

# **IB HL Film Studies Independent Study**

## **The Representation of Addiction in Drug Films**

IB Higher Level Film Studies  
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## Rationale

The drug film genre itself is hard to define as directors have loose genre conventions to follow, so the approach to representing drugs can vary away different directors. To find the different representations offered about addictions, I would be looking at four different films: **Oslo, August 31<sup>st</sup>** (2011), **Requiem for a Dream** (2000), **City of God** (2002) and **Trainspotting** (1996). I have looked at these films through genre conventions, and textual analysis. Through this, I have concluded that representations of addiction differ because of mainstream or realist conventions being adopted by the director, where mainstream films offer an exaggerated representation, but realist is pragmatic.

Word Count: 100

Video	Audio
<b>CUT: Trainspotting (TS.)</b> clip. Renton and Spud's feet land on the ground in a close up (CU).	<i>Non-diegetic music of Iggy Pop's Lust for Life</i>
Mid shot (MS) of Renton and Spud's face. Renton looks back to the policemen.	<b>V.O. RENTON:</b> Choose life. Choose a job. Choose a career. Choose good health,
<b>CUT: CU of Sara looking confused, her eyes wide from Requiem for a Dream (R.D.).</b> Blurred Point of View (POV) MS of a nurse walking away.	low cholesterol, and dental insurance.
<b>CUT: MS of TV showing a game host from R.D.</b>	Choose sitting on that couch, stuffing fucking junk food into your mouth.
CU to the cupboard. Sandwich illusion appears.	Choose your life...But why would I want to do a thing like that?
<b>CUT: Wide shot (WS) of Anders walking into the river holding a rock in Oslo, August 31<sup>st</sup> (O.A.).</b>	I chose not to choose life; I chose something else.
<b>CUT: CU of Renton putting heroin into the water from TS.</b> and he stirs it.	<i>Lust for Life stops</i> <b>V.O. RENTON:</b> And the reasons? There are no reasons. Who needs reasons when you've got heroin?
<b>CUT: Black screen.</b>	<b>NARRATOR PHOEBE CHAN (P.C.):</b> Drug movies have evolved through different types of eras
<b>CUT: CU in R.D. of Harry injecting heroin into his infected arm.</b>	such as <i>non-diegetic music from the clip.</i>
Harry's blood infuses into the injection	<b>NARRATOR P.C.:</b> The Silent Era <i>Sound from Scarface</i>
His pupils dilate	<b>NARRATOR P.C.:</b> The "Just Say No" Era <i>Sound from Pulp Fiction</i>
<b>CUT: Clip from The Mystery of The Leaping Fish</b> where the main cast is stuffing drugs into a fish dummy.	<b>NARRATOR P.C.:</b> To what we are currently in – The Modern Drug Cinema.
<b>CUT: Clip from Scarface</b> when Tony shoots down the door and causes a huge blast making people fall.	Films now show different representations about the depictions of drug use depending on the approach taken.
<b>CUT: Clip from Pulp Fiction.</b> Mia puts a joint between her lips and tries to find a lighter.	
She finds the lighter, lights up her joint and takes a hit.	

<p><b>CUT:</b> <math>\frac{3}{4}</math> shot of Nick Zurko on the right third of the screen. Blurred background of books. The subtitle on the bottom left reads 'Nick Zurko – New York Film Academy Staff'.</p>	<p><b>NICK ZURKO:</b> Most movie industries have gone away from the restrictions they were given. Before filmmakers and politicians generally viewed audience members as passive viewers.</p>
<p><b>CUT:</b> MS of a person sitting in a cinema seat. Messages like 'say no to drugs' reflect in his pupils.</p>	<p><b>V.O. NICK ZURKO:</b> And thus saw film as a medium by which they can control and shape public opinion.</p>
<p><b>CUT:</b> Clip from <b>R.D.</b> when Tyrone, Harry, and Marion all take in a pill. Bottom left has film title, director's name, and year.</p>	<p><i>Faded sound from clips</i> <b>NARRATOR P.C.:</b> In America, many studios had regulations that stopped the showing of drug films such as the Motion Picture Production Code, which eliminated the use of drugs. But since studios abandoned the code drug use is more common in films, which is shown in films like <b>Requiem for a Dream</b>.</p>
<p>ES shot of the three of them in an incomplete looking apartment. Harry is at the DJ while Marion and Tyrone are sitting by the table. Their movements are in fast motion.</p>	<p>This has also happened in British cinema as we see in, <b>Trainspotting</b>,</p>
<p><b>CUT:</b> <b>TS.</b> clip where Mother Superior holds an injection over a spoon and sucks in the heroin. Bottom left has film title, director's name, and year.</p>	<p>Brazilian cinema with films such as <b>City of God</b>,</p>
<p><b>CUT:</b> CU of Li'l Ze <b>City of God (C.G.)</b> when he smokes his joint and exhales with the smoke blowing to the right third. Bottom left has film title, director's name, and year.</p>	<p>and Norwegian cinema with the powerful neorealist film, <b>Oslo, August 31<sup>st</sup></b>.</p>
<p><b>CUT:</b> Clip from <b>O.A.</b> in a darkly lit, close-up shot of Ander's drug dealer weighing one gram of heroin. Bottom left has film title, director's name, and year.</p>	<p><i>Diegetic sound of the street with cars and people walking</i> <b>NARRATOR P.C.:</b> Defining 'drug' movies has always been a problematic issue. But there are some conventions to follow and although these are loose, directors still follow them.</p>
<p><b>CUT:</b> ES of the outside of a cinema. The 'Now Playing' sign shows <b>Requiem for a Dream</b>.</p>	
<p><b>CUT:</b> Tracking shot of someone walking to sit in a cinema seat. A hand grabs popcorn and eats it.</p>	

