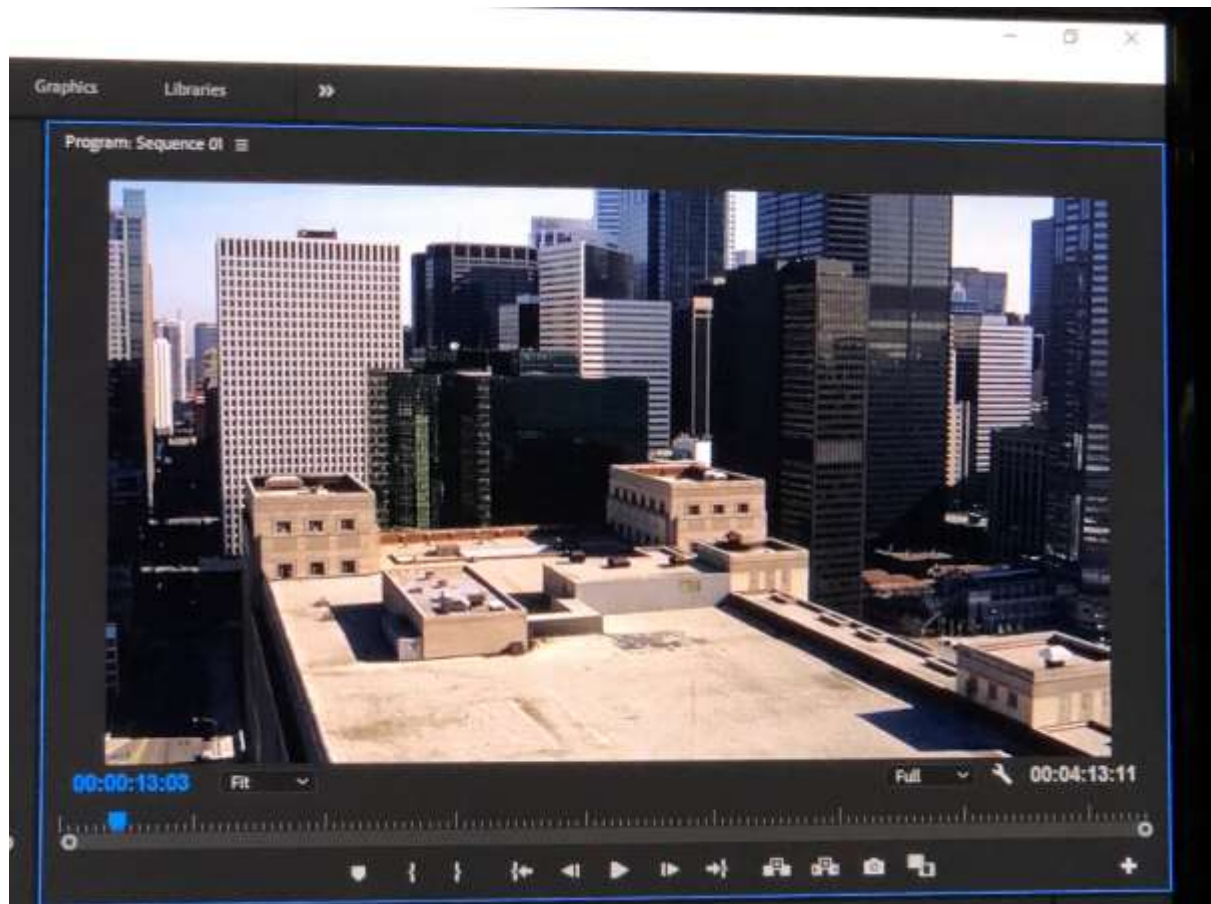
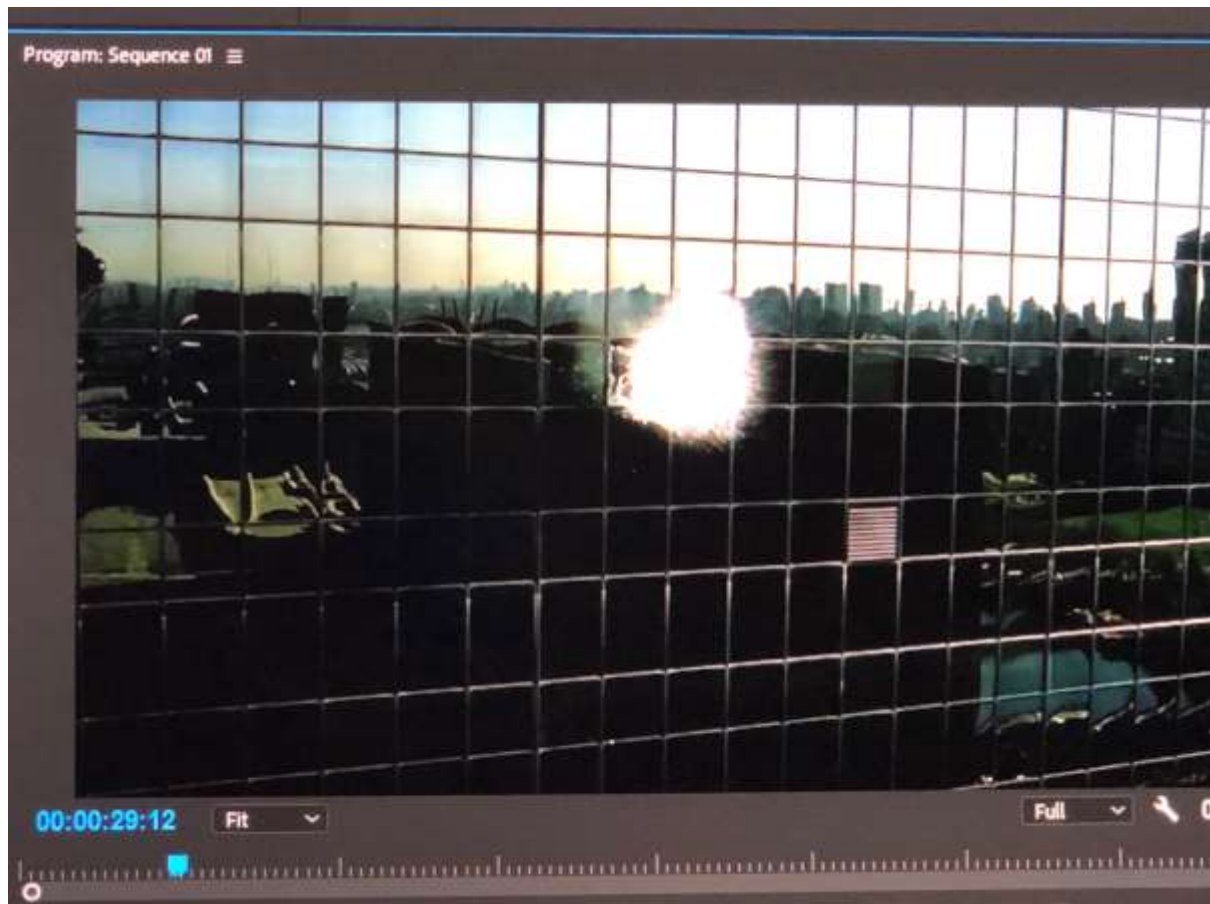
