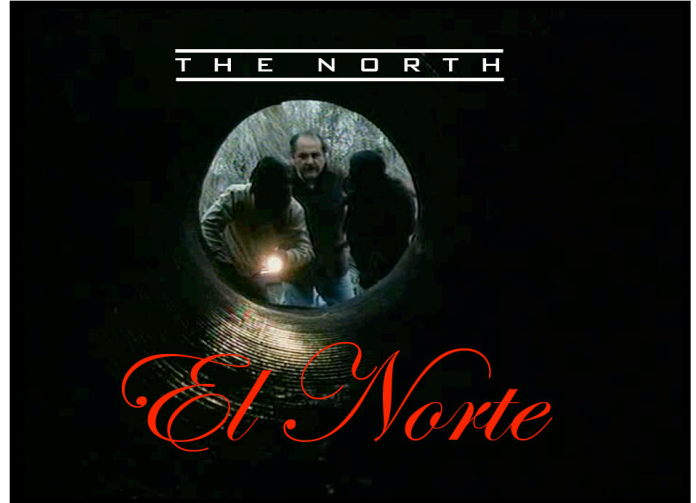


## Documentary Film Script



## Social Consciousness in Film

A comparative study of how directors attempt to elicit a powerful response from social consciousness from the audience.

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Rationale

My documentary examines how directors use cinematic techniques to elicit a strong response from the audience with the purpose of raising an awareness of social consciousness. Through the use of cinematic techniques such as the choice of camera angles and music, the directors of **Rabbit Proof Fence, El Norte, I Am A Fugitive From a Chain Gang** and **In America** are able to create strong characterization resulting in the audience sympathizing with the protagonists and their unjust situation. The situations depicted include immigration, legal injustices discrimination.

Word Count: 86

Visual	Audio
<p>Title centred on the screen: Social Consciousness in Film.</p> <p>Cut to montage of clips from the movies:</p> <p>Scene from <b>Rabbit Proof Fence</b> of Molly, Daisy and Gracie huddled on a small bed they are woken by the banging of one of the workers in the government camp. The girls looking around with frightened and confused expressions whilst the other girls around them immediately jump out of their bed getting straight to work, making their beds. Most other girls are giggling and staring at the three new comers as the Nina, the dormitory boss starts to question them.</p> <p>Cut to shot of James Allen in <b>I'm A Fugitive from A Chain Gang</b> right after the crime was committed; his arms up in surrender when being caught by the police. Camera slowly zooms in of close up of James Allen's face when he is being framed by the policemen as he looks to one and then the other frantically.</p> <p>Cut to scene from <b>In America</b> of Johnny dragging the air condition down the middle of the road with a taxi driving making hand gestures at him while driving by.</p>	<p>NARRATOR: Movies of Social Consciousness can defined as films aimed at going beyond entertainment to raise awareness of social injustices in the real world.<sup>1</sup></p> <p>The genre of the cinema of social consciousness encompasses films from many different eras'. Many of them portray real life injustices. This genre includes films that incorporate the themes of oppression, exploitation and abuse of human rights to convey a moral message for the audience.</p> <p>POLICE #1: Put 'em up! Thought you'd get away with ,huh?</p> <p>ALLEN: I didn't do nothing!</p> <p>POLICE #2: Oh, no?</p> <p>ALLEN: No! No...</p> <p><i>Fade in "Are You Going to be My Girl" by Jet playing in the background.</i> CRISTY: "Dad! How are you going to get that air conditioning up onto the</p>

