

"THROUGH HIS GAZE"
A NEOFORMALIST FILM ANALYSIS OF NARRATIVE
AND CINEMATOGRAPHY IN BOMBSHELL



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ABSTRACT

On an example of the film BOMBSHELL, this essay shows how contemporary Hollywood, despite the progress in variety and equality of representation of female characters (journalists in particular), still subjects women to *the male gaze* theorized by Laura Mulvey. By analysing two sequences through a Neoformalist lens, the essay looks at the tension created between the narration and the cinematography. Although female characters narrate the diegesis, they are not immune to the operation of cinematography and are subjected to the look of the camera, the male character, and the audience. The tension between the narration and the cinematography plays with the expectations on who will control the events set by the opening sequence. BOMBSHELL constructs the male gaze rather unconventionally, as it does not openly present the male perspective. The male gaze is implied on the visual level through handheld shots hinting the alignment with the male character's point of view or the female body continuously presented in the frame in the harassment scene. The essay confirms that although the improvement has been made to reduce visible gender inequalities in film representation, the core changes still need to be made since the current systems continue to follow old rules. To put it differently, contemporary Hollywood filmmaking adapts the principles established by the Classical Hollywood that has been created by and for white heterosexual men - the so-called enunciators of the gaze who derive pleasure from voyeurism and the constitution of the ideal 'I'. Despite allowing women to tell their stories on the narrative level, the cinematography in BOMBSHELL focuses on fulfilling the male desire.

The essay does not intend to criticize the film for fuelling the systems of oppression, but rather to reveal and support the message conveyed through it. BOMBSHELL raises the topic of sexual harassment and oversexualization of female journalists in Fox News; through diegesis, it deconstructs its own filmmaking techniques (like *mise-en-scène* choices: characters, costumes, etc.) and auto-reflects on the oppression systems governing visual media today.

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INTRODUCTION

On July 6, 2016, a former employee of Fox, Gretchen Carlson, filed a lawsuit against Fox News chairman Roger Ailes accusing him of sexual harassment.¹ This event has been one of the first cases of speaking up publicly about the sexual harassment in the workplace and objectification of women in media; it was further recognised as one of the first cases that started the #MeToo movement.²

The #MeToo movement amplified the larger issue on gender representation, unequal treatment, and oversexualisation of females on and off-screen that scholars have already noticed with the rise of feminist film criticism.³ The portrayal of women in visual media and the phenomenon of the reproduction of patriarchal structures through the gaze raised an interdisciplinary debate among academics of Film and Television, Media and Culture, and Feminist and Gender Studies.

The case study chosen for researching this phenomenon is the 2019 film *BOMBSHELL*, directed by Jay Roach, that presents the events leading to and following Gretchen Carlson's lawsuit. It reveals how the chairman of Fox News, Roger Ailes, has been selecting female journalists for his channel basing solely on their visual appearance, and how he used the position of power to satisfy his sexual desires. The film's prominent issue is the female representation in visual media, particularly women journalists. It focuses on women's position in the television industry, predominantly how they are presented as "to-be-looked-at," thus deprived of power. One can perhaps presume that the film about female objectification offers only the male perspective. But *BOMBSHELL* plays with those expectations and delivers a story narrated from a female point of view, creating the tension between the topic, the narration, and the cinematography. Both male and female standpoints can be recognised within the film, but they are expressed on different (aesthetic) levels. Therefore, the text itself deals with the tension between the male and female perspective. For that reason, *BOMBSHELL* is a noteworthy object for the analysis as it presents different levels on which systemic oppression and oversexualisation operate.

The research focuses on the tension between the narration and cinematography with regards to female objectification, and answers the following research question:

In what ways does the film *BOMBSHELL* construct and contradict narrative and visual perspectives to objectify female journalists?

¹ Michael M. Grynbaum and John Koblin, "Gretchen Carlson of Fox News Files Harassment Suit Against Roger Ailes," *The New York Times*, July 6, 2016, <https://www.nytimes.com/2016/07/07/business/media/gretchen-carlson-fox-news-roger-ailes-sexual-harassment-lawsuit.html>.

² Stephanie Zacharek, Eliana Dockterman, and Haley Sweetland Edwards, "The Silence Breakers," *TIME*, December 18, 2017, <https://time.com/time-person-of-the-year-2017-silence-breakers/>.

³ E. Ann Kaplan, "Is the Gaze Male?," in *Women and Film: Both Sides of the Camera* (London: Taylor & Francis Group, 1990), 1.

The sub-questions guide the arguments by exploring the cinematic techniques constituting the male gaze and defining power relations. They focus on who the narrator is; which of the film form elements serve to align viewers with a particular perspective; and finally, which filmic aspects constitute the male gaze?

The issue addressed by the film and the proposed research is also evident in contemporary culture, as we engage with and create our understanding of the world through visual media. This research can help to look critically at cultural artefacts by raising historically and socially essential matters of how popular culture continues to reproduce existing systems of oppression that fuel gender inequalities.

BOMBSHELL raises an essential question on unequal expectations towards men and women working in the television industry, simultaneously reflecting the presence of that issue in the film. Along with more recent academic contributions, this research argues that despite the increase in number and diversity of female journalist characters, film still subjects women to the male gaze constructed through the look of the camera, and the male characters. What makes BOMBSHELL an exciting subject to analyse is that it not only implements the male gaze but also aims to reveal and deconstruct it on the level of narrative. Despite being narrators, female protagonists do not own full power. Camera work presents them as objects; it subjects them to the gaze that oversexualizes them, suggesting that the bearer of the look is male. What distinguishes this example from other commonly analysed films is that these characters fight against the objectification in the diegesis and within the film text, for instance, by breaking the fourth wall.

THEORETICAL FRAMEWORK

To analyse how BOMBSHELL presents and, as will be further elaborated, subjects female characters, the two interconnected concepts of *representation* and the (*male*) *gaze* need to be defined. The notion of *representation*, generally understood as the production and consumption of the meaning, is deeply grounded in the language and culture. As Stuart Hall puts it: “representation connects meaning and language to culture.”⁴ It is essential for the process of meaning-making and conveying a medium’s message. The concept links the objects (signifiers) with their associated understandings (signified), asking the audience to decode the message. Peter Brooker recognizes that considering a broad spectrum of application of this concept, a detailed and exact definition of *representation* depends on the object of study, the field, and the method one decides to use.⁵

⁴ Stuart Hall, ed., *Representation. Cultural Representations and Signifying Practices* (London: Sage, 1997), 2:15.

⁵ Peter Brooker, *A Glossary of Literary and Cultural Theory* (London and New York: Routledge, 2017), 245-246.

REPRESENTATION IN GENDER STUDIES

In Gender Studies, *representation* refers to making present what was absent. Once previously omitted subjects (in this regard, women) are 'added,' the concept characterizes how they are addressed, discussed, and represented.⁶ Bearing in mind that one constructs meaning basing on received signs, the standard approach used to understand that process is semiotics. The feminist analysis of representation uses semiotic tools to acknowledge that images and texts precede people and things.⁷ Therefore, feminist semiology argues that gender differences were constituted historically through the signifiers of masculinity and femininity.⁸ Certain traits may not have intrinsic meaning, yet they acquired significance in their temporal and spatial context, thus linking with certain sexist or stereotypical connotations. For instance, by reproducing stereotypical imaginaries favouring men and creating images through the male gaze, cinema constitutes women's position as objects signifying the male desire.⁹

REPRESENTATION AND FILM: THE MALE GAZE AND MAIN CONTRIBUTORS TO THE DEBATE

However, the portrayal of women in visual media, in particular in film, can also be interpreted from a different perspective - psychoanalytical. Such need to use psychoanalysis to understand the construction of gender in the Hollywood film was expressed by feminist film critics E. Ann Kaplan or Sandy Flitterman, who use this approach to analyse the relationships between the spectator and the film, and between the viewer and the viewed. Nonetheless, as a starting point to this debate, I consider the publication of *Visual Pleasure and Narrative Cinema* from 1975 by Laura Mulvey, where the author highlights the importance of psychoanalysis for the understanding of processes governing the cinematic techniques of representation. In this ground-breaking text, Mulvey deconstructs cinema as an advanced representation system and shows how it reflects the obsessions and desires embedded in the unconscious language of the patriarchal society.¹⁰ As the author claims, the psychoanalytic theory reveals the status quo of the patriarchal order that we are caught in.¹¹

⁶ Rosemarie Buikema, "The Arena of Imaginings: Sarah Bartman and the Ethics of Representation," in *Doing Gender in Media, Art and Culture: A Comprehensive Guide to Gender Studies*, ed. Rosemarie Buikema, Liedeke Plate and Kathrin Thiele (London: Routledge, 2018), 83.

⁷ Buikema, "The Arena of Imaginings: Sarah Bartman and the Ethics of Representation," 90.

⁸ Buikema, "The Arena of Imaginings: Sarah Bartman and the Ethics of Representation," 90-91.

⁹ Sandy Flitterman, "Woman, Desire, and the Look: Feminism and the Enunciative Apparatus in Cinema," in *Theories of Authorship*, ed. John Caughie (Florence: Taylor & Francis Group, 1981), 242-243.

¹⁰ Laura Mulvey, "Visual Pleasure and Narrative Cinema," in *Visual and Other Pleasures. Language, Discourse, Society* (London: Palgrave Macmillan, 1989), 14-26.

¹¹ Mulvey, "Visual Pleasure and Narrative Cinema," 15.

As a visual medium, Mulvey argues, cinema is structured around the gaze and pleasure: it conveys the dominant ways of seeing and constructs pleasure from the act of looking.¹² *Scopophilia* (the pleasure in looking, originated from Sigmund Freud) can develop in two forms: *voyeurism* and *narcissism*.¹³ The first one subjects the image to the curious and controlling gaze and fulfils the voyeuristic fantasies of the one looking. The second pleasure develops from identifying with the image and constituting one's ego (the ideal 'I').¹⁴ Since both forms of pleasure have their base in the *gaze*, they imply two positions: the subject and the object, or to put it differently, the one looking and the one being looked at.

Further into the essay, Mulvey elaborates that the gaze is inherently eroticized, and the pleasure in looking is governed by the sexual imbalance: the **active male** and the **passive female**.¹⁵ The female character and her body are displayed for men's pleasure (male characters, male director, and male audience), but they cannot act autonomously. Therefore, the cinema reproduces the concept theorized by Mulvey as *the male gaze* - the idea that cinematographic images are created and presented to satisfy masculine looks and fantasies.¹⁶ Cinema conveys three looks: one of the camera, one of the audience, and one of the diegetic characters; all of which present and contribute to the construction of *the male gaze*. Mulvey summarizes that this interaction of looks constitutes the film and implies the hidden yet subjective male perspective that reinforces sexist standards and binary oppositions between genders.¹⁷

Following Mulvey's idea of identifying the ego with the object on the screen (narcissistic scopophilia), E. Ann Kaplan expands the topic by formulating additional questions on (female) desire.¹⁸ Kaplan obtains answers using psychoanalysis to understand how particular fantasies come to life. Women construct their pleasure based on what they see on the screen, and those images mostly represent female objectification. They identify their satisfaction with the submission, which corresponds with masochism.¹⁹ As Kaplan summarizes this process: "sexuality has been constructed in patriarchy to produce pleasure in the dominance-submission forms."²⁰

¹² Mulvey, "Visual Pleasure and Narrative Cinema," 15.

¹³ Mulvey, "Visual Pleasure and Narrative Cinema," 16-18.

¹⁴ Mulvey, "Visual Pleasure and Narrative Cinema," 14-26.

¹⁵ Mulvey, "Visual Pleasure and Narrative Cinema," 19.

¹⁶ Mulvey, "Visual Pleasure and Narrative Cinema," 14-26.

¹⁷ Mulvey, "Visual Pleasure and Narrative Cinema," 25-26.

¹⁸ Kaplan focuses her questions on female spectators. She poses questions like: "Could we structure things so that women own the gaze? If this were possible, would women want to own the gaze? Finally, in either case, what does it mean to be a female spectator?" E. Ann Kaplan, "Is the Gaze Male?," in *Women and Film: Both Sides of the Camera* (London: Taylor & Francis Group, 1990), 24-25.

¹⁹ Kaplan, "Is The Gaze Male?," 25-26.

²⁰ Kaplan, "Is The Gaze Male?," 27.

Sandy Flitterman brings up a similar idea by presenting how the look formation process takes place in films. In an analysis of Hitchcock's films, whom Flitterman calls the enunciator of the male gaze, she describes the number of camera techniques, such as the point-of-view shots, that filmmakers (Hitchcock in particular) use to put spectators in the masculine position and allow them to be invisible voyeurs to the intimate female scene.²¹

Flitterman and Kaplan recognize that men are not the only viewers of the film. Both authors expand Mulvey's ideas and introduce the notion of female voyeurism. On the one hand, Flitterman points out that "for the woman spectator, it [film] can only stimulate the identificatory desire to be the image, but never to possess it."²² On the other hand, Kaplan focuses on the objectification of men and the function of the female gaze when gender roles are inverted. She presents a set of tendencies that occur when the film portrays a strong and action-controlling female. Sadly, the portrayal of men as passive and women as active is nothing like when those roles are reversed; in such instances, a woman is considered to take over the 'masculine' part. The given strong female character loses her feminine characteristics - attractiveness, kindness, motherliness - and instead becomes cold, driving, and manipulating.²³

CRITICAL REFLECTION

Despite the undeniable contributions of the abovementioned authors, I would like to address some points of critique. Their analyses seem to neglect the differences among women. The authors mainly focus on the representation of white women, whereas the matter of race is omitted. What is more, as pointed out by Anneke Smelik, when exploring the female desire, Kaplan only looks at the heterosexual desire.²⁴ In addition to the neglect of race and sexuality, John Fiske also recognizes that Mulvey's essay focuses solely on gender without considering class differences.²⁵ As a result, more recent publications acknowledge those gaps within previous researches and turn towards studies that tackle race, sexuality, and gender representations together. The additional shift observed in the debate focuses on different portrayals of women depending on the film genre, as will be outlined in the following section.

²¹ Flitterman, "Woman, Desire, and the Look: Feminism and the Enunciative Apparatus in Cinema," 248.

²² Flitterman, "Woman, Desire, and the Look: Feminism and the Enunciative Apparatus in Cinema," 249.

²³ Kaplan, "Is The Gaze Male?," 29.

²⁴ Anneke Smelik, "What Meets The Eye: Feminist Film Studies," in *Women's Studies and Culture: A Feminist Introduction*, ed. Rosemarie Buikema and Anneke Smelik (London: Zed Books, 1995), 25.

²⁵ Fiske summarizes Mulvey's text as "primarily concerned with exploring the hegemonic force of patriarchal cinematic pleasure, rather than the ways it can be evaded or resisted." John Fiske, "Productive Pleasures," in *Understanding Popular Culture*, 2nd ed., ed. Henry Jenkins and John Fiske (London: Routledge, 2010), 41.

CURRENT STATE OF AFFAIRS: RECENT DEVELOPMENTS AND FURTHER CONTRIBUTION

Carolyn M. Byerly and Karen Ross acknowledge Mulvey's and Kaplan's contributions and use their texts as a background for their analysis of female representation in entertainment and fiction-based media. Since it is a broad topic to analyse, the authors illustrate the key trends in film and television, focusing on crime, soaps, and fantasy genres. They acknowledge that "women's representation has been influenced by culture, class, colonial and national processes."²⁶

Both David Gauntlett and Anneke Smelik take on a similar approach and provide a handful of examples of male and female portrayals in films since the 1990s, the latter with particular attention to heroines in action movies. All three texts correspondingly agree on several changes in the film culture concerning women's representation.

Firstly, women are more often cast as strong and/or leading characters than before.²⁷ Secondly, male characters are now also portrayed to please the audience through objectification, resulting in both genders being equally under pressure to look attractive.²⁸ Thirdly, the representation of 'Other' women (racially and sexually diverse) has become more common and less derogatory.²⁹ Nevertheless, all authors agree that "while matters have changed in the course of decades, the principle of 'the male gaze,' as it became known, is still very much the same."³⁰ It seems that despite those positive changes, media continue to favour men and reproduce the images of prejudice and discrimination of women.³¹

REPRESENTATION OF FEMALE JOURNALISTS

Byerly and Ross, Gauntlett, and Smelik focus their attention on women in male-dominated film genres. However, one can notice a gap in those researches that do not include the portrayal of a woman working in a male-dominated workplace. This gap can be complemented by publications of Joe Saltzman and Brian McNair, who analyse the image of a female journalist in visual culture. Those two texts revolve around the ongoing dilemma of female status in the masculine profession and the balance between being tough enough to compete with men, but feminine enough to still be considered

²⁶ Carolyn M. Byerly and Karen Ross, ed., "Women in/as Entertainment," in *Women and Media: A Critical Introduction* (Malden, MA: Blackwell Publishing, 2006), 31.