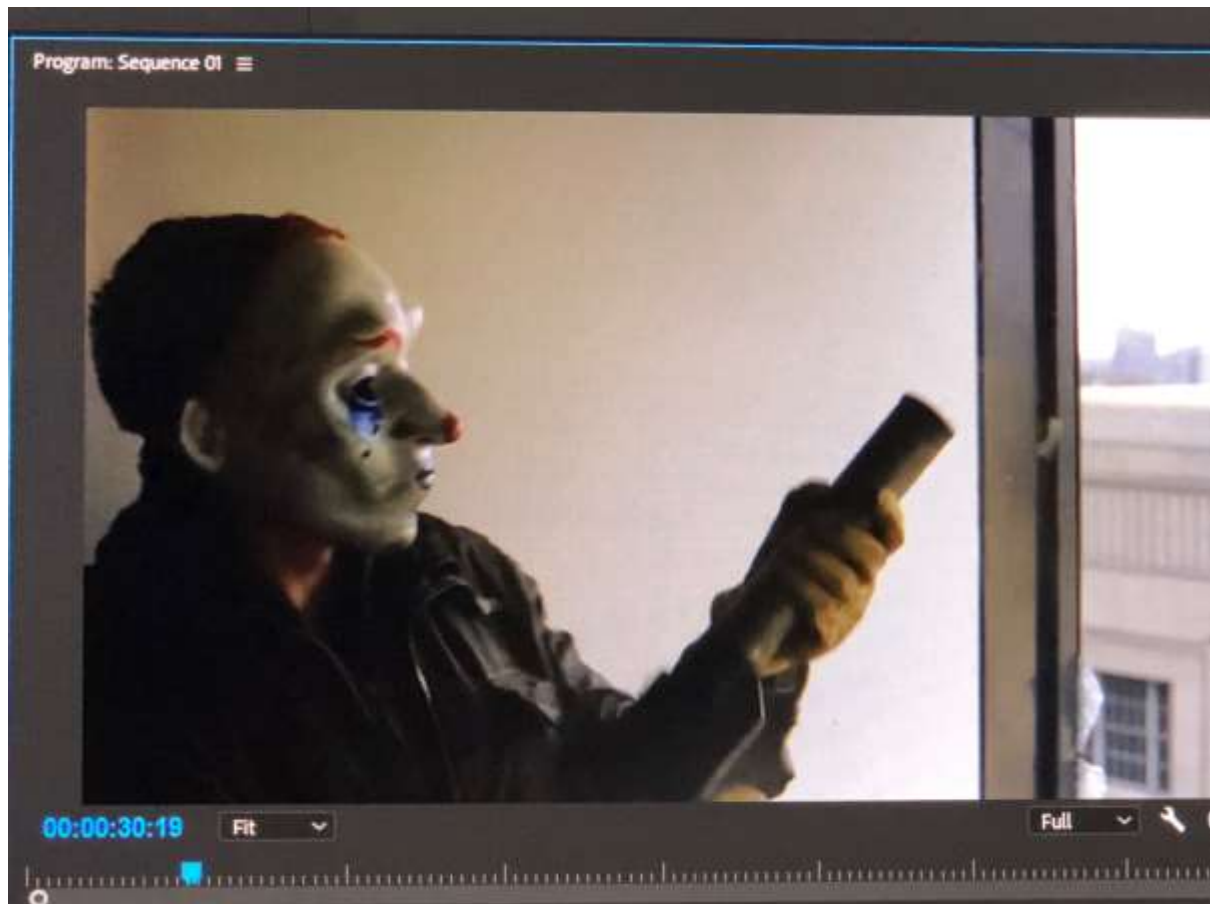




