

AN EXAMINATION OF THE EMOTIONAL IMPACT OF THE INSERTION OF DOCUMENTARY FOOTAGE INTO TRAUMA CINEMA

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Abstract

This thesis proposes that trauma cinema fiction films based on true dramatic events stand to gain much from utilising specific nonfiction material in their staged narratives and, furthermore, enhance emotional affect for the spectator. It deploys David Bordwell's and Kristin Thompson's (2017) formalist film theory to textually analyse a range of films, while also considering the dialogue between journalistic approaches and contemporary critical reviews of the films examined. The aim of this study is to show that there are similarities between certain films in the embedding and utilisation of documentary footage within the narratives of these films and that the footage has the ability to invite an emotional response in audiences, depending on certain personal factors and conditions. In general, previous work in Film Studies links actuality in feature films to greater emotional affect but does so epidermically. In other words, it fails to examine how footage which is real and not staged affects the emotional dynamics of the narratives in which it is inserted. The focus of this study is specifically on the 9/11 sub-genre where, arguably, the utilisation of actuality material in these films is a useful technique for encouraging an emotional response.

Three films belonging to the 9/11 sub-genre of trauma cinema are examined in this work where there are certain commonalities of theme and style. These are *World Trade Center* (Stone, 2006), *United 93* (Greengrass, 2006) and *Zero Dark Thirty* (Bigelow, 2012). There is also an emergent pattern in the way that actuality footage is deployed within the three films' narratives, namely through props such as television sets, which appears to influence how the associated nonfiction content is relayed. Arguably, this delivery of the footage is more easily assimilated by audiences familiar with this initial mode of communication of the events of 9/11.

Theoretically, the results produced mean that filmmakers can utilise documentary inserts in the same effective way as other emotion-eliciting cinematic devices, such as close-ups, cut zoom ins, and poignant non-diegetic music, to augment the narrative engagement of the spectator and to enhance the experience. In summary, this thesis contributes to knowledge in that it identifies possible usage of

documentary inserts in the narratives of feature films not previously considered and suggests ways in which the emotional potential of these inserts can be exposed therein. It therefore provides a new way to think about calibrating the emotional barometer of these films through heightening the realism of their storylines by making use of documentary inserts.

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To paraphrase one of my all-time favourite movie quotes, as far back as I can remember, I always wanted to be a doctor. One of philosophy, that is. I also wanted to pursue a career in the film industry but, instead, I became a Chartered Accountant. Life has a tendency of side-tracking you when you dare to dream big. But it does not necessarily mean that you must stay off-track and follow its directions blindly.

Cut to October 2013. Deciding that it is never too late, I invested my two grand wishes into an even grander endeavour: a PhD in Film Studies. Seven years passed since then. Seven long years of putting in the work while, at the same time, trying to balance at the other end of the scale a two-child family, a full-time job, and an ever-growing sleep debt. Something had to give. But it didn't. In the end, I learned that where there's a will, there's a way. A hard way, but a way still.

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***FOR MY TWO BEAUTIFUL BOYS, CONSTANTINOS AND ALEXANDROS.
MAY THE WIND ALWAYS BE AT YOUR BACK AND THE SUN UPON YOUR FACE.
AND MAY THE WINGS OF DESTINY CARRY YOU ALOFT TO DANCE WITH THE STARS.***

List of Images

(ALL IMAGES ARE SCREENSHOTS, NOT SET STILLs, POSTERS, OR PROMOTIONAL PHOTOS, WITH THE EXCEPTION OF EACH ANALYTICAL MATRIX'S FIRST PAGE WHERE THE OFFICIAL POSTER OF THE RESPECTIVE FILM WAS USED)

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Chapter One

Introduction and Literature Review

Introduction

This thesis proposes that trauma cinema fiction films based on true dramatic events stand to gain much from utilising specific nonfiction material in their staged narratives and, furthermore, enhance emotional affect for the spectator. It deploys David Bordwell's and Kristin Thompson's (2017) formalist film theory to textually analyse a range of films, while also considering the dialogue between journalistic approaches and contemporary critical reviews of the films examined. The aim of this study is to show that there are similarities between certain films in the embedding and utilisation of documentary footage within their narratives and that the footage has the ability to arouse an emotional response from the spectator, depending on their personal circumstances and conditions. In general, previous work in Film Studies links actuality in feature films to greater emotional affect but does so epidermically. In other words, it fails to examine how footage which is real and not staged affects the emotional dynamics of the narratives in which it is inserted. The focus of this study is specifically on the 9/11 sub-genre where, arguably, the utilisation of actuality material in these films is emotive and therefore a useful technique for encouraging an emotional response.

Feature films are defined as those films which consist predominantly of staged footage (the scenes that make use of actors, scripted lines and constructed sets), but some also utilise documentary footage (unscripted footage of real-life events, places and people) in their narratives. As stated, the primary research question addressed here is how the embedding and deployment of documentary inserts within the narratives of trauma cinema feature films encourages spectator engagement and this question is answered through a textual analysis of three films: *World Trade Center* (Stone, 2006), *United 93* (Greengrass, 2006) and *Zero Dark Thirty* (Bigelow, 2012), all belonging to the 9/11 sub-genre of trauma cinema (as defined below). Furthermore, the analysis of these examples will be informed within

the context of their critical reception. Further investigation ascertains whether there are patterns and similarities across the three examples.

