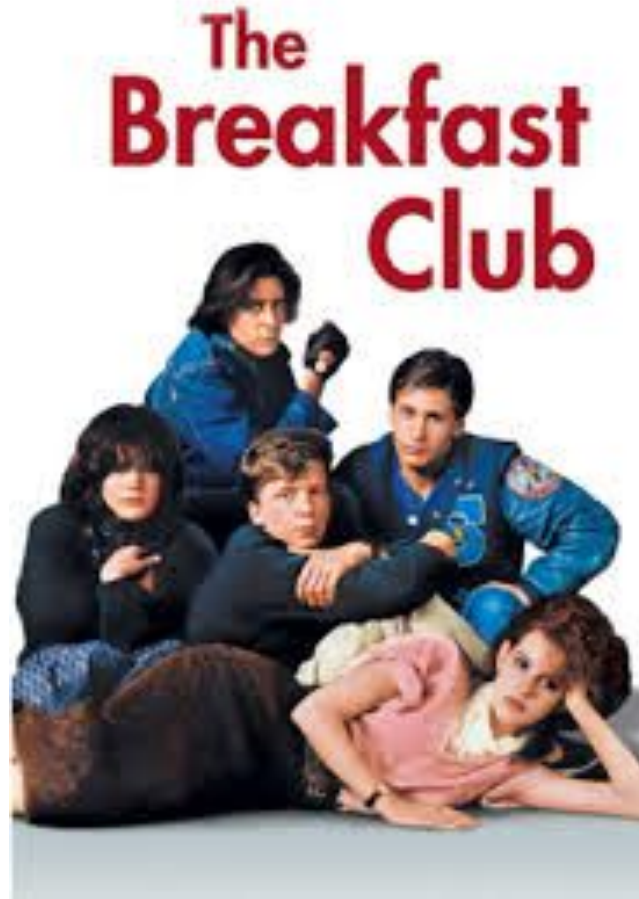


# The Breakfast Club as artistic text



## Lotman's mechanism of intra-textual semantic analysis

1. Levels of syntagmatic segments (Opening scene)

Basis of video structure taken from Bertrand Delezoide  
"Hierarchical film segmentation using audio and visual similarity"

### The shot

-video sequence that consists of continuous video frames for one camera action.

### Group of shots

**Sundaram** postulates the existence of two categories of scenes:

N-type scene - **unity of location, time and sound**. N-type scenes are divided in three types: dialogue, progressive and hybrid.

Dialogue: A simple repetitive visual structure can be present if the action in a scene is a dialogue.

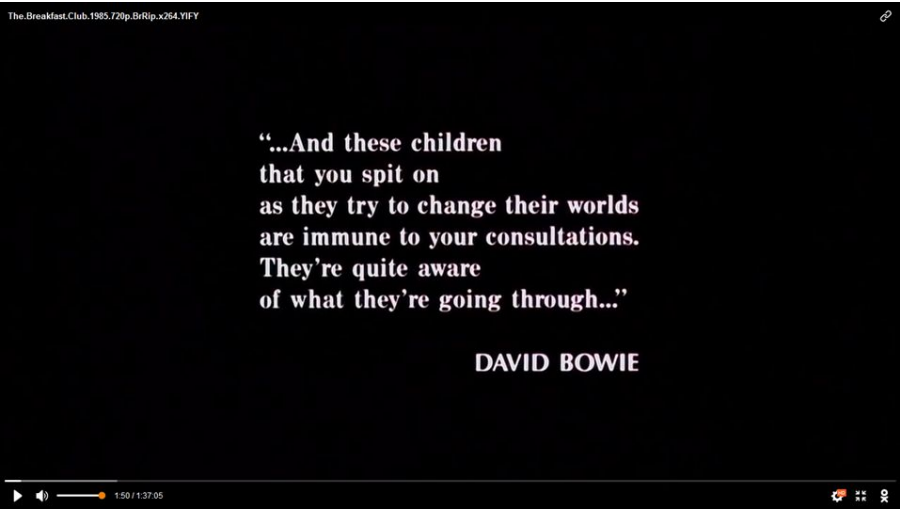
Progressive: A linear progression of visuals without any repetitive structure.