²⁷ Byerly and Ross, "Women in/as Entertainment," 35; David Gauntlett, "Representations of Gender Today" in *Media, Gender and Identity* (Abingdon and New York: Routledge, 2008), 97; Smelik, "Lara Croft, Kill Bill and Feminist Film Studies," 198.

²⁸ Gauntlett, "Representations of Gender Today," 98; Smelik, "Lara Croft, Kill Bill and Feminist Film Studies," 198.

²⁹ Byerly and Ross, "Women in/as Entertainment," 28-35; Gauntlett, "Representations of Gender Today," 88-97; Smelik, "Lara Croft, Kill Bill and Feminist Film Studies," 198.

³⁰ Smelik, "Lara Croft, Kill Bill and Feminist Film Studies," 196.

³¹ Byerly and Ross, "Women in/as Entertainment," 35.

a 'real woman'. Joe Saltzman presents the evolution of female journalists, starting from the so-called 'sob sisters.'³² Those representations used to downgrade competencies of female characters, and reinforce the stereotype of women being "emotionally generous but intellectually sloppy."³³ Both in films as well as in reality, a woman journalist needs to prove herself. Ironically, if she wants to gain respect and become equal to her fellow reporters, she must be better; she should be more manly than men, and less emotional than a 'real' woman (less of a 'sob sister').³⁴ In the pursuit to do so, a female character must carefully balance masculine and feminine traits. She needs to incorporate male characteristics essential for success while maintaining the image of a woman that would fit within social norms.³⁵

Around the 1980s, the patriarchal structures governing journalism have eroded, allowing the slow progression towards respected female journalism.³⁶ Those developments occurred along with the second feminist wave and the sexual revolution, that lead women to use their previously objectified beauty as a weapon to climb on top. Nevertheless, the emergence of this new image of an ambitious woman has brought other image issues along, such as being emotionally empty, overambitious, or even not a fully developed human.³⁷ Strong female figures started to be depicted as villainous and lacking in scruples, despite embodying the traits continuously reproduced by male characters.³⁸ It can be argued that some qualities are only considered manly (and positive) when they are assigned to a man.³⁹ That reflects the cinema's role as a tool for patriarchal oppression - an apparatus that represents women journalists not as they are, but as believed that they should be.⁴⁰

Saltzman summarizes the development of the female journalist figure by stating that "21st-century images are not all that different from the images of the sob sisters of the past - if a woman

³² Joe Saltzman, "Sob Sisters: The Image of the Female Journalist in Popular Culture," *The Image of the Journalist in Popular Culture* (2003): 1-2, <http://www.ijpc.org/page/sobsmaster.htm>. 'Sob sisters' - the mocking nickname for female journalists who were mostly assigned stories where they needed to build up emotional aspects.

³³ Howard Good, *Girl Reporter: Gender, Journalism, and the Movies* (Lanham, MD: Scarecrow Press, 1998), 50 quoted in Joe Saltzman, "Sob Sisters: The Image of the Female Journalist in Popular Culture," 2.

³⁴ Brian McNair, "Heroines," in *Journalists in Film: Heroes and Villains* (Edinburgh University Press, 2010), 98; Saltzman, "Sob Sisters: The Image of the Female Journalist in Popular Culture," 3.

³⁵ Saltzman, "Sob Sisters: The Image of the Female Journalist in Popular Culture," 4. In the 1940s, the attitudes towards working women have changed because of the necessity to fill in the jobs left by men who went to war. So, the stereotype of women as helpless and incompetent changed to strong women capable of filling 'man-sized' job. Nevertheless, after the war, those attitudes faded out, and the idea of a nuclear family and a woman belonging at home has dominated media. Their abilities have been identified as solely 'the domestic zone of competences'. So, if women were working in the press at that time, they were covering either social life and domestic matters or fashion.

McNair, "Heroines," 98.

³⁶ McNair, "Heroines," 96-97.

³⁷ Saltzman, "Sob Sisters: The Image of the Female Journalist in Popular Culture," 5.

³⁸ McNair, "Heroines," 103.

³⁹ McNair, "Heroines," 100.

⁴⁰ McNair, "Heroines," 99.

is successful, it means she has adopted many characteristics of the newsman and lost her femininity in the process. Or, she stays tantalizingly female and uses her womanliness to get to the top."⁴¹ Sadly, the author reflects on the Hollywood reality that "for every positive image of a successful female journalist, there are a dozen stereotypical clichés."⁴²

To portray women journalists, *BOMBSHELL* uses this representational tradition from before the second feminist wave. The characters need to prove themselves in the diegesis, and their bodies do not serve them as weapons, but are a tool of their own oppression. The following analysis presents how cinematographic techniques serve to establish the male gaze and fulfil male desires. Just as analyses of Gauntlett, Byerly and Ross or Smelik, I argue that used devices are most likely to objectify female characters even when the film attempts to present them as strong protagonists.

METHODOLOGY

This section introduces the corpus of the analysis with the reasoning behind the gathering method. Further, the explanation of the method and analytical tools is presented to map out the analysis steps.

MATERIAL SELECTION: CORPUS AND GATHERING METHOD

In order to pinpoint sequences suitable for the analysis, I made a plot segmentation that outlines the film's structure. Attached in the appendix is this segmentation with a brief description of each sequence to provide the information on the events and their importance for the overall story.

After a preliminary selection, I chose two sequences crucial for understanding and deconstructing the system of the gaze in *BOMBSHELL*. The first sequence of the analysis is also the opening sequence of *BOMBSHELL* (0:00:00 - 0:05:27). It introduces the characters and indicates what viewers can expect from the film's form, style, and narration. The second chosen sequence occurs in the early middle - it is sequence nine (0:35:01 - 0:43:37). It presents a clear division between the character looking and the one being subjected to the look. It can be considered the clearest example of the construction of the male gaze.

WHY NEOFORMALIST FILM ANALYSIS?

The reasoning behind selecting those two sequences is strongly connected to the analysis method chosen to answer the research question. I decided to follow the Neoformalist Film Analysis as it allows the researcher to construct an individual set of tools matching the film and the problems raised by it.

⁴¹ Saltzman, "Sob Sisters: The Image of the Female Journalist in Popular Culture," 5.

⁴² Saltzman, "Sob Sisters: The Image of the Female Journalist in Popular Culture," 5.

As argued by Kristin Thompson, Neoformalism is not a method but rather an approach. It allows to look at the nature of the artwork separated from the everyday reality, and to wake the non-practical perception that transports the viewer outside of the practical rules.⁴³ To put it differently, Neoformalism can analyse how artworks are constructed and how they operate to evoke a certain response. It is used to determine the function and motivation of devices used in the film. This approach comes from the fascination with the film itself, rather than choosing the case study to match the problem.⁴⁴ That is why Neoformalism is an approach that is flexible and open for modification. One can simply choose which aspects of the film are worth analysing and focus on them.

CONSTRUCTING MY OWN SET OF ANALYTICAL TOOLS

To analyse and explain the system of the gaze operating in BOMBSHELL, I first look at the overall film form. I follow the steps suggested by Thomas Elsaesser - from macro-analysis to micro-analysis to point out the perspective from which the story is being told (*Who is the narrator?*), to reflect on which elements involve and affect the spectator (*Which of the film form elements serve to align viewers with a certain perspective?*), and which of those aspects constitute the *male gaze*. The macro-analysis focuses on the film as a whole - it discusses its genre, narrative form, and puts everything in a context. The micro-analysis, on the other hand, further divides bigger structures and patterns identified through macro-analysis and defines the meaning of those smaller units.⁴⁵

Having said that, the analysis starts by first defining visible narrative conventions. The story format - the narration, distribution of knowledge, patterns and unexpected techniques - can already create preliminary answers to the sub-questions based on conventional expectations, such as patterns that serve to align viewers with a protagonist's perspective. Since the opening sequence is believed to be a compression of the film, it seemed reasonable to first close read this sequence. As argued by Elsaesser, the opening establishes the background, introduces the main protagonists, and introduces the film's system - the way to read and understand it.⁴⁶ Indeed, in BOMBSHELL's first sequence, one of the narrators reveals herself, all of the main protagonists are presented, and the non-diegetic inserts appear in between scenes to play with the convention and expectations. All of those introduced elements, and information distributed in the opening sequence, become crucial for understanding the rest of the film. As Elsaesser points out, the meaning and importance of the opening sequence

⁴³ Kristin Marie Thompson, "Neoformalist Film Analysis: One Approach, Many Methods," in *Breaking the Glass Armor: Neoformalist Film Analysis* (Princeton, N.J.: Princeton University Press, 1988), 7-9.

⁴⁴ Thompson, "Neoformalist Film Analysis: One Approach, Many Methods," 4-6.

⁴⁵ Thomas Elsaesser, "Film as System: Or How to Step Through an Open Door," in *The Persistence of Hollywood* (Florence: Taylor & Francis Group, 2011), 109-115.

⁴⁶ Elsaesser, "Film as System: Or How to Step Through an Open Door," 115.

elements only become apparent in retrospect.⁴⁷ What is more, they are fundamental for the second analysed sequence because, without the backstory and information on power relations, the implied system of the gaze would not be as clear.

Prior to the analysis, I conducted a shot demarcation for both sequences, with specific attention to camera movements and framing. [Appendix 2 & 3] Based on these two shot lists, I look at the concept of the male gaze prominent in those sequences, and shots' contribution to its formation. The analysis of the gaze starts a larger exploration of formal elements that align viewers with a particular perspective. Therefore, that part focuses on analysing and interpreting the function and motivation of devices used in the system of cinematography.⁴⁸

ANALYSIS

The following analysis is divided into three main parts - the first one consists of sections on the synopsis and the narration of the film - they serve to introduce the plot and outline the points crucial for the overall understanding of the film. Second is the close reading of the first sequence that sheds light on the position of narrator and introduces relations between protagonists; it outlines film form elements that help to align with a female perspective. Finally, the close reading of sequence nine focuses on the construction of the male gaze through cinematography.

SYNOPSIS: CHARACTERS, CANONICAL STORY FORMAT, CAUSE AND EFFECT

BOMBSHELL is based on real stories of several women working at Fox News who were harassed by its founder and chairman - Roger Ailes. The plot presents the events from 2015 and 2016 leading up to and following the lawsuit filed by Gretchen Carlson (Nicole Kidman) accusing Roger Ailes (John Lithgow) of sexual misconduct. The main storyline is complemented with real-life background events concerning the 2016 US presidential election, including scandals around Donald Trump and his behaviour towards women. BOMBSHELL does not just tell a story about sexual harassment in the workplace. It is a film about the lesser position of women and their sexualisation by media, predominantly created by and for men.

The three main female protagonists - Kayla, Megyn Kelly and Gretchen Carlson, have many things in common; they work for Fox News, their employer has mistreated them, and they fit particular beauty standards (slim and blonde). Nevertheless, they all embody a different struggle of this horrifying experience. Differing in age, they are also at various points of their professional careers. It

⁴⁷ Elsaesser, "Film as System: Or How to Step Through an Open Door," 117.

⁴⁸ Here, I use Kristin Thompson's definition of devices as "any single element or structure that plays a role in the artwork." Thompson, "Neoformalist Film Analysis: One Approach, Many Methods," 15.

can be argued that Kayla, Megyn and Gretchen represent different stages a victim of sexual abuse goes through, as their paths cross and influence one another throughout the film.

Kayla (Margot Robbie) is the youngest one of the protagonists: she embodies youth, inexperience and ambition. We can see the evolution of this character both in her physical appearance and mental approach: she slowly starts to show up in more intense makeup and shorter dresses; she loses her excitement and ambition once she realises what it takes to become an anchor in broadcast television. After her first encounter with Roger Ailes, the viewer understands that it is all a result of his objectification and harassment. Further into the film, Kayla meets Megyn who openly asks her whether their employer has abused her. After realising that both of them have encountered harassment from Ailes, Kayla gets frustrated and asks Megyn: *“Did you think what your silence would mean for us? The rest of us?”*⁴⁹ Kayla - a character without a surname - is a character added for dramatic purposes. However, in this scene she does not only speak up for herself, but she also speaks for many women outside of diegesis who were mistreated by the Fox News chairman. Therefore, Kayla can be considered a composite character, who represents the voices of those other women involved in this scandal.

Megyn Kelly (Charlize Theron) was the real Fox News anchor between 2004 and 2017.⁵⁰ Charlize Theron re-enacts this character as the currently on top, strong female figure. On various occasions in the film either she or her assistants point out that “she is not a feminist.” However, she does not ignore the fact that she works in a male-dominated industry, therefore she does not tolerate disrespect and unfair treatment of women. Megyn is somehow in between other female protagonists - both when it comes to age as well as her status and struggle. She embodies something that neither of the other characters has - current success. Theron’s character finds herself at the crossroads once the lawsuit against Ailes goes viral. She is torn between her career and doing what is right (coming forward).

Finally, Gretchen Carlson (Nicole Kidman) - the woman whose story and lawsuit has revealed the true colours of Fox News work environment. She is a former Miss America and a former Fox News anchor.⁵¹ She represents a once on top journalist, but who due to her age and open standing up to sexism has been moved to, what she calls, ‘the second base’ - the afternoon segment. Gretchen’s character shows what media industry does to women who reach a certain age: they are moved to the side; they are replaced by younger, more obedient journalists; they are forgotten.

It can be concluded that even though Kayla, Megyn and Gretchen share the same ‘enemy’, Roger Ailes, their goal and purpose in the diegesis is different. As the story unveils, the cause-effect

⁴⁹ BOMBHELL, directed by Jay Roach (Lionsgate, 2019), 1:20:00-1:22:41.

⁵⁰ “Megyn Kelly,” Wikipedia, accessed December 20, 2020, https://en.wikipedia.org/wiki/Megyn_Kelly.

⁵¹ “Gretchen Carlson,” Wikipedia, accessed January 10, 2021, https://en.wikipedia.org/wiki/Gretchen_Carlson.

process of their actions becomes more clear - Gretchen's lawsuit motivates women to be more aware and speak up, Megyn's past silence causes continuous harassments by Ailes, and results in the events experienced by Kayla.

NARRATION AND KNOWLEDGE DISTRIBUTION

As argued by David Bordwell, contemporary Hollywood filmmaking represented by BOMBSHELL can also be called post-classical cinema, as contemporary stylistics still adopt the principles rooted in studio moviemaking.⁵² The Classical filmmaking has formed strong principles of a system and, as Bordwell puts it, "they have formed a lingua franca for worldwide filmmaking."⁵³ Classical filmmakers established a wide variety of artistic strategies leaving their successors with a fairly big dose of flexibility and freedom to work within the style frames. To put it simply, contemporary Hollywood has the possibility to take previously used strategies and develop them in its own way, still being able to fit within stylistic frames. The most common model of narrative tends to follow a single or two characters overcoming the difficulties in the pursuit of achieving a goal.⁵⁴ One can argue that the goal set up in BOMBSHELL is Gretchen Carlson eventually suing Roger Ailes for the sexual harassment. The so-called 'blocking element' creating the conflict could be the reluctance of other female employees to come forward and back Carlson's accusations. That could be quite a simple goal-oriented plot, however, just like Roger Ailes did not have only one victim, neither is BOMBSHELL telling a story of just one of them. Instead, it develops the strategy of the multi-protagonist film.

Considering that the narration in BOMBSHELL is not restricted to only one character and the story follows three female protagonists, it can be argued that the narration is nonrestricted. Megyn and Gretchen are the only characters that break the fourth wall, but all three women are given the voice-over narration, therefore they can be considered the narrators. Nevertheless, the film does not achieve omniscience, since the spectator's knowledge is limited to what characters say to each other. Most of the film is restricted to what Kayla, Megyn and Gretchen know. However, at times the narration becomes unrestricted from an individual's knowledge. It is when the audience knows about Kayla, Megyn and Gretchen's harassments but between each other they don't.

⁵² David Bordwell, *The Way Hollywood Tells It: Story and Style in Modern Movies* (Berkeley: University of California Press, 2006), 1-18.

⁵³ Bordwell, *The Way Hollywood Tells It: Story and Style in Modern Movies*, 1.

⁵⁴ "This model of narrative tends to present individual characters making things happen. Large scale events may affect the action, but the story centres on personal psychological causes. [...] Typically, the plot focuses on one or two central characters who want something"; David Bordwell, Kristin Thompson, and Jeff Smith, *Film Art: An Introduction*, 11th ed. (New York, NY: McGraw-Hill Education, 2016), 98.

