

# JUNO (2007)

Eduqas GCSE Film Studies  
Component 1: Key Developments in US Film  
Section C: US independent film



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## WHY STUDY JUNO?

Context is the vitally important information relating to the making of the film and the issues and environment surrounding the making of the film. We examine context in terms of the social, political, institutional and historical background details of the film. For JUNO these are especially important given many of the major issues relating to context relate to the institutional details of the film. As part of the that the film exists as an 'independent' or 'indie' film, despite being financed by a major film studio as part of the Fox Searchlight Pictures studio.

JUNO was enormously successful. It helped cement the talents of the lead actors Ellen Page who had previously starred in thriller HARD CANDY and Michael Cera who had another breakout role in the same year as JUNO with teen shock-com, SUPERBAD. Award nominations and an overwhelmingly positive critical response also helped to elevate the reputations of screenplay writer Diablo Cody and Director Jason Reitman. As well as this, JUNO made a staggering profit at the box office according to Box Office Mojo, taking a worldwide total of over \$230million after being made for less than \$8million.

All in all then, JUNO was a hit. A definitive, undebatable, smash hit. Whilst not everyone took to the whip-smart dialogue, the lo-fi indie soundtrack and the politics of gender and women's reproductive rights in the film, it was overwhelming successful.

This in turn lead to film studios looking to replicate the formula. The success of other independent films in the decade before the release of JUNO, meant that the idea of a 'quirky' film, made on a small budget that is successful despite not appealing to a mass audience, became an especially appealing one to film companies.

JUNO then, represents a type of film that not everyone will choose to watch, but those who do, find that it often provides an interesting view of the world, a unique artistic proposition and often one that generates opinion and a distinctly personal reaction. Unlike large-scale blockbusters that cost hundreds of millions of dollars to make, films like JUNO are not trying to be "crowd-pleasers" and often create very personal responses. By studying a film like JUNO, we are able to analyse their unique production, context and the personal reaction to these in an informed and detailed way, often in contrast to many other films we may have analysed. In terms of the GCSE Film course then, it provides a wonderful counter-point and a superb opportunity to really hone our analytical skills in order to help explain our reactions and opinions in a way that is detailed, informed and full of precise film language.

Of course, there are some excellent other films that make up Section C of Component 1. Each of them is rich in theme, interesting filmmaking and with a range of vibrant, complex protagonists. JUNO is no exception in this regard. It's a terrific film. I hope you enjoy learning about it as much as I did and as much as I enjoy teaching it.

## JUNO CONTEXT - GROUP TASK

Before you watch the film, read the details on the next page relating to the context of JUNO. Then, using the information below, decide what type of context that information relates to by writing the *initial* of each type of context in the box/ For example, I for *institutional*, S for social and so on.

As a brief reminder, we study context by approaching it from 6 main different focuses. Below are these focuses with some brief explanations as to what each means and also with some questions that might help to understand the effect of each type of context.

**Social:** aspects of society and its structure reflected in the film. For example, consider who holds the power? Who is oppressed? Are characters treated or defined by their class? Do we see social hierarchy and structures at all and if so, how are they reflected in the film and how do they affect the characters?

**Cultural:** aspects of culture – ways of living, beliefs and values of groups of people – reflected in the film. For example, what do we see in the film or know about the time the film was made in terms of religions, clothing, aspects of culture and the arts? Are there references that a modern audience may not appreciate or understand because it's tied into the culture of the time?

**Political:** the way political issues, when relevant to the film chosen, are reflected in a film. For example, is there a key political event depicted or implied? Consider world leaders such as Presidents and Prime Ministers and the choices they made that may be reflected in, or that affect the film. Perhaps political decisions made before the film are seen in the film in some manner?

**Institutional:** how films are funded, how the level of production budget affects the kind of film made and the main stages of film production. For example, which companies produced the film? Where did the budget come from? Where was the film made? Why there? Which significant people involved in the making of the film and is it part of a wider franchise, studio system or production company? If so, how does this effect it?

**Historical:** aspects of the society and culture at the time when films are made and, where relevant and when they are set. For example, is the time the film was made or set in significant? Was there a key event around the time the film was made or set? How might that have affected the film or the making of the film?

**Technological:** the technologies reflected in a film's production and, in some cases, in its narrative. For example, think *mise-en-scene* (props) here: how can we see technology (or the lack of) in the film? Does this help to date the film? Also consider the production of the film: does the film use any specific technology in the production (3D cameras, widescreen, HDR, colour, CGI etc.)?

## JUNO CONTEXT - SOLO TASK

Whilst watching the film, tick next to each piece of context when and if it's seen in the film. You may want to note where and when it's seen too. The institutional details may not be immediately obvious and often to relate to things which aren't obvious on screen, so don't be too surprised if these aren't easy to spot.

- ◇ Released in 2007 after being made for a budget reported to be between \$6.5 and \$7.5 million, the film made over \$230million worldwide, making it a phenomenal commercial success.
- ◇ Written by Diablo Cody and Directed by Jason Reitman, the film was an overwhelming critical success, with a 94% approval rating on Rotten Tomatoes based on 205 reviews from critics.
- ◇ The film was also successful in terms of awards: given a standing ovation as part of the Toronto Film Festival, the film went on to be nominated for 4 Academy Awards, including Best Actress for Ellen Page, Best Picture, Best Director for Jason Reitman and won for Best Original Screenplay by Diablo Cody.
- ◇ Along with KNOCKED UP and WAITRESS, JUNO was another film released in 2007 films about women facing unplanned pregnancies.
- ◇ JUNO was criticised by Guardian journalist Hadley Freeman for "completing a hat-trick of American comedies in the past 12 months that present abortion as unreasonable, or even unthinkable."
- ◇ Other critics labeled Juno as feminist because of its portrayal of Juno as a confident and intelligent teenage girl.
- ◇ Cody collected the stories of adoptees, birth parents and adoptive parents, including that of her then-husband, an adoptee who reunited with his birth parents after she wrote the film.
- ◇ She also found inspiration in the story of a close friend who had become pregnant in high school and used details of her experiences, such as mistreatment from an ultrasound technician.
- ◇ Much of Juno, however, was based on Cody's own high school experiences: She dated a tic-tac-loving boy, she was best friends with a cheerleader and she used a hamburger phone identical to the one that appears in the film.
- ◇ Jason Reitman reportedly read halfway through the script and he felt that if he did not direct the film, he would regret it for the rest of his life.

- ◇ Diablo Cody says she had a cynical attitude when writing Juno ("I didn't ever think this film would be produced") and the film was delayed by financial problems. After its controversial nature scared off a number of major studios, John Malkovich's production company, Mr. Mudd, took on the project.
- ◇ Director Jason Reitman took Ellen Page, Olivia Thirlby, Michael Cera and J.K Simmons to a Panavision stage in California and shot 45 pages of the script on 35 mm film against a black backdrop. He presented this footage to Fox Searchlight as the initial cast.
- ◇ Jennifer Garner accepted a lower salary than usual to prevent the film from exceeding its budget.
- ◇ Juno was filmed in and around Vancouver, British Columbia, standing in for Minnesota, where production was originally intended to take place.
- ◇ The film was set out in a sequence of the year's seasons, which, Reitman said, "really resonated with me when I read it, because they mirror the three trimesters of Juno's pregnancy." Because filming took place over only 30 days, fake flora were used to give the impression of different seasons while other flora were edited in post-production.
- ◇ Cody was impressed with the production design team's creation of the set from only a few sentences in her script, calling Juno's bedroom "a very emotional set for [me] because it reminded me so much of my own little habitat when I was a teenager.
- ◇ Juno premiered on September 8 at the 2007 Toronto International Film Festival and received a standing ovation, which prompted film critic Roger Ebert to say "I don't know when I've heard a standing ovation so long, loud and warm.
- ◇ Following Juno's release, Fox Searchlight sent hamburger phones styled similarly to that used by Juno in the film to journalists and critics to entice them to review the film.q
- ◇ In 2008, after 17 students under sixteen years of age at a Gloucester, Massachusetts, high school became pregnant, Time magazine called it the "Juno Effect", accusing films such as Juno and Knocked Up for glamorising teenage pregnancy.
- ◇ After Senator John McCain named Alaska Governor Sarah Palin as his running mate on the Republican presidential ticket, it was revealed in September 2008 that Gov. Palin's daughter, Bristol, age 17, was pregnant with the child of another teenager. News reports and editorials termed Bristol Palin's pregnancy as the latest episode in the debate over teen pregnancy of which Juno was a part.

# JUNO CONTEXT ASSESSMENT

## PAIRED TASK

Answer the questions below, using the information about context above to help.

1. When was the film released?
2. Who wrote and Directed the film?
3. What evidence is there that the film was commercially and critically successful?
4. Who were the stars of the film?
5. Complete some research using IMDB and any other relevant resources to explain what *other* films the cast have been in.
6. Where did the overall idea for Juno as a character come from?
7. What were some of the issues arising from the narrative of the film that caused some controversy?
8. Why might Jennifer Garner have taken a wage lower than usual in order to play the part of Vanessa Loring?
9. Jason Reitman had to convince the film studio, Fox Searchlight Pictures, to fund the film even though it had a relatively small budget. Why do you think they might not have been keen to make the film?
10. Finally, based on what you know so far, why do you think that the film JUNO was successful?



# THE POSTER

## SOLO TASK

You may have seen the film by now and this may effect your answers and ideas here, but whether you have or haven't seen the film, here is one of the posters used to market the film. Use the space around it and annotate the image. For every aspect of the poster consider two things; what can we see (the explicit details) and then what does each thing *suggest* (the implicit suggestion)? To include detailed annotations, consider the context of the film, especially how the nature of the film as an 'indie film' may be reflected in the design.





# WATCH THE FILM

## SOLO TASK - CORNELL NOTES EXPLANATION

If you haven't already, now it's time to watch the film! Given the nature of the exam question for this film, it is highly recommended that you watch the film at least twice; once to understand the narrative and a second time whilst considering the choice of Specialist Writing you have selected.

For the first watch of the film, you may want to use the note sheet on the next page to make notes. The note sheet is specifically designed to allow you to focus on the film, but make brief notes on the left hand side; your teacher may instruct you as to when a key scene starts or finishes or they may leave that up to you.

When you have finished watching, use the space on the right hand side to write more detailed notes. These notes may be the expanded versions of your notes on the left, or about something more specific which you've been asked to write about. If unsure, make notes specifically on the characters and how they look, what they do and why you think they act in certain ways at certain times.

The space on the left has space for specific elements of film language that you need to look at and make notes on. Be specific in describing where/when you see this element of film language being used.

On the right hand side is a larger space. It's recommend that you aim to add a more a detailed explanation of your notes from the left hand side of the the page *after* you have sen the film. This will allow you to focus on the film whilst watching it.

Finally, the space at the bottom is for you to add any additional notes, instructions from your teacher or feedback from ~~teacher, peers or yourself~~

Name of film / location of scene:	
Focus / overall purpose of notes:	
Key idea or scene 1:	
Key idea or scene 2:	
Key idea or scene 3:	
Key idea or scene 4:	
Key idea or scene 5:	
Key idea or scene 6:	

# WATCH THE FILM

## SOLO TASK - CORNELL NOTES

Name of film / location of scene:

Focus / overall purpose of notes:

Key idea or scene 1:

Key idea or scene 2:

Key idea or scene 3:

Key idea or scene 4:

Key idea or scene 5:

Key idea or scene 6:

# YOUR REACTION

## SOLO TASK

What did you think of JUNO? What was your personal reaction? Maybe you had a specific reaction to a certain character? If you've read the critical writing pieces, perhaps you had a specific thought on those in relation to the film?

Use the space below to make notes on what you thought, aiming to include a range of ideas about characters, themes, key scenes and what the film was suggesting to you an audience. Be sure to include reasons for your opinion and then where possible, examples of film language to provide evidence for your ideas.

**What did I think of JUNO?**

Opinion	Reasons
Evidence	

# CHARACTERS

## SOLO TASK

Next to each picture, add the name of each character and then 3 things you learned about each of them.



**Juno MacGuff**  
(Ellen Page)

- 
- 
- 



**Paulie Bleeker**  
(Michael Cera)

- 
- 
- 



**Vanessa Loring**  
(Jennifer Garner)

- 
- 
- 



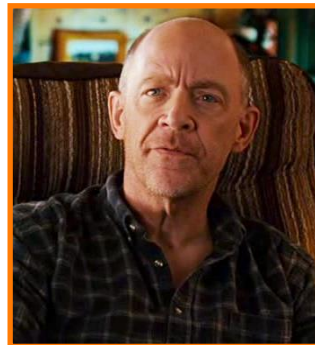
**Mark Loring**  
(Jason Bateman)

- 
- 
- 



**Bren MacGuff**  
(Allison Janney)

- 
- 
- 



**Mac MacGuff**  
(J.K. Simmons)

- 
- 
- 



**Leah**  
(Olivia Thirlby)

- 
- 
- 



**Su Chin**  
(Valerie Tian)

- 
- 
-

# CHARACTER DESCRIPTION

## PAIRED TASK

Using film language, describe the characters in the film. In each box, describe the different aspects of film language. Write the character name, or draw a picture of them in the left hand side box then add as much detail as possible for each film language element as possible.

	
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# CHARACTER DESCRIPTION

## SOLO TASK

Time to take your descriptions of characters using film language and turn these into a summary of who each character is. Aim to keep this brief but detailed-concise but comprehensive. Ideally, no more than 2 sentences. Be sure to refer to key aspects of film language. You may want to do this for more than just these 3 characters below so a spare has been left blank as well. If adding another, aim to choose someone who is significantly different to the characters already selected for you.

	Hair & make-up	Costume	Performance	Props
				
				
				

# REPRESENTATION

Every time we watch a film, we are not seeing a **reality** but instead someone's **version** of something that they wish to **portray** to an audience. Representation therefore refers to the *construction* of 'reality' and especially *how* that representation has been **constructed**. A key thing to consider in terms of representation is the idea that the person or place we see on screen may be the only example of that person or place; therefore, this is the representation of the version we have on **screen**. For example, in JUNO this might be the first time you have seen the **North of 'middle America'** and for that reason, it creates a certain image or idea of what these places and times are about. Representation then, is very important as it provides an idea of what some people or places are like, depending on how the **filmmakers** choose them to be on screen and as a result, how the audience **feels** about those people or places.