The push in draws one's attention to the building that has been placed centrally in frame. The accompanying music raises tension as the audience begins to realise that something is about to happen.



The city skyline begins to become clearer in the reflection of the building. This new frame, especially when it's shattered, could be seen to connote how the actions of the Joker disrupts the city's identity. Citizens are at one point forced to reconsider moral codes and values in the heat of a narrative moment. But for now, it signals the opening of the heist.



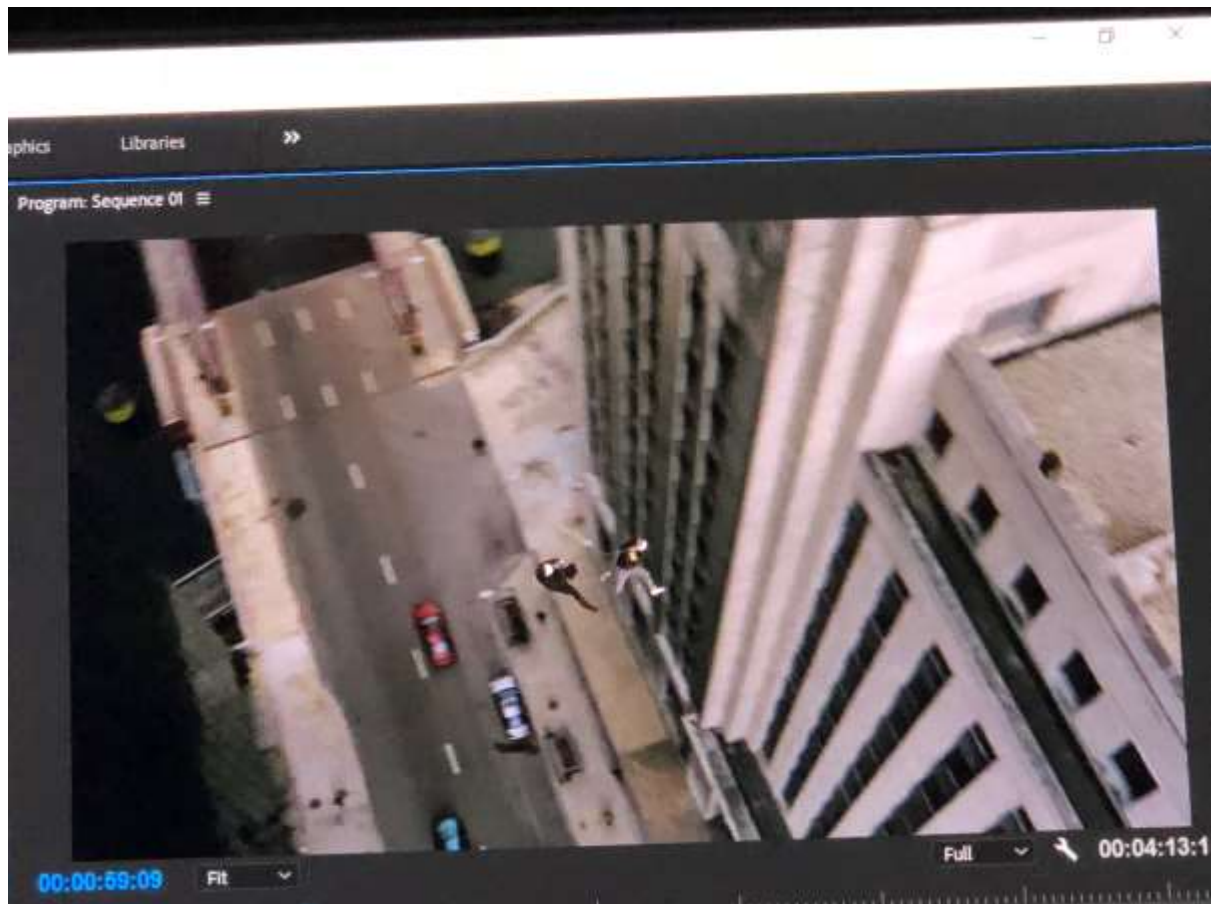
The first human subject is presented in a medium closeup. The mask hides his identity, adorned with defining shadows as if to provide a dark motive along with the element of secrecy.



The audience are presented with a Medium long shot, with a subject just off-centered to the right. Though the focus remains fairly deep, one could argue that this frame presents the character surrounded by negative space. The harsh shadow and lack of information read by seeing them from the front leaves the audience unsure. The situation grows menacing as the mask offers a direct mode of address with us. Though blank, the eyes draw us in as the owner appears to gaze upon the city themselves.



The push in directs the perspective even further onto the mask, beginning to exclude the subject and duffel bag. This could be a reflection of the Joker's purpose, later presented as him standing by the message of an act instead of the direct outcome.



The emphasis upon the two zipliners skews our sense of vertigo, thereby increasing the intensity of the action – simultaneously raising the risk of their acts. It also gives importance to their work, as if it were a mission of life and death.



Our perspective from within the vehicle instils one with the feeling that they are there amongst these thieves. This active participation draws one further into the narrative scenario, thereby adding to the tension one experiences. As we see the person in the back inspect a gun, the action iconography is enhanced through a quick light caught by the barrel. This pulls one's gaze from the front, but with just enough information to warrant an emotional response.



The use of thirds anchor's one of the clowns to an aesthetically pleasing place. This provides comfort and subsequently allows for our absorption of the key information to transpire efficiently. Though we can see the Joker's character just lurking in the background as if to suggest his status of over watching his plan.