<p><b>CUT:</b> MS of Andrea Rinke on the left third of the screen. 3-point lighting with a red theater curtain as a background. The subtitle of 'Andrea Rinke – Professor of Film, Media, TV in Kingston, University, London' on the bottom left.</p>	<p><b>ANDREA RINKE:</b> One thing I noticed about drug films is that the conventions of a drug film as a genre have remained similar with some variations throughout the world and over time.</p>
<p><b>CUT:</b> Clip from <b>Reefer Madness</b>. Blanche and Ralph are sitting by the piano, passing each other a joint whilst playing the piano. They continue this while the piano gradually gets intense.</p>	<p><i>Faded sound from clip</i> <b>NARRATOR P.C.:</b> These conventions can be seen in older movies such as <b>Reefer Madness</b>, which has representations of addiction that we still see today.</p>
<p><b>CUT:</b> MS of Sick Boy and is placed slightly to the left third of the frame. He fixes his hair and sticks out his tongue from <b>TS</b>.</p>	<p>Most drugs films tend to focus on the youth, and the effects drugs have on them.</p>
<p><b>CUT:</b> CU tracking shot from <b>R.D.</b> following Tyrone, blood on his face. He is hysterical. Camera is shaky, with nighttime lighting.</p>	
<p><b>CUT:</b> MS of Anders in <b>O.A.</b> He smiles towards Thomas.</p>	<p><i>Minor key piano music</i> <b>NARRATOR P.C.:</b> They show the joy of taking drugs but also the downfall of not only people's physicality, but their mental state.</p>
<p>MS of Anders. His smile drops, he looks down and then to his right.</p>	
<p><b>CUT:</b> MS of Viano. 3-point lighting. Blurred background of books. The camera shakes slightly. The subtitle 'Maurizio Viano - Author of <i>An Intoxicated Screen Reflections on Film and Drugs</i>' on the bottom left.</p>	<p><b>MAURIZIO VIANO:</b> What I find most interesting about drug films is that drugs used to act as a Mulligan: a plot device to move the story along.</p>
<p><b>CUT:</b> CU of Sara's hand in <b>R.D.</b> 3 pills is thrown onto her hand. <b>CUT</b> to CU of her mouth and takes in the pills.</p>	<p><b>V.O. MAURIZIO VIANO:</b> But now, drugs are seen as a background activity.</p>
<p>Then <b>CUT</b> to CU of Sara going around in circles. She looks lost. The camera pans with her and gradually becomes faster.</p>	<p>It shows that drugs were assimilated by our culture <b>NARRATOR P.C.:</b> So let's see what factors affect the representation of addiction in drug films.</p>