Representation involves three main stages; **identify** who or what is being represented, then **how** they are being represented (broadly speaking, whether this is a **positive** or **negative** representation) and finally *how* does the film **create** that specific representation using film language.

For this exam, you may need to focus on the representation of, as a minimum, how the film represents **teenagers** and **adults**, especially those who have, or don't have, authority.

As well as this, it's important to be able to **explain** and **explore** how representation can create, and play with, the idea of **stereotypes**. A stereotype is a commonly-held image of a person or group, based on an **overly-simplified** or believed appearance or behaviour. The key here is the idea that a stereotype is a form of representation but isn't especially new, detailed or even **accurate** in some cases.

For example, Juno can be said to represent some teenagers in America. She also represents **Millennials**, the demographic following the Baby Boomers and preceding Generation X. The way in which these representations are shown can be said to be both typical of many millennials in enjoying vintage clothing and a slightly kitsch style that is influenced by the culture of her parents. At the same time however, this is not a style or characterisation which is readily seen in major Hollywood films, so in this respect Juno's representation is somewhat *atypical* for American film.

Over the next few pages a series of activities will explore the characters in terms of their representation. There are also some activities that will ask you to explore how stereotypes are created and whether you feel like any of the character in the film are stereotypes and why this might have been done by the film makers.



# CHARACTERS AND REPRESENTATION

## PAIRED TASK

Representation involves three main stages; identify who or what is being represented, then *how* they are being represented (broadly speaking, whether this is a positive or negative representation) and finally *how* does the film create that specific representation using film language.

Below are images of some of the main characters from the film. Three have been left blank for you to add characters of your own choice. For each character label who you think they represent in the real world, or who you think the filmmakers want them to represent.

To do this, think about who that person is and what they do. Then apply this to a wider group of people in the real world, away from the film.

For example, Juno is a character who is teenage girl, 16 years old and attending high school. This means that, to an extent, she represents teenagers in America. However, as a young, white, sexually active teenager who has whose step-mother is obsessed with dogs, she doesn't represent *all* young women in America. Therefore you need to be careful that you aren't *too* specific in explaining who or what each character represents. If a description of a character doesn't represent many people in the real world, if at all, the description is too *narrow* and isn't a true representation.



Gender:

Age:

Background (if known):

Other personal details:

Positive or negative representation:

Key examples of film language:

Overall, this character represents:



Gender:

Age:

Background (if known):

Other personal details:

Positive or negative representation:

Key examples of film language:

Overall, this character represents:



**Gender:**

**Age:**

**Background (if known):**

**Other personal details:**

**Positive or negative representation:**

**Key examples of film language:**

**Overall, this character represents:**



**Gender:**

**Age:**

**Background (if known):**

**Other personal details:**

**Positive or negative representation:**

**Key examples of film language:**

**Overall, this character represents:**



**Gender:**

**Age:**

**Background (if known):**

**Other personal details:**

**Positive or negative representation:**

**Key examples of film language:**

**Overall, this character represents:**



**Gender:**

**Age:**

**Background (if known):**

**Other personal details:**

**Positive or negative representation:**

**Key examples of film language:**

**Overall, this character represents:**

# CHARACTERS AND REPRESENTATION

## PAIRED TASK

Consider the images and the key scenes they represent. Discussing your ideas with a partner and then noting down ideas, analyse how representation is created in the key scenes below. Your ideas and notes will be needed for the questions later.



### KEY SCENE 1

Re-watch from 21:50 to 26:28



### KEY SCENE 2

Re-watch from 26:30 to 31:17



### KEY SCENE 3

Re-watch from 1:12:38 to 1:17:20

# CHARACTERS AND REPRESENTATION

## SOLO TASK

Overall, who do each of the main characters represent?

Use your ideas and notes from previous tasks to create a summary for each of the characters provided below by finishing off the sentences. Then, answer the questions on representation to check your understanding.



Overall, Juno represents...



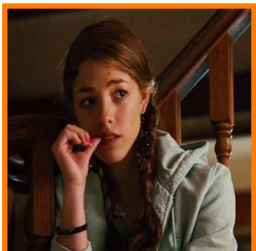
A complicated character, Bleeker represents...



Vanessa, who could also be said to be a protagonist in the film, represents...



Mark, a character who seems to have a wide variety of impulses and desires, broadly represents...



A constant presence in the life of Juno, Leah represents...




Whilst only in the film a few times, Su Chin represents...

# CHARACTERS

## PAIRED TASK

Over the next few pages are images of the main characters. It is again important to remember that the characters we see on screen are *constructions* of characters- the job of the filmmakers is to choose costumes, create hair and then actors are asked to perform in their roles in a specific way. This is done as the filmmakers try to make us, the audience, think or react in a specific way. Because of this, we need to analyse how and why each of these character have been created the way that they have. On the left hand side are spaces are describe and write down your examples of different aspects of film language related to the appearance of each character. These are the **explicit** details of the characters. On the right hand side you are to explore what each of these elements is trying to suggest-these are the **implicit** ideas. Where possible, aim to add 9 different explicit ideas and to do so, consider a wide range of different film language elements, concentrating on cinematography and mise-en-scene.

Explicit details		Implicit ideas
1.		1.
2.		2.
3.		3.
4.		4.
5.		5.
6.		6.
7.		7.
8.		8.
9.		



**Explicit details**

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.



**Implicit ideas**

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.

**Explicit details**

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.

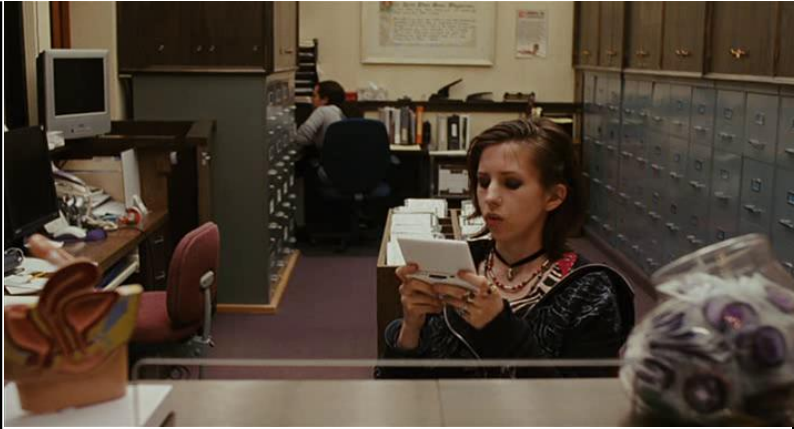


**Implicit ideas**

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.

**Explicit details**

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.



**Implicit ideas**

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.

**Explicit details**

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.



**Implicit ideas**

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.



# CHARACTERS AND REPRESENTATION

## SOLO TASK

Answer the questions on representation below to check your knowledge on representation.

1. In your own words, what is representation?
2. **Name the groups of people you think this film represents.**
3. Starting with the most positive, rank the groups you listed for question 2 from most positive to least positive representation.
4. **Overall, how would you describe the representation of teenagers in this film?**
5. Referring to film language and at least 1 key scene, explain how the representation of teenagers is created.
6. **Considering details of context, try to explain how contextual details affected the representation of teenagers that the filmmakers have created.**
7. Teenagers are not all represented in the same way in this film. Referring to at least 2 teenage different characters, explain how these teens are represented as being different to each other.
8. Overall, would you suggest that the representation of teenagers is positive or negative in this film? Referring to at least 2 key scenes to help prove your ideas, explain in detail analysing how this representation is created.
9. **Overall, how would you describe the representation of adults in this film?**
10. Referring to film language and at least 1 key scene, explain how the representation of adults is created.
11. **Considering details of context, try to explain how contextual details affected the representation of adults that the filmmakers have created.**
12. Referring to film language as much as possible, explain how teenagers and adults are represented as being different. Refer to at least one key scene.
13. **Overall, summarise what you have learned about the representation of people in this**

£1~

# GENRE AND GENERIC CONVENTIONS

Genre is one way of categorising and identifying film by the category or the style of the film. Teen films have been an incredibly popular sub-genre of the drama and comedy genres for at least 50 years now. But what is a genre, what is a generic convention and how do we identify them?

## Why use genres?

Genres are important for film companies and audiences for a variety of reasons. First of all, audiences like genres as it allows them to identify a type of film they enjoy and then watch others in the same style. This makes choosing a film to watch easier and also to compare-if the films are similar, then comparisons are easier and fairer to make. In this way, it's also easier for film companies-if they know that films in a certain genre are successful, they know types of films to make and also know what to include in them. These 'things' that are included, are called *generic conventions*.

## What is a generic convention?

**Generic conventions** are the "things" which keep popping up in different films in the same genre. These conventions can be varied and cover a wide range of ideas. For example, in an action film the generic conventions are likely to be explosions, guns and a clear villain. These then focus on props and character types. In romantic comedies, the generic conventions will include romance, dates gone wrong and a happy ending, meaning that these generic conventions include *narrative* as well as other possible examples of film language. Finally, in a western you'll see generic conventions of horses, six-shooter guns, a shoot-out and the film to be set in the American West-demonstrating that conventions can take the form of almost every possible example of film language.

## What's the reason for using generic conventions?

Conventions then are important in signposting what genre a film belongs to. If you watch a genre of film you like, you would expect to see key aspects or conventions being used, otherwise you would feel shortchanged and let down. Film companies also know what they need to include in their films then to keep the audiences happy.

## Style of film

By style, we refer to creative selections in choosing specific examples of film language. One way that a film can fit into a genre is to have the same recognisable **style** across a range of films. In horror films for example, we're expecting to see lots of low-key lighting, close-ups of people as they scream and of course, special effects of blood and violence. In science fiction films, we'd expect to see props of weapons that don't exist, vivid high-key lighting of non signs or costumes and editing that is purposefully slow. This can also extend to not just genre, but the *type* of film. For example, a summer blockbuster may *look* different to family comedy, an **independent** film may look different to a mainstream film from a major film studio.

## JUNO is an independent film, with a hybrid of genres. What does this mean?

As an independent film, there is perhaps less expectation and demand on the commercial success of the film because of it's relatively low budget. Therefore there is a suggestion that the

film does *not* need to easily fall into a clear genre and can therefore use elements of a range of genres. Perhaps the film then can stay true to the message and themes of the narrative, rather than be preoccupied with meeting certain generic conventions.

# THE TEEN FILM

The “Teen film” is a film genre targeted at teenagers and young adults in which the plot is based upon the special interests of teenagers and young adults, such as coming of age, attempting to fit in, peer pressure, first love, rebellion, conflict with parents, teen angst or alienation. Often these normally serious subject matters are presented in a glossy, stereotyped or trivialised way. For legal reasons, many teenage characters are portrayed by young adults. Some teen films appeal to young males while others appeal to young females. Films in this genre are often set in high schools and colleges or contain characters that are of high school or college age.

## CODES AND CONVENTIONS OF A TEEN FILM

These vary depending on the cultural context of the film, but they can include proms, alcohol, illegal substances, high school, parties, losing one's virginity, teen pregnancy, social groups and cliques, interpersonal conflict with peers and/or the older generations, fitting in, peer pressure, and American pop culture (music, shopping, playing sports, ‘hanging out’).

Apart from the characters, there are many other codes and conventions of teen film. These films are often set in or around high schools and places frequented by teens such as shopping malls and themed restaurants, as this allows for many different social cliques to be shown. This is different in hybrid teen films, but for the classic romantic comedy teen film, this is almost always the case.

## STEREOTYPES

A stereotype is an over-generalised belief about a particular category of people. Stereotypes are generalised because one assumes that the stereotype is true for each individual person in the category. Such generalisations are useful when making quick decisions, however they may be erroneous when applied to a particular individuals. Stereotypes create a barrier that leads to prejudice, making one assume they know a person just based on a stereotype.

Here are some of the classic stereotypes from teen films.

Can you recognise any from this

- The Jock
- Cheerleader
- School Diva
- The Geek / Nerd
- The Rebel
- The Boy / Girl next door
- The New Girl / Boy
- The Loner
- Class Hottie
- Class Clown
- The Stoner
- The Athlete



- The Queen Bee



# SOLO TASK

Time to summarise your knowledge about the teen genre and JUNO as a film. Begin by explaining what a teen film is overall, using ideas from previous pages to help explain in your own words. After this, use the space below to include a range of reasons why JUNO is and ISN'T a typical teen film.

Then, using the space below that, summarise your overall feelings and explain whether overall you think that JUNO is a teen film or not as a summary with reasons and evidence.

A TEEN FILM IS:



JUNO IS A TEEN FILM BECAUSE:

JUNO ISN'T A TEEN FILM BECAUSE:

OVERALL, JUNO \_\_\_\_ A TEEN FILM BECAUSE...



# TEENAGE COMEDY AND GENERIC CONVENTION

Most films can be said to be *dramatic*, and are often filled with *drama*, but what is drama? At its most basic, drama occurs when there is conflict; two people or forces wanting two different things. The conflict and the difference between what they want, say or feel is the point where *drama* is created—a form of disagreement seen clearly and sometimes explosively. JUNO does indeed match this definition or idea, but this is also punctured by some comedic moments, often through dialogue. As a result, we could say that JUNO is a comedy film or a drama film. However, there are other genres that can be said to be in the film if we view the film as a series of generic conventions.

## GROUP TASK:

Read the definitions below. Underneath each, include examples of similar films in that genre.

### DEFINITION: COMEDY

A comedy film is one that seeks to make the audience laugh. Using humour in a variety of way, comedy films have a traditionally happy ending.

**EXAMPLES OF SIMILAR DRAMA FILMS:**

### DEFINITION: DRAMA

As explored previously, most films can be said to be *dramatic*, and are often filled with *drama*. However, JUNO features a wide range of dramatic moments.