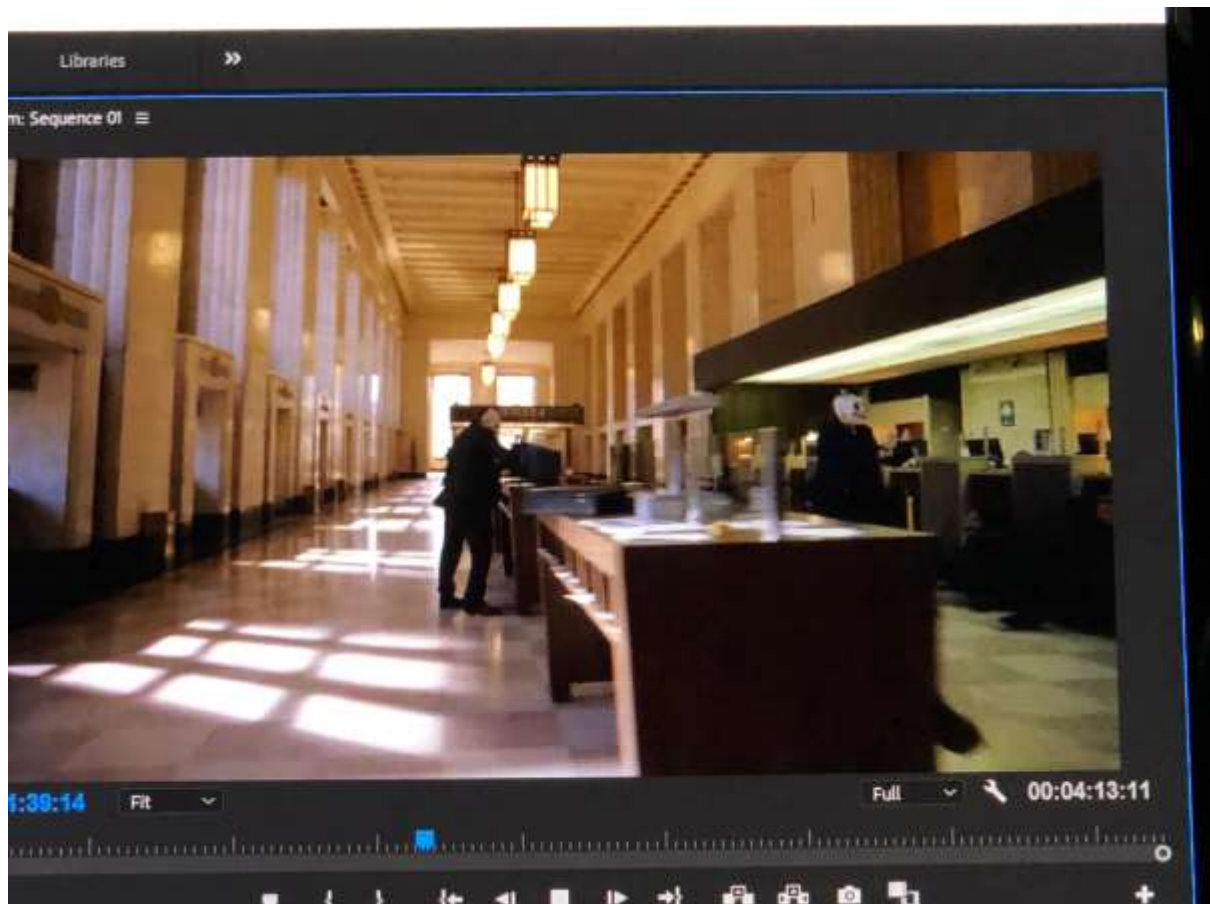
Another example of the audience being drawn into the sequence. This reinforcement of active participation grows throughout from this point.



We see the thieves enter from left to right, a natural reading of a frame.



Thrust alongside the thieves as they fire off their weapons, the Steadicam track ramps up the tension as the conflict begins. The sound design raises the tension in its own regard. The slight rotation suggests a dangerous set of events are in motion.



The continued movement of the frame draws our gaze towards the contrasting colour – the tellers' desk. The sickly fluorescents tinge the illegal acts as the thieves take hostages. To have stopped such movement would have lessened the already peaking tension that the audience are experiencing. The robbery continues to build towards its climax.



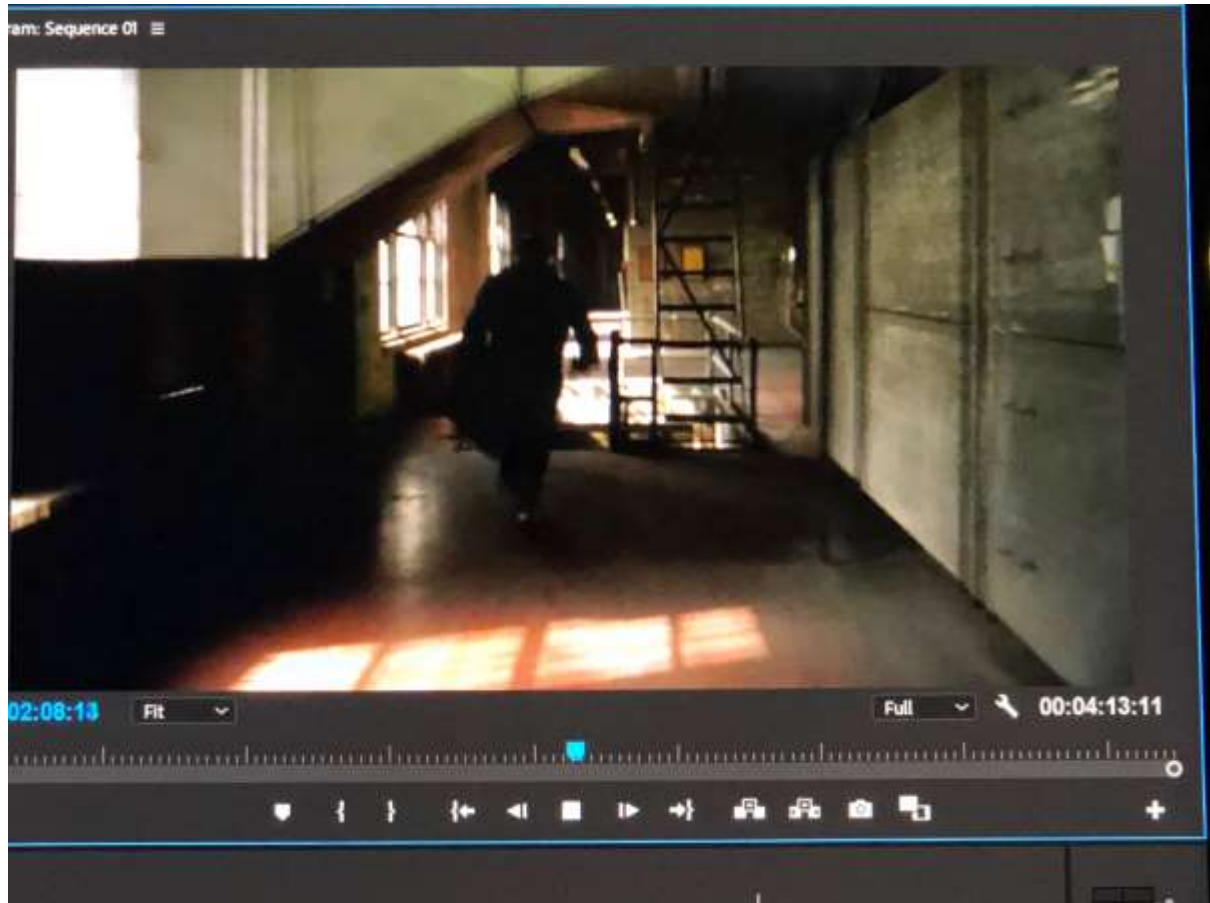
Witnessing the roof team deal with the alarm showcases a level of experience. With the speed and efficiency that the thieves have so far showcased, this robbery is clearly one of great planning and execution.