**Hybrid**: A dialogue structure embedded in an otherwise progressive scene.

M-type scene - no unity of visuals either in terms of location, time or lighting conditions.

### Audio structure

# Group of shots-Hybrid



Primarily union of time and sound

## 2. Semantic segments (opening scene)

**Principles:** "everything boils down to differences but also to groupings", and "every image on the screen is a sign, that is, it has meaning, it carries information" ( Lotman)

### **The scene**

- consistent, underlying semantic meaning – establish the premise and characters
- chromatic composition of lighting in all the shots
- consistent audio track (“Don’t you forget about me”)

### **Group of scenes**

Bigger underlying semantic- to also establish relationships between characters, character hierarchy

“Video can be separated into three parts: **presenting subject or topic information**, showing evidence and details, drawing conclusions. “

### **The audio structure**

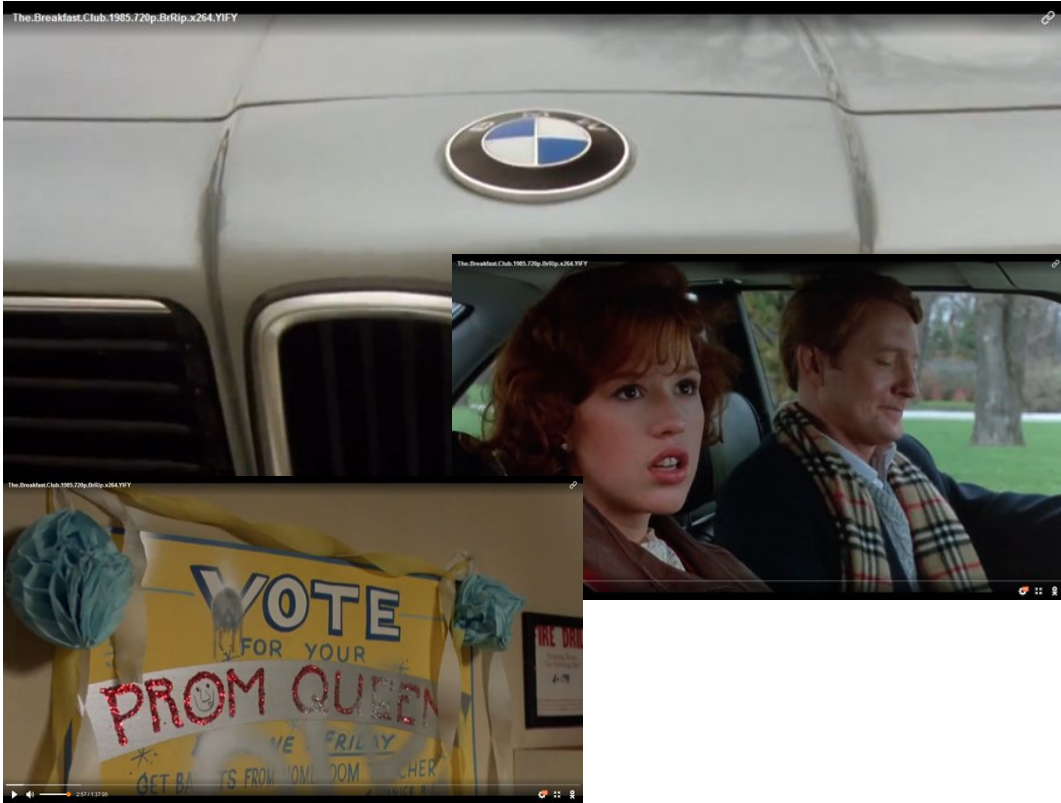
This structure is a four-layer representation: group of scenes, scene, group of clips and clip.