**EXAMPLES OF SIMILAR DRAMA FILMS:**

### DEFINITION: TEEN / COMING OF AGE FILM

A teen film is broadly defined as being focused on the lives of young adults and teenagers and also aimed at the same group of people. These films feature the interests, hobbies and ambitions of teenagers and young adults and feature thematic ideas such as coming of age, rebellion, peer pressure, attempting to fit in, love, conflict with parents and. alienation. However, whilst these themes are serious subjects, teen films often present in a glossy, trivial manner where the stakes for the characters are often relatively minor.

**EXAMPLES OF SIMILAR TEEN/COMING OF AGE FILMS:**

### DEFINITION: ROMANTIC COMEDY

A romantic comedy must feature *some* comedic moments, often used as a way to lighten the mood that can be quite heavy is the romance is not going well, or offered as an alternative to the generally serious topic of love. A romantic comedy then, will feature the loves and lives of people and use comedy to help support and offer a break from the love/romance aspect.

**EXAMPLES OF SIMILAR ROMANTIC COMEDY FILMS:**

## PAIRED TASK

The first table below asks you to consider the key aspects of the genres viewed in JUNO. Either as you watch, or after a viewing of the film, include explanations of a scene that suits these generic conventions and then, in as much detail possible, describe using film language.

GENRE	KEY SCENE	GENERIC CONVENTIONS IN THAT SCENE
COMEDY		
ROMANCE		
TEEN FILM		
DRAMA		

## PAIRED TASK

This second table is more focused on the generic narrative elements of the film. Complete the first column by adding examples of key scenes or moments where that narrative convention is seen and then, in the column to the right, try to describe that scene using as much film language as possible.

GENRE	KEY SCENE	NARRATIVE CONVENTIONS	EXAMPLES OF FILM LANGUAGE THAT CREATES THE NARRATIVE CONVENTION
COMEDY			
ROMANCE			
TEEN/COMING OF AGE FILM			
DRAMA			

# TEENAGERS AND COSTUME

Teen films are dominated by characters which are regularly seen across the genre; these can be referred to as character tropes, typical characters or stock characters. They are usually stereotypes or cliches of people and are often very broad in their representation. Typical characters include “the jock”, “the nerd”, “the cheerleader”, “the outsider”, “the school bully”, “the comedic friend” and many others. JUNO uses these tropes and plays around with them somewhat by referencing some of them directly but in other cases, subverting our expectations with them. There are activities on this on the following pages, but for now, consider Juno an ‘outsider’, Bleeker as a ‘jock’ and Leah as the ‘cheerleader’, though this aspect of her character is seen only briefly in the film.

Whilst these are broad and in some cases different from ‘traditional’ examples seen in other teen films, the main characters in JUNO are partly defined in this way in a very typical fashion- through the use of costume.



“The cheerleader” is a stereotype of the high school/college girl who takes part in collegiate activities, typically cheerleading for the American Football team, seen in a wide variety of teen films. To symbolise the inherently female-dominated trope, clothing is generally either a cheerleading costume, skimpy and emblazoned in school colours, or away from the cheerleading, pink and very feminine.

**IN WHAT WAY IS LEAH PRESENTED AS A CHEERLEADER?**



The word ‘jock’ essentially means someone who excitedly participates in a specified activity, in teen and horror films, this typically means athletes. Defined by their ‘letterman’ jackets or other uniforms that designate school and or sport, the jock is typically presented as somewhat dumb or at the least a selfish character.

**IN WHAT WAY IS BLEEKER PRESENTED AS A JOCK?**



The nerd, a catch-all phrase for intelligent, awkward or simply individual characters who often don’t fit in with the large popular groups of other characters such as the jocks. Nerd’s tend to be intelligent, often significantly more so than their peers. Their costume is often varied but tends to be more formal or adult in style compared to other characters.

**WHO IS THE CHARACTER CLOSEST TO A NERD?**

## TEENAGERS AND COSTUME

Juno's costume is a great example of how clothes are able to reflect not only the style of a character, but also their personality. The choice of clothes for her has been purposefully designed to reflect who she is as a person and her interests. For some audience members Juno's clothing also reflects that this is an independent (or 'indie') film. We'll cover more of this in detail later on, but for now, consider the types of clothes and the style of clothes Juno wears. Heavily influenced by the soundtrack in the film and the bands referenced in the dialogue, Juno is clearly dressed in an 'indie' manner; vintage clothing that resembles the clothes her parents might have worn at her age.

This specific clothing style was popular amongst indie bands around the time of the production of the film and as a result, placed the film in the *zeitgeist* and part of the popular indie rock movement in the early 2000s. The style is loosely defined by a vintage style of clothing that placed emphasis on individuality with t-shirts that were not mass-produced and made by modern brands. Shoes or trainers tended to be monochromatic and often were specifically Converse canvas trainers reflecting the heritage of the shoe, worn by famous 'alternative' bands in the 70s. In some cases, a strange formality was present in this clothing style, with people wearing shirts, suit jackets and even ties, often with jeans or denim skirts. Finally, hair was unremarkable in appearance but generally long and with an unkept appearance, suggesting as the rest of the outfit often did, that one had a relaxed, uncaring attitude about your appearance when the truth was that was not the case at all. Bands sometime bought an element of uniformity into their clothes, almost as costume and many of the bands were as memorable for their clothing and their overall aesthetic as their music.

The clothing of the early 2000s for fans of rock music was heavily influenced by the dominant bands who influenced the music, leading to rock bands of the 1960s and 70s being the most prominent influences. In some cases, the clothing was *literally* from the 70s, recycled and reused but crucially, authentic.

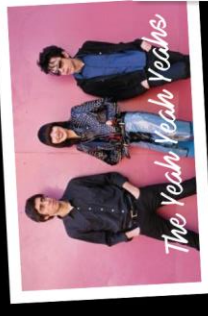
On the next page you can see some examples of how bands such as The Rolling Stones, The Beatles, Led Zeppelin and The Velvet Underground were influential on the look of this aesthetic in the 2000s. On the same page are some bands in the early 2000s that reflect the personal clothing style of Juno the character, but also the art direction of JUNO the film. Not only this, but the likes of the Moldy Peaches were not only an influence, but actually featured on the soundtrack and were then a key element of the narrative and used in the film.



It started in the 60s and 70s...



It was revived in the early 2000s...





## SOLO TASK

Having spent some time exploring genre, generic conventions and now costume, combine this knowledge to look at the images below and answer the questions in each box. You may need more space than the boxes here to create detailed and developed answers that also use a range of evidence to prove your answers correct.

**DESCRIBE** her costume:

**ANALYSE** what this suggests about her as a person:

**OTHER EXAMPLES** of this character type from other teen films:

**HOW** Juno is similar or different to other teens:



JUNO: THE OUTSIDER

**DESCRIBE** her costume:

**ANALYSE** what this suggests about her as a person:

**OTHER EXAMPLES** of this character type.

**HOW** Leah is similar or different to other teens:



LEAH: THE QUEERLEADER

**DESCRIBE** his costume:

**ANALYSE** what this suggests about him as a person:

**OTHER EXAMPLES** of this character type.

**HOW** Bleeker is similar or different to other teens:



BLEEKER: THE JOCK

# ADULTS, COSTUME AND MISE-EN-SCENE

The adults in JUNO are largely split into two main groups: Juno's parents and the Loring's. Bleeker's mum features briefly but her influence on the film is somewhat minimal. The adults are very different people and the mise-en-scene associated with each helps to clearly identify their personalities. Whilst they don't easily and necessarily fit the character tropes from traditional teen films, they do have clearly defined roles in this film.

## TASK:

Take a look at the images below. For each of the four main adult characters, describe the mise-en-scene involving them and then, explain what this might *suggest* about the characters. For each set of couples, there is also an additional screen grab to help-use the space at the end of the page to summarise how you would describe the couple.

**DESCRIBE** the mise-en-scene including costume:

**ANALYSE** what this suggests about him as a person:

**WHO** might this character represent:



**DESCRIBE** the mise-en-scene including costume:

**ANALYSE** what this suggests about her as a person:

**WHO** might this character represent:



Overall, the McGuffs can be described as...





**DESCRIBE** the mise-en-scene including costume:

**ANALYSE** what this suggests about her as a person:

**WHO** might this character represent:



**DESCRIBE** the mise-en-scene including costume:

**ANALYSE** what this suggests about him as a person:

**WHO** might this character represent:



Overall, the Lorings can be described as...



# ADULTS, COSTUME AND MISE-EN-SCENE

## SOLO TASK:

Rewatch the key scenes below. Explain the audience reaction in the **POINT** box, then give examples of the film language in the scene in the **EVIDENCE** box and then explain how the evidence creates that reaction in the **COMMENT** box.

Finally, write a short paragraph for each that collects the ideas into one summarised paragraph.

**JUNO IN THE DRUG STORE &  
WALKING HOME**  
[YOUTU.BE/WQELY\\_WSQRY](https://www.youtube.com/watch?v=WQELY_WSQRY)



**POINT**

**EVIDENCE**

**COMMENT**

**OVERALL RESPONSE**

**WINTER: JUNO AT SCHOOL**  
[YOUTU.BE/5DKEAGAUP80](https://www.youtube.com/watch?v=5DKEAGAUP80)



**POINT**

**EVIDENCE**

**COMMENT**

**OVERALL RESPONSE**

**MEET THE LORINGS**  
[YOUTUBE/PW50Q75NMST](https://www.youtube.com/watch?v=PW50Q75NMST)



**FOCUS: VANESSA AND MARK**

**POINT**

**EVIDENCE**

**COMMENT**

**OVERALL RESPONSE**

**JUNO TELLS HER PARENTS**  
[YOUTUBE/TWCR-Q85JU](https://www.youtube.com/watch?v=TWCR-Q85JU)



**FOCUS:**  
THE MCGUFFS, RATHER THAN JUNO AND LEAH

**POINT**

**EVIDENCE**

**COMMENT**

**OVERALL RESPONSE**

# RELATIONSHIPS

JUNO paints a pleasingly complex picture of relationships; we see them in their infancy, in their dotage, when ending, when in flux and all during various points of the narrative. Whilst most 'romantic comedies' (and JUNO is only very loosely a 'romantic comedy') feature the protagonist finding love by the end of the film, in JUNO we see the formation of relationships at the end of the film not just with Juno and Bleeker, but also with Vanessa and her new baby as Mark Loring is no longer an interest. Of course, the relationship between Juno and Leah is platonic and remains steadfast throughout the film and indeed is worth considering why it suffers no real challenge throughout the film-what does it tell us about the importance and need for friendship, especially for teenagers and even more so during such difficult times? The barriers and obstacles put in the way of the romantic relationships however is done partly for reasons of creating an interesting narrative but also as a reflection of real-life relationships. Key to this then, is how the film communicates these ideas about the relationships via visual means-what do we see that helps to tell the audience about relationships?

## TASK

To help recall what the relationships are like in the film, begin by recalling what the relationships are like for each couple in the beginning, middle and end of film.



BEGINNING	MIDDLE	END



BEGINNING	MIDDLE	END



BEGINNING	MIDDLE	END



## TASK 2

For each relationship explain what the film language tells the audience about the relationship that is visible in these shots.



<p><b>TASK 3</b>  <b>JUNO &amp; BLEEKER</b>          Now summarise the          examples from film</p>	
<p><b>BREN &amp; MAC</b></p>	
<p><b>MARK &amp; VANESSA</b></p>	

# LOCATIONS

Another key aspect of genre are the locations used. The use of locations can be a powerful and immediate way of not only establishing where a scene or film takes place, but also helpful in defining the genre through generic convention and audience expectation. Whilst recognisable locations are often used in many different films across a range of genres, there are certain locations which, when you see them on screen, are inexorably linked to certain genres. This can then help an audience to make a quick link and then establish quickly what genre the film is and therefore to establish certain conventions and expectations.

## TASK:

The table below contains a range of locations in the first column. Each has been selected because they are often used within specific genres and as a result, have now come to help define the genres listed below. Of course, some films may be synonymous with more than one of the locations below and you may wish to include more than one genre for each location, but each of the genres below should be used at least once in the table. The final aspect of this task is the final column, which asks the students to consider WHY each of these locations might also be useful in the genre-consider what features the location provides, the opportunities it has and consider how these may suit the typical narratives in each of the genres.

**SUPER-HERO | ZOMBIE | TEEN | HORROR | ROMANCE**

LOCATION	SCIENCE FICTION   WAR   WESTERN GENRE	REASONS WHY THIS SETTING IS USEFUL FOR THIS GENRE
abandoned house		
shopping mall		
outside in the snow		
new york city		
space		
the frontier in America		
abandoned field/warehouse/buildings		
teenagers bedroom		

Let's look then at the teen genre and some iconic locations used in almost all of them; the protagonist's bedroom, a shopping centre (or shopping mall) and a classroom.

First of all, let's ensure that we've got some useful examples of locations here and that they *do* apply to the teen genre.

### TASK:

List examples of other teen films that feature these key locations. Try to think of as many as you can and consider a wide range of possible release dates from very recent to much older. As an extension activity, consider ranking the example films in terms of how *important* the location is to each film. For example, the film *EASY A* features both the protagonist's bedroom and several classrooms, but the bedroom is MUCH more important to the film and the narrative of the film than a teen film such as *TEN THINGS I HATE ABOUT YOU*. This is very subjective however and therefore a great chance to share ideas and discuss with others.

## Other teen films that feature:

Protagonist's bedroom:

Classroom:

Shopping mall:





Below are two screenshots from JUNO, both from important locations, Juno's bedroom and one of her classrooms. Neither feature prominently in the film, but the use of mise-en-scene to dress each set have been done in a very deliberate way to help the audience learn something not just about the film in terms of where the scenes take place, but also the characters and their personality as well. This activity is perhaps best done when in tandem of the relevant scenes where the locations can be seen in more detail, so consider using watching moments from the film or scenes to help.

## TASK:

Using the images below, annotate the screenshots using two different colour pens: one to identify some *explicit* details and another colour to then explain the *implicit* suggestion fro each as to why it has been used or what it suggests. You could analyse props, costume, performance or any other aspect of mise-en-scene or cinematography that seems relevant to the location. There are some examples below to help.

### Burger phone

The burger phone implies that Juno is quirky character who enjoys old, retro or *vintage* clothes and accessories.