As noted, the main contention of this thesis is that footage which is either real and violent or real and linked to violent events, although not explicitly depicting violence itself, when watched in the context of drama found in feature films that form part of trauma cinema and which are based on true historical events, has the capacity to invite an emotional response. Theoretically, the relevant findings mean that documentary inserts can be utilised similarly to other emotion-eliciting cinematic devices for the purpose of increasing the spectator's narrative engagement which, in turn, leads to an enhanced experience for some viewers. This specific usage of documentary inserts in the narratives of feature films that is identified by this thesis has not been previously considered, thus demarcating a gap in knowledge.

The three trauma films selected and analysed in terms of their staged narratives but, more importantly, by reference to their documentary inserts are loosely described as mainstream fiction films, the reason being that films belonging to this category furnish the viewer with 'the typical gripping experience...[which]...has now come to be characterised as a sense of being absorbed by and quasi-physically present in a film scene that feels like going on as smoothly and continuously as a scene in real life' (Tan, 2018: 14). Since this thesis' research centres on the ability of actuality footage found in the narratives of particular feature films to cue emotion, and a contributing factor to doing so is narrative immersion and engagement, mainstream cinema films, being rich in these attributes, are considered to be the most suitable subjects for analysis in this instance.

The process of selecting the films analysed was carried out primarily by reference to the breadth and depth of the documentary inserts utilised in the narratives of the three examples, as well as other generic characteristics that are outlined later. One important sub-genre of trauma cinema was selected, specifically films associated with the 9/11 terrorist attacks, with the underlying historical context presumed to form part of the cultural knowledge (the extra-iconic framework) of the associated films' audiences. Moreover, as Lewis Goldfrank, Allison Panzer and Adrienne Butler

(2003: 45), E. Ann Kaplan (2004: 46) and Frank Furedi (2006: 4) have argued, representations of terrorism in films have the potential of inviting a stronger emotional response compared to other trauma cinema feature films that depict calamities which are beyond human control, such as acts of God or accidents. Thus, since the research of this thesis focuses on the emotional dynamics of the interplay between actuality and staged footage, those films of trauma cinema which deal with terrorism, and specifically with the 9/11 attacks are appropriate examples to use. Indeed, the assaults, as will be discussed later on, are the most decisive, hypermediated and impactful televised events in human history. This particular type of film, which might be described as a sub-genre, includes examples that were made after and as a result of the 11 September 2001 terrorist attacks in America, and which have as their subject matter the attacks themselves, as is the case with *World Trade Center* and *United 93*. The study also includes films that concern any other event(s) directly linked to the Global War on Terrorism, for example *Zero Dark Thirty*, which features three other terrorist attacks, one terrorist attempt, and the eventual killing of the Islamic terrorist group al-Qaeda's leader, Osama bin Laden. Accordingly, the 9/11 sub-genre offers the opportunity to analyse films which concern recent traumatic events of an international scale, in specific terrorist attacks that occurred from 2001 onward in various parts of the world and the efforts by the campaign known as the Global War on Terrorism¹ to end terrorist acts across the globe. Such films make use of dramatic narratives which combine staged disturbing content, usually of a violent nature, with documentary material of a similarly alarming type, often in the form of "accidental" footage deployed via news reports covering the terrorist attacks. This type of footage concerns certain video material captured without this being the primary intention of the camera person and which possesses, by implication, high levels of shock value, for example the Zapruder video.²

¹ An international military campaign that was launched by the US government following the 9/11 terrorist attacks in America, with a view to thwarting terrorists before they act.

² A nonfiction video shot by Abraham Zapruder with a handheld camera on 22 November 1963 while watching President Kennedy's motorcade passing through Dealey Plaza in Dallas, Texas and which, accidentally, captured the President's assassination.

Actuality material used in the 9/11 films, such as mobile phone videos, handheld camera videos and news reports, has been produced at a time when technology provided the means for mass global viewing. This also has a role to play in inviting an emotional response when this actuality footage is rewatched as part of the staged narrative of a feature film, due to the viewer being able to recognise its context and historical framework. As Stella Bruzzi observes, 'our century is witnessing a particularly significant convergence of momentous historical events (9/11 being the most "decisive") and huge changes to our audiovisual media, an inevitable consequence of which is the globalisation of images and the reassessment of how they are compiled and received' (2013: 41-42). Films, therefore, which depict events that concern the 9/11 terrorist attacks and contain actuality footage that belongs to this hypermediated historical framework are considered to be the most suitable platforms for investigation, as they are representative of trauma cinema feature films which depict true events that took place at the beginning of the twenty-first century and onwards. Accordingly, this thesis' research is limited to 9/11 films, purposely omitting other sub-genres of trauma cinema, for example, those pertaining to the First and Second World Wars, genocides, natural disasters and assassinations of public figures, in lieu of investigating films that belong to the most decisive, hypermediated and, as will be seen later on, impactful televised event in human history. Their historical framework coupled with the fact that the most notable instances of nonfiction material belonging to it are "accidental", makes these films fertile case studies for the purposes of the underlying research. It should be noted that although there is a wealth of films which focus on 9/11, it is beyond the scope of this thesis to study more than three. It is acknowledged that further study of films belonging to the 9/11 sub-genre may provide an enhanced analysis.

