Name(s) _____

Period _____   Due Date ___/___/___

The International

"Sometimes the hardest thing in life is to know which bridge to cross and which to burn.
I'm the one you burn."
~ Louis Salinger

Essential Guidelines:

- clearly state the question you are addressing
- you must use the provided Google Doc template for your final submission
- edit carefully and cite plenty of evidence
- submit a digital file following our class guidelines via the Google Classroom

Part One: 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.   Cite at least two concrete examples of **foreshadowing** used in this film. Also consider the use of **motifs** as a form of **foreshadowing**.

3.   Consider the concept of **characterization** in this film. Briefly discuss how director Tom Tykwer develops one of the main characters in this film. You may want to address the concepts of **stereotypes**, **flat v. round** characters, as well as the **protagonist(s)** and **antagonists**.

Part Two: 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 that impressed you aesthetically. What did you like about it – the **editing**, **camera placement**, **lighting**, **pacing**, etc?

5.   How important was the **music** in this film? When you saw some of the scenes how did the music fit the scene? Did you feel that this was a good technique or did you feel that it didn't match with the **pacing** of the scene?

6.   Recall a scene that you liked in terms of **composition**. What ideas from other directors and films did Tykwer borrow? Why did you like the scene? What did it add to the film?

Part Three: Pick *one* of the questions below and answer it as thoroughly as possible in about 5 ¶s. Depth of thought and meaningful analysis is what counts here, not hot air. 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.

7. Although director Tom Tykwer had been working on this film for some time, it was fortuitous that he eventually released it in 2009. What is significant about the **plot** and **themes** of this film that makes it particularly poignant for the year in which is was released? Explain your response thoroughly.

8. As we have discussed in class, Tom Tykwer is definitely a student of Alfred Hitchcock and seems to pay homage to Hitchcock in many of his films. In "Run Lola Run," for example, there is a portrait hanging in the casino that is a direct reference to the Madeleine Elster/Carlotta Valdes character in "Vertigo." And Tykwer frequently employs Hitchcock-esque composition techniques. Examine the scene in "The International" that takes place at the Guggenheim Museum and discuss why it is an excellent example of Tykwer paying tribute to Hitchcock.

9. If you agree that one of the key **topics** addressed by this film is "control," then identify what you think is a central **theme** of "The International." As the Italian politician in the film says: "If you control the debt, you control everything." Of course, moments later he is assassinated by a hitman hired by the leaders of the IBBC bank (*or was he?*). So, identify what you think is a compelling **theme** and defend your choice by providing ample evidence from the film and any other applicable source.

10. The violence in this film has been described as raw or real. And while it certainly isn't the most violent film, the violence may actually have a greater impact because of the realistic manner in which it is portrayed. There are no overly dramatic or unrealistic scenes of violence, but instead each act of violence seems quite realistic. How does this approach to violence by director Tom Tykwer impact the film and your experience of the story?

11. Col. Wilhelm Wexler, played by the amazing Armin Mueller-Stahl, tells Louis Salinger, played by Clive Owen, that: *"Justice is an illusion. The system guarantees the IBBC safety. Everyone is involved. Hezbollah, CIA, Colombian drug cartels, Russian organized crime, Iran, Germany, China, every government – your government, every international corporation needs a bank like IBBC so they can operate within the gray and black latitudes."* What is Wexler saying here? What is he trying to explain to Salinger? What is Tykwer saying to us, his audience?

12. For director Tom Tykwer, "The International" is clearly a more traditional film. However, that doesn't mean he doesn't do some very unconventional things. For example, with a lesser director, it would have been very easy and predictable to turn this film into a love story between Clive Owen's character and Naomi Watts' character. However, Tykwer never strays from the real story; never clouds it with even a hint that Owen and Watts will have any sexual interaction at all. That's not to say that the two characters don't share intensely emotional interactions, but they always seem to be acting with the utmost respect for one another. What do you think? How did this non-romance impact your experience of the film? Are there other examples out there?

Notes:
Released: 2009
Director: ....Tom Tykwer
Writer: ....Eric Warren Singer
Original Music: ...Reinhold Heil, Johnny Klimek and Tom Tykwer
Cinematography: ....Frank Griebe
Editing: ....Mathilde Bonnefoy

Key Characters:
Louis Salinger ....Clive Owen
Eleanor Whitman ....Naomi Watts
Col. Wilhelm Wexler............Armin Mueller-Stahl
Jonas Skarssen............................Ulrich Thomsen
The Consultant..........................Brian F. O'Byrne
Viktor Haas ....Michel Voletti
Martin White..................................Patrick Baladi