Students sitting on desks and facing friends

As the teacher comes into the room, students are not ready to learn and are more concerned with their friends. This suggests that teenagers are not especially concerned about education and/or authority figures.

## TASK:

The Maguff's and the Lorings' houses are two very different places; created, designed and shot to represent two very different families. There are spaces to the right of each box and in there, aim to describe the houses and rooms referring to the explicit detail (what can you see) and then the implicit suggestion (what does that thing suggest) behind why the houses and room look the way that they do. You may want to begin by considering how you'd describe each of the *characters* who live there first of all, and then link these ideas to the design of the exteriors and interiors. For example, the Maguffs might be described as being *close, homely* and *practical*: how is this represented in their house?



# GENRE KNOWLEDGE CHECK

## TASK

Having done some work on genre and generic conventions in JUNO, now it's time to double check that it all made sense! Answer the questions below, using as many examples, evidence and ideas as you can to prove that your ideas are correct.

1. **How would you define what a genre is?**
2. What is the main genre in JUNO?
3. **What OTHER genres of film do we see in the film?**
4. Give examples of two key scenes where we see the main genre in JUNO, other than the examples provided on the previous pages.
5. **Describe a key scene from the film using film language that shows the main genre of the film.**
6. Define what a generic convention is.
7. **What examples of generic conventions would you expect to see in a teen film?**
8. What examples of generic convention do we see in JUNO?
9. **Describe how a key scene from the film uses generic convention to help create audience reaction.**
10. Describe how a key scene from the film utilises more than one genre to generate audience response.
11. **What kind of things would be needed to change the main genre of the film entirely? Use references to film language in order to give examples and describe in detail.**
12. Overall, how traditional do you think JUNO is as a teen film? Explain your ideas using references to other films from similar genres and plenty of examples of film language.



# NARRATIVE

## NARRATIVE DEFINITION

Narrative is a spoken or written account of connected events otherwise known as a story. A narrative or story is a report of connected events, real or imaginary, presented in a sequence of written or spoken words, or still or moving images, or both. If you see the word narrative, it means story. If you see the word story, it means narrative. If you see the word *plot*, this is how the story is organised and presented.

## NARRATIVE STRUCTURE

Narrative *structure* is about two things:

1. Story. This is the content of a story and
2. Plot. This is the *way* that a story is told.

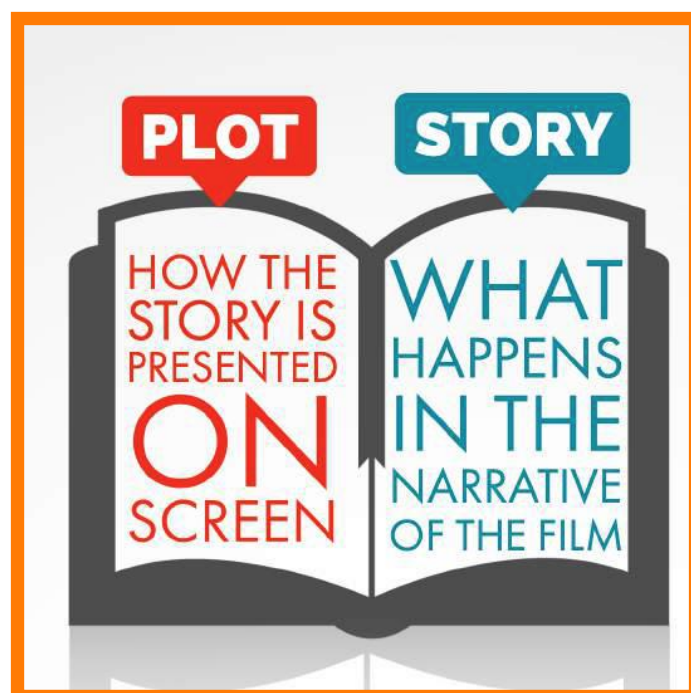
Story then, refers to the dramatic action as they might be described in chronological order. The key details, the characters, the locations, the main events, the overall thing that the film is about.

Plot is the way in which the story is told. How the story is presented. In what order the story is presented. What techniques, such as editing, are used to present the story.

## STORY OR PLOT?

Often, when we tell someone that we have seen a film, someone might ask “what was the film about.” This relates to story; what the contents of the film was-what a character did, where they went, the beginning, the middle and the end of the film.

This is different to plot, which is the order that the story is told. A film can tell a story in a variety of ways-a story can be presented in all sorts of strange and clever ways to create interesting plots for films. However, most films use one of three narrative structures to help create the plot. This is often done to suit the types of stories in the film and crucially the types of audiences likely to watch the film. This is especially important for JUNO as an *independent* film.



## THE 3 ACT STRUCTURE: DEFINITION

The three-act structure is a way of examining narrative fiction that divides a story into three parts or acts. These 3 acts are often called the Setup, the Confrontation and the Resolution. It was Greek philosopher Aristotle who put forth the idea plays should form a single whole action or story. "A whole is what has a beginning and middle and end". Of course, he is here discussing a Three Act structure. One way of looking at this therefore, is to refer to the Beginning, the Middle and the End of the film. This usually refers to the plot of the film, but can also be used to describe the stories in the film.

### FIRST ACT: THE SETUP or BEGINNING

To identify where the First Act, the Setup or Beginning starts and ends, it's perhaps best to consider what it is used for. The first act is usually used for exposition-another way of describing how important information such as main character names, locations and background details are explained to the audience. We also find that later in the first act, a on-screen incident occurs which forces the protagonist to deal with this situation. This is known as the inciting incident. This is where the first act ends; the protagonist has to set off on a quest or deal with something that ensures their life will never be the same again.

### SECOND ACT: RISING ACTION or THE MIDDLE

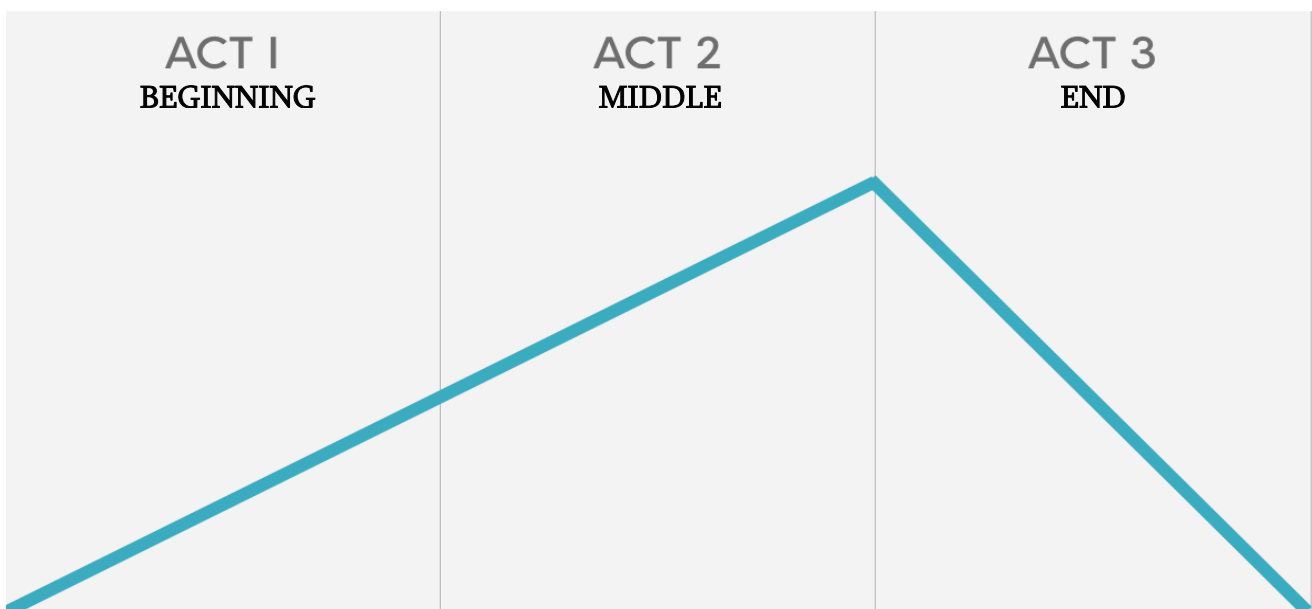
The second act, also referred to as Rising Action shows the protagonist's attempt to resolve the problem from the Inciting Incident. Often protagonists are unable to easily resolve their problems is because they do not yet have the skills or emotional development required to deal with the forces that confront them. The middle of the film then usually has the protagonist learning new skills but also learn about themselves. This is referred to as character development or a character arc. This usually cannot be achieved alone so the protagonist often will require help from mentors and other characters.

### THIRD ACT: THE RESOLUTION or THE ENDING

The third act features the resolution of most of the stories and the plot of the film. The climax is the scene or sequence in which the main problems of the story are brought to their most intense point, often through action or an intense meeting. The inciting incident is finally dealt with in some way, with the protagonist and other characters having changed and developed in some way.

### TASK:

Below is a visual explanation of how the 3 Act structure typically works in films. In each of the boxes, break JUNO down into three clear Acts by describing what happens in each part of the film, paying attention to the definition of each section above.



## THE 5 ACT STRUCTURE: DEFINITION

The five-act structure is a slightly different way of examining narrative fiction that divides a story into five parts or acts. These 5 Acts are often called Exposition, Rising Action, Climax, Falling Action and Resolution.

As with the 3 Act Structure, these different acts do have a range of names-we'll look at some of these shortly, but for now, we'll stick to Exposition, Rising Action, Climax, Falling Action and Resolution. In many ways, they are very similar to the 3 Act structure, with the addition of the Rising and Falling Action. The German playwright and novelist Gustav Freytag wrote the definitive study of the 5-act dramatic structure, in which he laid out what has come to be known as Freytag's Pyramid. Under Freytag's pyramid, the plot of a story consists of five parts: Exposition, Rising Action, Climax, Falling Action, and Resolution.

### **ACT 1: EXPOSITION**

Here, the audience learns the setting (the time and the place), who the protagonist is and other main characters are. A conflict or inciting incident is introduced to propel the main story.

### **ACT 2: RISING ACTION**

Here the protagonist is on a journey, quest or is aiming to achieve something set up by the inciting incident. The action of this act leads the audience to the climax. Complications or problems will arise and the protagonist will encounter obstacles which they can only overcome by learning new skills or developing as a person.

### **ACT 3. CLIMAX**

This is the turning point of the film. A big moment of action or a big decision will usually occur here. This does NOT have to be in the middle of the plot however, and the climax is usually accompanied by the highest amount of suspense and/or tension.

### **ACT4: FALLING ACTION**

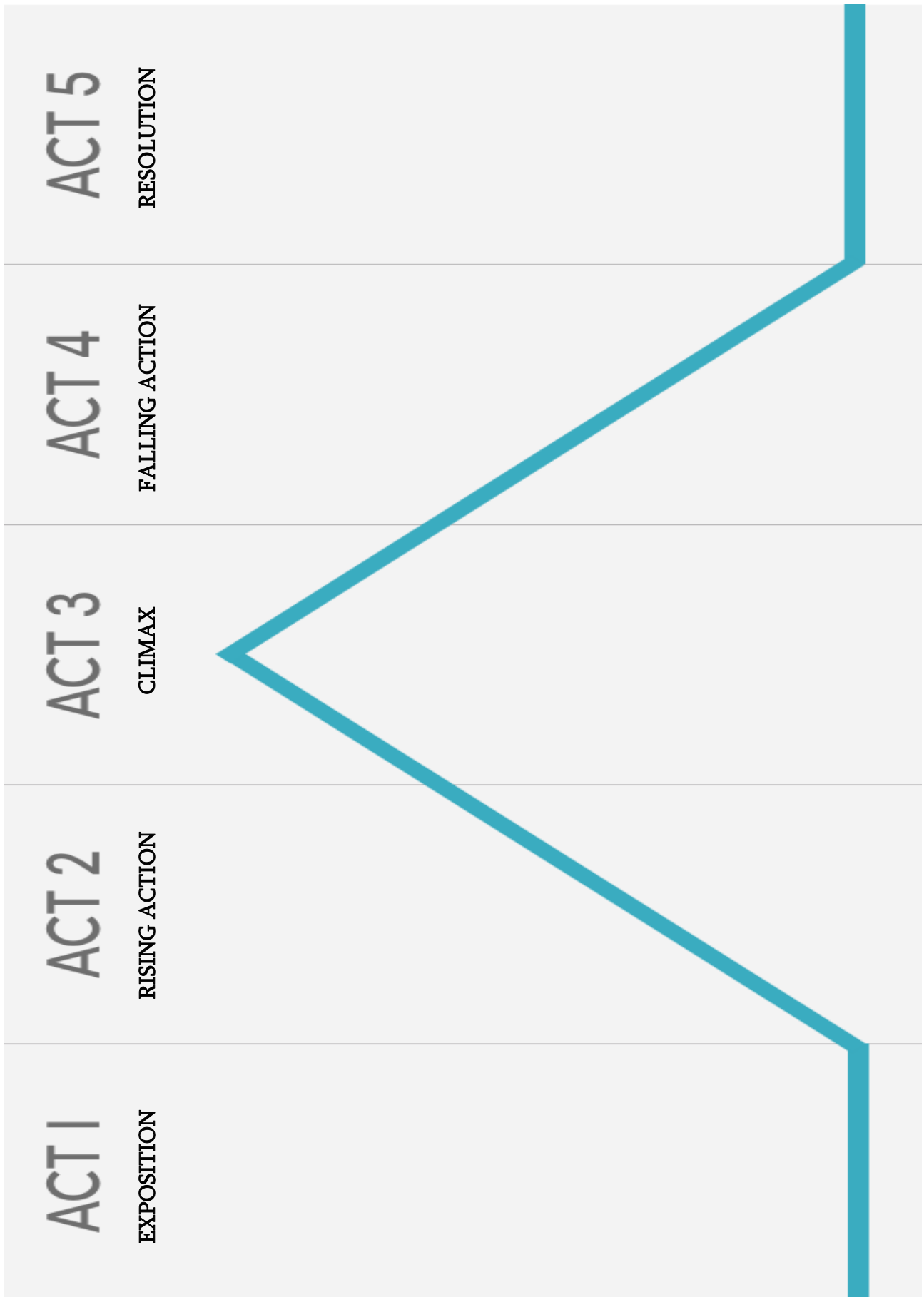
This is the opposite of Rising Action, in that the Falling Action will see the story is coming to an end in some way. Unknown details or plot twists may be revealed but the goal of the protagonist is rapped up at this point.

