

SYNOPSIS

Night captures the essence of our lives between dusk and the dawn of a new day.

It is a unique cinematic feature that is both a documentary and art film. It will appeal to students aged sixteen and above because of its contemporary images and themes, many of them seen through the eyes of young people. The film explores the universal nature of night and how we experience it. It is quintessentially Australian in its depiction of people and places, urban and rural. It is structured around sequences that create a rhythm and are enhanced by a dramatic symphonic score, jazz and modern songs. Part of the intense experience of the film is also created through voices from all walks of life who share their experiences of night. Some of these fellow Australians speak to us directly on camera; other voices are woven into the rich tapestry of the images and themes. *Night* is a celebration of art, sport, work, play, sleep, dreams and landscapes of night, some of them full of fear, others of wonder.

The film explores the pleasures of night and its mythic qualities from looking at the moon and stars to enjoying entertainment, family and friends. The film celebrates night as a time for birthdays, anniversaries, dinners, family outings, sporting events, fireworks, the movies, travel, love and sex.

It is also an expose of the fears we feel at night, particularly in the city where crime is a problem, loneliness and nightmares. Young voices describe how clubbing and drinking are fun but dangerous when they lead to drunkenness. Images of dark alleyways, and reminders that lights in cities are relatively new, remind us that night has not always been a time for social events and going out.

Perhaps the greatest achievement of *Night* is that it can be viewed on several levels: as an entertainment that is rich in sensory experiences, as a social commentary and as a work of art that has been superbly crafted.



THE PRODUCTION TEAM

Director Lawrence Johnston

Night is the new feature from Director Lawrence Johnston who made the internationally award-winning documentary *Eternity* (1994).

In his Director's Statement in the *Night* Press Kit, Johnston says that the night and the nocturnal have always fascinated him:

At the end of every day of our lives, we have to face the night. We have to leave our place of work. We have to end something. There is this wonderful thing that happens when darkness falls and permeates our lives, which affects the way we look at the world, the way we feel our way around in it, visually, psychologically, in our behaviour and

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the choices we make about our lives at night. I love the night and nightlife. The night is a very romantic time in many ways. I have always been interested in the history of the illumination of the world and, as time moves on, this illumination is also something that needs to be looked at in terms of our global resources. It was just amazingly rich territory to actually think of making a film about.

I wanted to stay away from the kind of material you see on television every night of the week, which exploits and perpetuates fear of darkness and the night. I wanted the film to be a positive celebration of all that is night. I do believe that the world events since 11 September 2001 have created a subliminal and sometimes overt element of fear in society in general. Notions of difference, whether cultural or behavioural, feel as though they come under scrutiny or suspicion now more than ever, especially under the cover of darkness.

Two major aspects in planning the film were the photographic and the musical. My interest in photography

and the cinematic always drives me. I love the work of Gordon Willis in Manhattan (Woody Allen, 1979), David Lynch's Blue Velvet (1986) and Lost Highway (1997), Michael Curtiz's Mildred Pierce (1945), Otto Preminger's Laura (1944), Richard Brooks' In Cold Blood (1967), Martin Scorsese's After Hours (1985) and John Cassavettes' Opening Night (1977). These are all films with a large part of them set at night and the photographic representation of the night is a large part of our enjoyment.

We came up against a few problems in shooting locations for Night. Because of the combination of a media savvy public and the changes in the world due to terrorism we found people reluctant to be photographed or suspicious of us when we were set up in a public place. It was imperative that we were able to observe society in many facets otherwise the film would not be as rich in its human content and could have been less accessible.

Producer Lizzette Atkins

When writer/director Lawrence Johnston first pitched the project to me, we envisaged it as extremely low budget and shot on mini DV format. Very quickly we realized that the film could be much bigger than this. We sent the concept document to a few distributors and sales agents and the response was so positive, we completely changed tack. We decided to make Night for the theatrical market, primarily shot on 35mm, with a big look and big sound, and with a budget of around two million dollars. It was the potential of the project that originally excited people. The fact that the concept wasn't written in concrete. Investors were excited by the imaginative possibilities – the idea of the combination of a full-blown score, stunning imagery and stories about the night. Everybody experiences night and I suspect that everyone had their own idea about what the film could be.