BOMBSHELL distributes the knowledge in a subjective way to build up the empathy towards female characters, understand the trauma and the courage it takes to speak up about the harassment. According to Bordwell and Thompson, there are two most common ways of conveying subjective knowledge of story information - perceptual subjectivity and mental subjectivity.⁵⁵ Both of those techniques allow to align with the character's perspective; however, perceptual subjectivity focuses on what can be heard and seen by the character. Therefore, spectators imagine as if they were experiencing the situation as themselves. Mental subjectivity, on the other hand, gives access to a character's mind. It can be done through, for instance, an internal voice, memories, dreams, etc. It lets the viewer align with the character's train of thought rather than putting oneself in the character's shoes, as in perceptual subjectivity. Mental subjectivity helps to understand the reasoning behind a protagonist's behaviour and get to know him/her better; it allows to fully understand one's position rather than just see from one's position.⁵⁶

In several moments the film conveys perceptual subjectivity of women through the use of a long lens with selective focus. It is not a conventional expression of perceptual subjectivity, since typically the point-of-view shots are used. However, selective focus and a close-up help convey the scene's atmosphere and perhaps share emotions felt by characters when a spectator gets to see the minor and detailed changes in their facial expressions. For example, the elevator scene keeps a close-up and focus on Kayla with a blurred figure of Megyn that creates this feeling of almost being in Kayla's mind.⁵⁷ [Figure 1] This technique brings the viewer closer to Kayla's character, observing her fear and discomfort, and creating a stronger feeling of sympathy for her.

I will now move on to the opening sequence of the film, where I will further elaborate on the narrative form with particular focus on the use of real-life footage, the patterns that set the expectations for the entire film, and the narrator.

⁵⁵ Bordwell et al., *Film Art: An Introduction*, 90-93.

⁵⁶ In one particular example (not part of chosen sequences), the film goes in-depth into one character's mind and presents the viewer with a character's mental subjectivity. In the major flashback scene (0:14:58 - 0:16:48) brought up by Gretchen Carlson's lawyer who intends to share this story as a warning of what happens to women who go against their bosses, we see Fox News general correspondent Rudi Bakhtiar refusing an intimate relation with Fox Washington Bureau Chief, Brian Wilson. In this scene, Rudi's thoughts narrate the awkward situation which makes one understand the train of thought that leads to a decision between keeping a job and not letting the higher ranked person violate the professional boundaries. Another flashback is subjectively motivated by Megyn Kelly (1:26:09 - 1:28:42). Once she decides to come forward and testify against Roger Ailes, the rapid and ruptured memories of the event are shown on the screen. The flashbacks include just the image, accompanied by Megyn's description of the event given to the investigators.

⁵⁷ BOMBSHELL, directed by Jay Roach (Lionsgate, 2019), 0:47:41 - 0:49:13.



Figure 1: "The elevator scene". All three main protagonists share a tense and silent elevator ride.

"HI, I'M MEGYN KELLY. WELCOME TO FOX NEWS" - CLOSE READING OF THE OPENING SEQUENCE

(0:00:00 - 0:05:27)

In the following paragraph, I will outline the specifics of the film form of the opening sequence. Those observations point out the function of the opening sequence by introducing the narrator and the characters, simultaneously setting the background for the diegesis. Many provided insights, for instance the office structure of the Fox building, only become clear as the plot develops. Therefore, those points are important to mention for the following analysis of sequence 9.

The opening sequence starts with the disclaimer about the film being a dramatization inspired by actual events. [Figure 2] Further into the film one can notice the use of real-life speeches and quotes, as well as real tv footage surrounding public events like the Republican Debate from August 6, 2015, and Donald Trump's comments and tweets after it. The non-diegetic inserts blended with the dramatized scenes are supposed to make the viewer understand what was actually happening behind closed doors, shed light on the power structure and on who exactly was pulling strings in this public feud. Despite the script being an artistic interpretation of reality, it can be assumed that many presented scenes and encounters happening behind closed doors actually took place.⁵⁸

⁵⁸Inside Edition, "Megyn Kelly: I May Have Been Poisoned Before First Republican Debate," published November 11, 2016, YouTube video, 2:04, https://www.youtube.com/watch?v=05NP_sJT_lk&ab_channel=InsideEdition.

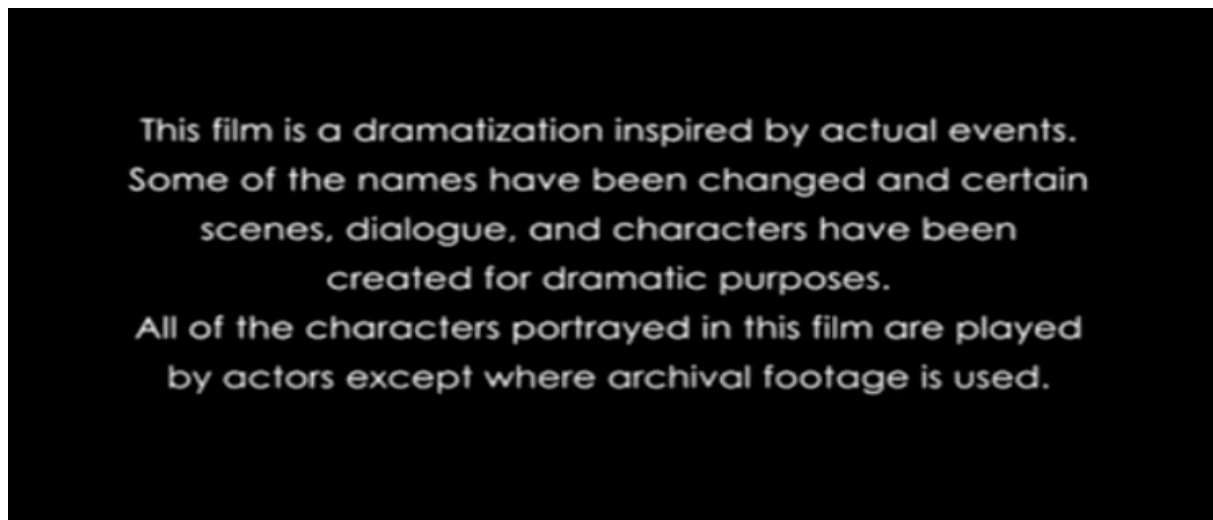


Figure 2: A disclaimer presented in the beginning of the film.

The film opens with the display of producers accompanied by the non-diegetic music consisting of female voices. At 0:00:36, right after the first logo, a diegetic voice-over breaks through the soundtrack: "Welcome to *The Kelly File* everyone, I am Megyn Kelly." It is the first encounter with one of the main protagonists and the narrator of the story. From this voice-over that finishes at 0:01:14 and a further assigning the voice to the figure displayed on the tv screen in the control room comes the understanding of who the character is, what is her job and where will most of the action take place.

At 0:01:36 the shot freezes and, once again, the spectator hears Megyn Kelly's voice-over. [Figure 3] "Here is the one thing you probably know about me." However, this time it is not her speech on tv, but a speech addressing the audience, where the narrator reveals herself to be Megyn Kelly, and suggesting whose perspective the film will take.

The camera zooms out from the freeze-frame and displays the same freeze-frame appearing on the tv screen in Roger Ailes' office. (Appendix 2: Sequence 1 Shot List: Shot 6b) The two characters encounter a brief phone call conversation on the segment previously presented by Megyn. They discuss the reason for doing such harsh material on Trump. Roger is invested in this material because, as Megyn describes in the voice-over shortly after this conversation, the connection between media figures and politicians is very close, if not to call it, intimate. Accompanied by Megyn's explanation appears the non-diegetic insert, presenting real pictures of Roger with high profile people. [Figure 4] This little segment serves to introduce background relationships crucial to the power relations between characters as well as the understanding of where Roger's power comes from.



Figure 3: Freeze-frame from sequence 1.



Figure 4: Non-diegetic insert - real life picture of Roger Ailes with Rupert Murdoch.

At 0:02:54 Megyn's voice-over cuts off and the transition reminds of shutting off an old tv. Next, shot 17 shows several tv screens with security camera images as well as Fox News channel with a blonde reporter speaking - who will be further introduced as Gretchen Carlson.⁵⁹ This pattern of tv screens used in the background and characters watching the others on tv repeat throughout the entire film, which signals the atmosphere that there is always someone watching. Whether one is on air or not - everyone has their eyes and ears open.

Next (Appendix 2: Shot 25), Megyn stands outside of Roger's office door. She looks directly into the camera and explains the structure of the firm - who has offices on which floor, and who answers to whom. [Figure 5] She serves the role of the narrator, and the host to the audience - just like she is the host of her tv show to her viewers. While the protagonist walks down the hallways, she is noticed by other characters present in the frame - whether it is by a simple glance or a comment, the narrator is not anonymous. She manoeuvres between interacting with the audience and diegesis.⁶⁰

The next shot cuts to Roger's office but is still narrated by Megyn. (Appendix 2: Shot 26) Here, the character points out that "Roger is always watching."⁶¹ Once again, the motif of tv screens and constant exposition to stares repeats itself. Roger is watching Gretchen's show in his office and spots a mistake in the production. He immediately calls the control room and soon after his call the author of this mistake is revealed - young Kayla. At that moment the viewer is introduced to the third main female protagonist. Despite seeing all main protagonists in this sequence, one may not acknowledge their importance to the story yet, as Megyn and Roger are given the longest screen time.

Further on and till the end of the sequence, Megyn walks in between the hallways and floors of the building explaining the structure of the company that is based on the exact location in the building. This may not seem relevant at first glance and can be interpreted as a rather formal introduction to the story world. However, the floor number and the hierarchy within the building play crucial roles in the film.

⁵⁹ The camera pans to the right to present Roger Ailes in his office watching the screens alongside his co-workers. Here, Roger points at the screen with James Murdoch to other present characters in the room, and to the viewer. From his reluctance and mean commentary, the viewer not only finds out more about Roger's personality and views, but also positions James Murdoch as a contrasting character to him.

⁶⁰ Those rapid shifts will also be present later on in the film - for instance, Gretchen switching between talking to the lawyers and breaking the fourth wall to give an insight to the audience. (Sequence 4)

⁶¹ Indeed, the gaze and the constant surveillance plays a major role in this film. However, to maintain the continuity of sequence analysis, the sole topic of the gaze and the influence of it on the characters will be given its own paragraph further in the analysis.



Figure 5: Megyn looking directly into camera.

Elsaesser compares the opening sequence to a meta-text - everything that one needs to know about the film, including the film system and the way of interpreting it, is encompassed in there.⁶² The opening sequence of *BOMBHELL* provides the manual for deciphering and comprehending the rest of the story. The disclaimer on the dramatization of real events and further insert of non-diegetic material already prepares viewers for content that might sound familiar to them, but also may intrigue them with hinting new insights to the scandal. Introducing the narrator in the very beginning and her directly addressing the audience function to align spectators with her perspective, or at least with a female perspective. What is more, through breaking the fourth wall, viewers can develop an individual emotional bond with Megyn Kelly, therefore following her storyline closer than others. Lastly, the sequence reveals a crucial pattern frequently repeated throughout the film - the pattern of tv screens and the insinuation that someone is always watching. The reappearance and importance of this device will be further elaborated in the following close read of sequence 9.

⁶² Elsaesser, "Film as System: Or How to Step Through an Open Door," 115.

“BEHIND THE CLOSED DOORS” - CLOSE READING OF SEQUENCE 9 (0:35:01 - 0:43:37) ⁶³

THE SYSTEM OF THE GAZE

After analysing the narrative style, this section will focus on the second and also contradictory part of the research question - cinematography. The sequence starts and finishes in Kayla’s cubicle - that loop creates a clear distinction of the sequence. It follows Kayla’s journey up to the second floor and back: the entire fragment is based on the woman’s interactions with three characters with different status - her friend Jess, Ailes’ secretary, and Roger Ailes himself. Throughout it, the camera always follows someone’s perspective suggesting characters’ intentions or inner feelings - at first, it is Kayla following Roger’s secretary to meet her in the elevator; further, it is the encounter of the two ladies and both of their points of view; next, it is a scene in Roger’s office that follows his gaze and desires. This particular set of shots (45-98) is the most crucial part of the entire sequence, so I will now focus on.



Figure 5: Kayla watches Roger Ailes' secretary to initiate a casual conversation with her.

⁶³ Synopsis: The sequence starts at the beginning of the thirty-fifth minute of the film. After getting to know all the main characters, we know that Roger is a man in a high position and Gretchen Carlson plans on suing him personally for sexual harassment. Megyn is also having some issues with Roger, as he is not content with her critical stories on Donald Trump. Before this sequence, Kayla appears as a new to the firm, young (also inexperienced), and ambitious woman. The sequence follows her plan to get a meeting with Roger Ailes through his secretary and perhaps get a chance to appear on air. In the beginning, she does her research by watching the latest *The Kelly File* episode and secretly glances at Ailes’ secretary. [Figure 5] Once the woman heads back to the second floor, Kayla follows her to the elevator where they begin a casual conversation. As a result, Kayla gets to meet Roger Ailes. In the office, the two characters talk briefly about Megyn’s program. Next, Roger asks her what is the real purpose of her visit, after which the protagonist tries to encourage her employer that she would be suitable to appear on air. Using an excuse that “television is a visual medium” the man asks her to do a spin, after which he asks her to pull up the dress and show her legs. After the entire incident, Kayla goes back to her cubicle on a different floor and attempts to secretly tell her friend what has just happened. The friend, however, tells her to stay quiet because people know a lot and they are always listening.

Starting from the establishing shot, Kayla sits relatively close to Roger. [Figure 6] Throughout their encounter, the majority of the time when the camera faces Roger, the frame does not focus on the rest of his body - just the face. [Figure 7] What is more, in most of those cases the camera movement is stable without even reframing.⁶⁴ That means that the male body is not expected (nor even desired) to be shown fully on the screen: the lack of camera movement does not imply Kayla's point of view, and a medium close-up might help getting into Roger's mind and absorb his desires. However, this system changes once the camera points to Kayla. Then, the film uses more close-ups⁶⁵ and point-of-view shots.⁶⁶ Simply the eyeline match shot can be convincing enough to align with the male character's perspective. However, what I think does the most here is the handheld camera and constant little movements of the image. It adds the feeling of realness and invites the audience to think of it as their perspective. As Bordwell remarks, "we tend to see camera movement as a substitute for our movement."⁶⁷



Figure 6: Establishing shot. Kayla and Roger at the beginning of their meeting.



Figure 7: Medium close-up on Roger.

⁶⁴ Evident in shots no. 47, 49, 51, 59, 61, 75, 79, 81, 88, 91, 93, 95, 98.

⁶⁵ Evident in shots no. 56, 58, 60, 62, 64, 68, 74, 76, 80, 85, 87, 89, 92, 96.

⁶⁶ Evident in shots no. 78, 80.

⁶⁷ Bordwell et al., *Film Art: An Introduction*, 199.

The tension in the office room between the characters starts to rise as Kayla stands up to do the twirl. (Appendix 3: Shot 65) From this moment on, her body plays an autonomous role in the scene. The shots switch between hand-held that insinuate the male character's point of view and the camera simultaneously facing Roger and presenting the object of his gaze. [Figure 8 & 9] Throughout shots 65-81, so the entire act of Roger crossing the professional boundaries, the female body is present in each frame, even when the camera's focus is placed on the man. This does not create a typical male gaze per se, considering that the camera presents the male character from the front. However, in the following paragraph, I would like to argue that this scene creates a perceptual subjectivity and constructs the male gaze.

Through POV shots and camera motions (handheld shots) that hint a perspective of the male looker, the camera subjects the female body to all three gazes recognized in cinema by Laura Mulvey.⁶⁸ In the POV shots, Kayla becomes the spectacle for the viewers watching her from the perspective of the camera that takes (or at least suggests) the male character's perspective. What is more, through the tilt motion scanning the female body it becomes even clearer who is the bearer of the look. [Figure 10] In shots facing Roger the camera still presents his subjective perspective.⁶⁹ The audience gets to see a part of Kayla's body that Roger's gaze focuses on, at the same time seeing his facial expressions and perhaps interpret what he thinks and feels. That is why it can be argued that the camera presents a subjective perspective and constructs the male gaze. It is not a conventional and transparent way to produce the male gaze; however, it most certainly exists here. There is no doubt that in this scene the audience shares the perspective with the male character and is confronted with an extended screen time of the female body that whether they want it or not, is subjected to their gaze.