The cutaway to a bag of grenades provides a level of increased threat. The thieves are rooted as being in a great position of power at this point. Our minds also think back to the point at which this same duffel bag, with the level of explosives that it contains, was idly held in a public street. Clearly this thief does not fear death.



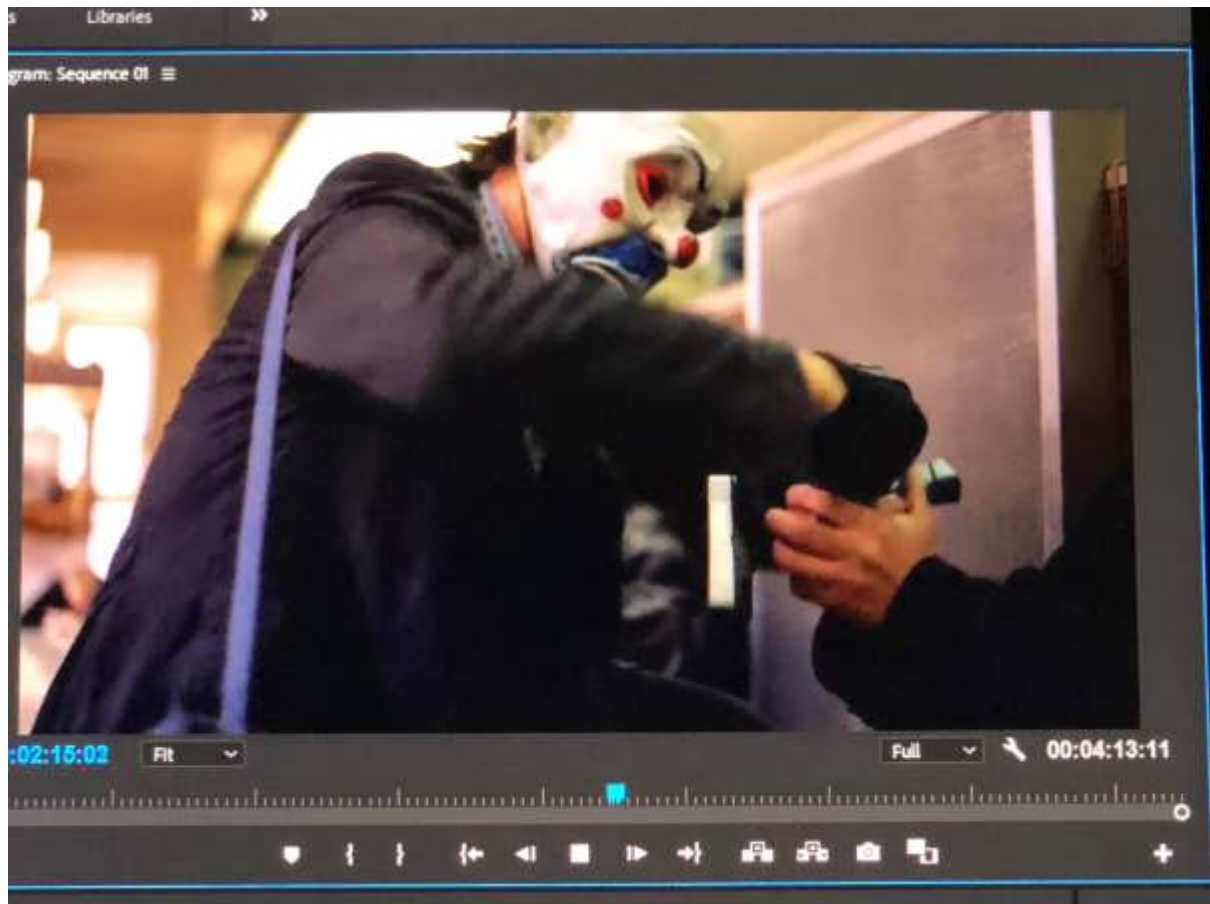
The fairly deep depth of field keeps the furthest thief within our focus. The framing to place him just over the shoulder provides a menacing overtone. And with the raise of the arm, without even seeing the gun, the whole dynamic of the robbery is changed when the audience experience that first kill. They are now aware that the situation is even more complex than they already believe it to be. A sense of doubt is now infused into every interaction between this crew.



We see this thief becoming smaller within his frame. Off-centred to the left this time, this could be construed as the world closing in around him. His betrayal could mean that the same fate awaits him if he's not careful.



The moderate push in and return to this character signals and elevation of his status within the narrative events. The chance to witness him calmly removing his glasses indicates that he may be about to enter the events.



As the depth drops to include the hostage and this thief, the focus is intended to be solely on the pair. The size of the thief in regard to his hostage displays that the power is in his hands, despite providing the hostage with a means to end the situation quickly and effectively – though again a sense of morality is challenged.