<p>Cut to scene from <b>El Norte</b> where Enrique and Rosa enter the tunnel of the sewers their bodies framed in a circle which then smoothly transitions to the two crawling through the sewers with only a flashlight as a source of light. A dead cat corpse appears in spotlight of the dark corners of the sewers. Transitions to a shot of a boarder petrol helicopter. Cuts then to the invasion of rats and Rosa screaming. Fade out.</p> <p>Fade in to Charlie Chaplin's <b>Modern Times</b>. Charlie Chaplin working on the production line with many small distractions that come in his way such as an itch on his arm or squatting a fly away, he must race to the end of the belt to catch up on his tightening bolts while the other workers around him show agitation because when Chaplin get behind in his job, the other workers behind him in the production line suffer as well. Posters of <b>Blind Shaft</b> and <b>The Shawshank Redemption</b> fade in on screen.</p> <p>Cut to scene from <b>Hotel Rwanda</b> where the protagonist Paul steps out of his white van but stumbles and falls to the ground when he lands. Close up of a dead girl with her hands clasp to her face</p>	<p>curve?"</p> <p><i>Sounds of rats squeaking slowly become louder ROSA and ENRIQUE screaming in agony and crying whilst being bitten by the stampeding rats.</i></p> <p>NARRATOR: Social Protest films began as early as the 1930's, with Charlie Chaplin's <b>Modern Times</b> (1936) becoming one of the firsts to portray the dehumanization and exploitation of the working class. The influence of these early social protest films is evident in more recent films in Yang Li's <b>Blind Shaft</b> (2003) and Frank Darabont's <b>The Shawshank Redemption</b> (1994).</p> <p>Films within this genre also extend to include political protests such as director Terry George's <b>Hotel Rwanda</b> (2005) which is a film that graphically depicts the tensions between the Hutu and</p>
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<p>with a frozen expression of being terrified. Frantically trying to stand up, then walks towards the main road, camera angled from Paul's point of view the mist and fog of the dawn slowly begins to fade away and the sight of hundreds of dead bodies strewn across the grounds of the road slowly becomes clearer and clearer.</p> <p>Fade to black screen.</p> <p>Title slide dissolves to opening credits from <b>Rabbit Proof Fence</b>, showing the title.</p> <p>Dissolves to title from <b>Rabbit Proof Fence</b>. Fades into <b>I'm A Fugitive from A Chain Gang</b> title.</p> <p>Dissolves to title from <b>I'm A Fugitive from A Chain Gang</b>. Fades into the <b>EL NORTE</b> title.</p> <p>Dissolves to title from <b>I'm A Fugitive from A Chain Gang</b>. Fades into the <b>IN AMERICA</b> title.</p> <p>Montage of news papers ranging from 1932 I Am a Fugitive From a Chain Gang era to 2002 <b>Rabbit Proof Fence</b>.</p> <p>Clippings all have headlines with words such as "THE WAR HEREOS UNEMPLOYED" "THE STOLEN GENERATION" "IMMAGRATION" "AMERICAN</p>	<p>the Tutsi peoples which lead them to a civil war, in a country where corruption and bribes are routine.</p> <p>NARRTOR: This documentary will examine four films that aim to raise the audience's awareness of problems...</p> <p><b>Rabbit Proof Fence...</b></p> <p><b>...I'm a Fugitive from a Chain Gang...</b></p> <p><b>...El Norte...</b></p> <p><b>...and In America.</b></p> <p><i>Montage of sounds: Voices of news reporters from both television and radio over the world speaking in English and Spanish overlapping one another stating the headlines of around the world news of social consciousness.</i></p> <p>NARRATOR: The directors in the movies <b>Rabbit Proof</b></p>
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<p>DREAM" in various languages. Clipping of Kevin Rudd's apology.</p> <p>Cut to shot of news reporter standing outside of the Australian Parliament house.</p> <p>Cut to shot of Kevin Rudd, the Australian prime minister making a public speech.</p> <p>Cut to shot of the words "SORRY" written across the sky.</p> <p>Cut to shot of aborigines celebrating, hugging one another and crying.</p> <p>Medium shot of Daisy and Gracie playing with a metal plate throwing it back and forth to one another.</p> <p>Transitions to a close up of Molly Craig looking towards the camel in bemusement. Scene cuts to the camel on the left hand side as a car pulls around the corner on the right.</p> <p>Cut back to medium shot of Daisy and Gracie playing</p>	<p><b>Fence, El Norte, I'm a Fugitive from a Chain Gang and In America</b>, use a variety of cinematic techniques such as camera placement, and music to raise awareness of social consciousness. These meticulously chosen cinematic techniques become vitally important within these films as they are portraying real historical events to attempt to elicit powerful responses from the audience.</p> <p>Directors of social consciences films often attempt to shift the sympathy towards the convicted criminals or the oppressed and away from the authority figures.</p> <p>KEVIN RUDD: "We reflect on their past mistreatment. We reflect in particular on the mistreatment of those who were Stolen Generations - this blemished chapter in our nation's history."</p> <p><b>Rabbit Proof Fence</b> is based on a true story of Molly Craig, a young aboriginal Australian girl who alongside with her sister and cousin was forcefully removed from their families by government policy to an official government camp in order to be trained as a domestic worker to integrate her and other indigenous aborigines into the white society.</p> <p><i>Aboriginal dialogue of mothers screaming coupled with the</i></p>