### **ACT 5: RESOLUTION**

This is the final outcome of the narrative. Often a lesson is learned or or a significant change has happened which is thought about and considered at this stage

## TASK:

Below is a visual explanation of how the 5 Act structure typically works in films. In each of the boxes, break JUNO down into five clear Acts by describing what happens in each part of the film, paying attention to the definition of each section above.





## NARRATIVE & MAINSTREAM FILM

The vast majority of films shown in 'multiplex' cinemas (cinemas with a large number of screens, belonging to a large chain like Cineworld, Odeon or Showcase for example) are mainstream films. This essentially means that they were made by or are distributed by a large film studio, such as Disney, Warner Brothers, Paramount, Universal etc. These films typically have a large budget of many millions of dollars and appeal to a wide range of audience members. As these films need to appeal to many people, they often feature *broad* narratives that many different people may enjoy or take an interest in. It's for this reason that mainstream films can often be quite *formulaic*, that's to say they often follow a pattern or are somehow similar in the types of characters they use, the generic conventions that use or the narrative structure or plot devices used. A mainstream film costing potentially hundreds of millions of dollars to make will not want people to be put off watching it, or have bad things to say about the film that may put off other potential audience members if they film is in some way 'odd', 'challenging' or significantly different to other films in a similar genre or starring the same actors. It is this philosophy that means many mainstream films use 3 or 5 act narrative structures, generally do not use too many plot devices and, unless setting up a sequel, end with a (relatively) happy scene or moment. This allows the audience to leave in a good mood, ready to tell others how much they enjoyed the film.

## NARRATIVE & INDIE FILM

Independent films work somewhat differently. The history of the modern "indie" film is quite complex and there are many caveats to the idea of JUNO being an indie film, however, here is a (very) brief explanation.

The end of the 2nd World War precipitated a dramatic change in the way of life in the USA. By the late 60s and early 70s, modern life in America was changing and in some sub-cultures, dramatically different. This was reflected in the period of filmmaking known as Classical Hollywood or often referred to as the Golden Age of Hollywood, taking place roughly from 1910 to 1960. The films made during this time came to define cinema and the typical stories told, often from the perspective of white, CIS males. In many respects these films lack an authenticity or a sense of reality to them and as a result of the changing dynamic that society experiences post World War 2, Hollywood eventually found itself out of step with a world that had dramatically changed.

Independent production companies such as Film 4, A24, Blumhouse Productions and many others work with much smaller budgets and produce films that cater for a smaller audience, as the narratives may focus on much more niche ideas and themes. Independent films may tackle much more varied stories and ideas that can be challenging or divisive for audiences, but these film cost less than a mainstream film to produce and as a result, do not need to appeal to as many people to make the cost of the film production back. Expensive mainstream films that essentially 'flopped' such as CLEOPATRA (1963) also showed the studio system and that film

making with a large budget was no longer a relative guarantee of success that it had previously been.

Many films are credited with kickstarting the independent film revolution with examples such as *BONNIE AND CLYDE* (1967), *EASY RIDER* (1969), *RAIN PEOPLE* (1969) and *THX-1138* (1971) are often cited. Whilst some were products of the studio system rather than being independent productions, they all demonstrated aspects of independent film making whether the relatively modest budgets, the themes displayed in the film or, in the case of the likes of *BONNIE AND CLYDE*, *EASY RIDER* and later, *TAXI DRIVER*, a willingness to depict violence, sex and drug taking in an explicit and artistically interesting manner. These films are often referred to as New Hollywood and they saw a number of young film makers begin to experiment with new styles of filmmaking and depicting rebellious, transgressive acts, not to make money at the box-office for large audience, rather as a form of art. Directors such as John Waters and David Lynch would make a name for themselves by the early 1970s for the bizarre and often disturbing imagery in their films and then in 1978, the first iteration of the Sundance Film Festival was founded helping other Directors with similar outlooks and artistic styles to develop their craft for likeminded audiences.

It wasn't until 1991 that it adopted that name, but it helped to truly revolutionise the independent film movement and helping directors to showcase their own unique voices and talents with directors such as Kevin Smith, Robert Rodriguez, Quentin Tarantino, David O. Russell, Paul Thomas Anderson and Steven Soderbergh all showcasing films at the festival. In the early 90s films such as *SEX, LIES AND VIDEOTAPE* (1989) bought the production and distribution company Miramax to worldwide attention, and in 1993, Disney acquired the studio in a deal that then saw Miramax continue to succeed with releases such as *CLERKS* (1994) and *PULP FICTION* (1994). The success of these films influenced other major film studios in buying independent studios and in many cases created their own, in-house 'sub-studio' which produced lower budget films, aimed at narrower audiences and with interesting directors and styles.

It was this that ultimately lead to *JUNO* being produced for roughly \$7million by Fox Searchlight Pictures, a subsidiary of 20th Century Fox. The film was the debut for screenwriter Diablo Cody and her story of a whip-smart teenager who gets pregnant and whose nativity rather than her intellect marked the script out as one that not all audiences would be interested in. Given the relatively limited scope of the film with most scenes taking place indoors, with dialogue between a limited number of characters and with very limited CGI or stunt-work needed, the film was never going to appeal to a wide audience. As a result, the film could play with the expectations of the audience; the film doesn't neatly fit a traditional 3 or 5 act structure, characters do not always do the things we expect characters to do in a Hollywood film and the use of language and the depiction of the protagonist is far from that of a typical female role in Hollywood films.

For this reason, JUNO stands out as a typical “indie” film and one that was wildly successful at the box-office, in terms of award wins and the quality of the film overall is a key factor in this: audiences loved the film regardless of how much it cost to make, who made the film or how the

### PAIRED TASK:

What makes JUNO an indie film?

Conduct research on JUNO in terms of production, distribution and exhibition as well as the narrative and themes of the film. Use the space below to make notes and then when you've

## Research on JUNO



JUNO is an indie film because...

JUNO isn't an indie film because...

# THEMES AND ISSUES

## DEFINITION

One of the key aspects of both JUNO as a film and this aspect of the GCSE Film course, is that JUNO is an independent film. As an “indie”, it deals with aspects of life, themes and ideas that mainstream film may not. As a result, looking at the themes in the film may be beneficial when considering some of the specialist writing because it will allow us to appreciate how and why JUNO as a film may be seen as ‘different’ or unique. However, before we consider the specific themes & issues of JUNO, it may be useful to consider the difference between story types and themes. Story types are, as the name suggest, the types of stories you may see in a film. These are generally the genres or the generic conventions you see in a film that you see in more than just this film.

Themes however are what the underlying message, or 'big idea' is behind the story. In other words, what the Director, producer, actors, scriptwriter or anyone involved in the creative choices in the film are trying to say about the world. This belief, or idea, is universal in nature meaning that it can be applied to almost anyone in any place in the world.

Trying to work out what themes (we can also refer to them as issues-the two words here are interchangeable) a film has can be quite tricky, but here are a few ways.

- First of all, think about what does the film have to say about the ‘human experience’ or, what it means or is like to be human?
- Consider less of “what is the film about” and more of “what is the point of the film?” and “what is it trying to tell us?”
- Finally, consider these possible ideas in two main ways; major themes and minor themes.

Major themes are the ‘big’ important ideas. Minor themes are the smaller ideas-perhaps only ‘showing up’ in a scene or two or only relevant to one or two of the characters. Having done that, now it’s time to see if we can identify some major themes in JUNO. Major themes can generally be separated into 3 main areas; feelings, relationships and social structures. Films may have ideas and things it wants to say or suggest and these 3 areas will generally cover most major themes. Of course, there will be many others, but these are a good place to start.

## SOLO TASK

Watch JUNO. As you do, see if you can spot any of the themes below across the whole film, not just in one moment or in one character. Highlight each you identify, but aim to highlight only a small number and try not to do so until you’ve finished watching the film.

FEELINGS	RELATIONSHIPS	SOCIAL STRUCTURES
love	weakness	justice
fear	convenience	responsibility
hate	motherhood	altruism
nervousness	fatherhood	crime
joy	power	discrimination
empathy	friendship	rebellion
embarrassment	honesty	leadership
excitement	loyalty	selfishness
anger	lying	equality

# THEMES & ISSUES

## PAIRED TASK

Looking at the themes you identified in JUNO, now it's time to link these to which parts of the narrative they are most visible in. Below are a series of screencaps that represent key parts of the film. For each one, write down underneath what each image represents in terms of the narrative and, as much as possible a major or minor theme that is seen in each. You should find quite quickly that you are repeating the themes you identify, but this is fine and will help with the next task. You will notice the screenshots are not in order. This will also allow you to practice recalling the narrative and you can do this in two ways; by numbering these screenshots so that they follow the order in the film, or by printing off and cutting out and reorganising so that they are in the correct order.



Narrative:	Narrative:	Narrative:	Narrative:
Minor theme:	Minor theme:	Minor theme:	Minor theme:
Major theme:	Major theme:	Major theme:	Major theme:



Narrative:	Narrative:	Narrative:	Narrative:
Minor theme:	Minor theme:	Minor theme:	Minor theme:
Major theme:	Major theme:	Major theme:	Major theme:



Narrative:	Narrative:	Narrative:	Narrative:
Minor theme:	Minor theme:	Minor theme:	Minor theme:
Major theme:	Major theme:	Major theme:	Major theme:

# THEMES & ISSUES

## GROUP TASK

You may find that there are more themes and different themes that you personally feel are present in JUNO than the ones already listed in this guide. In fact, in terms of major themes, many of the 'classic' themes haven't yet been addressed. Below are ten themes which are often said to be the most commonly identified in films. Working in groups, see if you can name some other films where these themes are seen. You may want to write them down or simply discuss/share ideas, but you'll quickly find that these themes appear in many films you've seen. It's especially interesting to note how many of these themes feature conflict as a key aspect given that conflict can often be used as a way of driving a narrative.

10. Humanity vs. Nature

9. Humanity vs. Himself

8. Loss of innocence

7. Revenge

6. Death (as part of life)

5. The Battle

4. Individual vs. Society

3. Triumph over adversity

2. Love (conquers all)

1. Good vs. Evil

## SOLO TASK

For the major themes listed above, how many can you identify in JUNO? Using the spaces below, aim to list as many as relevant and in the bottom of the space, explain where/how that theme is seen using film language as possible.

Theme:

Film

Theme:

Film

Theme:

Film

Theme:

Film

Theme:

Film

Theme:

Film

Theme:

Film

Theme:

Film



# THEMES AND ISSUES QUESTIONS

## SOLO TASK

1. Define what theme means in relation to film studies.
2. List at least 5 of the top 10 themes most commonly seen in film.
3. What is the difference between a major and a minor theme?
4. One way of establishing theme is to consider themes in one of three main categories. What are these categories?
5. Give at least 3 examples for each of the categories you've listed above.
6. Overall, what 3 major themes/issues would you say are the most important in JUNO?
7. For each of the themes you've listed above, give one example of a key scene where each theme/issue is seen.
8. For each of the scenes listed above, give at least one precise example of how film language is used to create that theme/issue.
9. In your opinion, why are themes important to films?
10. Why might different people see or think about different themes/issues when they watch the same film?



## THE SPECIALIST WRITING

This part of the GCSE Film Studies course is significantly different to the others in that it asks you to engage with a piece of specialist writing. There are 3 pieces of specialist writing that the exam board has sourced and you MUST work with one of these before and during your exam. You will NOT be given the writing in the exam however, so you will need to put in a lot of work with the writing before the exam. I have also included these pieces of writing in the next few pages for your convenience. Even though there are 3 possible pieces of writing to engage with, you only need to use one of the three for your exam and you only need to refer to key sentences or aspects of each, rather than whole thing. However, this does mean that you will need to memorise the overall idea/s behind the writing of your choice and then recall the key sentences in your exam so that you can answer the exam question.

All three of the specialist writing pieces work well with JUNO; they each have a different focus and each cover slightly different aspects of filmmaking or the film industry. Each has different aspects that suit the interesting, complex and 'quirky' nature of JUNO as a film but also the narrative and themes within it. On the following pages you will find work that covers all three of the specialist writings. Each piece is provided in full, there is then a document which focusses on summarising the text and the ideas within by providing key quotes from the text and some important questions that will check your overall understanding of the writing. This has space on the page for you to answer these questions. Finally, the last task has the key quotes again, but now has 4 separate questions that focus on not only explaining what the quotes mean, but begin to develop your understanding of the quotes through references to film language and personal responses. Overall, there are plenty of opportunities to explore key aspects of each piece of writing by exploring different ideas and opinions. This is important as by this stage in your Film GCSE, you need to be able to not only analyse JUNO using the skills and new language you've picked up all the way through the course, not only analyse using specific types of analysis and frameworks, but now provide personal insight and opinion using your knowledge and skill to help explore how *your* reaction and opinion compares to someone else. It's for this reason that this is the hardest aspect of the course, but one that is perhaps the most rewarding, given that it allows you to express your own ideas and thoughts.

Of all the pieces of specialist writing provided, the suggestion however, is to use Specialist Writing A which is adapted from *The Filmmaker's Eye: Learning (and breaking) the rules of cinematic composition* (pp.1-3) by Gustavo Mercado, 2010. The reason for this is that the piece asks us as film students to explore how film language has helped to develop our appreciation of the film and what it is trying to suggest to the audience. In this way, it then becomes a relatively straight-forward task of critically analysing some key scenes from the film, using detailed appreciation of film language to do so. As a result, there is further, more in-depth work on key scenes from JUNO that will be analysed in detail in relation to Specialist Writing A. Of course, any of the pieces of writing is suitable for use given the variety of work covered so far and perhaps it may be worth completing the initial tasks below analysing the specialist pieces of writing and then decide which pieces of writing to explore in further detail.