[https://www.youtube.com/watch?v=tUN-8TvevGU&list=PLLZRszdTMo6qB5CpFktZJlh8LLAJq\\_-TC&index=7&t=39s](https://www.youtube.com/watch?v=tUN-8TvevGU&list=PLLZRszdTMo6qB5CpFktZJlh8LLAJq_-TC&index=7&t=39s)

#### 4. Pairs of contiguities (Syntagmatic axis)

Combination of shots different in content but similar in structure and metaphorical message

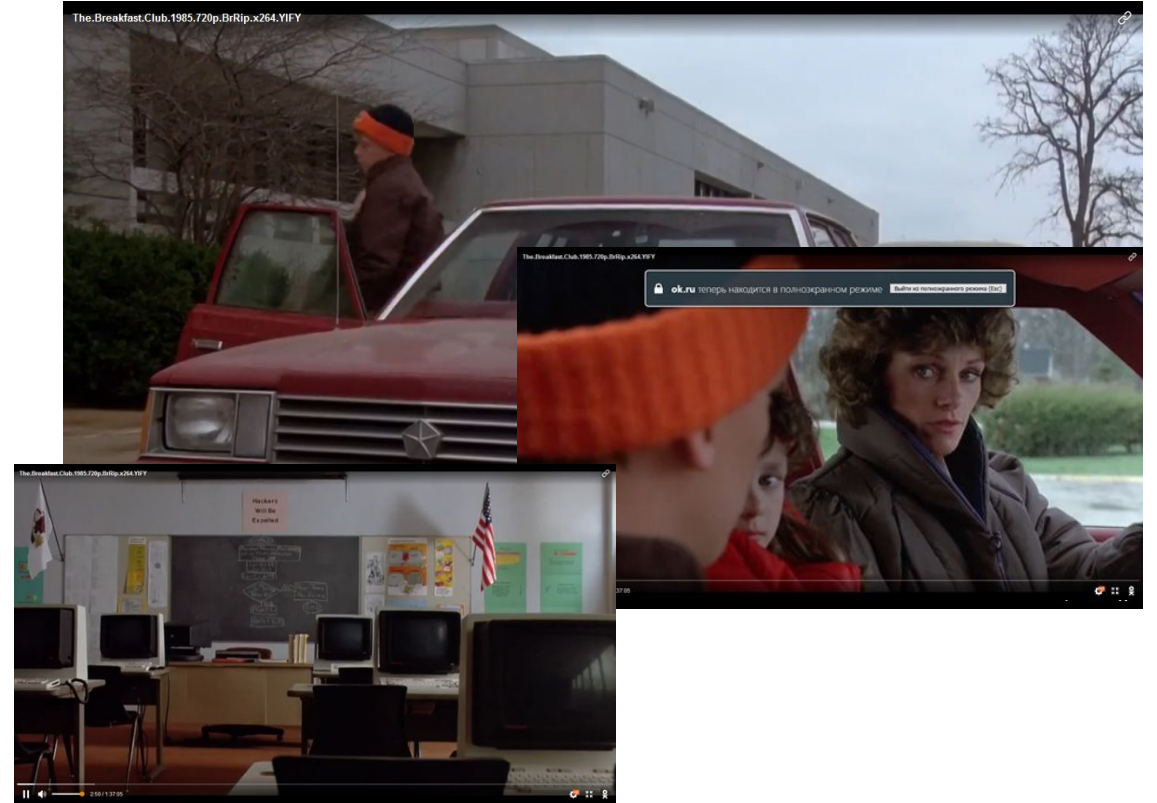
#### Character Stereotypes and relationship with parents ( bringing out metaphor)



“Princess”

Parent: "Honey, missing class to go shopping doesn't make you a defective."

Expensive clothes



“Brain”

Parent: “Mister, you figure out a way to study.”