Financing Night also coincided with changes at the Australian Film Finance Corporation, who had expressed interest in investing in a broader slate of projects. At the same time, I believe the market was waiting for something like this to come along. Lawrence had already



demonstrated in his previous films, including his award-winning documentary Eternity, a strong visual style which gave the investors a level of confidence. Financing took about eighteen months.

Our intention was to create a work of great beauty, an interplay between images and music and voices, which incorporated an emotional response to the night. The aim was to create a big screen experience, both a meditative and a poetic essay which could speak to audiences worldwide. The choice of the 'voices of the night' were designed to highlight a range of responses from people from all walks of life, from children to teenagers to adults across different cultures and life experiences.

Cinematographer

Laurie McInnes who shot *Night* also shares a fascination with the night with Johnston. She made a time-exposure film titled *Palisade* (1987) that won the Palme d'Or (for Short Film) at Cannes. Many photographic images were referenced throughout pre-production: still and moving imagery from the work of Berenice Abbott, Brassai, Weegee, William Klein, Helen Levitt, Godfrey Reggio, David Moore, Max Dupain and O. Winston Link who have all documented aspects of society at night.

Music

Cezary Skubeszewski created the score for *Night*. This was an integral part of the film from the outset. The score is ambitious and unlike other scores where there may be a couple of themes which recur throughout the film. Cezary created twenty pieces of music specifically for the film in various styles. The score was recorded in Poland and Melbourne after a long process of collaboration between Johnston and Editor Bill Murphy within the structure and visual styles in the film.

THE CINEMATIC TRADITION OF *NIGHT*

Influences on the film

Night exists within and grew out of a cinema tradition of music and image films dating back to the 1920s, but in its complex referencing to contemporary ideas, relationships, identity and issues is vastly richer than many of its predecessors.

There has been a strong history in other countries of symphonic sound and image films, but less so in Australia,

with the exception of the work done in the short film form. Some landmark sound and image films, which explore and document human life include *The City* (Alberto Cavalcanti, 1926), *Berlin: Symphony of a Great City* (Walter Ruttmann, 1927), *Man with a Movie Camera* (Dziga Vertov, 1929), *Symphony of a City* (Arne Sucksdorff, 1948), *In the Street* (Helen Levitt, 1952), *NY NY* (Francis Thompson, 1957), *Lessons of Darkness* (Werner Herzog, 1992), *Palisade*, *The Projectionist* (Michael Bates, 2002).

Night therefore is an 'event' film in the tradition of other symphonic sound and image films like *Koyaanisqatsi* (Godfrey Reggio, 1982), *Berlin: Symphony of a Great City*, *Microcosmos* (Claude Nuridsany & Marie Pérennou, 1996) and *Winged Migration* (Jacques Perrin, 2001) which have documented the phenomena of society and nature in all their complexities.

Godfrey Reggio's 'Qatsi Trilogy' is worth highlighting. All three films were collaborations between Reggio and music composer Philip Glass. Twenty years ago he made the groundbreaking film, *Koyaanisqatsi: Life out of Balance*. Through images accompanied with music composed by Philip Glass, *Koyaanisqatsi* creates a wordless experience of modern life in North America, showing both its natural beauty and our growing dependence on technology, and clashes between the two. Perhaps the most famous sequence is of New York's traffic: sped-up images of cars, cabs and buses streaming up the avenue, stopping at lights while traffic floods across, then stops; pulsating over and over again. Reggio and Glass followed in 1988 with *Powaqqatsi: Life in Transformation*, which examines the effects our technology-centered lives have had on the South. The final film in the trilogy was *Naqoyqatsi: Life as War*, a startling look at the chronic, often violent struggle between humans and technology, and the effects it has on the planet.





Other films which influenced the director include:

Herzog's *Lessons of Darkness*, which shows the disaster of the Kuwaitian oil fields in flames. In contrast to the common documentary film there are no comments and few interviews. What must have been hell on earth is presented to the viewer in beautiful sights and beautiful music that is fascinating.

Winged Migration provides a glimpse into the harsh reality of survival that birds know as the twice annual migration. Some species travel thousands of miles each way just to survive the seasons. However, this is not so much an educational experience as it is a visual one. The backdrops provided from countries all over the world and the natural beauty of numerous birds are shot like never before. We do get the message that humans are a threat to Mother Nature, but we are not beat over the head with it. This is more a celebration of this miraculous voyage that occurs consistently over the years.