The scene uses predominantly zoom in and close-up shots that create the tension and build up the suspense. That is why, once this intense moment is over (after shot 82), the camera zooms out and works mainly with medium (long) shots to distance the spectators once again. It is worth mentioning that this distancing occurs in the beginning and in the end of the scene - both times when Kayla sits on the couch. Moreover, once the woman stands up for the first time to do the twirl, she is still confident and comfortable: she walks in *front* of the coffee table close to Roger's legs. (Appendix 3: Shot 65) Once she comes back, on the other hand, she walks the furthest way possible from Roger - *behind* the coffee table. (Appendix 3: Shot 82)

In the beginning of the sequence the encounter between Jess and Kayla is portrayed mostly from outside of their cubicle, but once Kayla comes back from Ailes' office, the camera is located within

⁶⁸ Mulvey, "Visual Pleasure and Narrative Cinema," 25-26.

⁶⁹ Evident in shots no. 67,69, 71, 73, 77.

it. Through the location of the camera and close shots, the film invites spectators to a private and even secret conversation between the characters.

The look is a powerful notion in *BOMBSHELL* and in this sequence in particular. It almost plays an autonomous role - it defines power, and highlights that no matter what you do at Fox (in the building), there is always someone watching; it creates the tension or sometimes the silent understanding between the characters. Predominant camera position in this sequence (as well as in the entire film) is on the eye level. It constructs the sense of being there when the events are happening and puts the audience in the position of observers of the events, sometimes even in the position of participants.



Figure 8: Medium long shot - implying the perspective of Roger (the one looking).



Figure 9: The camera presenting the looker and the object of the gaze.



Figure 10: Tilt, POV and close-up.

“THE SEXUAL IMBALANCE” - RELATION BETWEEN COMPONENTS

From this analysis, it can be recognized how BOMBSHELL creates constant tension on the level of narrative and cinematography. On the one hand, female characters are narrators of the story and the film is supposed to tell solely their perspective. One could perhaps assume that because of that, women will be constantly in control over the events. That is also the expectation raised by the opening sequence. In the beginning, Megyn is the narrator and guides spectators through the corridors of the firm and introduces everyone and everything. She is the host and holds power over others as she has the possibility to address both diegetic characters and viewers.

On the other hand, in sequence 9 the tension with the previously mentioned perspective occurs on a cinematic level. The events still imply the female narration - including Kayla's plan to meet Roger's secretary and further wanting to talk to her friend about what happened. However, the camera rarely shares her point of view; it only occurs in the beginning and at the end of the sequence, but once the male character appears, she is completely stripped off her power and subjected to the male gaze.

The two analysed sequences contradict one another. Sequence 9 reverses what the first sequence lays out for the viewer. The initial position of women's power is undercut by the camera and the implied male perspective. The camera hints that someone is always looking through handheld movements and positioning on the eye level. Whenever the scene implies someone's stare, the camera is handheld, for instance during scenes in Kayla's cubicle. But once the character moves to the elevator with Roger's secretary, of course there is no possibility for someone else observing at them, thus the camera is steady.

Female characters appear in more shots and are generally given longer screen time in BOMBSHELL. However, the conclusion from this argument can go in two ways. Firstly, the female actresses' predominant appearance on the screen might hint on their perspective, because the viewer follows the events revolving around those women and develops an emotional relationship with them. The more someone appears on the screen, the more the audience is invested in their fortune. That could suggest that women hold power because they steer the events of the story. Nevertheless, the long appearance on the screen also means that the actresses are displayed as to-be-looked-at. The subjection to the gaze of the camera and the audience is beyond their control. So, no matter to what extent they steer the events or their decisions, they cannot govern what the camera does to their bodies and what thoughts spectators might have. This tension between narrative and visual perspective is exactly what makes female journalists the victims in this film, because it shows that despite owning agency over their own bodies and choices, there is always a bigger structure above

them (either Roger Ailes, or the camera, or the audience, etc.) that will find ways to objectify, and even use them for personal pleasure.

However, the tension is not the only relation between those two sequences. They also complement each other. The first sequence gives background information to the rest of the film including the second analysed sequence. What is more, patterns established in the opening repeat throughout sequence 9 and other parts of the plot. Consequently, the importance of sequence 1 only becomes apparent in the retrospective when one realises the significance of little pieces of information delivered in the beginning.

CONCLUSION

To conclude, this analysis contributed to the debate on the existing representational systems in film. BOMBSHELL represents contemporary Hollywood which because of regular critique of its homogeneity is now implementing racial and gender equality to every step of the movie-making process; that includes paying attention to diversity among staff.

Nonetheless, this analysis of BOMBSHELL has shown that the above-mentioned progress occurs mainly on the surface and the core of the representation system still remains the same. This film proves that the concept of the male gaze developed by Laura Mulvey can still be implied even if the narration shows a contrary perspective. Nowadays, our society is more aware of inequalities and systems of oppression embedded in popular culture; therefore, BOMBSHELL reproduces this concept in more subtle and less apparent ways. The audience subconsciously identifies with the male character looking at his female employees through camera techniques mimicking his movements. So, the audience leaves the cinema with a thought of what an obnoxious man Ailes was, but unaware that the film has made them unconsciously objectify the female bodies too. What that means to us (academics and media consumers) is that nowadays we need to be even more aware of the received content and understand its source and its context. We need to start asking uncomfortable questions, and aim to give voice to previously marginalised groups - that also includes creators coming from different intersections of margin.

Similar to scholars Carolyn M. Byerly and Karen Ross, Anneke Smelik or David Gauntlett, I wanted to show that even though popular culture has improved a lot when it comes to systems of gender representation, we are nowhere near the finish line. Perhaps this self-critique of BOMBSHELL through revealing and commenting on the dominant ways of Hollywood filmmaking can help ignite the change within the industry and acknowledge the need for the counter-cinema. But not the counter-cinema already started by feminist filmmakers as an alternative to Hollywood films but as an equal partner belonging to the Hollywood cinema family.

Of course, the analysis covers only a part of the potential of this film. The elements purposely omitted, that can be taken under consideration in future studies of BOMBSHELL, are for instance scenes with Gretchen breaking the fourth wall. The reason behind it is because that device would open up a range of entirely new research questions. As the last scene of the film shows, in real life, Gretchen Carlson signed the strict confidentiality clause that prohibits anyone from hearing the story directly from her. However, the film indeed reveals the truth. So, that would start a discussion over the power of art to interfere with reality. Perhaps even touch upon the discussion on censorship and how art over the years has managed to go around it.

I also decided to omit other cinematic techniques like shot transitions or the use of music, because my aim was to focus on the prominent matter raised by BOMBSHELL which is the oversexualization and objectification of women, and it is the most evident in the shots construction and the narrative form.

Finally, my personal reason for choosing the topic and the case study is because as a young woman I am constantly affected by such imaginaries. My perception of Self is constantly shaped by the abundance of *dos* and *don'ts* shared in media. I believe in the importance of understanding the harm of inadequate beauty standards put on women. With this text, I hope to have added my contribution to the endeavour to change current systems of gender inequality fuelled by oppressive media imaginaries and point out to the direction in which further changes still need to be made - that is, the way we tell and show stories.

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APPENDIX 1: SEGMENTATION OF THE ENTIRE FILM AND RATIONALE

Rationale

The segmentation was prepared following the main principle described by Bordwell and Thompson - unity of time, space and action.⁷⁰ The majority of sequences is divided according to which character they follow (e.g. sequence 2, 3, 4, 5, 6, 7, 8, 9, 10, 13, 17); the sequences that include multiple protagonist stories (e.g. sequence 1, 11, 12, 15, 16, 18, 19, 20, 21, 22) were divided according to unity of time as well as the theme they all touch upon (e.g. sequence 14 showing the consequences of the lawsuit for multiple characters).

Sequence 1: 0:00:00 - 0:05:27

“The Opening Sequence”

The sequence starts with a disclaimer that the film is inspired by actual events. During the presentation of producers’ logos Megyn Kelly’s voice over opens her tv show introducing the specific time of the story - that is a week before the first Republican Debate before the US Presidential Election in 2016. Then Roger Ailes calls Megyn to discuss why she has commented on Donald Trump in the previously shown segment. After being told to let go of the topic and gain Republicans’ sympathy again, Megyn explains the relations between Republican politicians and Fox News, especially Roger Ailes. Next, inside his office, Ailes watches surveillance cameras and Fox News channel on television screens placed on the entire wall. He points at the screen with James Murdoch to his co-workers and shows his reluctance towards him. Further, Megyn appears in front of Ailes’ office and explains to the camera the structure of the building - who works where. Roger watches the segment on Fox News, spots the mistake and immediately calls the control room. An employee answers and points to a person responsible for that mistake - Kayla. Megyn continues her tour around the building and introduces the rest of departments.

Sequence 2: 0:05:28 - 0:09:20

“The Republican Debate”

The day of the Republican Debate, Megyn walks into the reporter’s room and introduces her strategy to ask Trump a controversial question about his behaviour towards women. Other male reporters are rather surprised and unsure of this tactic. Suddenly Megyn runs out of the room and ends up vomiting in the toilet. Megyn recovers within the five hours remaining to the debate and manages to moderate it without disruptions. Gretchen and Kayla, follow the debate on the tv in the office. So does Roger, but he watches it from the control room. The sequence finishes with Megyn’s voice-over comment on her actions: “Call me stupid, but I thought he would respect the challenge.”

⁷⁰ Bordwell et al., *Film Art: An Introduction*, 67-70.

Sequence 3: 0:09:21 - 0:12:29

“Post Republican Debate Feud”

The day after the debate, Megyn heads to the Fox building while her assistants update her on Trump’s night tweets openly insulting her. Megyn meets Roger in his office, he congratulates her on a good performance. He tells her that he talked to Trump before the debate, who already knew that the first question will be a difficult one. She informs Ailes about her incident prior to the event. As a response, Roger insinuates that the driver might have poisoned her coffee and suggests Megyn to take a week off. After the meeting, Megyn celebrates her triumph with her associates while watching the interview with Donald Trump where he accuses the journalist of PMS.

Sequence 4: 0:12:30 - 0:18:26

“Gretchen”

Gretchen Carlson visits attorneys’ office to discuss possibilities of suing Roger Ailes for sexual harassment. She brings video footage from the program, as well as written down direct quotes from many conversations with Roger. She tells them how Roger ignored her complaints about the behaviour of other male anchors and then how he took her off the show. The attorneys point out that Gretchen might not be able to get what she wants as her contract contains a clause of secret mandatory arbitration; to show possible outcomes of the lawsuit, they refer to the past case of Rudi Bakhtiar that ended up with her being fired from the station. However, they suggest that she might sue Roger personally, which will allow her to bypass the contract with Fox. The meeting ends with attorneys agreeing to take Gretchen’s case and hoping that other women will come forward to support Carlson’s claims.

Sequence 5: 0:18:27 - 0:22:20

“Kayla”

Kayla has a meeting with Bill Shine, who agrees to give her a promotion. After Gretchen’s segment on oversexualization of women, Kayla talks with Gretchen, who she worked with, that she will be leaving the show. Gretchen is surprised and tries to convince Kayla to stay at her show; she explains that she needs female loyalty and that women in this station should stick together. Roger interrupts their conversation and shows his disapproval of Gretchen’s segment. He says that nobody wants to watch her without make-up, and that she cannot do this again.

Sequence 6: 0:22:21 - 0:26:38**“It Is All About the Looks”**

Megyn and her husband enjoy the holiday. While Douglass plays tennis, Megyn receives a call from her assistant with updates on new shaming tweets and letters. When the Carlson family relaxes at home, a paparazzi invades their privacy. After her holiday, Megyn confronts Roger asking for extra security. He responds that he is shamed for his appearance too, but he does not let it affect him. In a voice-over, Megyn explains the importance of looks for the success in Fox News and how Roger rates women’s appearance before putting them on air.

Sequence 7: 0:26:39 - 0:32:01**“Let a Democrat Lesbian Introduce You to Fox”**

Kayla attends the first briefing at Bill O’Reilly show. She is given an opportunity to suggest her ideas, but her proposition is not received positively. She freaks out in the bathroom, but Jess helps her calm down and later explains what makes a story newsworthy. The two of them go out to have a drink after work, which leads them to spend the night together at Jess’ apartment. Kayla finds out that her new friend is not only a lesbian but also a Democrat. Kayla asks Jess why does she still work at Fox. Jess explains that Fox was the only job she got accepted to, and now no other station will accept her application because she works at this Republican station. Later, they start gossiping about their employer Bill O’Riley.

Sequence 8: 0:32:02 - 0:35:00**“The Threats Continue”**

Megyn has a meeting with Roger Ailes and the head of HR about the threats she is receiving. They promise her to provide security, but Roger refuses to publicly defend Megyn due to an astonishing number of Fox viewers who support Trump. She is asked to read out a statement, which she does at the beginning of her show. Meanwhile a woman approaches Gretchen at the supermarket openly criticizing Fox News.

Sequence 9: 0:35:01 - 0:43:37**“The Male Gaze”**

Kayla watches Megyn on a computer in her cubicle. Kayla waits for Roger’s secretary to head towards the elevator to be able to approach her and get a meeting with the chairman. The two ladies chat in the elevator about differences in working for O’Reilly and for Ailes. The secretary suggests that Kayla should stop by at Roger’s sometime, to which Kayla responds whether it is possible now. On her meeting with Roger, Kayla tries to convince Roger to put her on air. He asks her to do a spin in front of

him, arguing that television is a visual medium. He then asks her to pull up her dress, which she does with reluctance and disgust. After she is allowed to sit down again, the two of them discuss that whatever happened in that office should stay discreet. Roger tells Kayla that he values loyalty, and that she needs to find a way to prove her loyalty. After coming back to her cubicle, Kayla attempts to tell Jess what happened, but she stops her arguing that if she does, it will actually have more severe consequences.

Sequence 10: 0:43:38 - 0:46:11

“Make Peace With Trump, But At What Cost?”

The plot jumps to May 2016 and Megyn going to the interview with Trump to officially close the dispute between them. Afterwards, she watches the recorded interview with her associates and husband to get to know their opinions. Douglass thinks her confrontation is too indulgent. Megyn asks other people in the room to leave them alone. The couple argues that Megyn stopped the harassment, and she needed to handle the situation delicately as her job requires her to have access to the presidential candidate. The argument ends with Megyn saying that this job pays their bills, to which Doug leaves the room without saying anything.

Sequence 11: 0:46:12 - 0:51:10

“Goodbye, Gretchen”

After Gretchen ends her segment on the gun possession law, she receives the information that the second floor wants to see her. Kayla is also asked to go to the second floor. Megyn, Gretchen and Kayla meet in the elevator and share a long and quiet ride. Gretchen thinks Roger wants to see her, but his secretary informs her that they asked for her in a different department. Meanwhile she lets Kayla walk into Roger’s office, which Gretchen notices and realizes that his harassment has not stopped over the years. Gretchen is fired from her current position without a given reason. She calls her attorneys to inform them to pursue with the lawsuit.

Sequence 12: 0:51:11 - 0:55:47

“The Lawsuit”

This sequence shows how different people involved in Fox react to the information on the lawsuit. First are Murdoch brothers. They consult with News Corp attorney who suggests an internal investigation into Roger’s behaviour. Next is everyone in Fox offices, including Megyn. Beth Ailes gets a phone call from her husband to go back home immediately. The couple meets in front of their home while waiting for the dogs and security to check their possession.

Sequence 13: 0:55:48 - 0:59:33**“Megyn’s Secret”**

Female anchors give phone interviews supporting Roger and calling the accusations untrue. Megyn and her assistants read those interviews and comments online. Gil Norman, one of Megyn’s close co-workers, mentions the anonymous hotline. Female assistants say they have never heard about it, to which Megyn responds that the firm has the right to monitor all communications, so it is impossible for women to speak up about misbehaviour. After bursting out, Megyn and Gil leave the room for a private talk. Megyn confesses that ten years ago she has been harassed by Roger. They talk whether she should speak up or not. For now, Megyn decides to do nothing, but her decision might change once more women come forward.

Sequence 14: 0:59:34 - 1:05:32**“The Aftermath of the Lawsuit”**

This sequence focuses on the aftermath of the lawsuit and the actions taken by each character. Gretchen does not have a job, so she is at home waiting for any message from her lawyers or another victim. Roger and his wife meet up with their lawyers to think through the strategy. His lawyer asks openly if any of the accusations are true, to which Roger responds with denial. Megyn continues her silence which is noticed by other Fox employees. Another Fox anchor confronts Megyn and tells her to speak up because they benefit from this type of attention. Megyn discusses the strategy with her assistants. In the traffic jam, Megyn shares her mixed feelings and Roger’s conflicting behaviours with her husband. The plot jumps to 9th July 2016, Megyn decides to call Lachlan Murdoch and asks for a talk with Gerson Zweifach (News Corp attorney).