Literature review

Much has been written about the relationship between realism, violence, and trauma in films, and how these elements encourage emotional affect for the spectator. This existing literature is divided into sections so as to demonstrate the intervention made by this thesis.

Violence in feature films and the attraction of viewers to it

Violence represents a key ingredient of many films and is a prominent feature of entertainment since early cinema. Indeed, acts of violence were featured for the first time on film in *The Great Train Robbery* (Porter, 1903), which is credited, not only for being the first narrative film in screen history (Everson, 1998: 36) but, just as importantly, with being the first film that showed violence (Danesi, 2008: 154). In this vein, Stephen Prince notes that:

Because of its enduring presence throughout film history, movie violence has attracted the interest of scholars from diverse disciplines who have written substantial works about its psychological attractions for viewers, its historical manifestation in the films of particular eras, its economic functions in a modern media economy, its prevalence in particular genres, and its symbolic functions in contemporary visual culture. (2009: 279)

Violence in cinema has been extensively researched and enables a view into an imaginary world beyond reality. Jeffrey Goldstein argues that:

The potential of a book, film, or video game to engross one in an imaginary world is one of the most attractive features of entertainment media. For a short time, one can become totally immersed in an activity. The willing suspension of disbelief, the leap into imaginary worlds, whether through literature, film, television, play, or sport, appeals on many levels. This potential inheres in all entertainment, of course, but it helps explain the tolerance for, if not the attraction of, violent imagery. (1999: 275)

This leap into imaginary worlds that Goldstein mentions is directly related to narrative engagement which, according to Rick Busselle and Helena Bilandzic (2009: 325-326), is defined as a pleasant and enjoyable state of being engrossed in a story, such as those offered by the narratives of feature films. The spectatorial

immersion that films achieve can explain the attraction of viewers to cinematic violence, as it grants them access to circumstances and environments which cannot be experienced in the real world. It effectively permits them to glance into otherwise forbidden lives.

Violence in films is an element to which, arguably, viewers are psychologically attracted (Prince, 2009: 279). Indeed, filmic violence offers the spectator an emotional jolt, evoking emotions ranging from grief, to disgust, to elation, all at extreme levels, depending on personal dispositions and social conditions (Goldstein, 1999: 276-277). Annette Hill concurs with this view by arguing that certain viewers are attracted to violent films in the hope of experiencing 'a range of complex and sophisticated responses to violence...[as] they would not be able to do this in any comparable way in real life' (1997: 107). This is also a point addressed by Tom Pollard who comments on viewers' attraction to violence in films:

Although sex constitutes Hollywood's chief allure, violence functions as a close second. Filmmakers long ago discovered the allure of graphic violence and learned to include images of murder and mayhem in order to sell movie tickets as early as 1900. Today's violent features also rely on graphic images to allure audiences. Violence provided a safer financial strategy than sex...films like *The Hills Have Eyes*, *The Passion of the Christ*, the *Saw* series, *Henry: Portrait of a Serial Killer*, *Hannibal*, *Seven*, *A History of Violence*, *Hostel*, *Irreversible* and *Rambo* depict ultraviolent images. Like sex, violence sells tickets, and, because of antisex censorship, violence continues to be a safer bet financially. Historically, violent movies receive more favorable ratings than films featuring sex. Therefore, today's movies often contain more violent images than sexual ones. (2016: 7)

Realising the attraction of certain audiences to violent filmic content, whether these be wars, genocides, assassinations of public figures, riots, bullying, or any event that is predominantly characterised by violence, filmmakers tend to inject their narratives with emotionally-powerful, disturbing and graphic scenes, arguably in an attempt to promote spectator emotion. One notable example of this practice can be found in *Wild at Heart* (Lynch, 1990), where David Lynch (1990) insisted on retaining an extremely graphic torture scene which had the effect of viewers walking out of the cinemas on test screenings. Instead of editing this particular scene out of the film, he opted to tone its content down to a level where the scene was still

powerful in emotional terms but did not repel viewers at the same time. In the words of Lynch, according to an interview he gave to CBC in 1990 in which the scene in question is referred to, the original scene, which involved the torture of Johnny Farragut (Harry Dean Stanton):

was longer, and it reached a point where the violence was just too much. The [test] audience had already had it, and we were entering a zone that was too ridiculous. They didn't want to suffer through any more. And when the film entered that zone, I could feel them turning on it. We all finally agreed that the scene was really killing the film, so we spent a long time working on it. At one point I almost chopped it completely, just to save the film. Then it grew back. It's uncanny, but the people in a test audience of 300 all seem to feel the same things, even though they're from different parts of the country. The scene we ended up with is very powerful, but it didn't break the spell, and they stayed with it. (1990)

Taking into account the above, much has been written about filmic violence, and this represents an effective cinematic device: one that may have the ability to attract particular audiences and immerse them in an emotionally-charged alternate world, as long as its degree of explicitness is such that they can tolerate it. However, there is little written on the insertion of documentary footage and violent cinema.