Berlin: Symphony of a Great City is a beautiful and haunting film that it is not so much about the people of Berlin, although we see many of them, but the city itself as a huge living, breathing organism. Back in the 1930s, filmmaker John Grierson apparently wrote that this film 'created nothing', and that it violated the first principles of documentary by showing us nothing of importance but beautiful images. Looking at it more than seventy years after its creation, however, its documentary value is evident. It is fascinating just to see what the people, clothing, uniforms, vehicles, streets, parks, restaurants, shops, theatres, nightclubs, and factories looked like in that distant time and place.



CURRICULUM LINKS

Middle to senior secondary students will enjoy this unique and complex film in Media Studies, English, Social Education, Philosophy, Psychology and Visual Arts. It will also be a valuable viewing experience for tertiary Film Studies and Visual Arts students.

SUGGESTED APPROACHES TO USING THIS STUDY GUIDE AND VIEWING *NIGHT*

Night presents many opportunities to stimulate the thinking, emotions, imagination and creativity of students.

As a finely crafted documentary, it can be studied as a modern insight into the way we think about and feel about the night time, cities, the arts, relationships, landscape at night, superstitions and crime. The personal reflections by a range of Australians including an aboriginal man provide an insight into how we live, work and play at night.

The aesthetic qualities of the film; its beautifully crafted cinematography, editing and haunting music – along with the choice of voices and faces that narrate and reflect – provide teachers with many opportunities to study the craft of filmmaking with students and to inspire them to create art, video and other media.

The film has a 'narrative flow' that divides into sequences; each expressing a different theme of night. The sequences develop personal, social and philosophical ideas created from reflections from a range of people, some to camera, but more often as voices that accompany images that can be complimentary and sometimes dissonant. Music composed for the film and some other tracks is a complex part of the sensory experience of the film.

The film should be viewed in its entirety and students asked beforehand to note where the mood and content changes and how this is signalled through the images, sound and voices. Then, students could be divided into groups and each group required to focus on a specific sequence. Print out a sequence table. The approaches below are starting points for exploring the richness of the film.

Teachers may find that the conceptual framework used in Media Studies and Media Literacy for critically analysing and enjoying film may help in viewing and discussing this film with students. Go to *What is Media Literacy?* online at the *EnhanceTV* website <<http://www.enhancetv.com.au/shop/product.php?productid=12668957>>.

It may be useful for teachers new to film-as-text and film studies to frame their classroom discussions and activities

using the following dimensions (these are elaborated in the article above). These dimensions are used as the basis for many of the suggested activities in this guide.

There are four inter-related dimensions of media literacy:

Cognitive – understanding how the message was produced and the symbols it uses

Emotional – understanding the cues that are used to trigger emotional responses in the audience

Aesthetic – understanding and appreciating the craft of the creators of the media

Moral – the ability to infer the values underlying the messages

When viewing, exploring the internet, discussing media and digital messages

Ask:

- How are the messages produced? What are their symbols?
- What cues are used to trigger our emotions?
- How are they made? How do we appreciate and analyse the messages?
- What are the values underlying the messages?

All quotations are taken from the voices narrating the film.



SEQUENCE 1:

'AND GOD SAID "LET THERE BE LIGHT" ...'

The title sequence for *Night* opens with a spectacular thunder storm and a quote from the Christian Bible.

And God said 'Let there be light'; and there was light.

And God saw that the light was good

And God divided the light from the darkness

God called the light Day, and the darkness he called Night.

Genesis 1:1-5

- Why was this quotation chosen for the film? How effective is the quotation in setting the mood for the film?
 - How do other religions describe the creation of the world?
 - What other interpretations of Light and Dark appear in literature and films?
- Discuss with students why title sequences for films are important in setting the genre, characters and narrative. In this film, night is the central character and the documentary form allows us to explore all of the elements of it.
- Replay the title sequence and ask students to listen to the music and sound effects. How do they enhance the images and style of titles chosen?
 - What emotions are evoked by the title sequence? Do they depend upon your own experiences of thunder storms and/or responses to the bible quotation?
 - How does this title sequence position audiences? Discuss appeal to particular age groups, genre likes and dislikes etc.