Sequence 15: 1:05:33 - 1:07:45**“There Are More”**

Roger’s lawyer, Rudy Giuliani, calls Zweifach to convince him to be allowed to actively participate in the investigation, but his request is denied. Zweifach receives the information that a reporter Gabe Sherman has found six women who claim that Ailes harassed them before he founded Fox News. An insert presents real life confessions accompanied by victims’ pictures.

Sequence 16: 1:07:46 - 1:13:02**“Everyone on ‘Team Roger’ “**

The tension amongst employees arises. Roger holds a meeting where he declines all the accusations and encourages his employees to stand against Rupert Murdoch, as at stake is not only the future of his career but the entire Fox News. Megyn and her employees discuss the probability of harassment

stories over lunch. Megyn confesses that she spoke to Gerson Zweifach who asked her to encourage women to speak up during the investigation. Megyn wants to know if it has happened to other women, so she asks her assistants to keep their eyes and ears open for any leads. Gretchen meets with her lawyers, who inform her that no one currently working for Fox News has come forward. However, they point out to Megyn's silence and advise Gretchen to contact her. She is reluctant, as she claims that Roger plays women off against each other. Gretchen breaks into tears as she hears there is no incoming job interests.

Sequence 17: 1:13:03 - 1:19:58

“Megyn’s quest to find other women who will come forward”

Megyn’s assistants are on the lookout for women who have not given their statement yet. Other female hosts and anchors share their statements that no one forced them to wear short dresses. But, in reality they are in a dressing room filled with just tight dresses, putting plasters over their blisters from high heels, and squeezing into shaping underwear. Megyn gets gossip on Roger’s secret elevator and a lock in his office from the make-up artists, who tell her to talk to Janice in weather. She gets a list of names from her. Gil is against Megyn speaking out as he is afraid of his job, but her female assistants support her in fighting against Roger. Megyn decides to talk to a former Fox anchor - Juliet Huddy. She tells Megyn that she has not been harassed by Roger, but by two other high-ranked Fox employees. Megyn contacts another former Fox anchor, and the chain of women confessing to each other starts.

Sequence 18: 1:19:59 - 1:26:07

“Kayla’s Confrontation”

Megyn comes down to Kayla’s cubicle to ask her openly if Roger is harassing her. They both confess to the same experience, but Megyn tries to convince Kayla to report Roger. Kayla is shocked but also mad at Megyn for not coming forward in the past. Megyn explains that it is not her fault and that it is nobody’s job to protect others. But Kayla says that Megyn’s voice has a power and could help not only her but also the others. In the evening, Jess gets a phone call from Kayla who breaks into tears. She tells her friend that she is thinking about contacting the investigating law firm because she was forced by Roger to perform a sexual act.

Sequence 19: 1:26:08 - 1:32:54

“Megyn Throws a Major Bombshell”

July 18, 2016. Megyn goes to Paul/Weiss law firm to give her confession on Roger. She describes her experience with Roger’s harassment. Suddenly, she notices that she has been marked as witness W, which means 22 other women have come forward.

July 19, 2016. The information of Megyn’s harassment claim bombs the news. Gretchen notices that information on the internet. Roger is also aware of the claim. Since he cannot discredit an anchor he is promoting, he tells his employees to find other dirt on Gretchen. The entire firm is mobilized to show his support for Roger. Gretchen is on the phone with her attorney and gives them a green light to finalize the case, so they contact Roger’s lawyer.

Sequence 20: 1:32:55 - 1:36:01

“Roger Is Out”

July 20, 2016. At the GOP Convention, everyone avoids contact with Megyn, but her family surprises her to support her. Meanwhile, Roger and Beth Ailes have a private talk with their lawyer. She says that Gretchen has taped all the conversations with Roger. She explains that since Roger denied all the quotes used in the lawsuit, he lost his credibility. During her coverage from the convention, Gil tells Megyn her the news about Roger being out from Fox News.

Sequence 21: 1:36:02 - 1:40:18

“The End of the ‘Legman’”

The news of Ailes stepping down runs all over media. Roger is stripped off of all his privileges. Everyone previously standing behind him, now acts betrayed and gives contradictory interviews to their previous statements.

July 21, 2016. Roger meets with Rupert Murdoch and his sons. The owners of the station give him a generous offer on the severance package. Roger says that he never cared about the money but agrees to the offer. He also wants to go to the newsroom with the Murdoch’s and announce his leave personally, but Rupert declines this request. When going to announce the new structure of the station, Rupert declares that he will take over Roger’s position until the situation calms down. But a private call from Donald Trump does not signify that much will change at Fox.

Sequence 22: 1:40:19 - 1:43:48


“The Narrators Closing Speeches”





At the convention, Megyn is surrounded by reporters and all eyes are on her, but no one there sympathizes with her. She realizes she is left with a job she does not want anymore. Through a voice-






over, she explains how the lawsuit ended for Gretchen. Kayla packs her belongings from her cubicle, she also wears casual clothes and appears without the make-up. Rupert Murdoch announces Roger's leave and that he will take over that position, but once again everyone realizes that Rupert might be no different than Roger. In a voice-over, Kayla speaks out that sexual harassment leaves a lot of questions in one's head. Kayla exits the office, throwing away her work ID. Gretchen sits in a café and notices Megyn through a window. In her voice-over, she says that Roger used to say that everyone on television has just one job - to be likable. But she claims that what she cares about is not if someone likes her, but if they believe her. She reads the agreement prepared by her lawyers. She needs to sign the strict confidentiality, meaning that no one can hear the truth directly from her. She signs the papers and closes the case. Final clarifications on amounts payed to the victims, as well as to Ailes and O'Reilly appear.




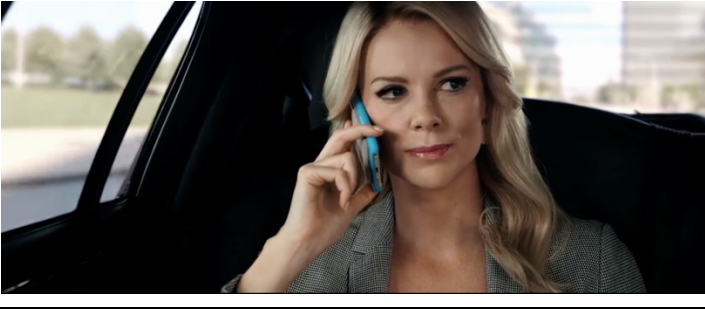

Final credits

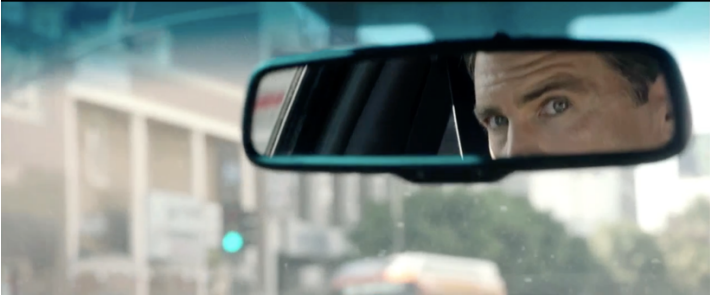
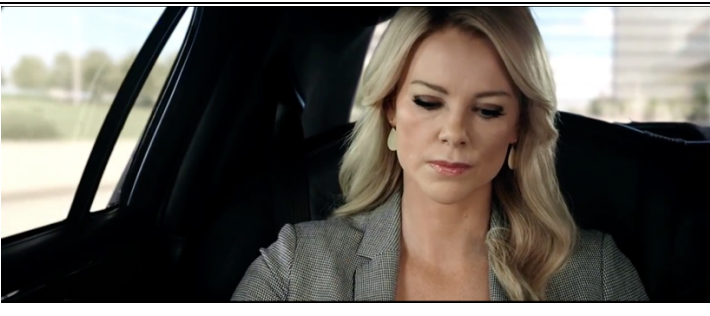

APPENDIX 2: SEQUENCE 1 SHOT LIST

Shot #	Shot length	Shot image	Details:
	0:00:00 - 0:00:15 (15 sec.)		1) Camera and frame movements 2) Type of shot 3) Music and Dialogue
	0:00:16 - 0:00:36		1) . 2) . 3) Non-diegetic music
	0:00:37 - 0:00:44		1) . 2) . 3) Continuous music from previous shot; voice-over of Megyn Kelly
	0:00:45 - 0:00:52		1) . 2) . 3) Continuous music and voice-over from the previous shot






	0:00:53 - 0:01:14		<ol style="list-style-type: none"> 1) . 2) . 3) Continuous music and voice-over from the previous shot <p>➤ Opening credits</p>
1	0:01:15 - 0:01:17		<ol style="list-style-type: none"> 1) Hand-held camera (slightly shaking) 2) Establishing shot 3) Megyn's voice that now can be connected to the face (diegetic voice); Background noise (keyboard clicking, whispers, etc.); Non-diegetic music fading out
2	0:01:18 - 0:01:19		<ol style="list-style-type: none"> 1) Hand-held camera (slightly shaking) 2) Close-up 3) Diegetic voice of Megyn Kelly; Background noise (keyboard clicking, whispers, etc.)
3	0:01:20 - 0:01:23		<ol style="list-style-type: none"> 1) Stable camera → then pan shot 2) Close-up on the screen 3) Megyn's voice (diegetic); Background noise (keyboard clicking, whispers, etc.)
4	0:01:24 - 0:01:25		<ol style="list-style-type: none"> 1) Reframing 2) Medium close-up 3) Megyn's voice (diegetic); Background noise (keyboard clicking, whispers, etc.)




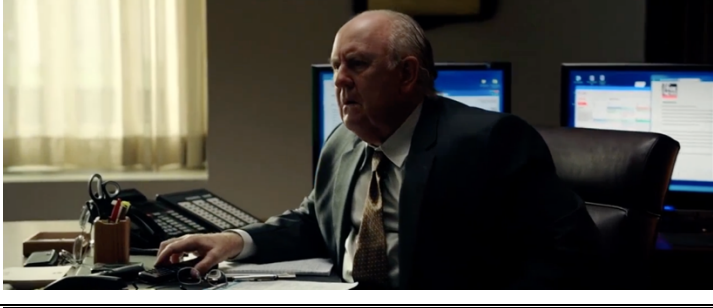

5	0:01:26 - 0:01:33		<ol style="list-style-type: none"> 1) Tilt shot, handheld, reframing 2) Close-up on the screen 3) Megyn's voice (diegetic); Background noise (keyboard clicking, whispers, etc.)
6	0:01:34 - 0:01:48	<p>a</p>   <p>b</p>	<ol style="list-style-type: none"> 1) a. Stable camera, Freeze-frame b. Zoom out from the freeze-frame and pan shot, reframing 2) a. Close-up on the screen b. Medium close-up 3) a. Megyn's voice → then, Megyn's voice-over (addressing the viewer: "Here's the one thing you probably know about me") b. Megyn's voice-over, diegetic voice of Roger's secretary, Megyn's voice over the phone (diegetic), Roger's response
7	0:01:49 - 0:01:50		<ol style="list-style-type: none"> 1) Tracking shot 2) Establishing shot 3) Megyn's voice (response to Roger's question over the phone) (diegetic); Diegetic background noise of the street
8	0:01:51 - 0:01:52		<ol style="list-style-type: none"> 1) Camera shaking (due to road bumps) 2) Medium close-up 3) Megyn talking on the phone (with Roger); Diegetic background noise of the street




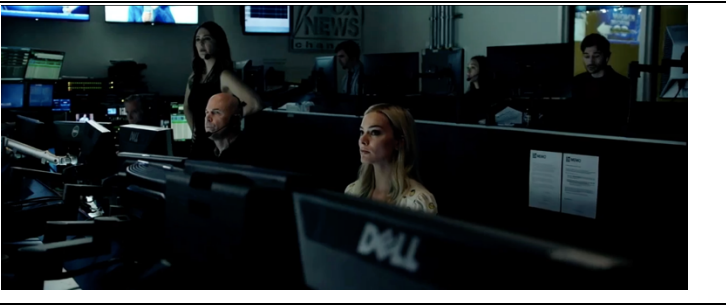
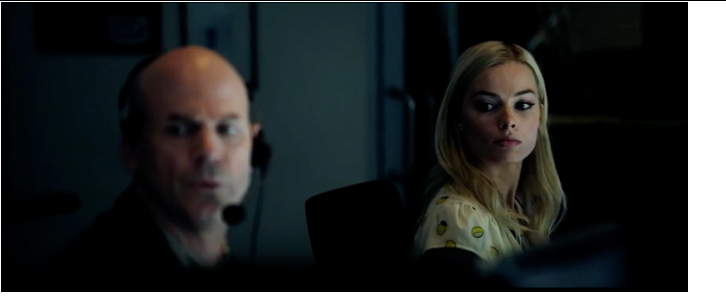
9	0:01:53 - 0:01:55		<ol style="list-style-type: none"> 1) Reframing 2) Medium close-up 3) Roger talking on the phone (with Megyn)
10	0:01:56 - 0:02:00		<ol style="list-style-type: none"> 1) Camera shaking (due to road bumps) 2) Medium close-up 3) Megyn talking on the phone (with Roger); Diegetic background noise of the street
11	0:02:00 - 0:02:01		<ol style="list-style-type: none"> 1) Camera shaking (due to road bumps) 2) Close-up 3) Roger's voice through the phone (diegetic); Diegetic background noise of the street
12	0:02:02 - 0:02:12		<ol style="list-style-type: none"> 1) Camera shaking (due to road bumps) 2) Close-up 3) Megyn talking on the phone; Roger's voice through the phone (diegetic); Diegetic background noise of the street
13	0:02:13 - 0:02:14		<ol style="list-style-type: none"> 1) Stable camera 2) Medium shot 3) Roger talking to Megyn on the phone

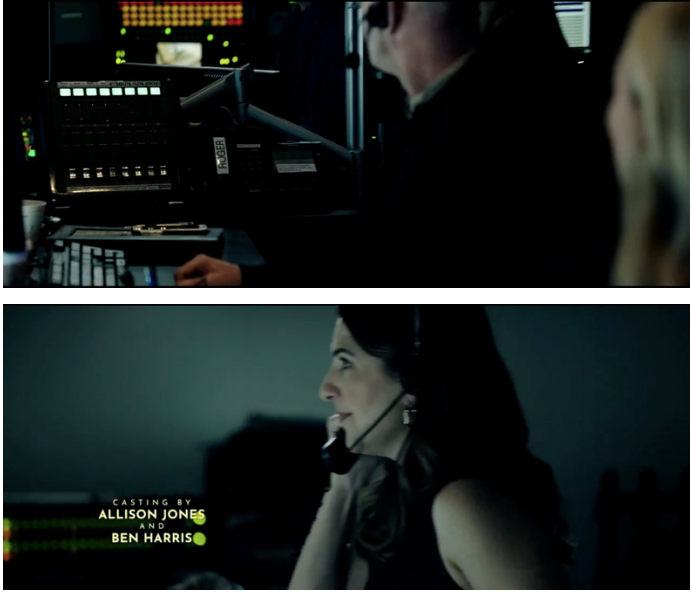
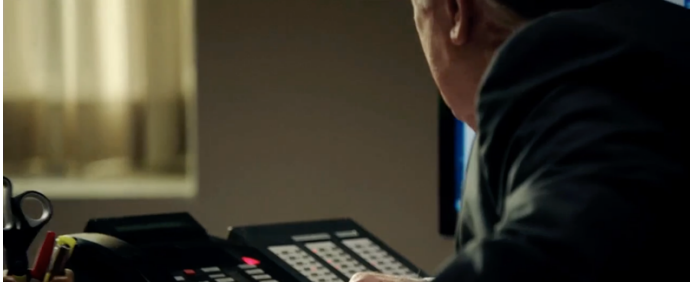
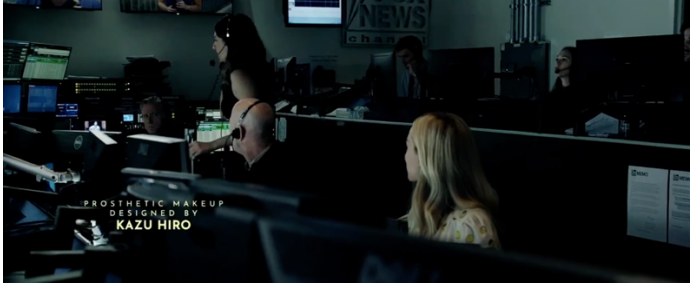