Warm and practical clothes



## “Athlete”

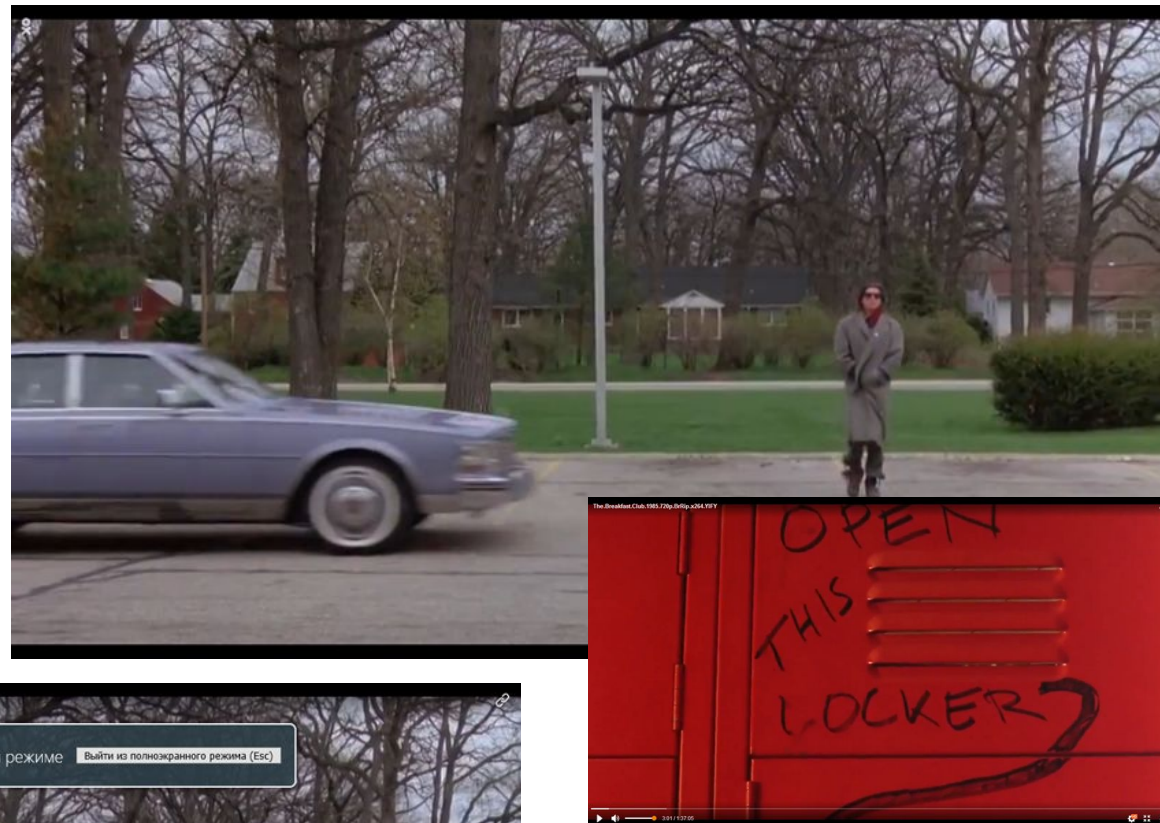
Parent: “I screwed around....there’s nothing wrong with that except you got caught”



Sport’s clothes

## “Criminal”

Parents aren’t present



sunglasses, mismatch shoes, a trench coat and a red bandanna



“Basket case”  
Parent ignores her  
Gothic, dark clothes



## Character hierarchy and relationships ( establishing shot sequence, POV of principle)



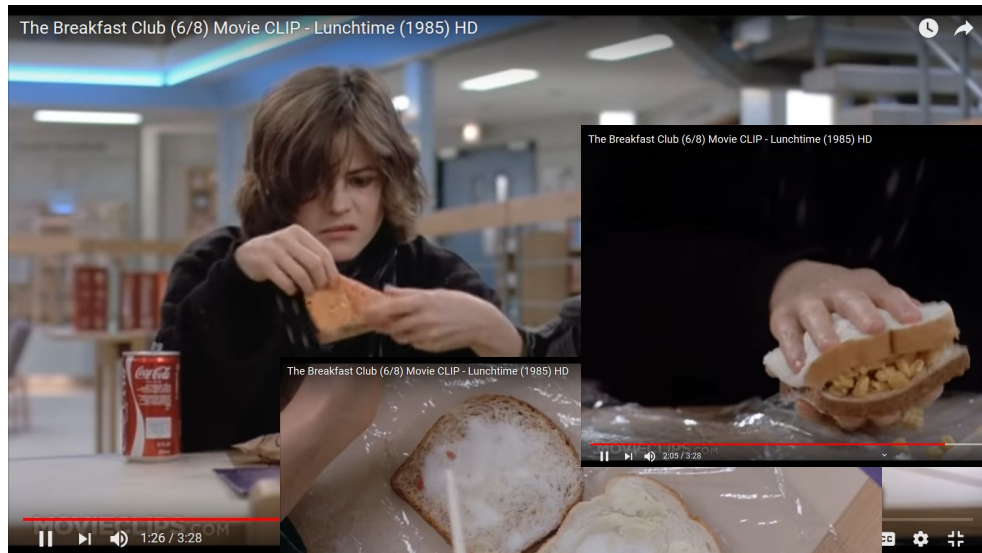
- Claire and Andrew –“higher class”- in front, sitting together
- John-Dominant pose and actions
- Brian-Submissive and avoiding confrontation
- Allison-Closed off and turned away from everyone
- Principle- dominant