Activity:

Create a title sequence for a documentary (Media Studies, English, Visual Arts)

1. Choose some still pictures from magazines, newspapers (black and white can create an impact), pictures printed off the internet, personal photographs or other images that celebrate a natural phenomenon, (the sea, sun, wind etc.) or video a very short sequence of images.
2. Sequence the images and choose a piece of music to accompany them. If still images they can be presented in a storyboard or comic strip style in a horizontal sequence pasted onto long strips of paper or card.

For information about storyboards and all other aspects of film production go to 'The Live Action Kit' on The Australian Children's Television Foundation (ACTF) web site at <http://www.actf.com.au/learning_centre/title_pages/lia_tp.php>.

Explore ATOM's *The Education Shop* at <<http://www.theeducationshop.com.au>>.





SEQUENCE 2: SUNSET

'The sunset sets you up to pay attention.'

The narrative in the film follows a linear path from sunset to dawn. In this opening sequence, iconic images of sunset in Australia flow into each other: Uluru, a pier and beach, clouds shot using time lapse photography and voices reflecting upon why sunset is important in the transition from day to night.

Discuss other filmic and artistic images of sunset with the students: for example *Willows at Sunset* by Vincent Van Gogh. (This can be viewed online at the Van Gogh Gallery <<http://www.vangoghgallery.com/catalog/Painting/766/Willows-at-Sunset.html>>.)

Sunset has a special significance in cinema. The word sunset has been used symbolically in several films, for example, Richard Linklater's *Before Sunset* (2004) and Billy Wilder's *Sunset Boulevard* (1950).

For further information on these films and others with symbolic references to sunset, go to The Internet Movie Database at <<http://www.imdb.com/search>> and Senses of Cinema at <<http://www.sensesofcinema.com>>.

Ask students to research the use of the concept of sunset, expressed in *Night* as a reflection that 'Day and night are an organic part of who we are – they allow growth'. The transition of sunset being seen in the film as essential to our lives.

- Write a short article for a magazine or newspaper on fictional and filmic representations of sunset.
- Write a reflection on how sunset affects you. What special feelings, events, places or people do you associate with sunset?

SEQUENCE 3: THE END OF THE DAY

The human landscape is introduced through images of people coming home from work by car, train, ferry and on foot. The images and voices explore the 'promise' of the evening; returning to the family, making plans to go out or catch up with people. 'Home is the heart of the real', one voice reflects, but adds that the safety and warmth people used to feel in their own suburbs, amongst family and neighbours is changing, there are dangers now.

The way people are framed in this sequence is very important. In contrast to the hurrying crowds, many smiling in anticipation of reaching home, two striking images reflect a lonely life for some in the city. In one shot, a high angle shot, a boy is framed sitting on a kerb in the blue shadows of twilight and in another a young woman stands in a doorway looking out onto an alley, lit dimly, reminiscent of a film noir style.



- Discuss with students how family life and a sense of neighbourhood is depicted in this sequence.
- What does coming home mean in your family? Who arrives home first? Are there special rituals or habits you and your family have on arriving home?
- How are the images of people alone and people in crowds presented?

SEQUENCE 4: THE NIGHT IS FOR PLAYING

'Dancing and sex – both happen at night.'

'Night is the time to experience new art, new music, films and new people.'

Celebration and relaxation are the central themes of this sequence, as people are seen enjoying sports such as ten pin bowling, night football and basketball, both as players and spectators. Bars, clubs, pubs and parties are key night activities relayed by young men and women as they go out on the town, meet new people, dance and drink. Images of the club culture, a young man's tale of his constant heavy drinking followed by regret afterwards and losing



inhibitions are explored by the film.

- How does the film depict night life in the city?
- What are the key images, narration and sounds that are most important to you in this sequence?
- What are your favourite places to go and things to do at night?
- Discuss why young Australians are drinking more heavily than at any time previously. Visit the AMA's advice for young people about safe consumption of alcohol at <http://www.ama.com.au/youth/code/alcohol.html>.

SEQUENCE 5:

'THE NIGHT SKY IS UNFATHOMABLE.'