The protective framing of dramatic distance

Another area that has witnessed a wealth of research is that of the protective framing of dramatic distance. One of the reasons that watching violent filmic content may prove enjoyable is because the viewing process takes place from the protective framing of dramatic distance, meaning that spectators know that what they are watching is merely a filmic representation of violent imagery; thus, they cannot be hurt in the process. On the other hand, viewers tend to suspend their disbelief when watching a film and, when they do so, may become immersed in a film's narrative. Accordingly, viewers may find themselves experiencing emotions similar to those felt by the on-screen protagonists (for example, fear, suspense and disgust), but without the associated danger, enabling them to experience a wide array of strong emotions within the safety of the cinematic environment. This argument is underpinned by Clark McCauley's (1998) findings stemming from his review of certain studies carried out to assess the tolerance of viewers towards

violent nonfiction material. McCauley (1998) found that spectators were repulsed by such raw imagery, with most of them stopping the viewing process. The reason for this, according to the author, was that the documentary clips shown³ were simply too brief and unrevealing about the people in them to support identification by the viewers. He concluded that the staged drama found in feature films represents a context in which violent imagery can be more easily tolerated, if not enjoyed, by viewers. McCauley asserts that 'dramatically instigated emotions offer good value of arousal increase for small cost in negative affect, and the net experience during the drama is positive' (1998: 160). He further suggests that when viewers watch a feature film which depicts violent imagery, they 'feel negative emotions that are moderately arousing but only slightly negative—and they enjoy the drama' (McCauley, 1998: 160). This occurs along with any instances of real violence embedded in it via documentary inserts, due to the protective framing of dramatic distance (McCauley, 1998: 159-162). In other words, viewers consciously know that the drama offered by feature films is staged and not real and, for this reason, they approach such films knowing that what they watch is a dramatised version of reality and not real *per se*. This frame of dramatic fiction, which encourages net positive emotions to be mobilised, is exactly what the documentary clips used in the studies referred to by McCauley (1998) were lacking. The attraction of certain viewers to violent content in the context of feature films is then justified by the protective frame in which their spectatorial capacity positions them. This capacity removes the dangers depicted on screen, while at the same time aligning spectator emotions and feelings with those experienced by the protagonists. Consequently, 'dramatic productions, along with fantasy and recollection of past experience, are...enjoyable for providing access to arousal with the reassurance of present safety' (McCauley, 1998: 160).

³ The documentary clips, watched by university students in the pertinent studies until they found them intolerable, were three in total: the first depicted a steer in a slaughterhouse, the second showed a monkey killed and served fresh to connoisseurs in China, and the third featured a surgery performed on a young girl, whose face had to be sliced open and the skin pulled away from the skull. All three clips lacked cues to their unreality, such as background music, special effects, film editing techniques and other devices commonly employed in feature films.

Real versus staged filmic violence

Regarding the effect that filmic violence, whether real or staged, has on an audience, it may be the case that certain viewers are inclined to make a distinction in their minds when they know for a fact that it is the one or the other type, with their resulting emotions differing in each case. Benjamin Meade, in a study conducted in 2002 and which examined the impact of actuality, staged and computer-generated graphic footage on the emotional response of viewers, sets forth the hypothesis that if viewers perceive filmed footage as more realistic compared to imagery that was generated with the help of computers, they might also be expected to find it more emotionally intense. Meade aggregated the emotional responses of sixty-five viewers who watched a series of unlabelled/unindexed graphically violent clips belonging to three categories (staged, real, and computer-generated),⁴ using an intensity scale ranging from 0 to 100. He found that although viewers were generally able to distinguish the actuality footage from the staged one, the latter type is marginally more emotionally intense than its actuality counterpart. In addition, both are more intense compared to computer-generated footage. Reality seems to have a slightly milder impact on viewers' emotions than fiction in Meade's (2002) study. McCauley, on the other hand, argues that emotions instigated by staged rather than actuality footage, which exhibits real life and brings about lifelike feelings, are of a lower intensity and represent weaker versions of their everyday counterparts (1998: 160). Goldstein agrees with McCauley (1998) in that 'the emotions experienced in drama are qualitatively different from their real-life counterparts' by arguing that 'perhaps when the violence is almost real, so too are the emotions it elicits' (1999: 280). A significant hypothesis emerges from the conflicting findings of Meade (2002) and McCauley (1998), suggesting that other factors are involved in the emotional response of viewers to real and staged disturbing footage.

⁴ The themes of the clips in each category were as follows: Staged – brain eating, eyeball gouge, penis chop, child possession, exploding chest, zombie bites, head explosion and cannibal feast. Real – monkey brain, electric chair, lamb, severed leg, crocodile feast, gunshot to head, scorpion and pig guts. Computer-generated – partial head explosion, decapitation, bugs in head, snake attack, child facial terror, human morph, bug attack, worms in head, knife hand and head with legs. Each clip lasted thirty seconds.