14	0:02:15 - 0:02:16		<ol style="list-style-type: none"> 1) Camera shaking (due to road bumps) 2) Close-up 3) Diegetic background noise of the street
15	0:02:17 - 0:02:21		<ol style="list-style-type: none"> 1) Camera shaking (due to road bumps) 2) Close-up 3) Megyn's voice-over (diegetic); Diegetic background noise of the street; Non-diegetic energetic music
16	0:02:22 - 0:02:53		<p>Non-diegetic insert in a form of film reel</p> <ol style="list-style-type: none"> 1) . 2) . 3) Megyn's voice-over; Non-diegetic energetic music; Speeches from archived recordings


17	0:02:54 - 0:03:10	<p>a</p>  <p>b</p> 	<ol style="list-style-type: none"> 1) Pan shot 2) a. Establishing shot b. Medium long shot 3) Gretchen Carlson's voice through the tv (diegetic); Roger talking to his employees; Non-diegetic music
18	0:03:11 - 0:03:12		<ol style="list-style-type: none"> 1) Stable camera; Zoom in in the shown screen 2) Close-up 3) Non-diegetic music
19	0:03:13 - 0:03:14		<ol style="list-style-type: none"> 1) Reframing 2) Medium close-up 3) Roger speaking; Non-diegetic music
20	0:03:15 - 0:03:16		<ol style="list-style-type: none"> 1) Reframing 2) Close-up 3) Roger speaking from outside the frame (diegetic); Non-diegetic music





21	0:03:17 - 0:03:18		<ol style="list-style-type: none"> 1) Reframing 2) Medium close-up 3) Roger speaking; Non-diegetic music
22	0:03:18 - 0:03:21	 	<ol style="list-style-type: none"> 1) Pan shot; Zoom in on the female character 2) Medium long shot 3) All characters laughing; Non-diegetic music
23	0:03:22 - 0:03:24		<ol style="list-style-type: none"> 1) Reframing 2) Close-up 3) Laugh of all the characters and Roger speaking (diegetic); Non-diegetic music
24	0:03:25 - 0:03:26		<ol style="list-style-type: none"> 1) Reframing and zoom in 2) Close-up 3) Roger speaking; Non-diegetic music




25	0:03:27 - 0:03:52		<ol style="list-style-type: none"> 1) Tracking shot 2) Medium shot → Medium close-up 3) Megyn Kelly explaining the structure of the firm [breaking the fourth wall]; Brief dialogue between Megyn and one of the employees; Non-diegetic music
26	0:03:53 - 0:03:54	 <p>CONNIE BRITTON</p>	<ol style="list-style-type: none"> 1) Reframing 2) Medium close-up 3) Megyn's voice over; Diegetic background sound of the tv show; Non-diegetic music
27	0:03:55 - 0:03:59	 <p>LIV HEWSON BRIGETTE LUNDY-PAINE</p>	<ol style="list-style-type: none"> 1) Stable frame 2) Reverse-shot? Establishing shot? 3) Gretchen Carlson's voice from the tv screen (diegetic); Non-diegetic music
28	0:04:00 - 0:04:01		<ol style="list-style-type: none"> 1) Reframing 2) Medium close-up 3) Gretchen Carlson's voice from the tv screen (diegetic); Non-diegetic music
29	0:04:02 - 0:04:03	 <p>GLENN FREY</p> <p>FOX NEWS SEVERE THUNDERSTORMS MOVEMENT NW at 5 MPH</p>	<ol style="list-style-type: none"> 1) Stable frame 2) Close-up 3) Roger's voice outside the frame (diegetic); Gretchen Carlson's voice from the tv screen (diegetic); Non-diegetic music

30	0:04:04 - 0:04:05		<ol style="list-style-type: none"> 1) Reframing, zoom in 2) Medium close-up 3) Megyn's voice-over; Non-diegetic music; Diegetic background sound of the tv show
31	0:04:06 - 0:04:06		<ol style="list-style-type: none"> 1) Zoom in 2) Close-up 3) Megyn's voice-over; Non-diegetic music; Diegetic sound of the phone signal
32	0:04:07 - 0:04:08		<ol style="list-style-type: none"> 1) Zoom in 2) Medium close-up 3) Megyn's voice; Non-diegetic music; Diegetic background noise of the control room
33	0:04:09 - 0:04:10		<ol style="list-style-type: none"> 1) Zoom in 2) Establishing shot 3) Diegetic phone ringing; Non-diegetic music; Diegetic background sound of the tv show
34	0:04:11 - 0:04:11		<ol style="list-style-type: none"> 1) Zoom in 2) Medium close-up 3) Diegetic phone ringing; Non-diegetic music; Diegetic background sound of the tv show


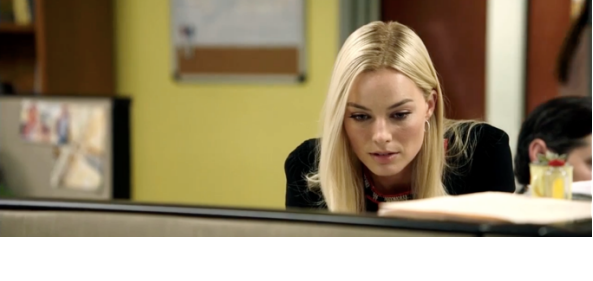
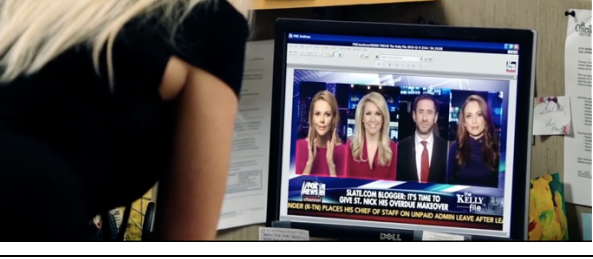

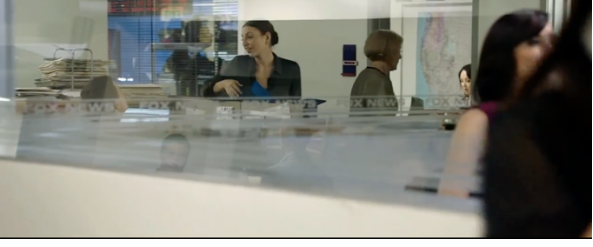
35	0:04:11 - 0:04:13		<ol style="list-style-type: none"> 1) Zoom-in → Tracking shot; Handheld camera (shaking frame) 2) Close-up 3) Diegetic phone ringing; Non-diegetic music; Diegetic background sound of the tv show; Woman's voice (assumed to be the show's producer) answering the phone; Roger's voice through the phone
36	0:04:14 - 0:04:15		<ol style="list-style-type: none"> 1) Handheld camera (shaking frame) 2) Close-up 3) Roger screaming; Non-diegetic music
37	0:04:16 - 0:04:16		<ol style="list-style-type: none"> 1) Zoom in 2) Establishing shot 3) Roger's voice through the phone; Non-diegetic tense music; Producer's voice; Diegetic background sound of the tv show
38	0:04:17		<ol style="list-style-type: none"> 1) Reframing 2) Medium close-up 3) Non-diegetic tense music; Man whispering commands; Diegetic background sound of the tv show
39	0:04:18 - 0:04:19		<ol style="list-style-type: none"> 1) Tracking shot; Zoom out; Handheld camera (shaking frame) 2) Close-up 3) Producer's voice outside the frame; Non-diegetic tense music; Diegetic background sound of the tv show







40	0:04:20 - 0:04:21		<ol style="list-style-type: none"> 1) Zoom in; Handheld camera (shaking frame) 2) Medium close-up 3) Kayla swearing; The producer screaming from outside the frame; Non-diegetic tense music; Diegetic background sound of the tv show
41	0:04:22		<ol style="list-style-type: none"> 1) Reframing; Handheld camera (shaking frame) 2) Medium close-up 3) The producer screaming at Kayla; Kayla's explaining herself outside the frame; Non-diegetic tense music; Diegetic background sound of the tv show
42	0:04:23 - 0:04:24		<ol style="list-style-type: none"> 1) Reframing 2) Medium close-up 3) Kayla's explanation; Non-diegetic music; Diegetic background sound of the tv show
43	0:04:25		<ol style="list-style-type: none"> 1) Tilt shot; Handheld camera (shaking frame) 2) Close-up 3) Man's voice; Non-diegetic tense music; Diegetic background sound of the tv show
44	0:04:26 - 0:04:27		<ol style="list-style-type: none"> 1) Zoom out; Reframing 2) Establishing shot 3) Producer's voice; Non-diegetic music; Diegetic background sound of the tv show





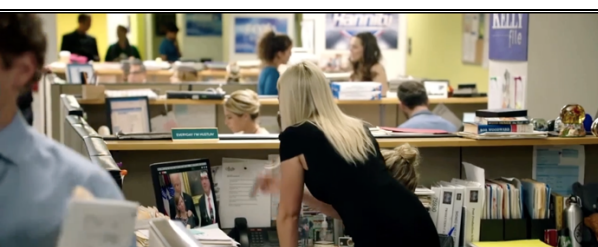
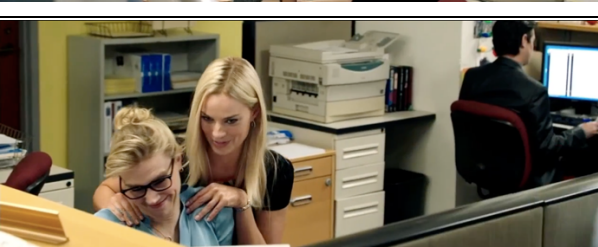
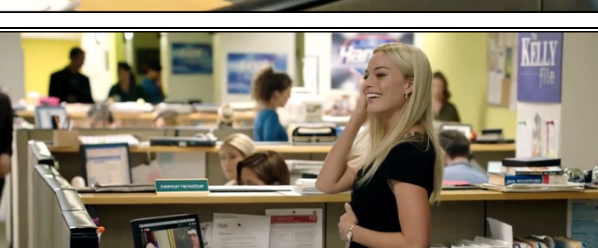
45	0:04:27 - 0:04:28		<ol style="list-style-type: none"> 1) Zoom in; Reframing 2) Medium close-up 3) Kayla's voice; Non-diegetic music; Diegetic background sound of the tv show
46	0:04:29 - 0:04:31		<ol style="list-style-type: none"> 1) Stable camera; Reframing 2) Medium close-up 3) Non-diegetic music; Diegetic background sound of the tv show; People in the control room arguing (including Kayla and the producer)
47	0:04:32 - 0:04:49		<ol style="list-style-type: none"> 1) Tracking shot; Handheld camera (shaking frame) 2) Medium long shot → Medium shot 3) Megyn's voice [breaking the fourth wall]; Non-diegetic music; Diegetic background noise of the news room (people chatting, phones ringing, etc.) → Megyn greeting her team
48	0:04:50 - 0:04:59		<ol style="list-style-type: none"> 1) Tracking shot; Reframing 2) Medium shot 3) Megyn's voice [breaking the fourth wall]; Non-diegetic music; Diegetic background noise (people chatting, phones ringing, etc.)


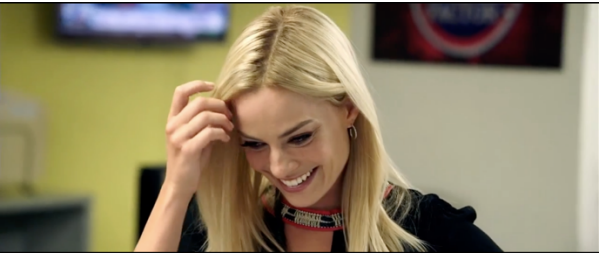

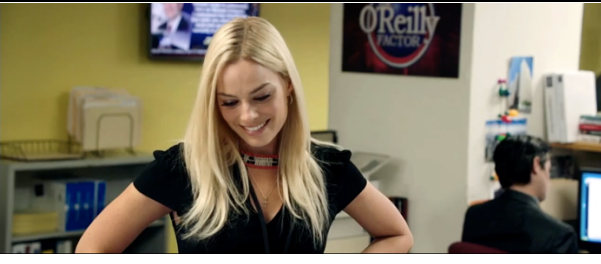
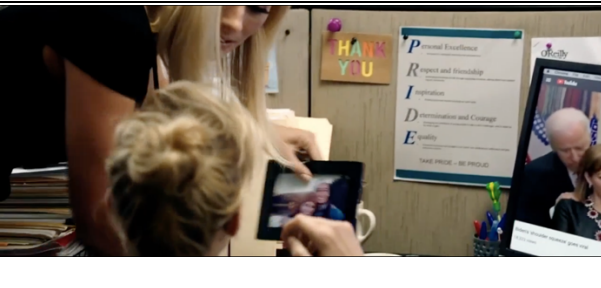

49	0:05:00 - 0:05:12		<ol style="list-style-type: none"> 1) Tracking shot; Reframing 2) Medium shot → Medium close-up 3) Elevator ring; Megyn's voice [breaking the fourth wall]; Non-diegetic music; Diegetic background noise but quieter than previously (people chatting, high heels clicking, etc.)
50	0:05:13 - 0:05:24		<ol style="list-style-type: none"> 1) Tilt shot → Zoom out; 2) Close up → Medium close-up 3) Megyn's voice [breaking the fourth wall]; Non-diegetic music; Non-diegetic bell when the floors light up
51	0:05:25 - 0:05:27		<ol style="list-style-type: none"> 1) Stable camera 2) Long shot 3) Non-diegetic music fading out; Megyn's voice [breaking the fourth wall]


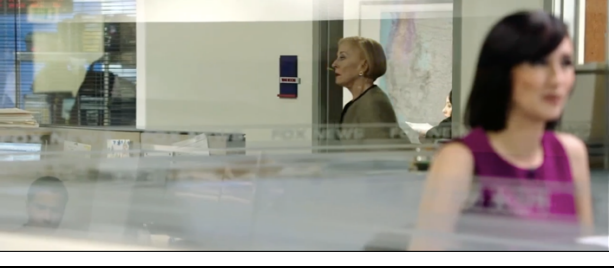
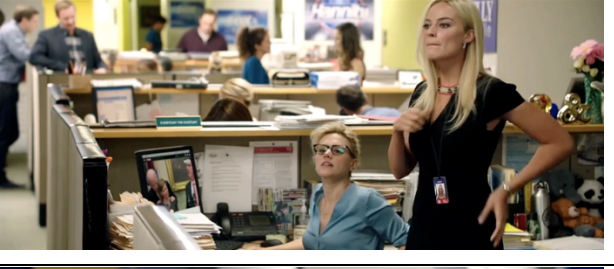
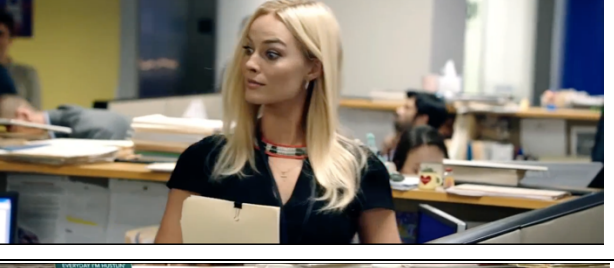
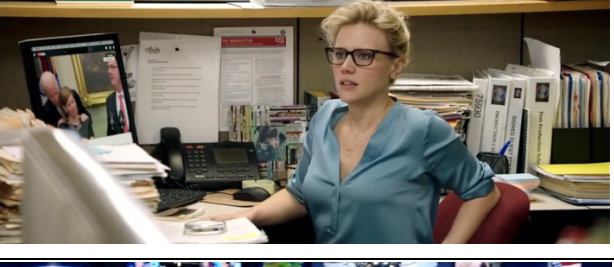
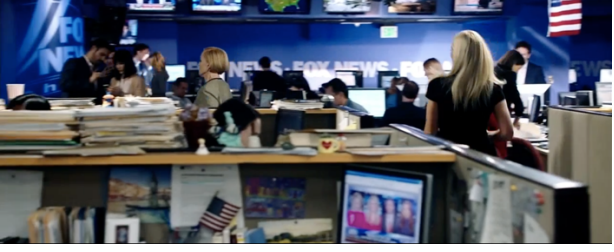
APPENDIX 3: SEQUENCE 9 SHOT LIST

Shot no.	Shot length (seconds)	Shot image	Details: 1) Camera and frame movements 2) Type of shot 3) Music and Dialogue 4) Editing
1	0:35:01 - 0:35:04		[<i>The Kelly File</i> show insert]
2	0:35:04 - 0:35:05		1) Reframing 2) Medium close-up 3) Megyn's voice from the show; Background office noise (diegetic) [phone ring; indistinct chatter, keyboard clicking, etc.]
3	0:35:05 - 0:35:09		1) Hand-held camera 2) Establishing shot 3) Megyn's voice from the show; Background office noise (diegetic)
4	0:35:09 - 0:35:11		1) Reframing; Zoom in; Handheld camera 2) Medium close-up 3) Megyn's voice from the show fading out; Diegetic background office noise becoming louder
5	0:35:11 - 0:35:13		1) Steady camera 2) Selective focus; Point-of-view shot 3) Megyn's voice from the show fading out; Diegetic background office noise becoming louder