<p><b>CUT:</b> WS in C.G. like a photo, pan out of Li'l Ze's crew. Then cut to MS of Li'l Ze pointing a gun at the camera. Slight low angle MS of crew holding guns.</p> <p>Subtitle 'Part 1: The role of addiction plays on the addicts' center frame.</p>	<p>First, the role addiction plays on the addicts. Just like how there are many representations of drug movies, there are many representations of addicts.</p>
<p><b>CUT:</b> C.G. WS of an apartment. A man pulls a woman by the ear and beats her. Fade in on the right. The man sits at the table with weed and other drugs. Fade into the left of a boy going to grab the drugs.</p>	<p>In <b>City of God</b>, what we get is a very dominant representation of addicts showing the life of an addict leads to ruthlessness and chaos.</p>
<p><b>CUT:</b> WS of people walking towards the camera from R.D. Backlighting then <b>CUT</b> to MS of Tyrone. He walks in from the left.</p>	<p>Like <b>City of God</b>, <b>Requiem for a Dream</b> shows a stereotypical anti-drug representation.</p>
<p><b>CUT:</b> MS of Mitchell. Body faced slightly to the right. Subtitle 'Elvis Mitchell – New York Times Film Critic' on the bottom left.</p>	<p><b>V.O. ELVIS MITCHELL:</b> Director Darren Aronofsky gives us a typical representation of an addict through the character, Marion.</p>
<p><b>CUT:</b> CU of Marion placed center in the frame. She is looking down. Behind her, blurred is a man naked. She starts taking off her clothes.</p>	<p>She is so seduced by the allure of drugs, that she abandons her dream and ends up degrading herself by joining a sex show.</p>
<p><b>CUT:</b> CU of Harry passing a folder to Marion. The folder has Polaroid's of a shop. She starts to open it. <b>CUT</b> to WS of Marion sitting by the table flicking through the folder. Harry is wrapped in a blanket watching her.</p>	<p><b>V.O. HUBERT SELBY JR.</b> (author of <b>Requiem for a Dream</b>): The dream in <b>Requiem for a Dream</b> is the great American Dream: prosperity, property and prestige and the fact that it'll kill you dead. Striving for it is a disaster. Attaining it is a killer.</p>
<p><b>CUT:</b> CU of Harry. He is lying on a bed, heavy breathing. Camera pans out and he starts to cry.</p>	<p><b>NARRATOR P.C.:</b> Aronofsky revises the idea of the American dream by saying it doesn't lead to glory, but a life of unhappiness.</p>
<p><b>CUT:</b> CU of Marion's head moving around like listening to music whilst having a big</p>	<p>This is a common representation of addicts, where their lives end up to</p>

smile. Her hands wave around. Trail effect applied.	a point of no return as they are constantly struggling with their inner demons. Another film that, at times, shows struggling characters is <b>Trainspotting</b> .
<b>CUT:</b> WS of <b>TS</b> . 5 protagonists shown. Football at foreground. Renton pushes Tommy.	This movie shows us the struggles of each character, but what sets them apart is the likability of each character.
Then <b>CUT</b> to WS of opposing football team. <b>CUT</b> to tracking shot of their legs, someone kicks the ball. The camera pans up to Sick Boy in a slightly low angle.	From humorous Spud who has an inability to get a job
<b>CUT:</b> Slight low angle MS of Spud. He dabs his finger in speed. <b>CUT</b> to WS of Spud in a chair, fast talking at his interview	to violent but charismatic Begbie whose addiction is with fights
<b>CUT:</b> Low angle of Begbie. Someone's legs block left and right thirds of the shot. Begbie kicks him.	and the likable Renton. Director Danny Boyle uses of bright lighting and clothes, so we warm up to them. We enjoy being indulged in their lives.
<b>CUT:</b> MS of Renton placed on the left third of shot. He is smoking and inhales. He starts to fall down.	<b>V.O. ROGER EBERT:</b> The reason there is a fierce joy in <b>Trainspotting</b> , despite the appalling things that happen in it, is that it's basically about friends in need.
<b>CUT:</b> CU of Roger Ebert. He is sitting in front of a bookshelf filled with DVD cases of films. The subtitle 'Roger Ebert – Film Critic' on the bottom left.	<i>Faded dialogue of extra talking about her addiction</i> <b>NARRATOR P.C.:</b> But the film that is different from all the rest is <b>Oslo, August 31<sup>st</sup></b> .
<b>CUT:</b> Shot from <b>O.A.</b> Blurred head covering left third of the film. MS of Anders filling in 2/3 of the frame whilst looking down. Pan down to his hands.	Director, Joachim Trier represents the addict, Anders, as a depressed and isolated person.
<b>CUT:</b> WS of Anders by the sea. Focus on camera goes from the sea to him.	We are placed in the middle of Anders rehabilitation journey,
Then <b>CUT</b> to CU of Anders putting in rocks. The camera tracks his hand movements.	and as a realist film, it has no need to explain why he is an addict, as realism emphasizes narrative
Then <b>CUT</b> to MS of Anders holding a big rock. He walks deeper into the sea. He takes a deep breath and goes	

