Topic: Does Editing and sound together create the ‘on the beat’ scare in horror films or is it to do with one thing in particular.

Rationale:

Film Noir is believed to be the great late ancestor of all that is Noir in today’s Neo-noir films. In fact Horror films have been thought to be the evolved offspring of Noir. However horror films are not as likely to receive the same limelight as classic blockbuster films in the industry. But what is it that makes the audience so captivated in the film? What causes them to be on the edge of their seats whilst the movie score sends eerie chills down the audience’s spine? Is it the cut-away shots or the diegetic sound? This will be studied through Germany’s “Cabinet of Dr. Caligari”, America’s “the Hitch-Hiker” & “Sorority Row” and Spain’s “Pan’s Labyrinth”.

**Representation of Female Youth In Neo-Noir**

**The young have been represented in many different ways throughout the course of film history.  In the (argued) genre neo noir, the young are represented to be two very different things. In films such as Pan’s Labyrinth, and Frank Muller’s Sin City; the young (Pan from*Pan’s Labyrinth* and Becky from *Sin City*) are portrayed as predominantly good-hearted, but foolish as well.  However, in films such as *Run, Lola, Run*and *The Nightmare Before Christmas*, Lola and Sally are portrayed as strong characters; the only ones who take control of their lives and situations at hand.**

***Rationale***

What influences are there of film noir in modern day films such as, Run Lola Run?

In my independent study I am going to talk about what film noir is and how it was invented. Thus mention modern day film noir movies and how it was influenced by film noir. Movies such as, Frank Miller’s Sin City, directed by Robert Rodriguez, Touch of Evil, directed by Orson Welles, Double Indemnity (1944) directed by Billy Wilder and lastly Run Lola Run directed by Tom Twyker.

**“An exploration of existentialist ideologies as portrayed by directors Tim Tykwer and Krzystof Keislowski”**

**Humans are constantly subjected to questions that deal with the nature of existence. Who are we? Where do we come from? Are our lives dependent on mere chance or destiny? Directors Tim Tykwer and Krzysztof Keislowski delve into this branch of philosophy, expressing their own ideas through the films: *Run Lola Run* (1998), *Heaven* (2002), *Blind Chance* (1981) and *Three Colours: Red* (1994). The films incorporate stylistic visuals, unconventional narratives and experimental editing styles in order to capture an oneric atmosphere, which transcends into a chaotic world; perfect for articulating the theme of existentialism.**

**Title:** Cinematographic and editing influences from the French New Wave on modern cinema – Using the following examples of Tywker’s Run Lola Run, Tarantino’s Reservoir Dogs, Gondry’s Eternal Sunshine of the Spotless Mind, and Rafelson’s Head

In this independent study, I will be exploring the typical features as well as the cinematography and editing style of the French New Wave cinema. I will also be using the films “Run Lola Run” (Tom Tywker), “Reservoir Dogs” (Quentin Tarantino), “Eternal Sunshine of the Spotless Mind” (Michael Gondry) and “Head” (Bob Rafelson) as examples to study how the French New Wave has visually affected modern cinema (in terms of aesthetic style).

How are males and females represented in the films Run Lola Run (1998), The Baader Meinhof Complex (2008), Sin City (2005) and the James Bond’s Die Another Day (2002)? Using these four films, this documentary will explore ideas such as the Male Gaze, which was established by Laura Mulvey in 1975 where she suggested that women are either always sexualized and dominated by the male protagonist or are the protagonist ones. This idea is also significantly dependent by the camerawork and editing that goes into making the film, such as softening and contrasting frames or high and low angle shots used.

**How do postmodernist films like Tom Tykwer’s Run Lola Run show how they have incorporated some elements of film noir to show ideologies of the world that the film embodies?**

**Films are constantly changing, and they have now started to incorporated different types of genres with each other instead of staying within the stereotypical conventions of that genre. The era of postmodernism is not defined but I have decided to explore these postmodernist films such as Ridley Scott’s Blade runner (1982), Christopher Nolan’s The Dark knight , Andy Wachowski’s The Matrix, and Tom Tykwer’s Run Lola Run, to analyze how they have all incorporated aspects of film noir and other genres in order to show the ideologies of the world that the film has tried to incorporate and present to the audience.**

Are American remakes of Japanese films such as ‘the hidden fortress’, ‘the ring’, ‘the grudge’ and ‘shall we dance?’ better or worse?

Do American directors see copying a popular Japanese movie as a way to make a quick buck because nobody English speaker wants to read subtitles or are they making put their own spin on a great movie or could it even just be they loved in so much they made it easier for American audiences to watch. But are these remakes better, I will be looking at the films ‘The hidden fortress’ which was moved into space and changed by George Lucas into ‘star wars’, ‘the ring’ which kept its title and was changed to an English version. ‘the grudge’ where director Takashi Shimizu made 2 versions or his own movie one American and one Japanese. And Masayuki Suo movie ‘shall we dance’ was remade for an American audience which starred Richard Gere.