

A League of Their Own (Penny Marshall 1992)



Miroslav Ondříček (1934–2015)

Awakenings (Penny Marshall 1990) Oliver Sachs (Book)

The Preacher's Wife (Penny Marshall 1990)

Riding in Cars with Boys (Penny Marshall 2001)

If (Lindsay Anderson 1968)

O Lucky Man (Lindsay Anderson 1973)

Taking Off (Milos Forman 1971) John Guare

Hair (Milos Forman 1979)

Ragtime (Milos Forman 1981) E. L. Doctorow (Novel)

Amadeus (Milos Forman 1984) Peter Shaffer (Play)

Valmont (Milos Forman 1989)

The World According to Garp (George Roy Hill 1982) John Irving (Novel)

Funny Farm (George Roy Hill 1988)

Silkwood (Mike Nichols 1983) Nora Ephron (Screenplay)

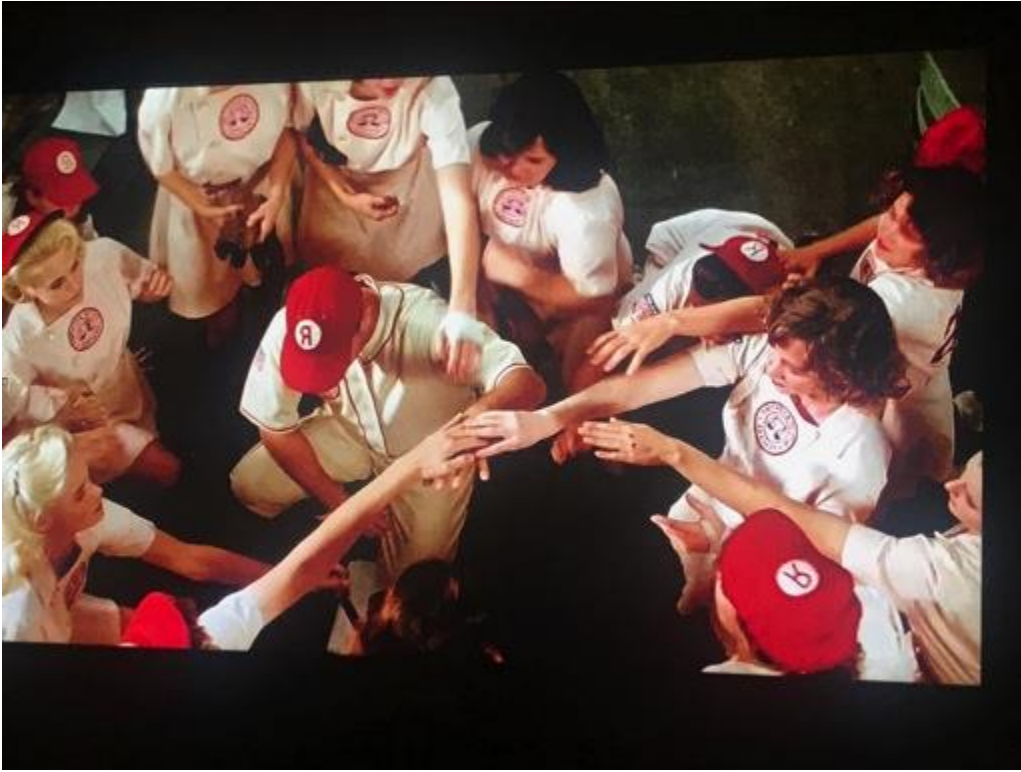
Dark Sun (Otakar Vávra 1980) Karel Capek (Novel)