“The repetition of the same element mutes it’s semantic significance”

# Character stereotypes scene: Lunchtime

[https://www.youtube.com/watch?v=u3muplFIYQ&list=PLLZRszdTMo6qB5CpFktZJlh8LLAJq\\_-TC&index=3](https://www.youtube.com/watch?v=u3muplFIYQ&list=PLLZRszdTMo6qB5CpFktZJlh8LLAJq_-TC&index=3)





7.The structure of syntagmatic construction and divergences from it in pairs formed by contiguity. (syntactic construction)

**Relation to syntagmatic structure:**

- Individual shots establish characters and their relationship
- Parallel shot sequences establish relationship with their parents and differences between characters
- Choice of camera angles in the shots establish power relations

Works as a set up:

- Clips of the school
- Shots of teenagers in cars with parents
- Shot of their clothes
- Collective shot of them in the room

- Creates borders of the scene

Montage establishes a purposeful system of structural relationships through the making of a pictorial or iconic sign

### 3. Pairs of repetition (Opening and Ending)

#### **Music (“Don’t you forget about me”)**

-Lyrics are heard when there’s no dialogue or voiceover narration

Background music to voiceover narration

#### **Voiceover**

-The same voiceover narration by Brian (by the end the meaning of narration is clear)

-Addition of other character’s narration accepting their stereotypes

#### **Location**

-School front

-Parents dropping them off- opening

-Parents picking them up

#### **Character relationships**

-Development in relationships

-Symbolic gestures

#### **Narration repetition:**

Opening:

“We see us as you want to see us...

You see us as a brain...”

Ending:

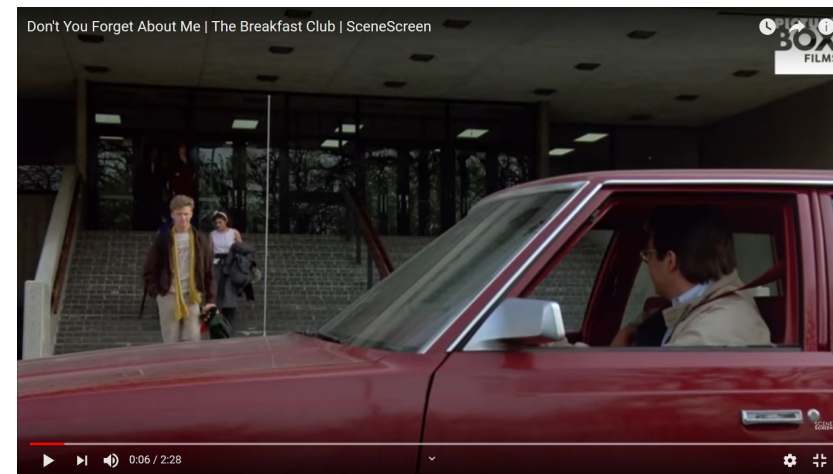
“We see us as you want to see us...but what we found out is that each of us is a brain...”

<https://www.youtube.com/watch?v=g3CUh8v7MNo>

# Opening



# Ending





## 6. Distinctive semantic features and basic semantic oppositions (grammatical construction)

Semantic oppositions within equivalences (opening and ending):

### **Underlying meaning -same location but different relations**

-Establish character and plot development

### **Same soundtrack**

-By the end has a stronger and more clear meaning

### **Similar narrative structure**

-establishes new meaning of the voiceover narration

-establishes character development

### **“Mirroring” scenes**

-Brings together the plot of the movie

-“Reveal differences in similar”

### **Concludes structure of the movie:**

-Beginning and end of detention

-1 day

-Artistic rhythm