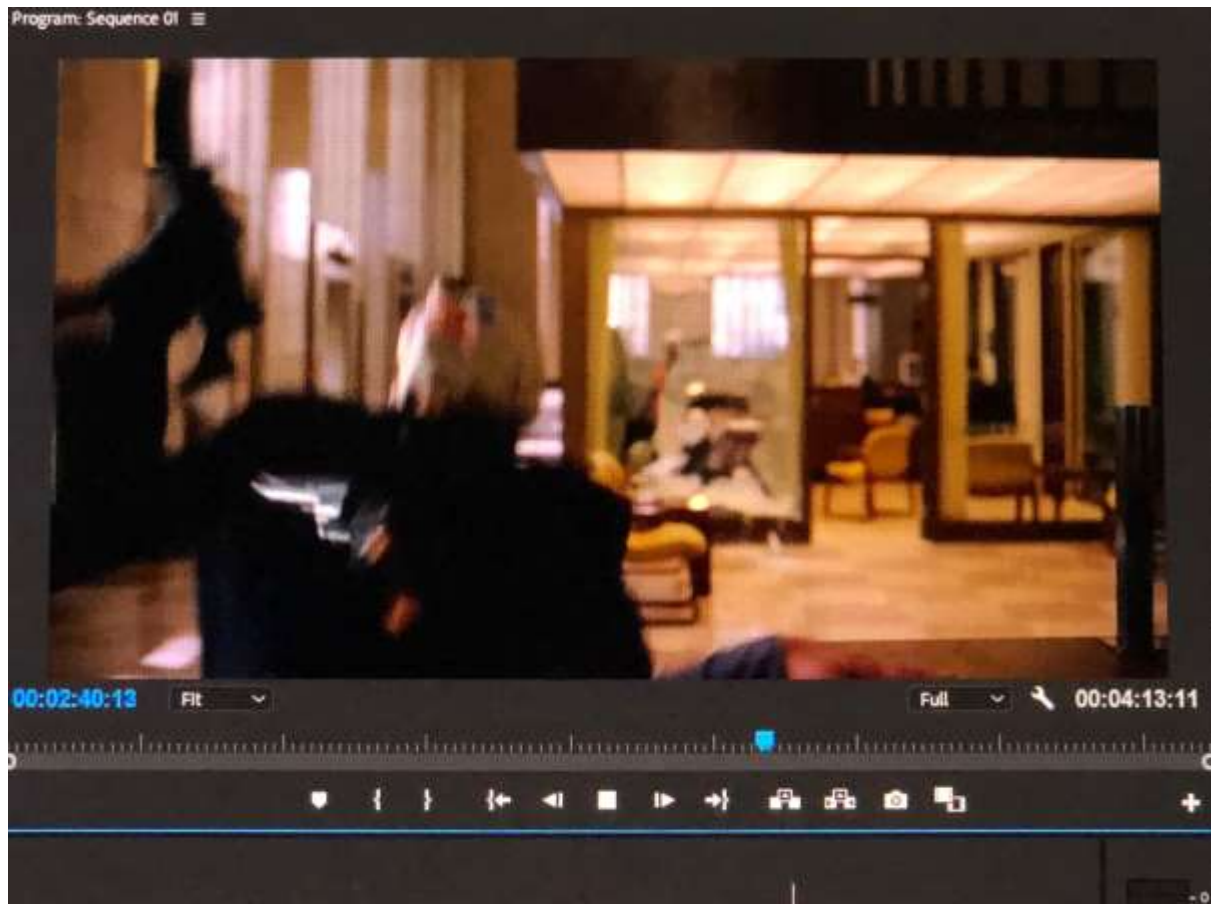
The push past a thief, almost assuming a POV, directs attention to the safe. With our understanding of a common robbery, this is given great attention through such close proximity and sizing.



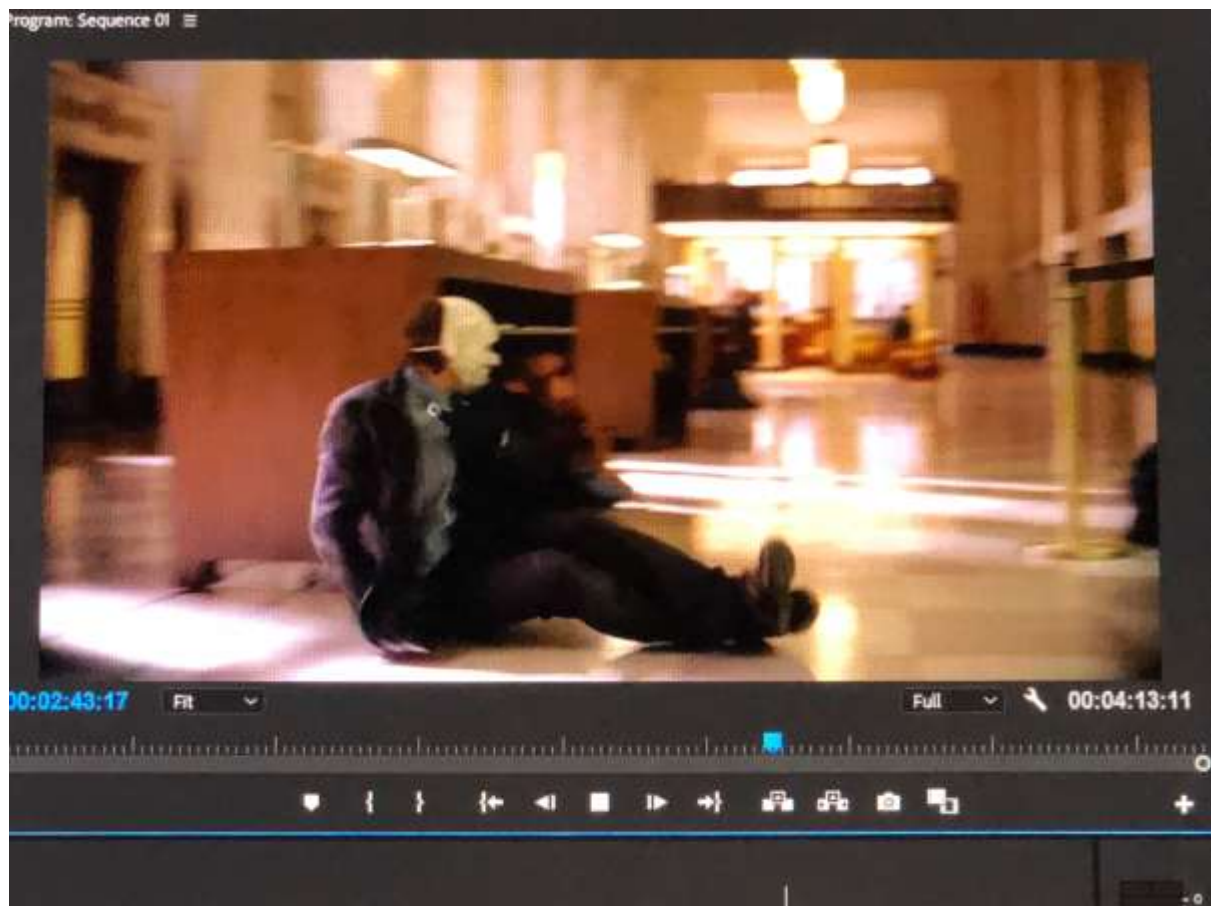
The shallow depth of field places extreme importance on the hostage's grip of the grenade. For each hostage clearly has the means to lead to their own death amongst many others.