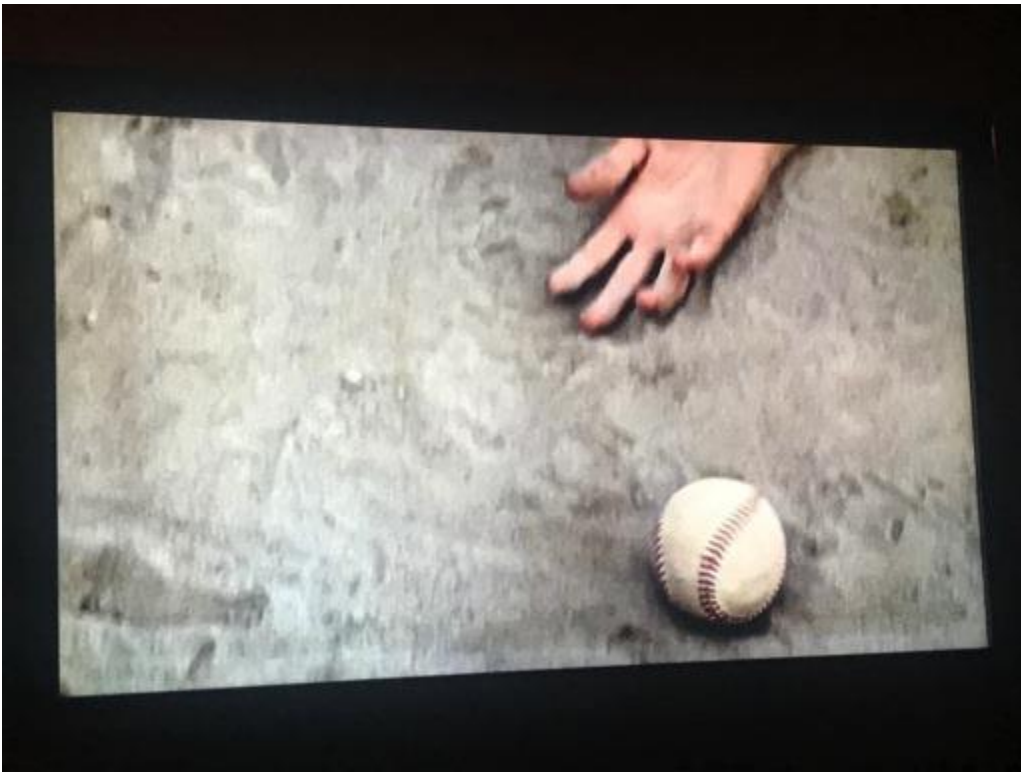
opening establishing judgmental god shot

A **God Shot** or extreme high angle shot is so named because it often approximates a near impossible perspective of elevation available only to a supreme being. The shot usually confers some sort of moral judgment and, particularly in Hitchcock, foreshadows the death of the subject within the frame.

Camera does not move because it is “omniscient” and therefore needs not move.