# SPECIALIST WRITING TASKS

Below are explanations of the three separate tasks created to help work with the specialist writing pieces. The examples below cover just Option A, but the same tasks are present for Options A, B and C later on in the this workbook.

The first document is the specialist writing, replicated in full. You will find the correct title and author, both of which you will need to memorise for the exam. Throughout the text you will see some text which is emboldened; these are the key quotes from the text and you will need to memorise at LEAST one of these for the exam, though the work on the next few pages will give you the opportunity to explore a range of these to help you decide which quote will be the most appropriate one for you to use in the exam.

## TASK 1

**Specialist Writing Option A - 'Finding the Frame'**  
[Adapted from The Filmmaker's Eye: Learning (and breaking) the rules of cinematic composition (pp.1-3) by Gustavo Mercado, 2010, Focal Press]

A key convention of visual storytelling is that **anything and everything that is included in the composition or frame of a shot is there for a specific purpose**. This is necessary for an audience to understand the story they are watching.

The framing of a shot conveys meaning through the arrangement of visual elements. These include camera distance and angle, what should be included and excluded from the frame and which elements should dominate. These elements then create the meaning to be conveyed by the shot. The process is called 'composition'.



Take a look at the shot above taken from *The Godfather* (1972). It is an extreme long shot that shows a car parked on a deserted road with someone in the back seat pointing a gun at someone in the front seat. In the distance, the Statue of Liberty is visible above a bank of wild grass. This sheer composition has a very clear meaning: someone is being murdered inside a car on a deserted road. But, if everything in the frame is meant to be meaningful and necessary to understand the story, why is the Statue of Liberty part of the composition of this shot? Is it there simply to establish the location of the murder? Why is it so distant and tiny in the frame? You will see that the Statue of Liberty is far away from the car where the murder is taking place. Could this be a meaningful detail? If so, what does it mean? The inclusion of the Statue of Liberty from that particular angle, at that particular placement in the frame conveys much more than the murder of the man inside the car. Think about the inclusion of such a recognisable symbol of freedom, hope and the American Dream in a scene about the killing of the man in the car to be.

A strategy to decoding the meaning of a composition or frame is to identify the themes at the heart of the film, its essence, and its core ideas. Effective stories have strong themes that add emotional depth, allowing the audience to connect with the film. For example Rocky the story of one man's fight for the boxing heavyweight championship, only this isn't what Rocky is about. Rocky is about one man's struggle to 'be somebody'; to gain self-respect and the respect of others. The composition behind every shot supports this theme. For example, the placement of Rocky's character within the film matches his journey towards self-respect, so that he is placed in unbalanced compositions at the start of the film and central to the frame or larger within the frame as he becomes stronger and more confident.

Every shot counts no matter how inconsequential it may seem.

The second task is made up of two parts: some questions to help your understanding of the specialist writing with some space below to add your answers and ideas. Then, at the bottom of the page you'll find the key quotes. These are collated to help you memorise these, to help answer the question but you can also use these by summarising what they say in the space above if you have some space left over.

## TASK 2

### SUMMARY - SPECIALIST WRITING OPTION A

[Adapted from The Filmmaker's Eye: Learning (and breaking) the rules of cinematic composition (pp.1-3) by Gustavo Mercado, 2010, Focal Press]

- How does a particular sequence of shots or sequence create meaning in *JUNO*?
- How does shot composition communicate meaning to the audience?
- How are the themes and ideas emphasised by what is included in a frame or shot?

Use the space below to answer the questions above and/or write your own version of a summary of the key quotes below.

Handwritten notes on lined paper:

How does a particular sequence of shots or sequence create meaning in JUNO?

How does shot composition communicate meaning to the audience?

How are the themes and ideas emphasised by what is included in a frame or shot?

**Key quotes:**

"...anything and everything that is included in the composition or frame of a shot is there for a specific purpose."

"The framing of a shot conveys meaning through the arrangement of visual elements."

"A strategy to decoding the meaning of a composition or frame is to identify the themes that lie at the heart of the film, its essence, and its core ideas."

"Every shot counts no matter how inconsequential it may seem."

## TASK 3

### SUMMARY - SPECIALIST WRITING OPTION A

[Adapted from The Filmmaker's Eye: Learning (and breaking) the rules of cinematic composition (pp.1-3) by Gustavo Mercado, 2010, Focal Press]

**KEY QUOTE 1:**  
 "...anything and everything that is included in the composition or frame of a shot is there for a specific purpose."

**WHAT DOES IT MEAN:**

**YOUR OPINION:**

**KEY SCENE THAT RELATES TO YOUR OPINION:**

**HOW THE USE OF FILM LANGUAGE SUPPORTS YOUR IDEA:**

**KEY QUOTE 2:**  
 "The framing of a shot conveys meaning through the arrangement of visual elements."

**WHAT DOES IT MEAN:**

**YOUR OPINION:**

**KEY SCENE THAT RELATES TO YOUR OPINION:**

**HOW THE USE OF FILM LANGUAGE SUPPORTS YOUR IDEA:**

The third task is designed to really develop your understanding of the specialist writing but to also develop your personal opinion of the film, the writing and to develop your explanation of these too. Use the space below in order to explain your ideas, but be sure to go back and use the specialist writing in full, the answers from task 2 and any other work you have done on JUNO and the specialist writing to help create detailed, precise responses.

## Specialist Writing Option A - 'Finding the Frame'

[Adapted from *The Filmmaker's Eye: Learning (and breaking) the rules of cinematic composition* (pp.1-3) by Gustavo Mercado, 2010, Focal Press]

A key convention of visual storytelling is that **anything and everything that is included in the composition or frame of a shot is there for a specific purpose**. This is necessary for an audience to understand the story they are watching.

**The framing of a shot conveys meaning through the arrangement of visual elements.** These include camera distance and angle, what should be included and excluded from the frame and which elements should dominate. These elements then create the meaning to be conveyed by the shot. The process is called 'composition'.



Take a look at the shot above taken from *The Godfather* (1972). It is an extreme long shot that shows a car parked on a deserted road with someone in the back seat pointing a gun at someone in the front seat. In the distance, the Statue of Liberty is visible above a bank of wild grass. This seemingly simple composition has a very clear meaning: someone is being murdered inside a car on a deserted road. But, if everything in the frame is meant to be meaningful and necessary to understand the story, then why is the Statue of Liberty part of the composition of this shot? Is it there simply to establish the location of the murder? Why is it so distant and tiny in the frame? You will see that the statue is facing away from the car where the murder is taking place. Could this be a meaningful detail? If it is in the frame, then everything about it, from its placement to the angle from which it was shot has meaning. The inclusion of the Statue of Liberty from that particular angle, at that particular size and placement in the frame conveys much more than the murder of the man inside the car. Think about what the inclusion of such a recognisable symbol of freedom, hope and the American Dream says about the killing of the man in the car to be.

**A strategy to decoding the meaning of a composition or frame is to identify the themes that lie at the heart of the film, its essence, and its core ideas.** Effective stories have strong core ideas that add emotional depth, allowing the audience to connect with the film. For example *Rocky* (1976) tells the story of one man's fight for the boxing heavyweight championship, only this isn't what the story is about. *Rocky* is about one man's struggle to 'be somebody'; to gain self-respect and the respect of others. The composition behind every shot supports this theme. For example, the placement of the character within the film matches his journey towards self-respect, so that he is placed off centre in unbalanced compositions at the start of the film and central to the frame or larger within the frame as he becomes stronger and more confident.

**Every shot counts no matter how inconsequential it may seem**

# SUMMARY - SPECIALIST WRITING OPTION A

[Adapted from *The Filmmaker's Eye: Learning (and breaking) the rules of cinematic composition* (pp.1-3) by Gustavo Mercado, 2010, Focal Press]

- How does a particular sequence of shots or sequence create meaning in JUNO?
- How does shot composition communicate meaning to the audience?
- How are the themes and ideas emphasised by what is included in a frame or shot?

Use the space below to answer the questions above and/or write your own version or summary of the key quotes below.

Key quotes:

“...anything and everything that is included in the composition or frame of a shot is there for a specific purpose.”

“The framing of a shot conveys meaning through the arrangement of visual elements.”

“A strategy to decoding the meaning of a composition or frame is to identify the themes that lie at the heart of the film, its essence, and its core ideas.”

“Every shot counts no matter how inconsequential it may seem.”

# SUMMARY - SPECIALIST WRITING OPTION A

[Adapted from *The Filmmaker's Eye: Learning (and breaking) the rules of cinematic composition* (pp.1-3) by Gustavo Mercado, 2010, Focal Press]

## KEY QUOTE 1:

*"...anything and everything that is included in the composition or frame of a shot is there for a specific purpose."*

## WHAT DOES IT MEAN:

## YOUR OPINION:

## KEY SCENE THAT RELATES TO YOUR OPINION:

## HOW THE USE OF FILM LANGUAGE SUPPORTS YOUR IDEA:

## KEY QUOTE 2:

*"The framing of a shot conveys meaning through the arrangement of visual elements."*

## WHAT DOES IT MEAN:

## YOUR OPINION:

## KEY SCENE THAT RELATES TO YOUR OPINION:

## HOW THE USE OF FILM LANGUAGE SUPPORTS YOUR IDEA:



# SUMMARY - SPECIALIST WRITING OPTION A

[Adapted from *The Filmmaker's Eye: Learning (and breaking) the rules of cinematic composition* (pp.1-3) by Gustavo Mercado, 2010, Focal Press]

## KEY QUOTE 3:

*“A strategy to decoding the meaning of a composition or frame is to identify the themes that lie at the heart of the film, its essence, and its core ideas.”*

## WHAT DOES IT MEAN:

## YOUR OPINION:

## KEY SCENE THAT RELATES TO YOUR OPINION:

## HOW THE USE OF FILM LANGUAGE SUPPORTS YOUR IDEA:

## KEY QUOTE 4:

*“Every shot counts no matter how inconsequential it may seem.”*

## WHAT DOES IT MEAN:

## YOUR OPINION:

## KEY SCENE THAT RELATES TO YOUR OPINION:

## HOW THE USE OF FILM LANGUAGE SUPPORTS YOUR IDEA:

## Specialist Writing Option B - 'What Makes a Film Independent?'

[Adapted from Studying American Independent Cinema (pp. 18-19), by Rona Murray, 2011, Auteur]

Independent cinema can be, and has been, defined as **something that strays artistically from the norm**. As Geoff King defines it "industrial factors are important, but do not provide the only grounds for definition of the particular varieties of film-making to which the label 'independent' has most prominently been attached in recent decades". Arguably, for example, **independent cinema does not need to adhere to generic patterns** since it is not expected to deliver their certain pleasures. In many independent films, genre is a more fluid concept. Genre in mainstream cinema structures our expectation and provides us with cinematic pleasures based on its 'repertoire of elements'. Genres are sold to us (through the advance publicity) as a guaranteed set of pleasures – narrative, visual style of set pieces, stars. Independent cinema, as part of our definition, does not need to adhere to those guarantees because it has less of a need to deliver a mass audience (albeit, as we saw above, the pressure to produce breakout successes increased). Therefore, genre tropes and signifiers can be subverted to challenge the ideologies contained implicitly within them. Similarly, narrative expectations do not always need to be met. **The audience for independent cinema specifically takes pleasure in these disruptions of expected enjoyment to find a more subversive and oppositional position outside of the norms**. This can be part of an audience's wish to position themselves by their consumption of products.

Against this is the example (often quoted) of something like *My Big Fat Greek Wedding* (2002). Defined purely by its financing this is an independent film, yet it is often quoted as an example of how a purely economic definition draws in a mainstream narrative and genre. It is institutionally an independent production, but it is 'spiritually' and structurally a piece of mainstream cinema. Without wanting to denigrate its achievement and the genuine commercial leap of faith films like this take (especially casting the writer, Nia Vardalos, rather than a Hollywood performer to take the lead). American independent cinema, therefore, is defined for our purposes as a form of cinema that may usually be financed outside of the studio system, but which generally **challenges this cinematic form artistically and looks to create something individual in either its aesthetics or its ideological viewpoint, or both**.

## SUMMARY - SPECIALIST WRITING OPTION B

[Adapted from Studying American Independent Cinema (pp. 18-19), by Rona Murray, 2011, Auteur]

- Independent cinema does not adhere to generic patterns and is more fluid in terms of genre codes – is this true for JUNO? To what extent is JUNO a 'genre film'?
- Independent cinema looks to create something individual – how is this applicable to JUNO?
- Independent film is different in terms of aesthetics and/or ideological viewpoint. Does JUNO challenge dominant ideologies? In what way? Does JUNO 'look' different to mainstream Hollywood products?

Use the space below to answer the questions above and/or write your own version or summary of the key quotes below.

Key quotes:

“...something that strays artistically from the norm .”

“...independent cinema does not need to adhere to generic patterns...”

“The audience for independent cinema specifically takes pleasure in these disruptions of expected enjoyment to find a more subversive and oppositional position outside of the norms.”

“...challenges this cinematic form artistically and looks to create something individual in either its aesthetics or its ideological viewpoint, or both.”

# SUMMARY - SPECIALIST WRITING OPTION B

[Adapted from Studying American Independent Cinema (pp. 18-19), by Rona Murray, 2011, Auteur]

## KEY QUOTE 1:

*“...something that strays artistically from the norm.”*

## WHAT DOES IT MEAN:

## YOUR OPINION:

## KEY SCENE THAT RELATES TO YOUR OPINION:

## HOW THE USE OF FILM LANGUAGE SUPPORTS YOUR IDEA:

## KEY QUOTE 2:

*“...independent cinema does not need to adhere to generic patterns...”*

## WHAT DOES IT MEAN:

## YOUR OPINION:

## KEY SCENE THAT RELATES TO YOUR OPINION:

## HOW THE USE OF FILM LANGUAGE SUPPORTS YOUR IDEA:

# SUMMARY - SPECIALIST WRITING OPTION B

[Adapted from Studying American Independent Cinema (pp. 18-19), by Rona Murray, 2011, Auteur]

## KEY QUOTE 3:

*“The audience for independent cinema specifically takes pleasure in these disruptions of expected enjoyment to find a more subversive and oppositional position outside of the norms.”*

WHAT DOES IT MEAN:

YOUR OPINION:

KEY SCENE THAT RELATES TO YOUR OPINION:

HOW THE USE OF FILM LANGUAGE SUPPORTS YOUR IDEA:

## KEY QUOTE 4:

*“...challenges this cinematic form artistically and looks to create something individual in either its aesthetics or its ideological viewpoint, or both.”*

WHAT DOES IT MEAN:

YOUR OPINION:

KEY SCENE THAT RELATES TO YOUR OPINION:

HOW THE USE OF FILM LANGUAGE SUPPORTS YOUR IDEA:



## Specialist Writing Option C - Film Criticism

### 'Juno - Get Real'

(Excerpt) Jim DeRogatis, Chicago Sun Times, January 2008)

'Perfection in every aspect of the film', said the San Francisco Chronicle. 'Not a single false note', crowed The New Yorker. 'Just about the best movie of the year,' said Roger Ebert, 'for a while you wonder if this story of a pregnant teenager's coming of age will exhaust you with cleverness but by the end you've fallen in love with the thing.'