Night balances the light, colour and pace of nightlife in the previous sequence with this sequence reflecting upon our relationship with the stars in the southern hemisphere. Images of the constellations in time lapse, stars over the landscape and choral music create a mystical feeling. A male voice describes how islanders in the South Pacific use the stars to navigate and a young woman describes how small we feel when we look up at the stars and wonder if we are alone in the universe.

- What are the main differences between the northern and southern skies at night? Explore the constellations, their origins, myths and stories at <http://www.astromax.com/con-page/con-sth.htm>.
- Ask the students to write a poem or song about the stars at night. You could introduce the topic with a range of songs and poems such as 'Starry Starry Night' by Don McLean and view the Van Gogh painting *Starry Night* online in the Van Gogh gallery <http://www.vangoghgallery.com/painting/starryindex.html>. The online gallery also has reproduced the song's lyrics and interpreted them according to Van Gogh's life at <http://www.vangoghgallery.com/painting/starrynightlyrics.html>.
- How has the filmmaker created a shift in tone and mood in this sequence from previous sequences? Discuss the use of the camera, sound, music and voices chosen.
- Media Studies and Visual Arts students could try photographing or videoing the night sky to create a short dramatic story from the point of view of: a sailor lost at sea, an alien looking at Earth's sky after landing, an astronomer who has just discovered a new star or someone who has never seen the stars before.

SEQUENCE 6:

'ROLL BACK THE NIGHT.'

Adults' stories about their childhood bedtime rituals and badgering their parents to stay up late over old film images of children playing open this sequence, which then becomes a reflection on how important light is to the contemporary experience of night. The film uses images of carnivals, Luna Park and neon displays to enhance the reflections about how early settlers in Australia would have been constrained by the lack of outside lighting, which we take for granted. The film suggests that night is only magical when we can control it by lighting our homes, streets and cities. This sequence focuses on the sensory experiences of night as well: the sights, sounds, smells and touch. One man reflects that 'the night defines the city' – that everything



is more beautiful with cityscapes creating a unique landscape at night. An aboriginal man wonders what neon lights would look like in his language and a woman tries to comprehend the environmental impact of how much electricity cities waste at night and the fantasy world they create.

The climax of this sequence is created by images of performances of dance at night. A ballet created around 'flying' fantasy figures and an outdoor performance with dancers suspended below hot air balloons.

- Discuss in what ways the film recreates night as a feast for the senses. What images, words and sounds appeal most in this sequence?
- Discuss the ballet scenes in detail, noting use of camera, sound and lighting to enhance the experience of the performances.
- Write a reflective piece about your childhood experiences of night, dreams, fears and bedtime rituals.

SEQUENCE 7: THE MOON

The rhythm of the film at this point is again altered, just as in the night sky sequence, by a filmic tribute to the moon. The narrators ask 'What do we mean by moonstruck?' accompanied by images of the moon rising over Uluru and with clouds moving across its face. The notion of the moon making us mad when it is full is explored by a health worker and its romance by another. This sequence, again like the stars at night can be seen as a visual poem. There are many different approaches that could be taken.



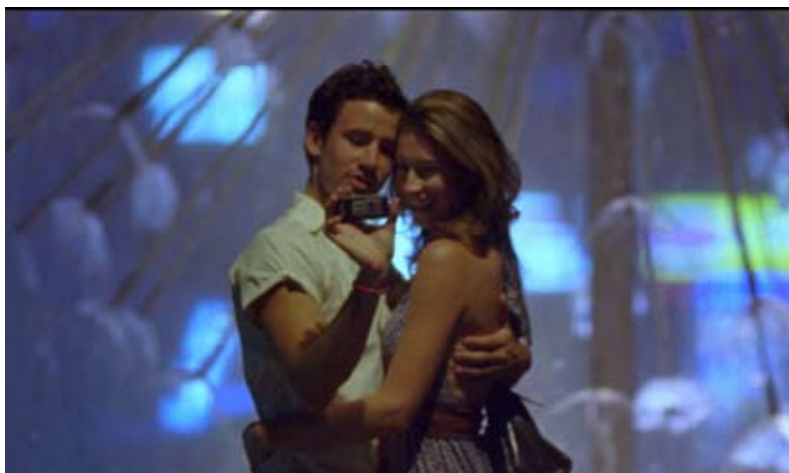
- Students can research stories, myths and legends about the moon. Visit 'The Moon in Literature' at <<http://www.moonlightsys.com/themoon/stories.html>> for short stories, prose and poems.
- Visit 'Myths about the Moon' for tales from many different cultures at <<http://www.windows.ucar.edu/tour/link=/mythology/planets/Earth/moon.html>>.
- Students can write their own poem or short story or review one of the online examples.
- View excerpts or trailers from films that feature myths about the moon (eg. werewolves, madness etc.) Go to 'Werewolf Movies' at <<http://www.werewolf-movies.com>>.
- Films about the moon have been produced since films began with George Meleis' 1902 film *A Trip to the Moon*. A more recent example is *Apollo 13* (Ron Howard, 1995). Discuss how the actual moon landing was reported.
- In groups, create a short genre film or series of photographs focusing on the moon.