The reduced depth of field now shows this character with complete focus on the events in front of him. The closeup hides what he is doing and emphasises the act of him swaying to face them.



Like the earlier kill, we see the character placed just on the shoulder of the thief. With a loud bang he drops to the floor, with a focus rack to assign control to the character. He is revealed to be carrying a shotgun. The situation is now heightened as a gunfight is clearly unavoidable.



The power dynamic has now been switched, with the thief cowering in a lower position – his smaller size reduces his power against the character.



As the safe shocks the thief, we begin to feel a sense of failure as the events turn against the thieves. A quick focus rack here tells the audience that the safe caused the shock.



The character now occupies a large portion of the frame. The focus is solely on him as he becomes the greatest threat to the robbery. The medium shot shows the violent nature adorned with a still well-worn suit. Connotations would suggest that this man is an experienced gunman, and is perfectly happy to protect his bank.

ram: Sequence 01



02:50:12

Fit

Full

00:04:13:11



m: Sequence 01



2:52:00

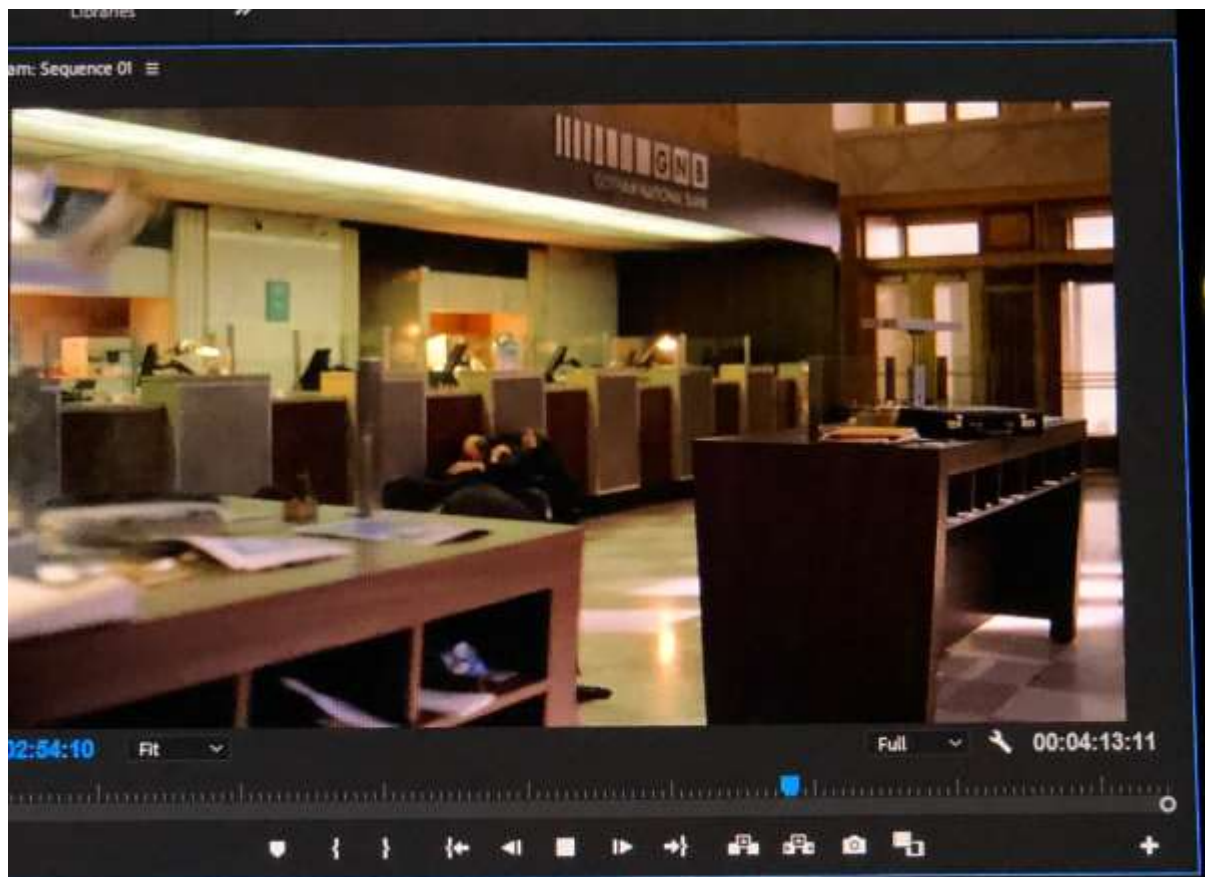
Fit

Full

00:04:13:11



The two isolated shots in repeating action convey a cat and mouse chase as the character moves closer.