6	0:35:13 - 0:35:15		<ol style="list-style-type: none"> 1) Reframing 2) Medium close-up 3) Megyn's voice from the show fading out; Diegetic background office noise becoming louder
7	0:35:15 - 0:35:20		<ol style="list-style-type: none"> 1) Reframing 2) Establishing shot; Medium long shot 3) Megyn's voice from the show fading out; Diegetic background office noise becoming louder; Jess commenting on Kayla's look
8	0:35:20 - 0:35:21		<ol style="list-style-type: none"> 1) Handheld camera; Reframing 2) Medium close-up 3) Jess talking to Kayla; Background office noise (diegetic)
9	0:35:21 - 0:35:24		<ol style="list-style-type: none"> 1) Tilt; Handheld camera; Reframing 2) Medium shot 3) Jess talking to Kayla; Background office noise (diegetic) 4) Reverse-shot
10	0:35:24 - 0:35:26		<ol style="list-style-type: none"> 1) Reframing; Zoom in 2) Medium long shot 3) Kayla responding to Jess; Background office noise (diegetic)
11	0:35:26 - 0:35:29		<ol style="list-style-type: none"> 1) Stable camera 2) Medium close-up 3) Kayla responding to Jess; Background office noise (diegetic)






12	0:35:29 - 0:35:30		<ol style="list-style-type: none"> 1) Slight zoom in 2) Medium close-up 3) Background office noise (diegetic)
	0:35:30 - 0:35:32		<ol style="list-style-type: none"> 1) Slight zoom in 2) Selective focus; Point-of-view shot 3) Jess to Kayla (from outside the frame); Background office noise (diegetic)
	0:35:32 - 0:35:33		<ol style="list-style-type: none"> 1) Further zoom in 2) Medium close-up 3) Jess and Kayla talking; Background office noise (diegetic); Non-diegetic tense music
15	0:35:34 - 0:35:36		<ol style="list-style-type: none"> 1) Reframing 2) Plan américain 3) Background office noise (diegetic); Non-diegetic tense music
16	0:35:36 - 0:35:37		<ol style="list-style-type: none"> 1) Reframing 2) Medium shot 3) Jess laughing; Background office noise (diegetic); Non-diegetic tense music 4) Match on action
17	0:35:38 - 0:35:39		<ol style="list-style-type: none"> 1) Reframing; Zoom in 2) Medium shot 3) Jess and Kayla joking and laughing; Background office noise (diegetic); Non-diegetic tense music
18	0:35:40 - 0:35:42		<ol style="list-style-type: none"> 1) Reframing 2) Medium shot 3) Jess and Kayla joking and laughing; Background office noise (diegetic); Non-diegetic tense music

19	0:35:43 - 0:35:44		<ol style="list-style-type: none"> 1) Zoom in; Reframing 2) Point-of-view shot; Selective focus 3) Jess laughing; Background office noise (diegetic); Non-diegetic tense music
20	0:35:45		<ol style="list-style-type: none"> 1) Zoom out; Reframing 2) Medium close-up 3) Jess laughing; Background office noise (diegetic); Non-diegetic tense music
21	0:35:46		<ol style="list-style-type: none"> 1) Zoom in; Handheld camera 2) Point-of-view shot; Close-up 3) Jess laughing; Background office noise (diegetic); Non-diegetic tense music fading out
22	0:35:47 - 0:35:48		<ol style="list-style-type: none"> 1) Reframing 2) Medium close-up 3) Background office noise (diegetic)
23	0:35:49 - 0:35:50		<ol style="list-style-type: none"> 1) Handheld camera (chaotic, rapid moves) 2) Close-up 3) Kayla talking to Jess; Background office noise (diegetic) 4) Match on action
24	0:35:51 - 0:35:55		<ol style="list-style-type: none"> 1) Reframing; Zoom in 2) Medium shot → Medium close-up 3) Jess and Kayla talking; Background office noise (diegetic); Non-diegetic tense music arising again

25	0:35:56 - 0:35:58		<ol style="list-style-type: none"> 1) Steady camera 2) Medium shot 3) Jess and Kayla talking; Background office noise (diegetic); Non-diegetic tense music
26	0:35:59		<ol style="list-style-type: none"> 1) Zoom in; Reframing 2) POV; Selective focus 3) Background office noise (diegetic); Non-diegetic tense music
27	0:36:00		<ol style="list-style-type: none"> 1) Reframing 2) Medium shot 3) Background office noise (diegetic); Non-diegetic tense music
28	0:36:01 - 0:36:02		<ol style="list-style-type: none"> 1) Handheld camera 2) Medium close-up 3) Background office noise (diegetic); Non-diegetic tense music 4) Match on action
29	0:36:03 - 0:36:04		<ol style="list-style-type: none"> 1) Rapid zoom in; Handheld camera 2) Medium close-up 3) Background office noise (diegetic); Non-diegetic tense music
30	0:36:05 - 0:36:06		<ol style="list-style-type: none"> 1) Pan shot; Handheld camera 2) POV; Medium long shot 3) Background office noise (diegetic); Non-diegetic tense music

31	0:36:07 - 0:36:08		<ol style="list-style-type: none"> 1) Steady camera 2) Medium close-up 3) Background office noise (diegetic); Non-diegetic tense music; Elevator ring (diegetic)
32	0:36:09 - 0:36:11		<ol style="list-style-type: none"> 1) Hand-held camera; Reframing 2) Medium close-up 3) Elevator door closing (diegetic); Non-diegetic tense music fading out
33	0:36:12		<ol style="list-style-type: none"> 1) Handheld camera (frame shaking) 2) Close-up; Eyeline match 3) Silence
34	0:36:13 - 0:36:15		<ol style="list-style-type: none"> 1) Steady camera 2) Close-up 3) Roger's secretary to Kayla 4) Shot/reverse-shot A
35	0:36:16 - 0:36:19		<ol style="list-style-type: none"> 1) Steady camera; Reframing 2) Close-up; Racking focus 3) Kayla to Roger's secretary 4) Shot/reverse-shot B
36	0:36:20 - 0:36:30		<ol style="list-style-type: none"> 1) Steady camera; Reframing 2) Close-up 3) Roger's secretary and Kayla talking 4) Shot/reverse-shot A





37	0:36:31 - 0:36:46		<ol style="list-style-type: none"> 1) Steady camera; Reframing 2) Close up; Racking focus 3) Kayla laughing; Roger's secretary and Kayla talking; Elevator ring (diegetic) 4) Shot/reverse-shot B
38	0:36:47 - 0:36:54		<ol style="list-style-type: none"> 1) Reframing 2) Medium close-up 3) Door buzz (diegetic); Indistinct tv noise (diegetic); Roger's secretary to Kayla; Door closing (diegetic)
39	0:36:55 - 0:36:57		<ol style="list-style-type: none"> 1) Steady camera 2) Medium close-up 3) Kayla laughing; Roger's secretary asking Kayla to wait; Door buzz (diegetic, outside the frame) 4) Match on action
40	0:36:58 - 0:37:00		<ol style="list-style-type: none"> 1) Zoom in 2) Eyeline match 3) Door closing (diegetic); Indistinct background noise
41	0:37:01 - 0:37:03		<ol style="list-style-type: none"> 1) Steady camera 2) Medium close-up 3) Door buzz (diegetic)
42	0:37:04 - 0:37:05		<ol style="list-style-type: none"> 1) Steady camera 2) Medium close-up; Eyeline match; Selective focus 3) Indistinct background noise
43	0:37:06		<ol style="list-style-type: none"> 1) Steady camera 2) Medium close-up 3) Indistinct background noise 4) Match on action


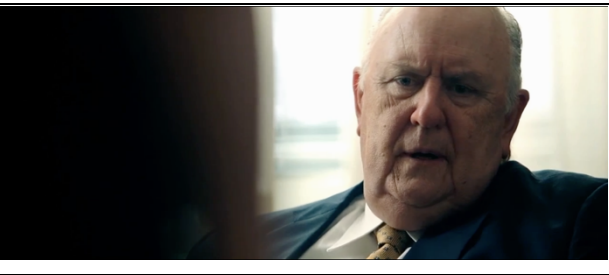


44	0:37:07 - 0:37:14		<ol style="list-style-type: none"> 1) Steady camera 2) Medium shot 3) Beginning of Kayla and Roger's conversation; Indistinct background noise; Door closing 4) Match on action
45	0:37:15 - 0:37:17		<ol style="list-style-type: none"> 1) Steady camera 2) Establishing shot 3) Kayla talking to Roger
46	0:37:18 - 0:37:22		<ol style="list-style-type: none"> 1) Steady camera 2) Establishing shot; Medium long shot 3) Kayla to Roger
47	0:37:23 - 0:37:25		<ol style="list-style-type: none"> 1) Steady camera 2) Eyeline match; Medium close-up; 3) Roger's response 4) Shot/reverse shot A
48	0:37:26 - 0:37:27		<ol style="list-style-type: none"> 1) Handheld camera (frame shaking); Zoom in 2) Medium shot 3) Kayla adding her comment 4) Shot/reverse shot B
49	0:37:28 - 0:37:29		<ol style="list-style-type: none"> 1) Steady camera 2) Eyeline match; Medium close-up 3) Roger's response

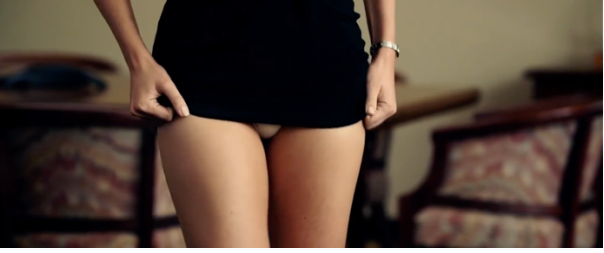

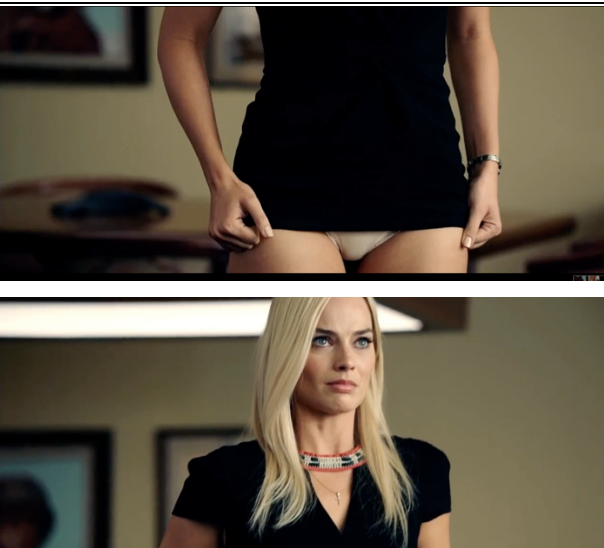

50	0:37:30 - 0:37:31		<ol style="list-style-type: none"> 1) Reframing; Handheld camera (slight movements); Zoom in 2) Medium close-up; Eyeline match 3) Roger laughing
51	0:37:32 - 0:37:34		<ol style="list-style-type: none"> 1) Steady camera 2) Eyeline match; Medium close-up 3) Roger's response
52	0:37:35		<ol style="list-style-type: none"> 1) Reframing; Handheld camera (slight movements) 2) Medium close-up; Eyeline match 3) Roger speaking
53	0:37:36 - 0:37:45		<ol style="list-style-type: none"> 1) Steady camera 2) Medium shot 3) Roger speaking; Kayla agreeing with a single "right"
54	0:37:46 - 0:37:48		<ol style="list-style-type: none"> 1) Handheld camera (slight movements) 2) Medium long shot 3) Roger speaking; Kayla agreeing with "exactly"
55	0:37:49 - 0:37:53		<ol style="list-style-type: none"> 1) Steady camera 2) Medium shot 3) Roger speaking
56	0:37:54 - 0:38:00		<ol style="list-style-type: none"> 1) Handheld camera (slight movements); Zoom in; Reframing 2) Medium close-up; Eyeline match 3) Kayla's response





57	0:38:01 - 0:38:02		<ol style="list-style-type: none"> 1) Steady camera 2) Medium shot 3) Roger laughing
58	0:38:03 - 0:38:06		<ol style="list-style-type: none"> 1) Reframing; Handheld camera (slight movements) 2) Medium close-up; Eyeline match 3) Kayla continuing her answer; Roger laughing
59	0:38:07 - 0:38:10		<ol style="list-style-type: none"> 1) Steady camera 2) Medium close-up 3) Roger asking Kayla "What can I do for you, Kayla?"
60	0:38:11 - 0:38:17		<ol style="list-style-type: none"> 1) Handheld camera (slight movements) 2) Medium close-up; Eyeline match 3) Kayla giving her answer and convincing Roger to put her on air
61	0:38:18 - 0:38:19		<ol style="list-style-type: none"> 1) Steady camera 2) Medium close-up 3) Kayla pausing her answer to take deep breath
62	0:38:20 - 0:38:28		<ol style="list-style-type: none"> 1) Handheld camera (slight movements); Zoom in 2) Medium close-up; Eyeline match 3) Kayla continuing her answer; Roger responding
63	0:38:29 - 0:38:39		<ol style="list-style-type: none"> 1) Zoom out; Reframing 2) Establishing shot 3) Roger's response asking Kayla to give him a twirl


64	0:38:40 - 0:38:44		<ol style="list-style-type: none"> 1) Handheld camera (slight movements) 2) Medium close-up 3) Kayla asking if that should happen now; Roger responding and Kayla agreeing
65	0:38:45 - 0:38:53		<ol style="list-style-type: none"> 1) Stable camera; Zoom in 2) Medium long shot; Eyeline match 3) Diegetic noises (heels clicking, couch material crunching, etc.)
66	0:38:54 - 0:38:57		<ol style="list-style-type: none"> 1) Zoom out; Handheld camera (slight movements) 2) Plan américain 3) Roger's heavy breathing; Indistinct street noise from outside (diegetic)
67	0:38:58 - 0:39:02		<ol style="list-style-type: none"> 1) Steady camera 2) Medium shot; Selective focus 3) Roger asking Kayla to pull her dress up; Indistinct street noise from outside (diegetic)
68	0:39:03 - 0:39:04		<ol style="list-style-type: none"> 1) Reframing 2) Medium close-up 3) Indistinct street noise from outside (diegetic)
69	0:39:05		<ol style="list-style-type: none"> 1) Steady camera 2) Medium shot; Selective focus <ul style="list-style-type: none"> ➤ Normally the male character looks and sees what is shown in the first plane but this time he looks beyond the frame - into woman's eyes 3) Indistinct street noise from outside (diegetic)





70	0:39:06 - 0:39:15		<ol style="list-style-type: none"> 1) Handheld camera (slight movements) 2) Plan américain 3) Indistinct street noise from outside (diegetic); Kayla laughing nervously
71	0:39:16 - 0:39:22		<ol style="list-style-type: none"> 1) Steady camera 2) Medium shot 3) Roger saying with irritation "It's a visual medium, Kayla"; Indistinct street noise from outside (diegetic)
72	0:39:23 - 0:39:28		<ol style="list-style-type: none"> 1) Handheld camera (slight movements) 2) Plan américain 3) Indistinct street noise from outside (diegetic); The sound of pulled up material (diegetic)
73	0:39:29 - 0:39:31		<ol style="list-style-type: none"> 1) Steady camera 2) Medium shot 3) Roger saying "higher" while breathing heavily; Indistinct street noise from outside (diegetic)