Trauma culture and the trauma continuum

The American Psychiatric Association's (2013: 271) official definition of trauma requires 'actual or threatened death, serious injury, or sexual violence' for an individual to be traumatised. An event may be severely stressful, for example a divorce or the loss of a family pet, yet still fail to register a trauma in its recipient under the strict clinical definition provided by the American Psychiatric Association. Posttraumatic Stress Disorder (PTSD) is one of the primary psychological illnesses diagnosed after exposure to a traumatic event, characterised by intense psychological and physiological distress, especially when certain triggers⁵ are present (American Psychiatric Association, 2013: 271). The term was introduced by the American Psychiatric Association in 1980, by including it in the third edition of their Diagnostic and Statistical Manual of Mental Disorders (DSM-III). The official recognition of this psychiatric illness by the medical and psychiatric communities arguably represents a milestone in the history of trauma in terms of acknowledging the adverse emotional impact that exposure to traumatic events may induce. Since then, the criteria for diagnosing PTSD in a person who has been subjected to a traumatic experience have become stricter, shifting from the more subjective requirement, outlined in DSM-IV, of a traumatic event triggering fear, helplessness, or horror in response to the perceived or actual threat of injury or death to an individual or to another (American Psychiatric Association, 1994: 424), to much firmer criteria in recent years. Specifically, the fifth and latest edition of the Diagnostic and Statistical Manual of Mental Disorders (DSM-V) that was published in 2013 sets forth three formal categories for traumatic events that are capable of causing PTSD: those that are directly experienced (for example, threatened or actual physical assault), the ones that are witnessed in person (for example, observing war or disaster), and those which are experienced indirectly (for example, learning that a violent accident has happened to a close relative or friend) (American Psychiatric Association, 2013: 274). The DSM-V explicitly excludes witnessing traumatic events through electronic media, television, video games, movies, or pictures, unless the exposure is work related (for example, television

⁵ Audio or visual stimuli that force their recipient to mentally relive a traumatic event.

journalists) (American Psychiatric Association, 2013: 271). Accordingly, those who witnessed a traumatic event through the news, for example the 9/11 terrorist attacks, are not, based on the official criteria outlined by the American Psychiatric Association, at risk to develop PTSD or any other trauma- and stressor-related disorder. The exclusion to this is if those individuals have lost a close relative or friend in the process, or their occupation entailed close monitoring of the traumatic events through the aforementioned media. Nevertheless, the ability of traumatic actuality imagery to shock viewers and force them to register a secondary or vicarious trauma should not be underestimated, since this filmic imagery, 'as an indexical sign, affords an experience closer to eyewitnessing' (Hirsch, 2004a: 17).

The spectrum of trauma is, arguably, a wide one, and 'no genre or discipline "owns" trauma as a problem or can provide definitive boundaries for it' (LaCapra, 2001: 96). Christa Schönfelder (2013: 20) makes the point that 'one could sketch a continuum spanning...two poles of trauma...: the concrete and individual on one end and the abstract and general on the other'. At the individual end of this continuum sits the rigid clinical term of PTSD, having clearly defined symptoms and a categorical interpretation of traumatic events. Moving towards the opposite end, one can encounter 'more open-ended clinical-psychological, psychiatric, and psychoanalytical conceptualisations of trauma...[until]...socio-cultural perspectives shift the emphasis of trauma from individuals to collectives' (Schönfelder, 2013: 20). Along these lines, Kaplan (2005: 2) proposes the idea that an axis of trauma exists, along which a plethora of emotional responses to a traumatic event are possible, starting with the direct trauma victim at one extreme and ending with someone who is located far away and has no personal connection to the victim at the other. Different people can respond differently to the same traumatic event based on 'one's individual psychic history, on memories inevitably mixed with fantasies of prior catastrophes, and on the particular cultural and political context within which a catastrophe takes place' (Kaplan, 2005: 1). As a final remark to her argument, Kaplan states that 'most people encounter trauma through the media, which is why focusing on so-called mediatised trauma is important' (2005: 2). In the same vein, Kai Erikson (1991: 459-460) makes clear the distinction between the two poles found in Schönfelder's trauma continuum, between what he terms 'individual

trauma' and 'collective trauma': the first form concerns a brutal, shocking and sudden blow to an individual's psyche that mobilises a very adverse emotional response (for example, a raping), while the second form relates to an equally brutal and shocking blow, yet one that is gradually delivered to the basic tissues of social life, shattering the sense of communality and displacing the affected persons' preconceived notions about the world (for example, a terrorist attack). It is understood, then, that trauma can wound both the individual and the collective, the person and the group, in similarly harmful ways. 'Trauma is not confined to the psychiatric vocabulary; it is embedded in everyday usage' (Fassin and Rechtman, 2009: 6), and it is this universalising definition of trauma, the one lying at the pole of the abstract and general conceptualisation of the experience, that this thesis assumes and uses throughout.

Cultural memory and the collective forms of trauma

Two of the most notable scholars that have written on the collective forms of trauma, namely Kaplan (2005) and Ron Eyerman (2001), refer to this phenomenon as 'trauma culture' and 'cultural trauma' respectively, albeit they assign the same meaning to the two terms. They both argue that historic traumatic events, such as a terrorist attack, a genocide, or a natural disaster, can traumatise whole societies, and even individuals who may have been thousands of miles away from the place where the tragedy occurred. This is not in the sense provided by the rigid terms of clinical psychiatry, but in a more vicarious, anthropological way. 'As opposed to psychological or physical trauma, which involves a wound and the experience of great emotional anguish by an individual, cultural trauma refers to a dramatic loss of identity and meaning, a tear in the social fabric, affecting a group of people that has achieved some degree of cohesion. In this sense, the trauma need not necessarily be felt by everyone in a community or experienced directly by any or all' (Eyerman, 2001: 2). This is also supported by a report for the European Parliament on terrorism and its victims, which discusses the reach of terrorist attacks, from those directly involved (individuals physically present during an attack) through to broader social circles (family and loved ones, first responders and witnesses) and entire communities and the wider population, 'crossing borders and cultures, and finally

leaving a mark on the societies we live in' (Ivankovic, Altan, Verelst and Jeney, 2017: 24).