in.	causality less. He is depressed just because he of his addiction.
<b>CUT:</b> WS of Anders in a park, placed in the center frame as he is lying down on the grass. In the foreground are groups of people. The subtitle 'James Black Ewing – Audience Reviewer' on the bottom left.	<b>Diegetic sound of park</b> <b>V.O. JAMES BLACK EWING:</b> Anders in many ways represents the modern man who believes in freedom and individuality
<b>CUT:</b> WS Anders walking out of the corridor. In midground and foreground, blurred people are at the party talking to others.	but he believes in it so much it forces him into deep isolation.
<b>CUT:</b> CU of Anders sitting alone on the steps. His face starts to look sadder, and he fakes a smile. The natural lighting of the sun.	<b>V.O. SEONGYONG CHO:</b> He looks more pathetic, dishonest and unlikable as the day is ending.  <i>Music stops. O.A. is silent</i>
Then <b>CUT</b> to shaky WS of Anders leaving the pool.	<b>V.O. SEONGYONG CHO:</b> And his urge is increasing, but we come to understand him as a miserable human being on the verge of being swept down to another bottom by his personal demons.
<b>CUT:</b> CU of Seongyong Cho. Subtitle 'Seongyong Cho – Film Critic' on the bottom left.	<b>NARRATOR P.C.:</b> So Trier, represents Anders as an unconventional addict, as drugs aren't the main problem, his depression is.
<b>CUT:</b> MS Anders frustratingly throwing pieces of paper into the bin. He walks away from the bin and camera tracks him walking for awhile.	But this isn't the only reason why he is different.
Then <b>CUT</b> to CU of him looking to the left of the frame. Chiaroscuro lighting.	<b>V.O. MARIUSZ ZUBROWSKI:</b> He doesn't come from a broken home and his parents are actually described as the model couple.
<b>CUT:</b> $\frac{3}{4}$ of Zubrowski. Background of <b>O.A.</b> poster. The subtitle 'Mariusz Zubrowski – Film Critic' on the bottom left.	<i>Dialogue from O.A. in Norwegian</i> <b>ANDERS:</b> He taught me how to ride a bike. How you can exceed the speed limit by 20% without getting busted.
<b>CUT:</b> MS of leaves, and camera pans. Backlighting so that building behind is bright. Subtitles on screen in English.	

<p><b>CUT</b> WS of the road. Trees to the left third and buildings on the right. The road is completely empty.</p>	<p>She spoke of adult matters in English. She taught me to always floss.</p>
<p><b>CUT</b> to WS of Anders back towards the camera sitting on a bench smoking. Lens flare, with a blurred shot. Subtitles fade out.</p>	<p>They respected my privacy. Maybe too much.</p>
<p><b>CUT:</b> MS Anders walking into his parents' house. Long shot of camera tracking him. He throws his keys to the table.</p>	<p><b>NARRATOR P.C.:</b> This representation is different since addicts tend to come from broken families like the ones that are shown in <b>City of God</b>. But as Trier uses a realistic form, Anders' depression happens not necessarily from drugs, but from his internal struggle.</p>
<p>Anders walks towards another room. The camera pans with him, causing his back to be at the camera. MS becomes WS, he is on the left third. Dark lighting shone on him.</p>	<p>Now let's look at the second part: the role addiction plays in the narrative. Drug addictions can be used either to move the plot along or just seen as a side activity.</p>
<p><b>CUT:</b> 3-part split screen of Sara from <b>R.D.</b> 1) Slight low angle MS of a healthy Sara eating something. 2) CU of Sara with her teeth chattering. 3) CU of her looking delusional. 'Part 2: The role of addiction plays in the narrative' in center frame.</p>	<p><b>Trainspotting</b> creates a binary opposition between addiction and suburban life. The characters are placed in their own closed world. Where unless you take heroin, you will not understand.</p>
<p><b>CUT:</b> MS from <b>TS</b>. where Renton and Sick Boy are lying on a field of grass. Renton has a cigarette in his hand and is looking through binoculars, whilst Sick Boy has a gun. <b>CUT</b> to WS of people running, in the POV of binoculars.</p>	<p>The setting for suburban life tends to have a dark palette, connoting its gloominess, but the apartment isn't. The apartment is filled with a rich palette of red, yellow and green. Boyle represents their world as consumed by opiates, which is reflected in the palette.</p>
<p><b>CUT:</b> WS of Renton running ahead of Spud. Two guards are chasing them. Start from left frame to right.</p>	<p><b>Requiem for a Dream</b> shows a</p>
<p><b>CUT:</b> Panning WS in the corridor showing a yellow room with a baby sitting. Then pan left to a red room. 4 characters are sitting on the floor doing heroin.</p>	
<p><b>CUT:</b> <b>R.D.</b> behind the</p>	

