

Name(s) _____
Period _____ Due Date ___/___/___

Jaws

“You’re gonna need a bigger boat.”
~ Amity Police Chief Martin Brody

Essential Guidelines:

- clearly identify the question you are addressing
- properly head your paper
- edit carefully and cite plenty of evidence
- *please* use the Google Doc provided in our Google Classroom
- be sure to properly submit your final draft via the Google Classroom
- you *may* print a hard copy following our class guidelines and turn it in to the class basket, but I prefer the Google Doc

Part One – Literary Connections: Pick *one* of the following questions below and answer it as thoroughly as possible in 2 ¶s or less. Please cite evidence from the film and any other applicable source. Use examples from the film and/or other related films that would provide supporting evidence.

1. Consider and describe the **mood** and **tone** of this film. Does the **mood** change? Is there anything unique about the **tone** of this film?
2. **Dramatic irony** refers to a situation in which events or facts not known to a character on screen are known to another character and/or the audience. How is **dramatic irony** used in this film? Cite and explain at least two examples.
3. Cite at least two concrete examples of **foreshadowing** used in this film. Also consider the use of **motifs** as a form of **foreshadowing**.

Part Two – Cinematic Connections: Pick *one* of the following questions below and answer it as thoroughly as possible in 2 ¶s or less. Please cite evidence from the film and any other applicable source. Use examples from the film and/or other related films that would provide supporting evidence.

4. Recall a scene where Spielberg used his trademark technique of **dividing the frame into thirds** – visually, emotionally, and/or aurally. Why is your selection an excellent example of this technique? What impact did it have on the film and why do you believe Spielberg used it?
5. Discuss two memorable scenes in terms of **Camera Placement: Distance from Object**. Refer to your vocabulary handout. Why were these shots used by Spielberg in these scenes? What did the shots mean? Do you agree with the director’s shot selection?
6. Discuss two memorable scenes in terms of **Camera Placement: Angle to Object**. Refer to your vocabulary handout. Why were these shots used by Spielberg in these scenes? What did the shots mean? Do you agree with the director’s shot selection?
7. We know that there are essentially **three types of movement** in film: 1) the viewer’s eye searches and scans the screen, 2) characters or objects move in relation to the frame, and 3) the camera moves across, into or away from its own field of vision. Cite a memorable scene from this film for each of these **three types of movement**.

Part Three – Analysis: Pick *one* of the following questions below and answer it as thoroughly as possible in about 5 ¶s. Depth of thought and analysis is what counts here, *not* hot air. Please cite evidence from the film and any other applicable source.

8. There have been many horror-adventure films made during the past 35 years or so. What sets “Jaws” apart from the rest of the pack? Contrast this film with at least two others in terms of its quality, impact and endurance.
9. Analyze “Jaws” in terms of **Editing & Transition Devices: Temporal Considerations and Transitions**. Refer to your vocabulary handout. How was **real time**, **subjective time**, and **narrative time** applied in this film? What about **cuts**, **cross cuts**, and **jump cuts**?
10. Discuss the concept of **pacing** and analyze how Spielberg kept this film moving through non-traditional techniques. In other words, forget the typical “great action scenes and special effects” response, okay? Consider instead: **comic relief**, **characterization**, **shot composition**, **music**, **motif**, etc.
11. Consider the concept of the hero journey. Pick *one* of the three primary characters – Chief Martin Brody (Roy Scheider), Quint (Robert Shaw) or Matt Hooper (Richard Dreyfuss) – and cite whether he follows the traditional heroic path.
12. What purpose does the opening sequence serve? Compare it to the opening lines of a Greek play or a Shakespearean production. How are they similar (compare) and how are they different (contrast)?
13. In “Jaws,” Spielberg employed a strategy used by Alfred Hitchcock throughout his career. “*A bomb is under the table, and it explodes: That is surprise,*” said Hitchcock. “*The bomb is under the table but it does not explode: That is suspense.*” Spielberg leaves the shark “under the table” for most of the movie, and what’s more, we often don’t see the shark but instead see the results of its actions. Was this an effective decision on Spielberg’s part? Explain.

Notes:

Released:1975
Director:Steven Spielberg
Screenplay:Peter Benchley (also the novel) & Carl Gottlieb
Music:John Williams

Characters:

Chief Martin Brody.....Roy Scheider
QuintRobert Shaw
Matt HooperRichard Dreyfuss
Ellen BrodyLorraine Gary
Mayor Larry VaughnMurray Hamilton