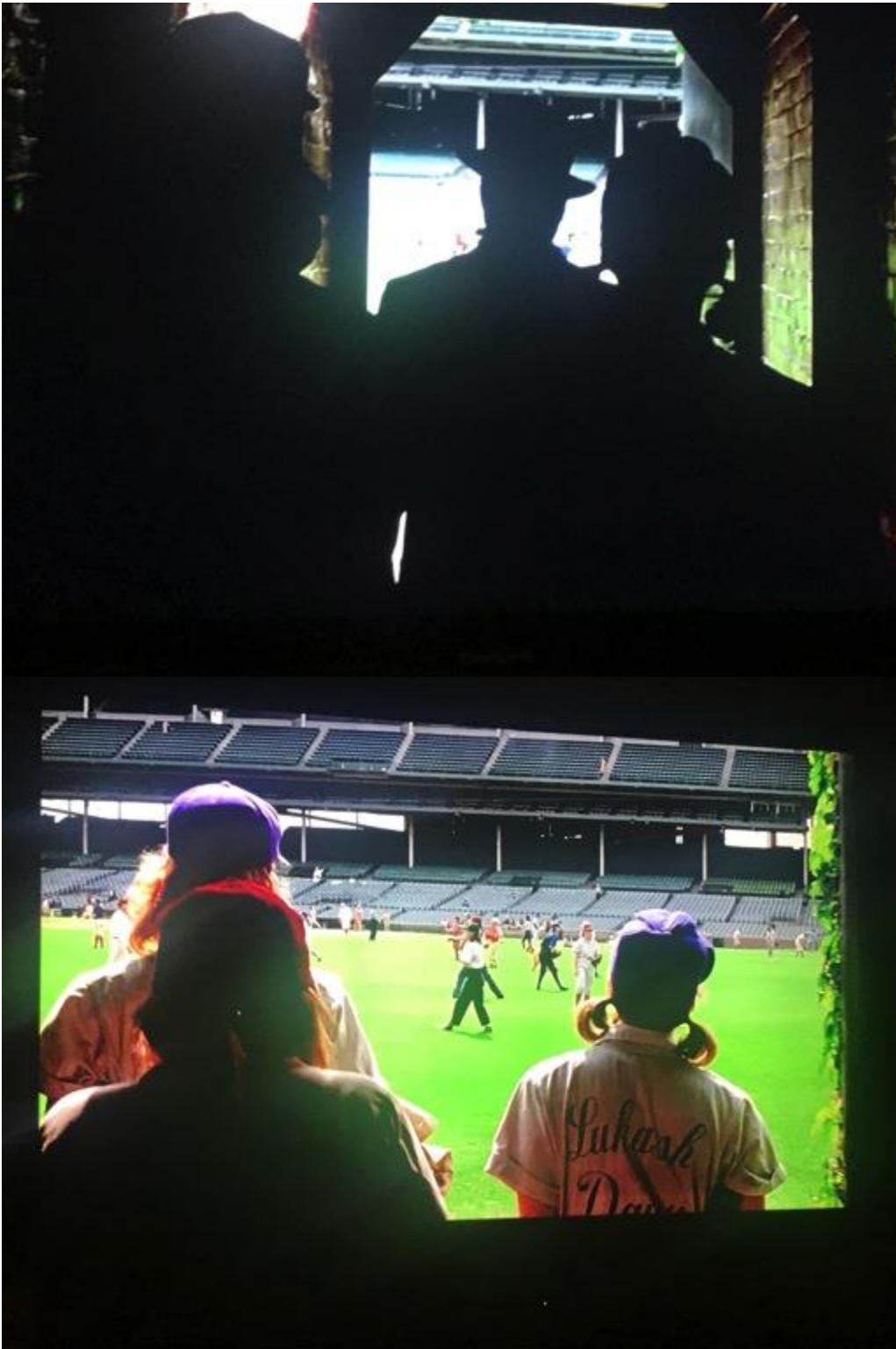
Jimmy leads the team in prayer



Dottie drops the ball



stylized reflection of US flag as Marla (Megan Cavanaugh) waves goodbye to Dad



internal framing begins “in the dark” then out into the new world
internal frame-often created by doorways and windows visually brackets characters and props to create a picture frame around them which invites aesthetic contemplation.



unbalanced composition encourages audience's desire to see it balanced--filled



Jimmy (Tom Hanks) caged by both his career-ending alcoholism and all-women baseball



a “reaching out” *global image pattern*-an iconic schema of similarly stylized shots, montages, gestures, detectable globally across the entire film. Such is the case with the consistent use of slow lap dissolves in Francis Coppola’s *Bram Stoker’s Dracula* (1992), which serve to mimic and underscore the vampire’s ability to effortlessly cross

borders, for example, between life and death, between Transylvania and London, and across homo- and heterosexual object choices.



graphic match-two or more shots linked by similar visual elements. The significance of this stylistic choice visually links the meaning of the two objects—they are a pair of parallel signifiers contributing meaning to each other.



Black reactions



WW II male idiocy symbolically getting knocked over by women at home



**The relationship between Doris (Rosie O'Donnell) & Mae (Madonna) highlighted
w/a *choker close-up***

From *Dance, Girl, Dance* (Dorothy Arzner, 1940)

JUDY O'BRIEN [Maureen O'Hara] (*dancing onstage, dress straps rip-male audience members taunt*)

I know you want me to tear my clothes off so you can look your 50 cents' worth.

Tess Slesinger & Frank Davis (screenplay); Vicki Baum (story) From *Dance, Girl, Dance* (Dorothy Arzner, 1940)





male audience titillation? critiqued?

The Chicago connection

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for Motion Picture and Television Development
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