<p>shoulder shot of Marion. She is staring at herself in the mirror, looking down. Then <b>CUT</b> to CU montage of her taking drugs. <b>CUT BACK</b> to behind the shoulder shot as Marion looks happy.</p>	<p>similar narrative where this world they are in creates escapism but differs by showing this world degrading.</p>
<p><b>CUT:</b> Behind the shoulder shot. Li'l Ze points gun towards blurred people and shoots.</p>	<p><b>NARRATOR P.C.:</b> In <b>City of God</b>, drugs lead to brutal violence.</p>
<p>Then <b>CUT</b> to MS of him, facing his front. He is laughing and starts to turn around.</p>	<p>We see this in the disturbing shot of murdered people.</p>
<p><b>CUT:</b> WS a woman hangs on a wire fence and two men are laying by the fence. All are covered in blood. Sepia filter applied.</p>	<p>The yellow/brown filter on the shot gives it a shocking nostalgic tone, making the audience feel disturbed by what drugs has led to.</p>
<p><b>CUT:</b> Slight tilted high angle MS of Li'l Ze. He is shaking hands and fist bumping with people around him. Camera tracks him. Carrot appears to him, talks to him and they laugh. Li'l Ze starts to walk away.</p>	<p>Director Fernando Meirelles uses drugs as Mulligan. It is shown as an icon that moves the plot forward, as drugs is a necessary part of their life. So it creates this endless cycle of people wanting and needing drugs.</p>
<p><b>CUT:</b> O.A. MS of Anders looking to the left, looking frustrated. He is on the right third. Chiaroscuro lighting from the right.</p>	<p>This representation of an endless cycle is the same in <b>Oslo, August 31<sup>st</sup></b>. Even after rehabilitation, Anders still ends up taking drugs.</p>
<p><b>CUT:</b> MS of guests of a party laughing and smiling. Then <b>CUT</b> to CU of Anders looking down and sad.</p>	<p>Anders' struggle with addiction causes the binary opposition in himself, and so he escapes to drugs.</p>
<p><b>CUT:</b> MS of Anders sitting in a café, face in his hands. He lifts his head and looks to the left. Then <b>CUT</b> to POV shot where the camera follows a waitress walking then focuses on a woman standing and smiling.</p>	<p>This is shown in a scene, where Trier breaks the sense of realism. The diegetic sound of other people in the café enhances, connoting the aspirations of others in society, and how Anders has none of this.</p>
<p><b>CUT:</b> CU of Anders. Then <b>CUT</b> to CU back of his. The camera pans from his ear to the front of his face.</p>	<p>This is most evident when a girl talks about her "Top 50 Things Before I Die" list.</p>
<p><b>CUT:</b> WS of a girl talking to a friend and as she talks, the camera pans closer to</p>	<p><i>Dialogue from O.A. in Norwegian</i> <b>GIRL:</b> Write a great novel.</p>

her. The camera stays on her the entire time. Subtitles on screen.  Subtitles disappear.	Stay in touch with old friends. I want to plant a tree.  <i>Dialogue fades but slightly audible.</i>
<b>CUT:</b> MS of Anders. Same framing as when we first see him in the café. He is looking down and sad. The camera pans out to see him alone with a coffee cup.	<b>NARRATOR P.C.:</b> By using institutionalized representations of editing sound, which consists of emphasizing sounds, Trier signifies how Anders is isolated from his vicinity. Now, we will look at the third part: the approach to representing addiction. Directors can either show addiction through dominant or unconventional representations.
<b>CUT:</b> Clip from <b>R.D.</b> WS of Sara fixing her bed in fast motion. Camera pans and she is walking around still fixing the room. Faded shot of clock ticking quickly.'Part 3: The approach of representing addiction' in center frame.	Movies tend to follow dominant representations, which represents addicts as people who only think about drugs. Films found in First World Cinema have these representations.
<b>CUT:</b> WS of Sara from <b>R.D.</b> walking away from Harry. As she walks away, he starts to follow her. She looks distressed and opens the door to her room. The camera tracks her.	<b>Requiem for a Dream</b> shows stereotypical representations where we are privileged enough of seeing the addicts' reaction.
<b>CUT:</b> Split screen of Sara at the left $\frac{1}{2}$ , and Harry on the right. Dark lighting on Sara as she tries to lock the door. Chiaroscuro lighting on Harry as he seems frustrated towards his mom.	Everything on the screen is deliberate by Aronofsky's direction. From the light that, falls directly on to Sara's face,
<b>CUT:</b> Still split screen. Side CU on Sara looking through the door's keyhole. The light from the hole shines directly on her eye. Right $\frac{1}{2}$ is CU of TV being chained.	to professional actors such as Jared Leto playing Harry Goldfarb. No addict looks as good as Leto! This is following a dominant way in which movies are made. So it is no wonder that <b>Requiem for a Dream</b> gives a typical anti-drug message.
<b>CUT:</b> Split screen of Sara stays the same. Right $\frac{1}{2}$ <b>CUTS</b> to MS of Harry. He looks angry and walks towards his mother's room. Then <b>CUT</b> to POV of him walking towards the door. Left $\frac{1}{2}$ <b>CUT</b> to front CU of Sara taking off a necklace.	<b>Trainspotting</b> does something
<b>CUT:</b> WS of a street in <b>TS.</b>	

