orange, red, yellow plus low key and/or natural lighting).
- Kwaito music is used to create a sense of the South African urban environment.
- Femininity/masculinity created through costume and performance.

**Submarine**
- A broad variety of cinematography in the montage sequences to create an indie vibe and trance-like, dream-like mood.
- Natural lighting filmed at the golden hour throughout connotes beginnings and endings and creates beauty and realism.
- Colour symbolism used to represent characters and the emotions associate with them: blue = Oliver/depression; red = Jordana/danger and passion; beige and yellow = Jill and Oliver Tate/blandness and lifelessness.

Remember... where appropriate, linking multiple examples of film form adds depth to your answer!

“In *Slumdog Millionaire*, close up shots of Salim in the bathroom at Javed’s house, Latika waiting on the phone and long shots of countless people crammed around TV screens are cut together to prolong the outcome of Jamal’s answer and create tension for the audience.”

“The lyrics, tone and performance of the ‘Jai Ho’ number in *Slumdog Millionaire* is conventional of the Bollywood genre as it is upbeat and also of music videos. This could link to the context of the film, since the film is a U.K./Indian production. The diegetic song is parallel with the film since the lyrics are about love and destiny.”

“Extreme close up shots of Tsotsi as he focuses on his next victim at the train station creates a sense of tension and fear and present him as a powerful predator.”
GCSE Film Studies Summer Homework

1. Viewing:
   - *Slumdog Millionaire*
   - *Submarine*
   - *Tsotsi*
   - *Juno*
   - *On the Waterfront*
   - *American Graffiti*
   - *Pretty in Pink*
   - *The Breakfast Club*
   - *St Elmo’s Fire*
   - *Sixteen Candles*
   - Plus any 3 films from the genre you are writing in for your screenplay

   - PBS documentary: *The 1950s* (Parts 1, 2 and 3) [https://www.youtube.com/watch?v=qXOq04idCi4](https://www.youtube.com/watch?v=qXOq04idCi4)
   - Daily Life & Popular Culture in the 1980s [https://www.youtube.com/watch?v=cEbEyi3_LwM](https://www.youtube.com/watch?v=cEbEyi3_LwM)

2. Revision:
   - Read through the attached revision notes on the films we have studied this year.
   - Make a glossary (word list) of the key words plus their definitions that are on each sheet of the revision notes.
   - Learn the main ideas plus sample sentences from each page of the revision notes