As Eyerman notes, 'cultural trauma...is...rooted in an event or series of events, but not necessarily in their direct experience. Such experience is usually mediated, through newspapers, radio, or television, for example, which involves a spatial as well as temporal distance between the event and its experience' (2001: 3). In this same vein, Dominick LaCapra notes that 'for [a certain traumatic] memory to be effective on a collective level, it must reach large numbers of people...hence the acts or works that convey it must be accessible' (1998: 139), examples of these being the television and the Internet. These arguments are supported by a 2002 survey published in the *Journal of the American Medical Association*, quoted by Katherine Harmon (2011), which 'found that in the month or two...[after the 9/11 attacks], some 4.3 percent of the general population [in America] had signs of PTSD...the more graphic television coverage of the attacks a person had watched in the intervening time, the more likely they were to report the major symptoms', thus suggesting a positive relationship between mediatisation of a traumatic event and the vicarious traumatising of certain susceptible recipients of the associated media transmissions. These statements, thus, depart from the rigid definition of trauma provided by medical, psychology and psychiatry professionals, suggesting that a large-scale traumatic event, such as a terrorist attack, can vicariously traumatise a wider part of the population, instead of only those individuals who were directly or indirectly affected by it, as the American Psychiatric Association asserts. Currently, traumatic events, whether affecting one person or many, tend to be 'subsumed under the heading of trauma [thus representing]...an important indication of the way in which the tragic is understood in contemporary societies – not clinically...but anthropologically, for the simple reason that all of these individuals are thought of in similar terms' (Fassin and Rechtman, 2009: 277) as 'it is impossible to separate the text of a culture from the text of an individual' (Lanser, 1989: 424).

Neil Smelser offers a formal definition of cultural trauma:

A memory accepted and publicly given credence by a relevant membership group and evoking an event or situation which is a) laden with negative affect, b) represented as indelible, and c) regarded as threatening a society's existence or violating one or more of its fundamental cultural presuppositions. (2004: 44)

In the case of the 9/11 terrorist attacks, the 'membership group' to which Smelser refers represents America. This is supported by Didier Fassin and Richard Rechtman who argue that the attacks represent a 'cultural trauma' and 'are seen as wounds in the collective memory that contribute to the construction of identity in [a]...social group [consisting of]...all Americans' (2009: 15). Such has also been argued by Guy Westwell (2014: 2-3), as will be seen through his notion of an 'imagined community' in the context of post-9/11 cinema. This line of thinking can be further pursued to extend the traumatic impact that the 9/11 attacks had, beyond the American public, and to the world at large, on the grounds of being of such a grand scale that they effected a blow to the very social fabric of the world itself. Changes in airport security and a rise in terrorist attacks globally post-9/11 have contributed towards cultivating a fear of terrorism. To this end, Furedi argues that 'since 11 September 2001, this fear floats into an ever-expanding territory...deliberations on this subject have acquired a fantasy-like character...fear floats into new territory because since 9/11 normal hazards can be turned into exceptional threats by associating them with the action of terrorists' (2006: 4). This pervasive fear is the direct result of a traumatic event so horrific that it shook the world, displaced preconceived notions about it, harmed its social fabric, wounded the collective psyche, and disrupted lives. Susannah Radstone argues that 'to speak of September 11 in the context of trauma prompts analyses of the hidden wounds etched on cultural memory by these attacks' (2002: 457). She goes on to elaborate by stating that:

From the perspective of "trauma theory",...events [such as the attacks on the World Trade Center and the Pentagon] short-circuit (defensive) sense-making capacities...instead of passing through processes of narrativization and memory making, they pierce those defenses, lodging in the mind or in the culture as the shrapnel of traumatic symptomatology. (Radstone, 2002: 457)

Not all were affected to the same extent, though, either psychologically or physically or otherwise. The fact remains, however, that the 9/11 terrorist attacks, while arguably not causing PTSD to those not directly affected by them, have nevertheless vicariously traumatised a large part of the global population, ultimately evoking what Joshua Hirsch has described as an 'unpleasurable excitation' (2004a: 17), a term to be discussed later.

Furedi argues that 'the media play an important role in shaping society's perception of risk...[and when they place]...emphasis on certain crimes [for example, terrorist attacks, this]...leads the public to acquire a heightened sense of danger in relation to them' (2006: 58). As will be discussed, the 9/11 terrorist attacks are widely considered to be the most decisive, hypermediated and impactful televised event in human history. Erikson argues that a traumatic event that has local origins can attain international span, 'reach[ing] across huge distances...in the sense that news of it is broadcast so quickly and so widely that it becomes a moment in everyone's history, a datum in everyone's store of knowledge' (1991: 462). He uses the examples of the nuclear accidents of Chernobyl and Three Mile Island to make a case in point. What Erikson argues effectively expands the 'membership group' criterion of cultural trauma defined by Smelser (2004: 44), and, in the case of the 9/11 attacks, it extends it beyond America and to the global populace, based on the extensive degree of the attacks' mediatisation, the global fear they cultivated, and the changes they brought about in terms of safety and security. This view is also supported by Astrid Erll, who refers to Apartheid and the Holocaust as 'prime example[s] of mnemonic contents with a virtually global reach', then goes on to say that 'the event of "9/11" shows a global dimension both as mediated real-time experience and in the translocal forms of its remembrance' (2011: 13). In this same vein, Lucy Bond and Stef Craps argue that:

[When] the presentness of the past...[is] reflexively addressed, it holds the potential to generate transhistorical and transcultural forms of empathy and understanding...[but] this would require a collective willingness to adopt a critical perspective on history, and to acknowledge different forms of traumatic experience. (2020: 11)

The two scholars suggest that the collective memory of historic traumatic events can transcend cultural, temporal and spatial barriers of remembrance, having the potential to be widened in terms of scope and reach, assuming that one has the capacity to empathise with the victims of history. By extension, since 'contents of cultural memory largely consist in shared images and narratives' (Erll, 2011: 13), it is understood that the role of the media is catalytic in forging a traumatic event in collective memory, a point that will also be explained later. Also, the greater the historical importance of these events the brighter the memory in people's minds, and, in turn, the stronger the emotional response triggered by their remembrance, since 'it is indeed the truth of the traumatic experience that forms the center of its psychopathology; it is not a pathology of falsehood or displacement of meaning, but of history itself' (Caruth, 1995: 5). As Barry Schwartz relatedly notes:

The realist historian ascribes significance to an event because of its intrinsic qualities and consequences. Destructive and order-changing events, including the bombing of Hiroshima or the attacks of September 11, *compel* the realist historian to ascribe importance to them [italics in original]. (2015: 12)

Thus, the 9/11 terrorist attacks are considered to be both historically-important and mass-mediated traumatic events. Along these lines of thought, 9/11 newscast footage is considered to contain various visual and audio stimuli which although they may not trigger the intense psychological and physiological distress symptoms of PTSD to the footage's viewers, they can nevertheless invite an emotional response in those people who originally learned about the attacks through the news. Michael Frank argues that images from this type of footage 'have engrained themselves in the minds of television viewers all over the world' (2011: 164). He draws on the example of *War of the Worlds* (Spielberg, 2005) in which certain such images recur, and refers to Martina Wolff's description of 'almost literal visual quotes' in characterising them (Frank, 2011: 164). This highlights the newscast footage's ability to manifest itself as visual stimuli capable of inviting an emotional response when it is used in the narratives of 9/11 feature films and watched by certain audiences. Cathy Caruth effectively supports this argument by noting that there is 'increased arousal to...stimuli recalling the [traumatic] event...[as] to be traumatized is...to be possessed by an image or event' (1995: 4-5). She goes on to

add that 'the repetition of the traumatic experience in the flashback [triggered by these visual stimuli] can itself be retraumatizing' (Caruth, 1996: 63).

Kaplan argues that 'when catastrophe affects a group of people ... [as in the case of the 9/11 terrorist attacks] ... one can perhaps talk of "collective" or "shared" trauma' (2004: 46). Similarly, LaCapra asserts that 'it is widely recognized but still worth emphasizing that...traumatic memory [for example of a large-scale terrorist attack] has a crucial role in the formation of...collective identities' (2016: 391), partly because, as Ruth Leys suggests, 'traumatic memory is encoded in the brain in a different way from ordinary memory' (2007: 182). The resulting traumatic experience forms part of the social, collective or cultural memory of that group of people, all three terms used interchangeably for the purposes of this thesis, and defined as the kind of memory that is shared and held in common by a group. Indeed, this 'memory becomes collective when it is shared, and for it to be shared it must be mediated' (Rigney, 2018: 243). This is where the role of the media becomes an important one in ingraining a traumatic event into collective memory, hence making it a cultural trauma shared by many instead of a few. In this vein, Erll notes that:

More sophisticated media technologies, such as writing, film, and the Internet, broaden the temporal and spatial range of remembrance. Cultural memory is constituted by a host of different media, operating within various symbolic systems: religious texts, historical painting, historiography, TV documentaries, monuments, and commemorative rituals, for example. Each of these media has its specific way of remembering and will leave its trace on the memory it creates. (2008: 389)

Among all these media, Erll suggests that "'film" seems to have become the leading medium of popular cultural memory' (2008: 394), with her definition of "film" including both fiction and nonfiction visual material. The 9/11 terrorist attacks have been widely mediated, to the point of hypermediatisation (a term to be considered later), thus it can be safely assumed that their 'temporal and spatial range of remembrance' in collective memory, as Erll (2008: 389) states, is a wide one. Examples of 9/11 images that became synonymous with the underlying catastrophe, thus ranking high in remembrance value, can be found in:

The burning twin towers [which] quickly crystallized into the one iconic image of the event, and this icon has been remediated ever since: in television news, photography, movies...as well as the icon of the “falling man”, which remembers those people who were trapped by the fire on the upper floors of the World Trade Center and decided to jump rather than die in the flames. (Erll, 2008: 393)

Relatedly, John Markert argues that the collapse of the Twin Towers ‘may be even sharper on the mind than earlier historical events for those who lived through it...due to the extensive television coverage [of the event, and]...the video-recording equipment widely available to the man on the street [thus making it]...“the most documented event in history”’ (2011: 23), again upping this imagery’s remembrance breadth and depth. Instances of all these examples are observed in the films examined, and, when these appear, they are perceived as visual stimuli capable of inviting an emotional response from the spectator.