when Renton walks under the bridge. The camera is placed sideways so that it seems as Renton is walking horizontally. As he passes the camera, it pans with him. He is placed mid frame.	similar but uses a pragmatic approach. The kinetic camera movements used in the film, matched with the energetic soundtrack creates a sense of a drug rush that showcases the highs of taking drugs.
<b>CUT:</b> CU of Renton's face looking high as he is lit in chiaroscuro starting to fall back. Subtitle 'Theo Alexander – Audio Critic' on the bottom left.	<i>Perfect Day by Lou Reed plays softly</i> <b>V.O. THEO ALEXANDER:</b> By adding the soundtrack it adds to the beautiful twist of tragedy and romance to the otherwise desolate misery.
<b>CUT:</b> Wide continuous shot of him falling. As he falls the camera pans down and he falls onto the carpet.	
<b>CUT:</b> POV when he falls into the carpet. The two red sides fill up 2/3 of the frame. Mid third is the ceiling.	<b>NARRATOR P.C.:</b> Perfect Day by Lou Reed does exactly this when Renton has an overdose. The choice to use Lou Reed was because he was a famous heroin addict who is singing about heroin.
<b>CUT:</b> MS of Renton overdosed, and his head is shaking. Pans close to his face.	This non-diegetic music matched with the kinetic movement of the camera, and the vibrant palette fits into the dominant representation of a neutral message for drug films, which showcases the highs and lows of addiction.
<b>CUT:</b> WS of carpet at sides of the frame. Mother Superior appears in mid-frame, and looks at him.	Another approach to creating a film is realism. The idea is that a person's daily life is interesting enough to create a story, and that's it. Nothing to enhance the excitement.
<b>CUT:</b> MS of the back of a Rebekka's head from <b>O.A.</b> She stomps of her foot. At the background, a blurred out bicycle circles around her. Anders comes into the shot from the left, and stands next to her.	The films tend to use real settings,
<b>CUT:</b> MS of Rebekka and Anders on a bike with her at the wheel. The camera pans.	non-professional actors,
<b>CUT:</b> WS of Anders sitting alone in his rehabilitation room staring at the desk.	minimal editing, and lack of narrative causality. <b>Oslo, August 31<sup>st</sup></b> uses the realist approach to show that an
<b>CUT:</b> MS of Anders sitting with Mirjam at the party. Anders is the main focus, with Mirjam blurred at the	

right third of the frame. He is reacting to what she is saying so he looks concerned.	addict's life does not have to be overdramatized which produces a very moving story of Anders' drug addiction. Trier uses real accounts of people's day in the aesthetically striking opening montage, allowing the audience to reminisce about their own life.
<b>CUT:</b> WS of a street in Oslo. Sunrise lighting. Road is on left two-thirds.	<i>Dialogue from O.A. in Norwegian</i> <b>Woman:</b> I remember dad sitting in the kitchen, smoking. <b>Man:</b> I don't remember Oslo as such, it's the people I remember.
Then <b>CUT</b> to MS of a toddler opening his eyes with his fingers. Yellow saturation. Subtitles on screen.	
Then <b>CUT</b> to tracking WS of the road. A camera placed at the front of the bus.	
Then <b>CUT</b> to extreme CU of a hand. The hand pulls out to a CU of a woman's face. Pan left to her face. She is blinking and smiling.	<b>NARRATOR P.C.:</b> The montage also contrasts with Anders' reality as he is unable to find this happiness in his own life, which examples the binary opposition created by Triers.
<b>CUT:</b> Clip from C.G. WS of Rocket running down a street, and placed on the right third. A dog is in the foreground moving. Lighting seems to be either early morning or late afternoon.	Since <b>City of God</b> is influenced by both second and third world cinema, the film itself follows both mainstream conventions and realist conventions.
Then <b>CUT</b> to WS of Rocket entering an alley placed at the center. He is walking towards the right of the frame. A dog is still seen.	Brazilian film used to be dominated by Hollywood, but directors then rejected these conventions and created Cinema Novo, which means new cinema.
<b>CUT:</b> Panning right WS where a group of children is in a supermarket stealing food. Yellow saturation applied.	<b>V.O. DAVID COOK:</b> Cinema Novo sought new approaches to the realities of poverty and exploitation.
<b>CUT:</b> CU of David Cook. Placed left third with a blurred poster of the film in the background. 3 point lighting is used. Subtitle 'David Cook – Author of <i>A History of Narrative Film</i> ' on the bottom left.	Filmmakers modeled their practices on the improvisatory techniques of Italian Neorealist and the production strategies of the French New Wave.
<b>CUT:</b> MS of Rocket at a turntable, dancing to the	<b>NARRATOR P.C.:</b> By following these techniques, <b>City of</b>