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<p>with piece of metal, distracted by the sound brought by the car, Daisy doesn't catch the plate when it is thrown to her.</p> <p>Cuts back to a low close up shot of the car driving over barbed wire and some logs.</p> <p>Molly stands with her hands over shielding her eyes from the sun so as to get a better look of the driver.</p> <p>Cuts to the driver getting out of the car to inspect the damaged caused by the barbed wire.</p> <p>Cuts to the mother's reaction of seeing who the driver is (Constable Riggs) and dropping their rations and sprinting towards their children grabbing them by their arms as they race to run away from the car.</p> <p>Cuts to mothers and daughters running hand in hand with Molly in the lead. Constable Riggs cutting off the path of where the mothers and daughters were running.</p> <p>As Constable Riggs gets out of the car he is pointing at a piece of paper, Constable Riggs then starts forcefully removing Molly, Daisy and Gracie from their mothers and are thrown in the car.</p>	<p><i>beginning of heavy drum beats.</i></p> <p>CONSTABLE RIGGS: I've come for the kids Maud.</p> <p><i>Cross fade of dialogue in scene and Kevin Rudd's Speech.</i></p> <p>KEVIN RUDD: For the pain, suffering and hurt of these Stolen Generations, their descendants and for their families left behind, we say sorry.</p> <p>MAUD: No! No! It's my kids! Mine!</p> <p>CONSTABLE RIGGS: It's the law Maud. You don't get a say.</p> <p>KEVIN RUDD: To the mothers and the fathers, the brothers and the sisters, for the breaking up of families and communities, we say sorry.</p> <p>MAUD: No! Mine! Mine!</p> <p>CONSTABLE RIGGS: Listen, you move one inch and I will lock your mother up</p> <p><i>Screaming of agony and crying of both the mothers and three kids.</i></p> <p>KEVIN RUDD: And for the indignity and degradation thus inflicted on a proud people and a proud culture, we say sorry.</p>
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<p>News paper heading of:          "Australian Human Rights and Equal Opportunities". Text appear on screen that has spotlighted a quote from the Australian Human Rights and Equal Opportunities commission "under the terms of the 1948 Convention on the Prevention and Punishment of the Crime of Genocide, a policy of forcible separation constitutes genocide"<sup>(2)</sup></p> <p>Fade in to a low angle - medium shot of A.O Neville with a view of the ceiling behind him and shadows in the dept of his face.</p> <p>Cuts back to same low-medium shot of A.O Neville with a view of the ceiling behind him and shadows in the dept of his face.</p> <p>Cuts to shot of Christopher Doyle during the shooting of <b>Rabbit Proof Fence</b>.</p> <p>Fades into another scene</p>	<p>NARRATOR: The director Phillip Noyce chooses to use the shaky hand held camera during this scene as the children are being forcefully removed from their families to create a more realistic feel which is coupled with the idea to portray the actual treatment of the indigenous Aboriginal people.</p> <p>To evoke the emotions of the audience, Noyce subtly conveys the opinions of the Australian Human Rights and Equal Opportunities commission which stated "under the terms of the 1948 Convention on the Prevention and Punishment of the Crime of Genocide, a policy of forcible separation constitutes genocide"<sup>(2)</sup>. This alludes to the actual "Aboriginal Protection Act" which is a reoccurring reference to reality throughout the movie.</p> <p>However, in order to provoke a sensitive compassion towards the indigenous people, Noyce must present the opposing side with less to sympathize with; therefore Noyce exploits the character of A.O Neville played by Kenneth Branagh as a character with the attitude of white superiority.</p> <p>Here director of photography Christopher Doyle uses a slow-processed Kodak film, in order to display "shadows that would be deep and</p>
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<p>with A.O Neville. A medium high angled shot of Neville presenting a slideshow of the evolution of aborigines. Light of the projector lights up his torso and creates a large shadow behind him.</p>	<p>heighten the feeling of stolid ness and obsessive ness"<sup>(4)</sup>.</p> <p>Frequent shots of Neville from a low or medium camera angle make him appear taller, broader and more superior character. These camera techniques further convey the vast amount of power Neville obtained as the Chief Protector over all Aborigines residing in Western Australia.</p> <p><i>Theme music of <b>Rabbit Proof Fence</b></i></p>
<p>Cuts to high angle of A.O Neville. Fade out.</p>	<p>However, when Molly successfully escapes from the camp and is reunited with her mother, notice how the shot of A.O Neville is filmed from a high angle to show the contrast of his now defeated character.</p>
<p>James Allen being surrounded by the policemen, holding his arms up in surrender, framed and centered on screen.</p>	<p><i>Theme music of <b>Rabbit Proof Fence</b> cross fades with theme music of <b>I'm a Fugitive From a Chain Gang</b>.</i></p>
<p>Zooming in of book with quotation spotlighted on the centre of the screen: One of the first general principals highlighted in the code states: "No picture shall be produced that will lower the moral standards of those who see it. Hence the sympathy of the audience should never be thrown to the side of crime, wrongdoing, evil or</p>	<p>Narrator: Social Consciences movies in the 20<sup>th</sup> century did not differ much from movies of social conscience movies in the 21<sup>st</sup> century, In Mervyn LeRoy's <b>I'm a Fugitive from a Chain Gang</b> a renowned film released at height of the Depression era. Pushed many boundaries of the production code, which was a set of regulations started in the</p>