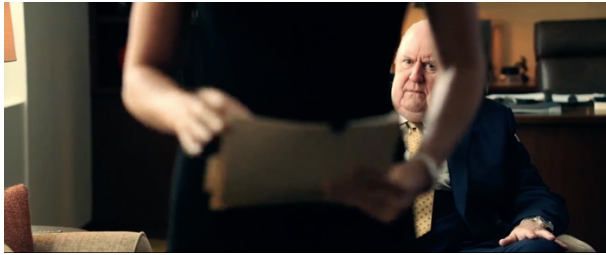


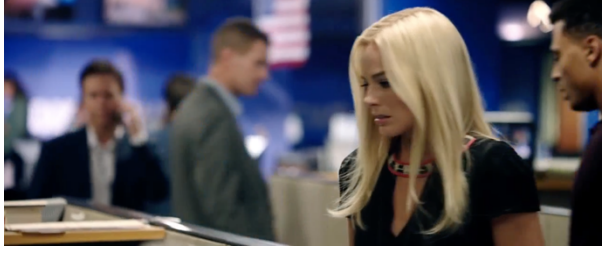

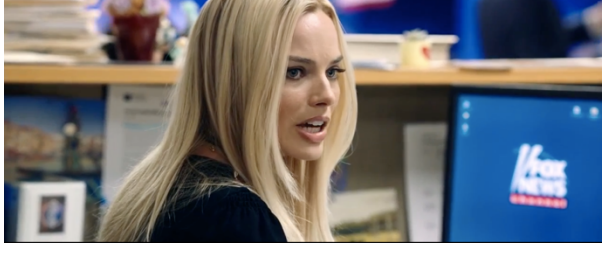
74	0:39:32 - 0:39:46		<ol style="list-style-type: none"> 1) Tilt 2) POV; Close-up 3) Indistinct street noise from outside (diegetic); The sound of pulled up material; Roger breathing heavily
75	0:39:47 - 0:39:49		<ol style="list-style-type: none"> 1) Steady camera 2) Close-up 3) Roger saying "higher" while breathing heavily; Indistinct street noise from outside (diegetic)
76	0:39:50 - 0:39:53		<ol style="list-style-type: none"> 1) Zoom in 2) Close-up 3) Indistinct street noise from outside (diegetic); Roger breathing heavily; Kayla breathing nervously
77	0:39:54 - 0:39:58		<ol style="list-style-type: none"> 1) Steady camera 2) Medium shot 3) Indistinct street noise from outside (diegetic); The sound of pulled up material; Roger breathing heavily



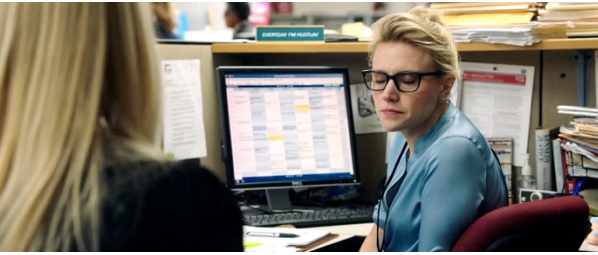

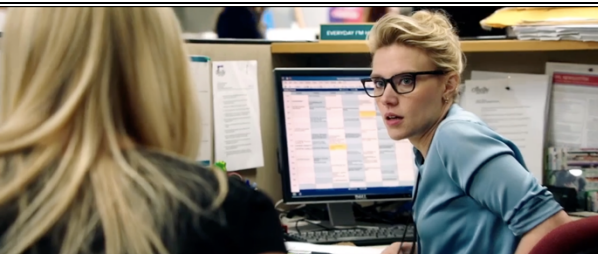

78	0:39:59 - 0:40:01		<ol style="list-style-type: none"> 1) Handheld camera (slight movements) 2) Close-up; POV 3) Indistinct street noise from outside (diegetic); The sound of pulled up material;
79	0:40:02 - 0:40:05		<ol style="list-style-type: none"> 1) Steady camera 2) Medium close-up 3) Indistinct street noise from outside (diegetic); The sound of pulled up material; Roger breathing heavily
80	0:40:06 - 0:40:11		<ol style="list-style-type: none"> 1) Tilt; Hand-held camera; Zoom in 2) Close-up; POV 3) Indistinct street noise from outside (diegetic); The sound of pulled up material; Kayla breathing nervously
81	0:40:12 - 0:40:13		<ol style="list-style-type: none"> 1) Steady camera 2) Close-up 3) Indistinct street noise from outside (diegetic); The sound of pulled up material; Roger saying "It's fine, Kayla" while breathing heavily

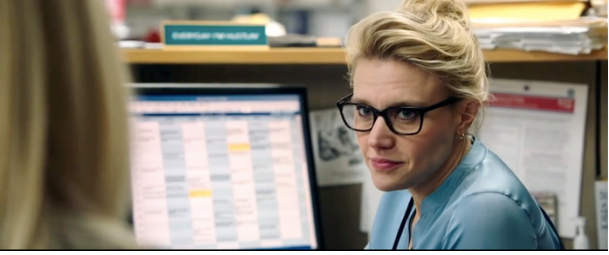





82	0:40:14 - 0:40:24		<ol style="list-style-type: none"> 1) Pan shot following Kayla sitting down; Reframing; Handheld camera (slight movements) 2) Plan américain 3) Indistinct street noise from outside (diegetic); The sound of pulled down material; Kayla's loud sigh of relief and continuous nervous breathing; Roger asking Kayla to sit down while still breathing heavily; Diegetic noises (heels clicking, couch material crunching, etc.)
83	0:40:25 - 0:40:30		<ol style="list-style-type: none"> 1) Steady camera 2) Re-establishing shot 3) Indistinct street noise from outside (diegetic); Diegetic noises (heels clicking, couch material crunching, etc.); Roger saying "Thank you"
84	0:40:31 - 0:40:36		<ol style="list-style-type: none"> 1) Steady camera 2) Medium shot 3) Indistinct street noise from outside (diegetic); Roger commenting on Kayla's body
85	0:40:37 - 0:40:49		<ol style="list-style-type: none"> 1) Handheld camera; Reframing 2) POV; Close-up 3) Indistinct street noise from outside (diegetic); Loud breathing of both the characters; Long pause → Kayla asking Roger not to tell anyone; Roger's response

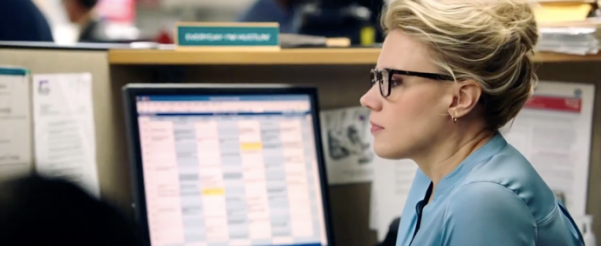
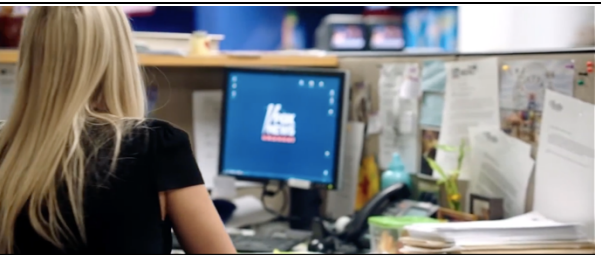
86	0:40:50 - 0:40:58		<ol style="list-style-type: none"> 1) Steady camera 2) Re-establishing shot; Medium long shot 3) Indistinct street noise from outside (diegetic); Roger and Kayla talking over each other
87	0:40:59 - 0:41:05		<ol style="list-style-type: none"> 1) Reframing; Handheld camera 2) POV; Close-up 3) Roger talking; Kayla responding briefly (long pauses); Indistinct street noise from outside (diegetic)
88	0:41:06 - 0:41:08		<ol style="list-style-type: none"> 1) Steady camera 2) Close-up 3) Indistinct street noise from outside (diegetic); Roger to Kayla "I am discrete, but unforgiving." 4) Shot/reverse shot A
89	0:41:09 - 0:41:12		<ol style="list-style-type: none"> 1) Reframing; Handheld camera 2) Close-up 3) Indistinct street noise from outside (diegetic); Long pause in conversation 4) Shot/reverse shot B
90	0:41:13 - 0:41:41		<ol style="list-style-type: none"> 1) Steady camera 2) Re-establishing shot; Medium long shot 3) Indistinct street noise from outside (diegetic); Long pause in conversation; Roger continues his statement on success in broadcast television
91	0:41:42 - 0:41:44		<ol style="list-style-type: none"> 1) Steady camera 2) Close-up 3) Roger to Kayla "I want something in return [for her success]"; Indistinct street noise from outside (diegetic) 4) Shot/reverse shot A

92	0:41:45 - 0:41:47		<ol style="list-style-type: none"> 1) Handheld camera; Reframing 2) Close-up 3) Indistinct street noise from outside (diegetic); Long pause in conversation 4) Shot/reverse shot B
93	0:41:48 - 0:41:50		<ol style="list-style-type: none"> 1) Steady camera 2) Close-up 3) Indistinct street noise from outside (diegetic); Roger to Kayla 4) Shot/reverse shot A
94	0:41:51 - 0:42:01		<ol style="list-style-type: none"> 1) Handheld camera; Reframing 2) Medium long shot; Eyeline match 3) Indistinct street noise from outside (diegetic); Kayla breathing nervously; Roger to Kayla after a long pause "I need to know that you're loyal."
95	0:42:02 - 0:42:06		<ol style="list-style-type: none"> 1) Steady camera 2) Close-up 3) Indistinct street noise from outside (diegetic); Roger to Kayla "I need you to find a way to prove it." 4) Shot/reverse shot A
96	0:42:07 - 0:42:15		<ol style="list-style-type: none"> 1) Handheld camera; Zoom in; Reframing 2) Close-up 3) Indistinct street noise from outside (diegetic); Kayla's indistinct sound of acceptance 4) Shot/reverse shot B
97	0:42:16 - 0:42:25		<ol style="list-style-type: none"> 1) Steady camera 2) Re-establishing shot; Medium long shot 3) Indistinct street noise from outside (diegetic); Roger asking if they will talk again; Kayla saying "Thank you, sir" while breathing heavily

98	0:42:26 - 0:42:29		<ol style="list-style-type: none"> 1) Steady camera 2) Medium shot; Eyeline match 3) Indistinct street noise from outside (diegetic); Paper and heels noises (diegetic)
99	0:42:30 - 0:42:34		<ol style="list-style-type: none"> 1) Zoom in; Handheld camera 2) Medium shot → Medium close-up 3) Background office noise (diegetic) [phone ring, indistinct chatter, keyboard clicking, etc.]
100	0:42:35		<ol style="list-style-type: none"> 1) Steady camera 2) Medium shot 3) Background office noise (diegetic)
101	0:42:36 - 0:42:39		<ol style="list-style-type: none"> 1) Handheld camera; Reframing 2) Medium close-up 3) Background office noise (diegetic)
102	0:42:40 - 0:42:43		<ol style="list-style-type: none"> 1) Reframing 2) Medium shot 3) Background office noise (diegetic); Chair squeaking 4) Match on action
103	0:42:44 - 0:42:46		<ol style="list-style-type: none"> 1) Zoom in; Reframing 2) Medium close up 3) Background office noise (diegetic); Kayla whispering "Jess" 4) Shot/reverse-shot A

104	0:42:47 - 0:42:48		<ol style="list-style-type: none"> 1) Steady camera 2) Medium shot 3) Background office noise (diegetic); Kayla saying "Jess" but this time louder 4) Shot/reverse-shot B
105	0:42:49 - 0:42:52		<ol style="list-style-type: none"> 1) Handheld camera; Reframing 2) Medium close up; Selective focus 3) Background office noise (diegetic) 4) Shot/reverse-shot A
106	0:42:53 - 0:42:55		<ol style="list-style-type: none"> 1) Zoom in; Steady camera 2) Medium shot; Eyeline match 3) Background office noise (diegetic); Kayla whispering to Jess that something weird has happened 4) Shot/reverse-shot B
107	0:42:56 - 0:43:05		<ol style="list-style-type: none"> 1) Handheld camera 2) Close-up; Selective focus 3) Background office noise (diegetic); Kayla telling the story a bit louder but whispering when saying "Roger" 4) Shot/reverse-shot A
108	0:43:06 - 0:43:07		<ol style="list-style-type: none"> 1) Zoom in; Reframing 2) Medium close-up 3) Background office noise (diegetic); Long pause; Kayla continues her story 4) Shot/reverse-shot B
109	0:43:08 - 0:43:10		<ol style="list-style-type: none"> 1) Handheld camera; Reframing 2) Close-up; Selective focus 3) Background office noise (diegetic); Kayla continues her story 4) Shot/reverse-shot A

110	0:43:11 - 0:43:16		<ol style="list-style-type: none"> 1) Reframing 2) Medium close-up 3) Jess stopping Kayla before she manages to finish the story - "It is actually better for you if you don't involve me in this." 4) Shot/reverse-shot B
111	0:43:17 - 0:43:19		<ol style="list-style-type: none"> 1) Handheld camera 2) Close-up; Selective focus 3) Background office noise (diegetic); 4) Shot/reverse-shot A
112	0:43:20 - 0:43:22		<ol style="list-style-type: none"> 1) Reframing 2) Close-up 3) Background office noise (diegetic); Jess continues - "They know that we're friends." 4) Shot/reverse-shot B
113	0:43:23 - 0:43:26		<ol style="list-style-type: none"> 1) Handheld camera 2) Close-up; Selective focus 3) Background office noise (diegetic); Jess whispering from outside the frame - "I am sorry." And Kayla whispering "Okay." 4) Shot/reverse-shot A
114	0:43:27 - 0:43:29		<ol style="list-style-type: none"> 1) Zoom in; Reframing 2) Medium close-up 3) Background office noise (diegetic); Jess - "This place is crazy." 4) Shot/reverse-shot B
115	0:43:30 - 0:43:31		<ol style="list-style-type: none"> 1) Steady camera 2) Close-up; Selective focus 3) Background office noise (diegetic); No further response 4) Shot/reverse-shot A

116	0:43:32 - 0:43:34		<ol style="list-style-type: none"> 1) Zoom in; Reframing 2) Medium close-up → close up 3) Background office noise (diegetic) 4) Shot/reverse-shot B
117	0:43:35 - 0:43:37		<ol style="list-style-type: none"> 1) Handheld camera; Reframing 2) Close-up → zoom out → medium close-up 3) Background office noise (diegetic)

PLAGIARISM RULES AWARENESS STATEMENT

Fraud and Plagiarism

Scientific integrity is the foundation of academic life. Utrecht University considers any form of scientific deception to be an extremely serious infraction. Utrecht University therefore expects every student to be aware of, and to abide by, the norms and values regarding scientific integrity.

The most important forms of deception that affect this integrity are fraud and plagiarism. Plagiarism is the copying of another person's work without proper acknowledgement, and it is a form of fraud. The following is a detailed explanation of what is considered to be fraud and plagiarism, with a few concrete examples. Please note that this is not a comprehensive list!

If fraud or plagiarism is detected, the study programme's Examination Committee may decide to impose sanctions. The most serious sanction that the committee can impose is to submit a request to the Executive Board of the University to expel the student from the study programme.

Plagiarism

Plagiarism is the copying of another person's documents, ideas or lines of thought and presenting it as one's own work. You must always accurately indicate from whom you obtained ideas and insights, and you must constantly be aware of the difference between citing, paraphrasing and plagiarising. Students and staff must be very careful in citing sources; this concerns not only printed sources, but also information obtained from the Internet.

The following issues will always be considered to be plagiarism:

- cutting and pasting text from digital sources, such as an encyclopaedia or digital periodicals, without quotation marks and footnotes;
- cutting and pasting text from the Internet without quotation marks and footnotes;
- copying printed materials, such as books, magazines or encyclopaedias, without quotation marks or footnotes;
- including a translation of one of the sources named above without quotation marks or footnotes;
- paraphrasing (parts of) the texts listed above without proper references: paraphrasing must be marked as such, by expressly mentioning the original author in the text or in a footnote, so that you do not give the impression that it is your own idea;
- copying sound, video or test materials from others without references, and presenting it as one's own work;
- submitting work done previously by the student without reference to the original paper, and presenting it as original work done in the context of the course, without the express permission of the course lecturer;
- copying the work of another student and presenting it as one's own work. If this is done with the consent of the other student, then he or she is also complicit in the plagiarism;
- when one of the authors of a group paper commits plagiarism, then the other co-authors are also complicit in plagiarism if they could or should have known that the person was committing plagiarism;

- submitting papers acquired from a commercial institution, such as an Internet site with summaries or papers, that were written by another person, whether or not that other person received payment for the work.

The rules for plagiarism also apply to rough drafts of papers or (parts of) theses sent to a lecturer for feedback, to the extent that submitting rough drafts for feedback is mentioned in the course handbook or the thesis regulations.

The Education and Examination Regulations (Article 5.15) describe the formal procedure in case of suspicion of fraud and/or plagiarism, and the sanctions that can be imposed.

Ignorance of these rules is not an excuse. Each individual is responsible for their own behaviour. Utrecht University assumes that each student or staff member knows what fraud and plagiarism entail. For its part, Utrecht University works to ensure that students are informed of the principles of scientific practice, which are taught as early as possible in the curriculum, and that students are informed of the institution's criteria for fraud and plagiarism, so that every student knows which norms they must abide by.

I hereby declare that I have read and understood the above.

Name: Lucyna Anna Klammer

Student number: 6543731

Date: 29.01.2021

Signature: 