SEQUENCE 8: NIGHT PEOPLE

'There are strange people around at night.'

The reflections in this sequence explore how we may take on a different persona at night. Shots focus on expressive faces from many different cultures and of different ages, lit up by street lights and in bars. One man believes that we all lie more at night because we feel comfortable in the darkness, 'we can be who we want to be'. Others feel that people are more attractive at night; lighting can make us look striking.

Interesting, subversive and dangerous things happen at night. A policeman debunks the myth that crime is easier to commit at night, describing how he can find criminals because they stand out more in the street lights. Images of people who work at night; doctors, firemen, factory



workers and the workplaces lit up at night; food shops, media outlets, petrol stations and sports venues create another side to life at night. A taxi driver loves working at night: 'Night for me is a magical mystery tour.'

- Discuss whether you agree that it is easier to lie at night.
- What persona do you take on at night, if any?
- Create a collage of faces from photographs or internet images shot at night. This can be presented on card or using a picture editing tool or on PowerPoint. Try writing a song or poem to accompany these or choose a favourite piece of music or song.

SEQUENCE 9: THE SEA

The sea at night is the last of the sequences which reflect upon our relationship with the natural world, following on from the night sky and the moon. The sea is described as 'like a skin at night' losing the transparency of the day. The images in this sequence are of the sea lit up by the moon, swimming in the sea and the sensory experiences of sand and waves we can barely see. The voices reflect that our senses are more acute at night and that we become more aware of God and the Devil. The sea has also been a symbol for rebirth and sexual passion.

- As in the sky and moon sequences, the sea could be described as a visual poem. One of the best poems ever written about the sea at night is Mathew Arnold's Dover Beach <http://quotations.about.com/cs/poemlyrics/a/Dover_Beach.htm>.
- Explore stories, poems, songs and art about the sea at <<http://home.att.net/~e.zeiser/poetry/poems.htm>>.
- Try searching online for sea songs and for symbols



relating to the sea, and write lyrics for a song about the sea at night.

- Have you ever gone swimming at night? Write, paint or create a video clip that explores the sensory experience of the sea at night.

SEQUENCE 10: NIGHT FEARS

'Night keeps me captive to my childhood.'

Evoking our darkest fears, particularly in childhood, the night and shadows are represented here in black and white footage from horror films. The voices reflect that superstition still abounds at night when the shadow world is all around us. Images of dark forms in alleys appear here in contrast to earlier images that focused on the figures as lonely and perhaps threatened. A torch light parade, with African tribal music accompanying it, enhances the mood of the film as people describe how a lot of our feelings about night and darkness comes down to a basic fear of evil. A police officer believes that 'violence and the night go together'. One man feels that men are more at risk at night because other men feel more confident about challenging other men, trying out their power. A woman describes a terrifying event in her life when she saw a murder being committed at night and the film re-enacts this.

In stark contrast, images of people worshipping in churches at night services with candles, happy devout faces accompanied by church bells appear 'to keep back the night'.