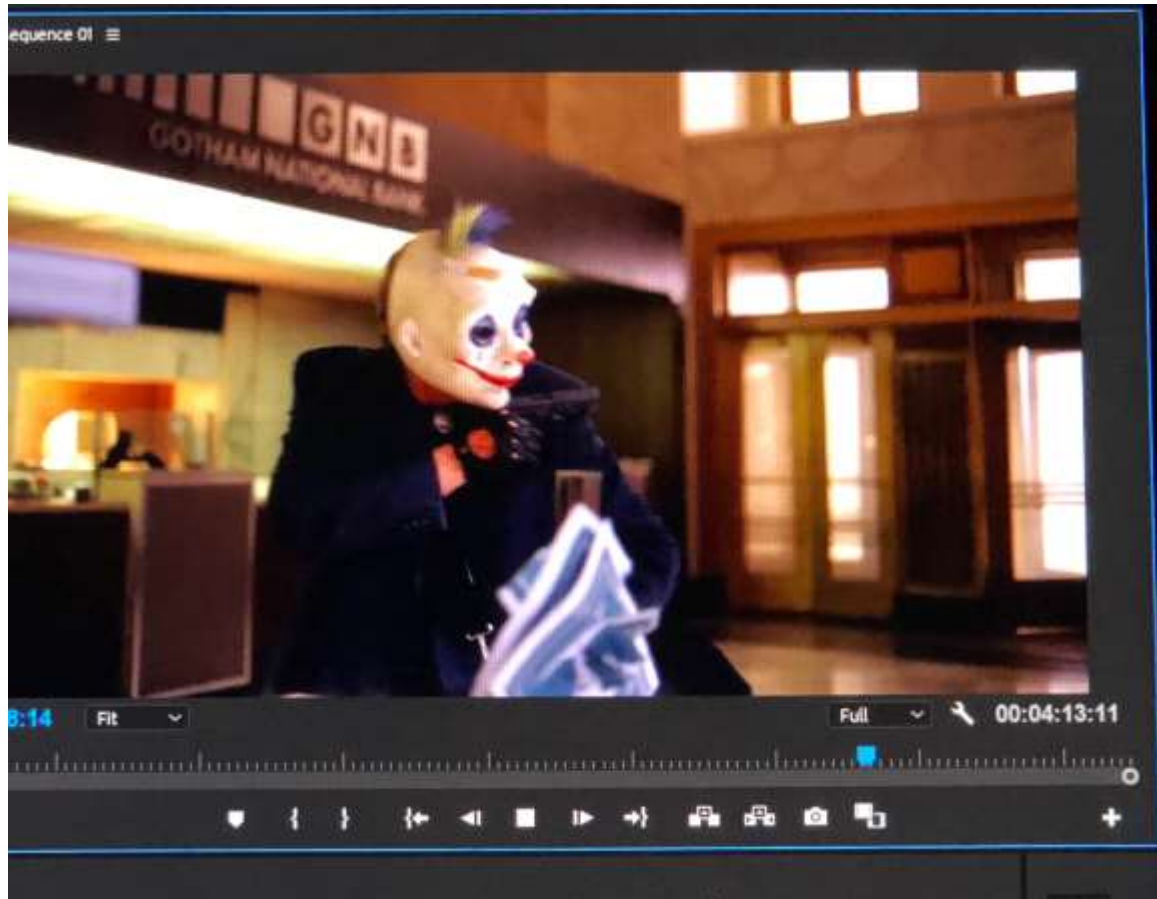


Him running out of ammo is echoed with a size difference in relation to the frame – he is now vulnerable.





The push in to show the turned head almost instils a sense of uncomfortableness. As if to say that the thief took pity on the character, maybe even mocking him under the mask.







Once again we see a thief being taken out, though this time the killer is sized even greater within the frame.



The match cut here suggests that the previous thief will be challenging this one to escape with the money. Though in this frame we witness him towering over the hostages. One could say that the camera is slightly angled above him in order to denote the oncoming threat.



Central framing shows the thief with a sense of order – to collect his prize. The use of a wide angle lens almost skews the perspective to suggest that the money bends to his will – he is in control.



A closeup shows the thief grabbing at the money. With his ruthless killing, and the way that he claws at the pile, he is likened to an animal.



The audience are focused entirely on the prize of this robbery. The move up allows for the betrayal to occur in the background. Just as the Joker is placed into focus – control – the cut pulls him into a situation where his life is at stake.

am: Sequence 01



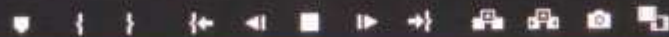
03:57:08

Fit

Full



00:04:13:11



am: Sequence 01



03:59:21

Fit

Full



00:04:13:11



The control of his resolve is maintained through gesture code. The focus is maintained only on these two characters as they enter a stand off.

am: Sequence 01



04:01:18

Fit

Full



00:04:13:11



am: Sequence 01



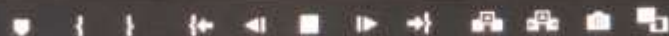
04:05:16

Fit

Full



00:04:13:11



am: Sequence 01



04:09:08

Fit

Full

00:04:13:11



am: Sequence 01



4:12:01

Fit

Full

00:04:13:11



A wide shot closes this sequence as we witness the scale of this saving grace. The thief has been outsmarted in a grand way.

References

Coolhands7 (2009) *The Dark Knight Bank Robbery Scene HD* [video]. Available at: https://www.youtube.com/watch?v=0OYBEquZ_j0&fbclid=IwAR35aKKoMyyenXZJFb4Ng04S6TlfDEaVDkQR13xmEw1RuYy4BgCgpP1BzDk (Accessed: 15 October 2018).

Heat (1995) Directed by Michael Mann [film]. United Kingdom.

Shutter Island (2010) Directed by Martin Scorsese [film]. United Kingdom.

The Dark Knight (2008) Directed by Christopher Nolan [film]. United Kingdom.

The Silence of the Lambs (1991) Directed by Jonathan Demme [film]. United Kingdom.