<p>sin"<sup>(5)</sup>, and it was this rule that added controversy to the film.</p> <p>Cuts to scene of James Allen in barber shop lying on the chair being shaved. Policeman enters into the barber shop and sits down.</p> <p>Cut to head shot of Allen being shaved.</p> <p>Cuts to Policeman settling down in his chair.</p> <p>Cuts back to head shot of Allen with shaving cream over his face.</p> <p>Cuts back to policeman in chair.</p> <p>Cut to head shot of Allen being shaved.</p> <p>Cuts to long shot of the Barber getting a hot towel for Allen.</p> <p>Cut to head shot of Allen</p>	<p>1930's that outlined specific "do's and don'ts' and be carefults" concerning what should appear in American motion pictures at the time it was filmed.</p> <p>Mervyn LeRoy pushes the boundaries of the Production Code by portraying James Allen as the protagonist, and characterizing him through the choice of music, and camera placement.</p> <p>The dramatic irony in the dialogue that takes place between James Allen, the barber, and the police officer sends the audiences on a roller coaster of anxiety.</p> <p>POLICEMAN: There was a break out at the Mari-county Chain gang this mornin'. They say he's headed up this way</p> <p><i>Barber whistles</i></p> <p>BARBER: What's the guy look like?</p> <p>POLICEMAN: Well, he's about 5'10 heavy black hair, brown eyes and stalky built, around 30 years old. Name is Allen, James Allen.</p> <p>JAMES ALLEN: Give us a hot towel would ya.</p> <p>BARBER: Comin' up.</p> <p>The casting of Paul Muni to play as James Allen is crucial, as he was a popular</p>
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being shaved.	actor in his time, and his face provokes empathy from the audience. After being shaved and cleaned, an innocent and good-looking James Allen fills the screen through a fill close up.
Cuts to policeman in chair.	
Cuts back to head shot of Allen with shaving cream over his face.	
Cuts to medium shot of barber placing hot towel on Allen's face with the policeman in the background.	If a good-looking man like James Allen can be accused of being a criminal, how many other wrongfully convicted men are out there? The head shot forces the audience to observe his face and conclude to the fact just how wrongly the justice system has worked.
Cuts to medium shot of Barber applying after shave on Allen transitions to head shot of Allen being sprung onto the screen.	
Cuts to the policeman reading a magazine titled 'Liberty'.	We see "Liberty" on the magazine cover. It is ironic that on one hand, liberty is exactly what James Allen seeks, and it seems at this point that he is close to getting there. On the other, the policeman has turned his eyes away from the criminal he is after, in turn offering him liberty.
Cuts back to head shot of Allen.	
Cuts to Allen retrieving his hat from the hat rack, touching the side of his face trying to conceal his identity from the policeman who is still reading the magazine.	This comes close to violating the Production Code, as it portrays the officer depicted as ignorant and incompetent while James Allen depicted as the good man whom we want to escape from the law.
Cuts to medium shot of Barber.	BARBER: How was it? Close enough?
Cuts to medium shot of Allen.	JAMES ALLEN: Plenty!
Cuts to far shot of Allen	Throughout this scene there