- Compare the images that symbolize people's fears in this sequence with the religious images. What camera shots and lighting feature in the 'fears' section and the religious services section?
- Write a short opinion piece based on your interpretation of whether night time makes people feel more at risk. You may wish to include interviews with friends and family.
- Search the internet for other images that capture the fears that appear with night. If the images are able to be downloaded and used, create a visual scrapbook of images and write a poem or short story to accompany them

SEQUENCE 11: DREAMS AND FEAR

Images of radio telescopes, which appear throughout the film introduce the way we dream. Dreams about flying and a nightmare, described by a woman, in which her mouth became a trap door and others' dreams about terrorism are told directly to camera, involving us in the experience that is to dream – a state that we all experience. The fears inspired by 24-hour coverage of world events by the media are powerful. 'Media's job



is to drive our sense of twenty-four hours emergency,' says one man, whilst another feels that 'Fear speaks directly to our physiology. We have entered a real time of darkness; we know what it is to live in precarious times.' Another voice feels that we have our personal liberties more constrained because of the fear we live with nowadays.

Images of airports are accompanied by the reflection that fear is used to keep us inside and insulated, we are becoming more afraid to travel but other voices affirm that to live completely means risking our lives.

- This sequence has many reflections that are relevant to our lives today. Do you agree that the media feeds many of these fears? Find a recent article online or in a newspaper and write a short analysis of it. How does the media represent threats to Australia?
- Keep a Dream Journal for a week. Create a visual art or media production based on one or more of your dreams. What do dreams tell us about ourselves?
- Create a video music clip on Dreams, using the soundtrack from a song or piece of music. Your images can be drawn from real life videoing, photographs, artwork and copyright free video footage. Film Australia has video clips on their Digital Learning website that can be downloaded and used in educational contexts. Go to <<http://dl.filmaust.com.au>> and search using tags like: Art, Creativity, Cartoons, Popular Culture etc.

SEQUENCE 12:

AN END TO NIGHT

Coming to the end of a year is like coming to the end of a night where the next day or the next year is a chance for something more hopeful.

The film concludes with a tribute to New Year's Eve; the end of the year and end of night being linked through the voices and images. Spectacular shots of fireworks at Sydney Harbour, a heart lit up and Luna Park in Melbourne are enhanced by a classical score and reflections on night reminding us of our mortality.

- What other festivals are celebrated with fireworks? Explore the internet and other art forms for how fireworks are represented and what emotions, symbols and memories they evoke.
- Analyse this sequence's use of symbols such as the heart in relation to the themes and emotions explored throughout the film.
- Using fireworks as your inspiration, design a game or web site that represents your ideas about fireworks.



FURTHER ACTIVITIES

- What are the main images in *Night*? Discuss the filmic representations of landscape, cities and people?
- Which images are repeated? For example, some of these are the sky, Uluru and radio telescopes. Why were these images chosen as key symbols for the film?
- How does the music contribute to the changing moods of the film?
- What emotions did the film evoke in you? Create an abstract series of pictures or camera sequences that represent your responses to the film. For example, video or photograph images, faces, places in extreme close-up or from unusual angles. A quick guide to filming shots with emotional impact can be found at *Media College* <<http://www.mediacollege.com/video/shots/>>.
- What is the impact of colour in *Night*?
- Design a poster for the film on paper or online (or using PowerPoint). What are the main images you would choose and what text would you include?

THE NIGHT WEB SITE

<<http://www.nightthemovie.com>>

View the images on the official *Night* website.

1. In what ways do they represent the moving imagery in the film?
2. Why were they selected?
3. Create a storyboard for a short fiction film or game using the images and adding dialogue, sound and other production elements.

REFERENCES AND RESOURCES

All websites accessed 3 November 2007

ATOM's *The Education Shop* has many articles about teaching documentary and about particular Australian documentaries: <<http://www.theeducationshop.com.au>>.

Thomas Caldwell, *Film Analysis Handbook*, Insight, Victoria, 2005. Available from *The Education Shop*.

Jackie Newman and Roy Stafford, *Reading Films*, bfi Publishing, London, 2005. Available from *The Education Shop*.

Film Australia Education Resources Online <<http://www.filmaust.com.au/learning/>>

Searchable clips accompanied by education resources for national, Victorian and NSW English, Media Studies, Social Education, Visual Arts and many other curriculum areas based on Film Australia documentaries.

Lee Burton, 'What is Media Literacy and Ideas to Teach it', *EnhanceTV* web site, <<http://www.enhancetv.com.au/shop/product.php?productid=12668957&cat=0&page=1>>, 2006.

A guide to terms, concepts and methodology of teaching about the visual media.

David Bordwell & Kristin Thompson, *Film Art: An Introduction*, McGraw Hill, USA, 1998.

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