<p>music playing. He puts his hands on the headphones and waves to someone.</p> <p>Chiaroscuro lighting on his face but the background is lit in blue.</p>	<p><b>God</b> uses 200 non-professional actors and uses a hand-held camera which gives its sense of realism; similar to <b>Oslo, August 31<sup>st</sup>.</b></p>
<p><b>CUT:</b> WS when Rocket is on the street walking slowing towards a chicken. Slight blue saturation is applied to the shot.</p>	<p>But <b>City of God</b> also follows mainstream conventions. The way it is filmed and edited gives it a mainstream way of representing addiction.</p>
<p><b>CONTINUOUS CUT:</b> MS with the camera facing his back. The camera moves in a circular motion following Rocket, and as this happens it gradually gets faster. The shot fades to a little boy at a football pitch, with the framing identical.</p>	<p><b>V.O. ROGER EBERT:</b> The whirling camera, the flashback, the change in colours from the dark brightness of the slum to the dusty sunny browns of the soccer field – alert us to a movie that is visually alive and inventive.</p>
<p><b>CUT:</b> Clip from <b>TS</b>. MS of Renton holding an injection over a spoon of heroin. He lifts the injection, taps the side of it and places the needle in. Then he puts it in a cup of water and straps a belt to his arm. The camera pans out to Renton in midframe with four people standing around him. Subtitle 'Part 4: The Act of Drug Taking' in center frame.</p>	<p><b>NARRATOR P.C.:</b> Now, for the final part, we will look at the act of drug taking itself, which is how the characters take the drugs and the way it is filmed. In <b>Trainspotting</b>, whenever the characters take drugs the palette becomes more vibrant, and the world seems to become more exciting.</p>
<p>Then <b>CUT</b> to WS with characters placed in the same position. Renton injects the heroin and starts to breathe heavily. Subtitle 'Mick LaSalle – San Francisco Gate Critic' on the bottom left.</p>	<p><b>MICK LASALLE:</b> Drug scenes are filmed to convey the sense of a drug rush. Here everything is warm, fuzzy and saturated in colour. The look is soothing that later,</p>
<p><b>CUT:</b> Diagonal WS of a statue with Big Ben at the background. Then <b>CUT</b> to WS of Big Ben with a bus at the bottom left. <b>CUT</b> to WS of St. Paul's Cathedral.</p>	<p>when the film moves to London, we see it from the junkies' point of view. The busy streets look crisp, bright and unreal.</p>
<p><b>CUT:</b> High angle WS of Tommy laying down. The apartment is lit in a yellow coloured light. Then <b>CUT</b> to Sick Boy</p>	<p><b>NARRATOR P.C.:</b> The bright palette to connote the highs of taking drugs is a mainstream convention, which</p>

laying down but slower. He has an injection in his arm.	is also shown in <b>City of God</b> . So director Meirelles uses warm colours to show a pleasant time whilst taking drugs.
<b>CUT:</b> Clip from <b>C.G.</b> WS of a beach and on the bottom right, Rocket and Angelica are sitting smoking weed. Sunset lighting.	As characters such as Rocket or Tiago take drugs, warm colours are used, which represents it as a time of happiness, making drugs seem harmless. This happy representation is unlike representations of mainstream films.
<b>CUT:</b> Behind the shoulder shot of Bené as he bends down.	
<b>CUT:</b> Jumpcut to CU of him snorting cocaine.	
<b>CUT:</b> CU of Tiago doing it.	
<b>CUT:</b> Jumpcut to Tiago laughing. Yellow saturation applied to shots.	
<b>CUT:</b> Shots from <b>R.D.</b> Extreme CU of Harry's teeth opening a tiny package.	<i>Sound from R.D.</i> <i>Plastic package opens</i>
<b>CUT:</b> CU of heroin dissolving into water.	<i>Harry inhaling</i>
<b>CUT:</b> Extreme CU of a lighter's flame.	<i>Click sound with the fire lighting</i>
<b>CUT:</b> Extreme CU of water boiling.	<b>NARRATOR P.C.:</b> The extreme close-ups in <b>Requiem for a Dream</b> of drugs is used to show how drugs are the only thing the characters think about
<b>CUT:</b> CU of an injection and water going in.	Implying they are blocking out the world, which is emphasized with the exaggerated sound, whilst the quick cuts suggests how drugs affect the person quickly.
<b>CUT:</b> Extreme CU of a pupil dilating.	Aronofsky shows an exciting and enjoyable time in addiction.
<b>CUT:</b> Extreme CU of Tyrone's lips.	However, he then brings us into a dark, depressing reality.
<b>CUT:</b> CU of a pill dropping into the water.	By the end, Aronofsky uses close-ups and a trail effect to show the madness of what the characters have become.
<b>CUT:</b> CU of cotton piece expanding.	
<b>CUT:</b> Extreme CU of Tyrone's pupil dilating.	
<b>CUT:</b> High angle WS of an apartment. Tyrone is dancing and Harry is playing music.	
<b>CUT:</b> Slight high angle CU of Marion's face as she is crying.	
<b>CUT:</b> High angle shot where Sara is walking on the street. She seems to be in slow motion while others are in fast motion.	