<p>exiting in the centre of the frame and the policeman reading his magazine on the right of the scene. Cuts to long shot of Allen walking down the street.</p> <p>Scene slowly fades to black while voice-over continues.</p> <p>Fade in scene of family in car after passing the boarder patrol. Cross cut shots between shots of family in the car pointing out American dream symbols.</p> <p>Long Shot of city buildings with florescent lights everywhere.</p> <p>Cut to shot of family smiling at one another. Shot of family waving. Cuts to shot of wide screen television with the words "come on in". Cuts to shot of Ariel pointing towards something outside of the car. Cuts to shot of television with the words "yes you can". Cuts to medium shot of woman waving to the car. Cuts to shot of Christy holding her camera out the window. Cuts to low angle shot of buildings with American flag poles. Cuts to shot of a bus with the advertisement "Love your country" on the side.</p> <p>Cuts to Christy holding her</p>	<p>is non-diegetic, and even the diegetic music is barely present. The effect of this is that it increases the tension of the scene and focuses it on James's close escape.</p> <p><i>Audio from <b>I'm a Fugitive from a Chain Gang</b> scene fades out and Song 'Do You Believe In Magic' - by The Lovin' Spoonful begins to play.</i> <i>Do you believe in magic?</i> <i>In a young girls heart</i> <i>How the music can free her whenever it starts</i></p> <p><i>And it's magic</i> <i>if the music is groovy</i> <i>It makes you feel happy like an old time movie</i></p> <p><i>Music "Do You Believe In Magic" crosses over from the scene fades as voice of Narrator fades in.</i></p> <p><b>NARRATOR:</b> <b>In America</b> is a film directed by Jim Sheridan who together with his daughters Naomi and Kirsten Sheridan, separately drafted, then merged together and co-edited the script.</p> <p>Through Sheridan's careful selection of music and camera choices <b>In America</b> depicts a family's struggle against alienation in a new land.</p> <p>This twofold perspective</p>
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<p>hand held camera. Close up of Ariel.</p> <p>Montage of shots of close up of people in different uniforms of on the street smiling.</p> <p>Cut to scene of the family watching E.T. Cuts to scene from E.T. flying past the moon on a bicycle.</p> <p>Cuts to medium full shot of people in carnival crowd as Ariel emerges.</p> <p>Cut to scene of Ariel running into the crown at the carnival fades to black. Cut to shot of crowds cheering, cut to close up of E.T. doll being handed to Ariel. Fade out.</p> <p>Black Screen.</p> <p>Fade in to montage of clips from <b>El Norte</b> fade in: Cut to scene of Enrique picking coffee beans wearing circular hats.</p>	<p>portrays the reality of the film and by the inclusion of a shaky hand-held camera, which is significant of showing Christy's outlook of certain situation is significantly used to connect the audience with reality of it giving the film the documentary characteristics.</p> <p>Sheridan uses recurring motifs throughout the film to portray his family's struggle against alienation after immigrating to America.</p> <p>There are many references to aliens all through the film. For example, heard on the radio when the family is driving through the tunnel to the city; in Mateo's dialogue saying he is an alien, and the presence of E.T. as an icon for Ariel.</p> <p>ARIEL: "Dad! You can win E.T.! You can win E.T.!"</p> <p><i>Crowd Cheering</i></p> <p><i>Music "Do You Believe In Magic" fades out.</i></p> <p><i>Traditional Guatemalan music cross-fades with the voice of Gregory Nava and drumbeats.</i></p> <p>Fade in to Nava talking. GREGORY NAVA: "We are a nation of immigrants, and the process of immigration is very interesting to me. I come from an immigrant family, and therefore I find</p>
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Cut to scene of Rosa framed in the door way.	that the problems that immigrants have - the problems of acceptance and assimilation in a country that is based on its diversity and yet the central mainstream of which is Anglo - are all the things of great drama and great conflict." <sup>(6)</sup>
Cut to scene of funeral long shot of the mourners sitting in silence.	
Cut to scene of framed in tunnel of Enrique and Rosa.	ENRIQUE: Mama's afraid. Do you have to go?
Cut to scene of dead cat in tunnel.	ENRIQUE'S FATHER: She knows how things are she doesn't want trouble and that's fine... but we can't go on being abused like this.
Cuts to close up of boarder patrol helicopter.	
Cut to scene of Rosa running away from white men in suits.	ENRIQUE: I'm afraid too.
Cut to scene where Enrique is talking to his father.	ENRIQUE'S FATHER: And so am I. But someone has to fight for our land Enrique, and there's no other way. The rich came to this village from other parts... looking for good land. No one fights over bad land. That's why they want ours. Because this is good land.
Cut to scene of Rosa with her boyfriend.	
Cut to scene of Rosa watching a boy and a girl through a window.	I'll tell you something life has taught me. I've worked in Mexico on the coastal plantations and many other places.
Cut to scene of Enrique waiting on tables.	It's the same everywhere. For the rich, the peasant is just a pair of arms. That's all they think we are, arms for work. They treat their animals better than they do us. For many years we've been trying to make the rich understand that poor people have hearts and souls that they feel. We
Cut to scene of Enrique at construction site.	
Cut to shot of moon.	