Well, no: as an unapologetically old-school feminist, the father of a soon-to-be-teenage daughter, a reporter who regularly talks to actual teens, and a plain old moviegoer, I hated, hated, hated this movie. A few of my many problems:

**The notion that kids — even smart and sarcastic ones — talk like Juno is a lie** only thirtysomething filmmakers and fiftysomething movie critics could buy. You want accurate wisecracking high-school dialog? You won't find it here. As Juno says, 'honest to blog!'

**Are we really supposed to believe that a girl as intelligent and self-empowered as Juno, when determining the time to lose her virginity via a planned encounter with her best friend, neglects to bring birth control?** Or that her endearingly human parents, no matter how non-judgmental, accept the news of her pregnancy so nonchalantly? And why doesn't anybody, including the father, respectfully ask the ever-sneering Juno her reasoning for having the baby and giving it up for adoption?

I lived in Minneapolis, where the film is set, in the early '90s, and every day on my way to work, I passed a women's clinic besieged by angry protesters determined to deny its patients access. It was no laughing matter, and regardless of your personal opinion, the clinicians, the patients and **even the protesters all deserve more complex, nuanced and thoughtful portraits than the simplistic and insulting caricatures drawn by screenwriter Diablo Cody.**

**We can debate whether the message of "Juno" is anti-abortion and therefore anti- woman, despite its post-feminist surface.** But given its sickly-sweet indie soundtrack, there's no arguing that the movie is anti-rock, at least if we still define rock as an honest expression of youthful rebellion.

We're encouraged to see Bateman/Jason Loring as hopelessly immature — unlike representations such as Seth Rogen in "Knocked Up", who responds to the unplanned pregnancy by turning from loser to SuperDad in the space of 90 minutes — because he bails on his obviously troubled marriage when he decides he isn't ready for fatherhood. His stunted growth is illustrated by the fact that he's nostalgic for alternative rock, and he regrets quitting his touring underground band to write commercial jingles.

In the end, in a topsy-turvy movie universe where the teen heroine struts like John Travolta in "Saturday Night Fever," clearing a path in her high school hallway with a pregnant belly she treats as the ultimate outsider status symbol, **Bateman's Loring actually can be seen as a more honest** and genuinely rebellious character than Juno.

# SUMMARY - SPECIALIST WRITING OPTION C

## 'Juno - Get Real'

(Excerpt) Jim DeRogatis, Chicago Sun Times, January 2008)

- Criticisms of the film - irritating dialogue; unrealistic plot points such as idealistic reaction from parents; a world where nobody is judgemental
- Simplistic representation of pregnancy, caricatures of anti-abortion protesters – film glosses over these more complex issues
- DeRogatis says the film has a post-feminist 'surface' – what does he mean? Do you agree that this is only a surface consideration?
- Representation of Jason Loring (Jason Bateman) is the most authentic character in the film.

Use the space below to answer the questions above and/or write your own version or summary of the key quotes below.

### Key quotes:

“The notion that kids — even smart and sarcastic ones — talk like Juno is a lie...”

“Are we really supposed to believe that a girl as intelligent and self-empowered as Juno, when determining the time to lose her virginity via a planned encounter with her best friend, neglects to bring birth control?”

“...all deserve more complex, nuanced and thoughtful portraits than the simplistic and insulting caricatures drawn by screenwriter Diablo Cody.”

“We can debate whether the message of "Juno" is anti-abortion and therefore anti- woman, despite its post-feminist surface.”

“Bateman's Loring actually can be seen as a more honest...”

# SUMMARY - SPECIALIST WRITING OPTION C

JUNO-Get Real (Excerpt) Jim DeRogatis, Chicago Sun Times, January 2008)

## KEY QUOTE 1:

*“The notion that kids — even smart and sarcastic ones — talk like Juno is a lie...”*

## WHAT DOES IT MEAN:

## YOUR OPINION:

## KEY SCENE THAT RELATES TO YOUR OPINION:

## HOW THE USE OF FILM LANGUAGE SUPPORTS YOUR IDEA:

## KEY QUOTE 2:

*“Are we really supposed to believe that a girl as intelligent and self-empowered as Juno, when determining the time to lose her virginity via a planned encounter with her best friend, neglects to bring birth control?”*

## WHAT DOES IT MEAN:

## YOUR OPINION:

## KEY SCENE THAT RELATES TO YOUR OPINION:

## HOW THE USE OF FILM LANGUAGE SUPPORTS YOUR IDEA:

# SPECIALIST WRITING TASK - OPTION A

Having now spent time understanding and exploring each of the specialist writing options, now it's time to start analysing how the film communicates ideas, creates reaction in the audience and as a result how *your* opinion is generated and how it links to the specialist writing. As previously mentioned, this work will focus on Option A as it is perhaps the most appropriate for JUNO, but this work could also be done with your own selection of Specialist Writing.

Over the next 4 pages you will find that that each page has one of the key quotes from Option A. Below this is a summary and explanation of what that quote means and suggests for JUNO. This will be useful in not only explaining what the specialist writing is trying to suggest but also how it relates to the themes and issues in JUNO and how film language has helped to create those ideas.

You will then find a large screenshot from JUNO which will be relevant to the key quote but also the ideas behind the key quote. There will be some annotations on that image and these are designed to explain some key aspects noted in the scene. These could be elements of mise-en-scene, cinematography or even potentially performance, but the notes will somehow engage with the Specialist Writing through examples of film language.

The written examples are just the beginning of the analysis work that could be done with these screenshots however: plenty more can be said about each shot and you could write on the shots directly, or on a separate piece of paper. The idea of the annotations however are that these can be used in the later work in answering an exam-style question and eventually your own exam answers. Of course, it's important to remember that the purpose of the exam and this question is to explore the whole film and specifically to analyse a key sequence (or scene) from JUNO. This means that the screenshots used should be indicative of the whole scene and as a result, it's important to also analyse other aspects of the sequence. If you do not have immediate access to the film, there are a range of examples of the scenes on the Film Studies Fundamental YouTube channel.

## SPECIALIST WRITING OPTION A - QUOTE 1

### KEY QUOTE 1:

*"...anything and everything that is included in the composition or frame of a shot is there for a specific purpose."*

The first key quote in the specialist writing can be summarised as saying that everything in the shot is there for a reason. This includes the composition of the frame and as a result, the first quote refers to the use of shot size, camera angle and mise-en-scene. To be clear, *composition* refers to how the elements of the mise-en-scene appear in the shot, but this idea is not new; filmmakers and photographers have borrowed many techniques from painters and used them in film. Many of these techniques such as the rules of thirds, static composition, leading lines, the golden ratio and the rule of space are important and could be studied further in order to explore how composition works in JUNO. However, to keep this initial analysis focused on mise-en-scene and a general sense of composition, we'll instead analyse the use of mise-en-scene and how / where it affects the scene, often in revealing new or developing information in some way. One way to consider this idea is that of Chekov's Gun, the principle that if something such as a prop is seen on screen, it should be significant and in the case of a gun, used later on in the film.

In that respect almost any shot in JUNO could be used, but for now a useful example is of Bren and Mac, positioned in the same shot when Juno reveals that she is pregnant.

### SOLO TASK

Below are some annotations that give you an idea of how to analyse this shot in terms of what the quote from the writing is suggesting. Aim to add further analysis focusing on composition by identifying something and then briefly explaining what it suggests. After, use this information to complete the relevant boxes for quote 1 on PAGE NUMBER.

The small drawers, typically used by people storing items for haberdashery such as needles thread, buttons etc. The inclusion in the frame suggests that someone, likely Brenda, is resourceful, makes/alters her own clothes and may do so later on if needed.

Both Bren and Mac are in the same shot and sat quite close. This suggests a sense of unity to them-they have a strong relationship.



Note how both Bren and Mac are sitting in relaxed poses, both of equal size in the frame. This suggests an equality to their relationship and that they are not upset or especially animated about what Juno has just told them, meaning that they are calm and supportive parents.

The inclusion of family photos is important as it suggests that not only are the Maguffs a loving, caring family, but by having the photos next to Bren and Mac it suggests that family are important to them at all times and are therefore unlikely to be too upset with their daughter who they clearly love.

# SPECIALIST WRITING OPTION A - QUOTE 1

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The inclusion of family photos is important as it suggests that not only are the Maguff's a loving, caring family, but by having the photos next to Bren and Mac it suggests that family are important to them at all times and are therefore unlikely to be too upset with their daughter who they dearly love.



## SPECIALIST WRITING OPTION A - QUOTE 2

### KEY QUOTE 2:

*“The framing of a shot conveys meaning through the arrangement of visual elements.”*

At first glance this quote seems almost identical to quote 1. The key difference between the two however is use of the word ‘framing’ here in this quote and *composition* in quote 1. To be clear: composition relates to the use of mise-en-scene and what has been put in the frame. Framing refers to shot size, angle and how the elements inside the shot are placed within the frame that we see on screen. Consider the scene when Juno is telling her parents that she is pregnant. Imagine standing in that room- there are 4 people, a bunch of furniture, a stair case, some other objects such as lamps and photos. Why doesn’t the director ask the camera operators to show the ceiling? Or part of the floor? Why don’t we see Juno in the same shot as Bren and Mac? Why, when we do see Bren and Mac are they both visible, in the same shot almost all of their bodies visible and with a little bit of space around them and above them but not below? This is framing; choosing what an audience can see using the camera and the screen. For this quote we need to consider how the article suggests that the framing provides meaning; it tells us something just by how the shot is framed and how the elements in the shot are arranged. In this was there is some reference to composition, but the framing is the key element here. A useful shot to consider here takes place when Juno and Mac meet the Lorings for the first time, but when arriving at the door, it’s just Vanessa that answers the door, by herself.

### SOLO TASK

Below are some annotations that give you an idea of how to analyse this shot in terms of what the quote from the writing is suggesting. Aim to add further analysis focusing on composition by identifying something and then briefly explaining what it suggests.

The framing here allows us to see behind Vanessa. We can see just part of her house and while we can also see that Vanessa is opening her door, welcoming Juno and Mac in, we can also see that there is no one else in the frame, even though we were expecting Mark to be there. This suggests that he is absent, or that he is not important or relevant to Vanessa and her new relationship to Juno.

The shot is a medium shot of Vanessa. It allows us to see her clearly but also present Juno and Mac in the same shot. Vanessa is framed centrally, instantly suggesting that she is the most important person in this shot.



The framing allows us to see that Mac and Juno are present, but they are not fully in the frame or in focus. This is because we already know who they are what they are like so the framing here suggests that we should focus on Vanessa instead.

## SPECIALIST WRITING OPTION A - QUOTE 3

### KEY QUOTE 3:

*“A strategy to decoding the meaning of a composition or frame is to identify the themes that lie at the heart of the film, its essence, and its core ideas.”*

For key quote 3, the aspect of film language here to consider is that of composition and framing again. However, this quote also asks for you to consider the role of theme in the film and how this is displayed through the use of framing and composition. In order to engage with the quote we need to approach this in one of two ways, either by deciding upon relevant themes and then choose a shot that reflects these themes or, select a relevant shot and then explore how that shot displays the themes from the film.

In this example, we'll be looking at a few major themes from the film and apply to a relevant screenshot. As with all of the tasks, quotes and analysis, you do not need to use these ideas and screenshot, but instead provide a relevant example for you to either develop or use as an example to find your shot and develop your own answer.

Three example themes from JUNO could be *teenage pregnancy*, *love* and *coming-of-age*. For this exam question you would only need to refer to one theme and one example to go with this theme that uses composition and framing to help reveal and develop that theme. One example of this is the scene when Juno goes to see Bleeker at his home in his bedroom. In this scene we can clearly see how the themes of teenage pregnancy and love are visible through the framing and composition and the task below will help to explain how.

### SOLO TASK

Below are some annotations that give you an idea of how to analyse this shot in terms of what the quote from the writing is suggesting. Aim to add further analysis focusing on composition by identifying something and then briefly explaining what it suggests.

The framing here, a form of medium/medium-close shot, allows us to see both Juno and Bleeker in the same shot. This suggests that they are united or a couple in some manner. The composition means that we can see how young they are; Bleeker has a race-car bed, Juno relaxes on a bean bag. Consider how this shot is different in composition to other couples; the Maguffs sit side-by-side on separate armchairs, suggesting a close relationship but one that is mature and adult. This shot explicitly shows the theme of teen pregnancy and love because we can see Juno's pregnant stomach and the proximity of the couple suggest a closeness that is emphasised by the eye contact being made.