<p><b>CUT:</b> MS of Sara in the train as she talks to a man. She is a complete mess, but she continues smiling.</p>	<p><i>Dialogue from Requiem for a Dream</i></p> <p><b>SARA:</b> I'm gonna be on television</p> <p><b>MAN:</b> You're wack!</p>
<p><b>CUT:</b> MS of the man she is talking to.</p>	
<p><b>CUT:</b> MS of Sara again and she looks to talk to someone else. She stands up and the camera follows her.</p>	
<p><b>CUT:</b> WS of another passenger ignoring her.</p>	
<p><b>CUT:</b> Clip from <b>O.A.</b> WS with camera panning to the left. A hallway is shown with Anders coming in from the right, heads towards a room, puts a cup down and closes the window. As this happens the camera moves closer to the room. Anders moves around and ignites the lighter to heat up the water in a spoon. He unbuckle his belt then straps it around his arm. Anders injects the heroin and lays down. He does not move.</p>	<p><b>NARRATOR P.C.:</b> This editing style shows the downside of drugs creating an anti-drug film, which is a dominant representation. Unlike the other films, <b>Oslo, August 31<sup>st</sup></b> shows the act of drug taking once. It is shown in one long shot, which slowly pans towards his room. Using this long shot follows the conventions of realism where the movie isn't edited heavily. This is also shown when Trier only uses diegetic sound and shows Anders taking drugs in a very mundane and undramatic way, unlike <b>Requiem for a Dream</b> and <b>Trainspotting</b>. By doing this, Trier produces a much more powerful message compared to the other films, especially when he shows all the places Anders has been to with a complete silent soundtrack.</p> <p><i>Sound from O.A.</i></p> <p><i>The diegetic sound of the car pans from right to left.</i></p> <p><i>Ambience sound with birds chirping.</i></p> <p><i>Faded diegetic sound of the cars.</i></p>
<p><b>CUT:</b> WS on the exterior of the house. Pans out.</p>	
<p><b>CUT:</b> WS of the a pool with no one there.</p>	
<p><b>CUT:</b> WS of a balcony with empty glass bottles on it.</p>	
<p><b>CUT:</b> WS of the streets and a tram going through it.</p>	
<p><b>CUT:</b> WS of the outside of a café. A woman and car come in from the right of the frame and the car exits.</p>	
<p><b>CUT:</b> WS of the lake where Anders tried to commit suicide</p>	
<p><b>CUT:</b> WS of a window. The room is darkly lit. The window is placed at the very center of the frame.</p>	
<p><b>CUT:</b> Split screen with left half of <b>O.A.</b> Behind the should shot of Anders crying. The right half clip</p>	<p><b>NARRATOR P.C.:</b> The representation of addiction shown in drug films can vary.</p>

from <b>C.G.</b> Bené shooting the ceiling.	
<b>CUT:</b> Clip from <b>R.D.</b> CU of Tyrone smoking. Chiaroscuro lighting.	From the conventional representations of addicts, to the unconventional; From the anti-drug narrative to drugs being a form of escapism;
<b>CUT:</b> Clip from <b>O.A.</b> CU of Anders looking distraught as he is walking.	And the different approaches to films whether mainstream or realist.
<b>CUT:</b> Clip from <b>C.G.</b> High angle WS of Knockout Ned crying over his dead wife.	The representations shown in films of addictions is heavily influenced by these approaches the director chooses to produce their film.
<b>CUT:</b> Clip from <b>T.S.</b> WS of Renton sitting on a mattress put on the floor injecting his arm.	The adaptation of mainstream conventions produces exaggerated representations,
<b>CUT:</b> Clip from <b>R.D.</b> High angle shot of Marion laying on a sofa and getting out money, smells it and then turn to her side.	whereas realist conventions shows a pragmatic representation of addiction.
<b>CUT:</b> Clip from <b>O.A.</b> CU of Renton in a taxi. Chiaroscuro lighting.	But one thing that stays the same is the struggle of the addicts' life, and their journey to find a better life.
<b>CUT:</b> Clip from <b>T.S.</b> WS of a bridge and Renton is crossing it.	<i>Underworlds' Born Slippy song is playing.</i> <i>Dialogue from T.S.</i> <b>RENTON:</b> The truth is I'm a bad person, but that's gonna change. I'm going to change. This is the last of that sort of thing. I'm cleaning up and I'm moving on, going straight and choosing life. I'm looking forward to it already. I'm going to be just like you.
<b>CUT:</b> MS of Renton is holding the bag filled with money and walking towards the camera. The camera stays in the same place and as Renton gets closer, he starts to blur. Renton looks happy.	

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