<p>Cut to shot of drum.</p> <p>Cut to shot of Enrique's father's head hanging from a tree.</p> <p>Cut to shot of windmill.</p> <p>Cut to interview of Brian Whitener in his apartment filmed in front of his shelf of various books and films.</p> <p>Cut to scene of Enrique's father shot at a high angle. Cut to a shot of the native workers boss shot at a low angle.</p> <p>Cuts to scene of the native workers as submissive and obedient picking up coffee</p>	<p>are humans, all of us.</p> <p><b>NARRATOR: El Norte</b> is an independent film that depicts the experiences of two young Guatemalans caught in the historical struggle between wealthy large plantation owners and the poorer native farmers. In an attempt to be free from oppression, Enrique Xuncaxs (played by David Villalpando) and his sister Rosa Xuncax (played by Zaide Silvia Gutierrez), embark on a journey to America.</p> <p>Director of <b>El Norte</b>, Gregory Nava, specifically utilizes camera angles and movement to portray the oppression of the culture.</p> <p>BRIAN WHITENER: "<b>El Norte</b> is a realistic picture of both the Guatemalan government's oppression of the Quiche Indians and the hard life of illegal immigrants in the United States" <sup>(7)</sup>.</p> <p><b>NARRATOR:</b> Guatemalans are portrayed as oppressed by dominant forces of western society. Reoccurring motifs such as circles are displayed through cinematic techniques such as camera angles to show the audience the social class difference.</p> <p>The motif of circles is established in the opening scenes, particularly by circular hats worn by the native workers as they bend submissively to gather round</p>
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<p>beans in their circular hats, collecting the circular coffee beans in their circular baskets as they work under their Caucasian boss' watchful stare.</p> <p>Scene from <b>Rabbit Proof Fence</b> Molly and daisy being reunited with their mother and grandmother.</p> <p>Cut to shot of James Allen in <b>I'm A Fugitive from A Chain Gang</b> heat shot of James Allen with bemused facial expression.</p> <p>Cut to head shot of Enrique from <b>El Norte</b> at construction site.</p> <p>Cut to scene from <b>In America</b> Ariel, Christy and Johnny waving goodbye to Mateo on the balcony. Fade out.</p> <p>Black screen.</p>	<p>coffee beans into their circular baskets.</p> <p>This motif is continues throughout the film to show how the Xuncaxs will never escape from the cycle of injustice that comes from belonging to the oppressed Narrators voice fades out.</p> <p>In the last three movies, immigrants living in the states encounter hardships, whether they be in the inability to overcome the gap in America's social classes or in being on the outside of a new culture. The suffering of immigrants, as shown on the silver screen, allows these films to fall into the social conscious genre, highlighting hardships to tell the story of the underdog. As the directors of <b>Rabbit Proof Fence, El Norte, I'm a Fugitive from a Chain Gang and In America</b> have proven that not only can film be used as a powerful device to raise awareness of social conscience, but also manipulate the audience's perspective to elicit strong responses.</p>
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