# SPECIALIST WRITING OPTION A - QUOTE 4

## KEY QUOTE 4:

*“Every shot counts no matter how inconsequential it may seem.”*

The final quote we’re going to look at is a tremendously flexible one—as it suggests, any and every shot can be looked at here. There is also no frame of reference as to what aspect of film language needs to be studied and therefore opens up a huge range of possibilities as to what you could analyse and how you could analyse it. The only real key idea that needs to be looked at is the shot needs to be important in some manner, but even the quote acknowledges that any shot here will be relevant but you must be able to analyse it in some manner that proves the importance of the shot in some way. Why it’s important is up to you here; does the shot reveal something about a character, does the shot suggest what might happen in the plot later on, does the shot imply how the scriptwriter, director or producer feels about a key idea or does the shot make clear a theme for example? All of these ideas are valid so long as in the exam you’re able to explain, using film language, *how* the shot is significant in some way. Something else to consider is how some shots may appear to be insignificant individually, but when looked at in comparison with another shot they can take on added significance. If these two screenshots appear next to each other in the film this is likely to be a process of editing and not the most suitable for this task, but a shot that perhaps sets up something significant later in the film which is then revealed by another shot could be worth exploring as a pair of shots from the film. As with all of the examples so far, we’ll look at some examples but these are by no means definitive and looking at other examples in a similar manner is suggested. We’ll also be looking at some of the shots we’ve already covered as well as new shots too, to cover a range of ideas.

## SOLO TASK

On the screenshot below are some annotations that give you an idea of how to analyse this shot in terms of what the quote from the writing is suggesting. The annotations are designed to identify the significance of the shot and what it reveals or suggests and then explore how this is created via film language. Aim to add further analysis focusing on both what you feel the significance of the shot is and how film language creates the suggestion.

### SIGNIFICANCE OF THE SHOT:

Vanessa is sat on one side of the table away from Mark, separated from each other planning their divorce in what appears to be a tense and sombre atmosphere.

### HOW FILM LANGUAGE SUGGESTS THIS:

The table runner creates a visual separation. The low-key lighting suggests sorrow. Mark is barely in the frame implying his lack of importance in Vanessa’s future.



### HOW FILM LANGUAGE SUGGESTS THIS:

The low-key lighting suggests sorrow—the room is dark and somewhat cold, just like the mood. The close body language from Vanessa emphasises this feeling.

### HOW FILM LANGUAGE SUGGESTS THIS:

Mark is barely in the frame implying his lack of importance in Vanessa’s future.

# TACKLING THE EXAM QUESTION

Component 1, Section C is on US Independent Film. This will ask you to answer Question 5 on the film of your choice, in this case JUNO and to refer to the Specialist Writing of your choice, in this case Option A, 'Finding the Frame, by Gustavo Mercado.

Over the next few pages we'll look at an example question, explore what it wants us to do to answer it, how we can answer, plan, prepare and write an answer and then look at an example response.

To begin then, the most important aspect of this question is the question itself. We cannot answer the question if we do not know:

1. What the name of the specialist writing and author of it is.
2. The overall idea behind the writing
3. At least one key quote or specific idea from the writing
4. An example of a scene and a shot from that scene
5. How to create a response to the question itself.

To work on an example of how to create a possible response, let's look at an example question

Explore how **one** example of specialist writing on the chosen film you have studied has deepened your understanding of the film. Refer to at least **one** sequence from your chosen film to illustrate your answer.

In your answer, you should:

- identify the example of specialist writing you are using in the box provided in your answer book
  - briefly describe **one** key idea from the example of specialist writing you have studied
  - outline what this key idea suggests about your chosen film
  - show how this idea compares with your own views on the film (use **one** sequence from your chosen film to illustrate this).
- [15]

The immediate thing we notice is that there are plenty of bullet points that we should pay attention to and address. These also provide a useful structure to our answers.

The question asks us to explain how, having watched the film, we understood and perhaps enjoyed the film. However, by reading the specialist writing we've gained a deeper understanding of the film-understand things that perhaps we didn't before.

We also need to refer to at least one sequence, or key scene from the film to help demonstrate this idea as an example. Below the question are a series of bullet points. Where provided, always aim to use these; they are a useful guide as to what to write, what to cover and how your answer could be structured. Using the bullet points in the question above, this is how your answer could then be structured:



---

**First of all;** name the specialist writing you've been studying and will refer to. Make sure you know this off by heart.

**Secondly;** describe just one idea from this piece of writing. This means that you should be able to refer to one of the quotes you've been looking at.

**Third;** give a general overview of what that quote implies about your choice of film. Essentially here, you need to explain how the choice of quote reveals something about your film in relation to the question.

**Finally,** and perhaps most importantly in gaining marks, refer to one key scene or moment from the film to help explain your idea in detail.

---

Unlike many of the other questions across both GCSE Film exams, this part of Component 1 is just one question, has no stepped parts to it and is worth 15 marks for one question. This means that you need to be able to create a lengthy, detailed responses rather than some of the shorter responses you may have created for earlier questions. The structure above is just a suggestion and there are many different ways in which you could answer this type of question, but it would allow you to demonstrate that you can analyse JUNO in detail, refer to the specialist writing, (or at least sections of it), and then give your opinions about how a key scene or sequence helps to demonstrate your thoughts and feelings about the film and the specialist writing.

Whilst it is likely that most questions will be relatively straight forward, it is worth practising mock exam questions and doing so in a way that allows you to focus on answering this question in a specific way. To get an idea of what this means, look at the example on the next page. To help practise this we'll again use the structure from above but now use the space on the next page to construct a detailed answer, one section at a time.

Finally, on the page after you will find an example answer that uses the same structure. This is not indicative of any particular mark or grade, but is simply provided as an example of how a finished response might read if the structure from above is followed and to provide an idea of how long an example response could be. To help make the structure clear, the structure prompts have been left in, but of course, a final response in the exam would *not* include this, just your ideas.

**First of all;** name the specialist writing you've been studying and will refer to. Make sure you know this off by heart.

**Secondly;** describe just one idea from this piece of writing. This means that you should be able to refer to one of the quotes you've been looking at.

**Third;** give a general overview of what that quote implies about your choice of film. Essentially here, you need to explain how the choice of quote reveals something about your film in relation to the question.

**Finally,** and perhaps most importantly in gaining marks, refer to one key scene or moment from the film to help explain your idea in detail.

**First of all;** name the specialist writing you've been studying and will refer to. Make sure you know this off by heart.

*The specialist writing I will be covering is The Filmmaker's Eye by Gustavo Mercado.*

**Secondly;** describe just one idea from this piece of writing. This means that you should be able to refer to one of the quotes you've been looking at.

*A key aspect of this specialist writing is the idea that "Every shot counts no matter how inconsequential it may seem." The idea behind this quote is to say that a film may be made up of many thousands of individual shots. The production crew making the film will capture many more shots than then ones we see and the ones selected to be in the final film therefore must be there for a reason-they must be significant. As well as this, these shots will not be created by simply pointing a camera at an actor and asking them to say their lines-every aspect of the shot will be created for a reason and manipulated to provide information in some way. In this respect, even if a shot seems as though it is unimportant, it will have some significance in some way even if at first viewing it doesn't seem to contain any specific meaning or suggestion.*

**Third;** give a general overview of what that quote implies about your choice of film. Essentially here, you need to explain how the choice of quote reveals something about your film in relation to the question.

*This quote is especially important as it suggests that in Juno, a film made with a modest budget and therefore made under some creative decisions, every shot is helping to tell the story, reveal information about character or provide suggestions about how the narrative will develop. When the specialist writing says that "every shot counts" it allows to appreciate that when we study each shot carefully, there is information there that we may have missed the first time in watching. Often when watching a film an audience may concentrate on just the narrative first, learning what is happening and understanding the motivations of the characters. If you pay attention to the different aspects of film making however you may notice something else important or something else that is revealed. On a second viewing when you know what is going to happen this may allow you to pay closer attention to why the shots have been created the way that they have. As Gustavo Mercado writes, each shot is important so the audience should look at all aspects of the filmmaking to see why each shot is important. In the case of Juno we see how each shot generally reveals something about the character, their situation and their feelings or how the film will ultimately end for each character.*

**Finally,** and perhaps most importantly in gaining marks, refer to one key scene or moment from the film to help explain your idea in detail.

*A good example of this is the scene when the Lorings are discussing their divorce. The scene takes place in the dining room of their house and it begins with Vanessa sitting at the table by herself with a glass of wine. Mark then enters the scene though he barely enters the frame and we see Vanessa sitting by herself as a long shot, from a slightly high angle that's also very slightly an over-the-shoulder shot using Mark's shoulder to the right of the frame. The first viewing of this shot shows that Vanessa is waiting for Mark for them to have a conversation and we as a viewer probably don't think too much of the shot other than sitting at a table is the kind of thing that people do when they want to have serious conversation. However, if we consider the specific construction of the shot we soon appreciate that it's much more significant than this-after all, during the first part of the scene Vanessa and Mark don't talk so we don't actually know that they're separating. The first suggestion of this in the shot is the use of mise-en-scene when the prop of the table runner creates a divide between the two of them. By having Vanessa sat and Mark standing it shows how they have different views and are different people and this is then emphasised by the fact that Mark is barely in the frame which is a metaphor for his role in Vanessa's future and the future of the baby. Even the lighting which is low-key creates a sombre mood and the lamp acting as a key light on Vanessa also help to symbolise who is important both in this shot but the life of the baby in the future. Overall these aspects combine to show that Mercado is correct-this shot initially just seems like Vanessa is sat down and waiting for Mark but in fact what it actually tells the audience through the use of mise-en-scene and cinematography is that Vanessa and Mark are going to separate but Vanessa is still important to the film-she will be alone but will adopt the baby because she longs to be a mother. Mark is unsure and much more*

*selfish, so he is kept out of the shot and emphasising Mercado's point that the shot is not insignificant, it has been chosen to represent the marriage and future of the two characters.*





## THANKS/DISCLAIMER

Many thanks for purchasing this study guide. As I'm sure you can appreciate, it's the result of many hours work and I'm incredibly grateful for you supporting this by buying the guide. It's designed to be as exhaustive as possible in terms of content, both explanatory and in providing activities to complete. It has been planned, designed and written using the exam board specification, so should cover everything that could arise in an exam. Of course, please note that despite my every effort, there is *no* guarantee that this study guide *will* cover the contents of any exam set so please ensure that you do check the eduqas GCSE Film Studies specification. Similarly, I've made every effort to make this guide as easy as possible to download and distribute so there should be no missing images, broken links or issues with pagination, but please get in touch if you do find any issues with it. Given the sheer size of this guide it's almost impossible impossible not to make some mistakes, especially typos, so I apologise in advance if there are any and again, encourage you to let me know if you come across any.

Finally, this guide features hundreds of questions. I would have loved to have provided answers for each and every one but I'm sure you can appreciate that the guide would nearly double in size had I done so. Instead, I very much encourage you to discuss and debate, decide and work out the answers for yourself but as ever, please get in touch if there's something specific that you feel there is no help in the guide but you feel that I could help you to answer for a specific question.

Once again, many thanks for your support and I really hope this guide helps as much as possible and keep an eye out for more study guides soon via @Moreno\_Melgar on twitter, at my sellfy store [sellfy.com/iandoublem](https://www.sellfy.com/iandoublem) and use the videos on my YouTube channel [youtube.com/MrMorenoMelgar](https://www.youtube.com/MrMorenoMelgar)

Ian

## EXTRA VIEWING / ANALYSIS

The list of extra films and YouTube channels below are by no means an exhaustive list and you will find plenty of other material from other films and channels. The list is also by no means a compulsory list-these should all be very much treated as things which can complement your appreciation of JUNO rather than things which must be watched. Please note as well that some of the suggested films may be a difficult watch or may not be suitable for all viewers. It is suggested that you consult the imdb page for a film before watching, using the 'Certification' section to judge whether a film is appropriate before watching.

### FILMS

**THE BREAKFAST CLUB** [15] (1985) [https://www.imdb.com/title/tt0088847/?ref=tt\\_rec\\_tt](https://www.imdb.com/title/tt0088847/?ref=tt_rec_tt)

**SIXTEEN CANDLES** [15] (1984) [https://www.imdb.com/title/tt0088128/?ref=tt\\_rec\\_tt](https://www.imdb.com/title/tt0088128/?ref=tt_rec_tt)

**PRETTY IN PINK** [15] (1986) [https://www.imdb.com/title/tt0091790/?ref=tt\\_rec\\_tt](https://www.imdb.com/title/tt0091790/?ref=tt_rec_tt)

**WEIRD SCIENCE** [15] (1985) [https://www.imdb.com/title/tt0090305/?ref=tt\\_rec\\_tt](https://www.imdb.com/title/tt0090305/?ref=tt_rec_tt)

**CLUELESS** [12A] (1995) [https://www.imdb.com/title/tt0112697/?ref=nv\\_sr\\_1](https://www.imdb.com/title/tt0112697/?ref=nv_sr_1)

**ST. ELMO'S FIRE** [15] (1985) [https://www.imdb.com/title/tt0090060/?ref=nv\\_sr\\_1](https://www.imdb.com/title/tt0090060/?ref=nv_sr_1)

**EASY A** [15] (2010) [https://www.imdb.com/title/tt1282140/?ref=tt\\_rec\\_tti](https://www.imdb.com/title/tt1282140/?ref=tt_rec_tti)

**THE EDGE OF SEVENTEEN** [15] (2015) [https://www.imdb.com/title/tt1878870/?ref=nv\\_sr\\_2](https://www.imdb.com/title/tt1878870/?ref=nv_sr_2)

**10 THINGS I HATE ABOUT YOU** [12A] (1999)

[https://www.imdb.com/title/tt0147800/?ref=tt\\_rec\\_tti](https://www.imdb.com/title/tt0147800/?ref=tt_rec_tti)

### YOUTUBE CHANNELS

**SCREEN PRISM** (<https://www.youtube.com/channel/UCVjsbqKtxkLt7bal4NWRjJQ>)

**EVERY FRAME A PAINTING** (<https://www.youtube.com/user/everyframeapainting>)

**LESSONS FROM THE SCREENPLAY** ([https://www.youtube.com/channel/UCErSSa3CaP\\_GJxmFpdjG9Jw](https://www.youtube.com/channel/UCErSSa3CaP_GJxmFpdjG9Jw))

**ROCKET JUMP FILM SCHOOL** (<https://www.youtube.com/user/RJFilmSchool>)

**CINEFIX** (<https://www.youtube.com/user/CineFix>)

**NOW YOU SEE IT** (<https://www.youtube.com/channel/UCWTFGPpNQ0Ms6afXhaWDiRw/featured>)

**FILM STUDIES FUNDAMENTALS** (<https://www.youtube.com/c/MrMorenoMelgar>)