Erll argues that if a filmic representation of historic traumatic events is characterised by the ‘specific “look” [of these past events] which usually derives from the media technology of the time, but also from historical aesthetics’ (2008: 394), then, along with other devices that serve the purpose of suturing nonfiction with fiction, they ‘make the past intelligible; at the same time, they endow medial representations with the aura of authenticity; and, finally, they play a decisive role in stabilizing the memory of historical events into *lieux de mémoire* [places, objects or events which remind us of the past]’ (2008: 395). Instances of what Vicente Diaz Gandasegui (2009: 5) has termed ‘the cinematography of 9/11’ and of newscast footage featuring descriptive text, as well as the deployment of the latter through diegetic television sets across the films examined, are all examples of the ‘specific “look”’ outlined by Erll, and which feeds straight into the collective memory of the spectator of 9/11 feature films, itself a sub-genre of trauma cinema, inviting as a result an emotional response.

Post-9/11 cinema

In the aftermath of the 9/11 terrorist attacks, forty-five film projects that were thematically centred on destruction were either cancelled, substantially modified, or had their release dates postponed (Riegler, 2014: 105). This was prompted by a sense of patriotism that was instilled in the American film industry, 'which used self-censorship and the reconfiguration of the release dates of a number of films to align itself with the prevailing cultural mood' (Westwell, 2014: 17) which, at the time, was one that did not tolerate filmic representations, even if staged, of catastrophe. Moreover, during those turbulent first years following the attacks, filmmakers were reluctant to directly address the political matters concerning 9/11 through their films, so they 'tackled these issues through subtext and allegory' (McSweeney, 2010: 107). This resulted in the release of a plethora of films across multiple genres, as Terence McSweeney notes, stating as examples 'historical dramas like *The New World* (Malick, 2005), *Elizabeth: The Golden Years* (Kapur, 2007), and *Apocalypto* (Gibson, 2006); science fiction films like *War of the Worlds* (Spielberg, 2005) and *Children of Men* (Cuaron, 2006); horror films like *28 Days Later...* (Boyle, 2002) and *Planet Terror* (Rodriguez, 2007); and even action films like *V for Vendetta* (McTeigue, 2005) and *300* (Snyder, 2007)' (2010: 107-108). He adds that 'all [these films] can be read allegorically, their texts redolent with images or situations reminiscent of America's political and social climate in the years since 2001' (McSweeney, 2010: 108). This view is also supported by Thomas Riegler (2014), who argues that many films that came after 9/11 contained indirect references to the attacks with a view to diffusing the negative feelings that prevailed in the collective psyche and to lifting the spirits of those viewers affected by the attacks, either directly or indirectly. He includes cinematic superheroes in his examples, from Batman, to Superman, to Captain America, and others, to make the point that although these characters are flawed and traumatised in their own ways, they still push forward and overcome evil; he quotes a plethora of films and genres that make subtle use of the 9/11 events in their narratives to convey to their audiences 'the certainty that the forces of good will eventually triumph' (Riegler, 2014: 108). Overall, 'it took more than five years for the entertainment industry to tackle 9/11 directly' (Riegler, 2014: 110).

As McSweeney notes, 'the American film industry was initially reluctant to dramatise the events of September 11, 2001, and the subsequent "War on Terror"' (2010: 107). Indeed, 'the films for most of the decade (2001–2010) were overwhelming documentaries' (Markert, 2011: 209), whereas 'fiction appears relatively late' (Markert, 2011: 322), circa 2006; before that, 'there was a smattering of fictional features' (Markert, 2011: 209). Markert (2011: xxxi-xxxii) identified two hundred and ten documentaries and fictional films (both foreign and American ones) in total that dealt with 9/11-related events between 2001 and 2009. Out of these, twenty deal with the enemy (either Saddam Hussein or Osama bin Laden), thirty-two analyse either what happened on the ground in New York City or in the air with United Airlines' Flight 93, and the remaining one hundred and fifty-eight deal with the war on the ground in Iraq and Afghanistan. Markert notes that 'the launch of domestic [American] fictive features that begins in 2006 roots post-9/11 films more firmly in the postmodern tradition' (2011: 323), meaning that these films are more politically neutral in their representations and offer multiple viewpoints, thus enabling 'a more critical, alienated worldview' (Markert, 2011: 323). In sum, 'domestic fictional features between 2001 and 2010 that assessed post-9/11 related events accounted for less than one-fifth of all post-9/11 war-related movies' (Markert, 2011: 209). These 9/11 feature films, as opposed to 9/11 documentaries, tend to address the psychological trauma of those who lived through the attacks, with *World Trade Center* being the only such film that deals with the ongoing events at Ground Zero, and specifically with the rescue efforts to find survivors in the ruins of the Twin Towers (Markert, 2011: 24). Similarly, *United 93* was the first film to touch upon the subject of what really took place onboard United Airlines' Flight 93 (Markert, 2011: 54).

Going forward, due to the shifting cultural mood, post-9/11 films which either addressed the attacks directly or by using indirect references to them started being more liberal with their representations. Riegler uses the examples of *G.I. Joe Retaliation* (Chu, 2013), *Olympus Has Fallen* (Fuqua, 2013), and *White House Down* (Emmerich, 2013), to make the point that the wound which the 9/11 terrorist attacks had inflicted upon the American collective psyche was slowly and steadily closing, since, by 2013, filmmakers started using terrorism as blockbuster

entertainment. This was something that they were reluctant to do in the first years following the attacks, with films now featuring 'major institutions of American democracy being taken over and tarnished by terrorists' (2014: 113). He adds that the 2011 killing of bin Laden may represent a milestone in the progress of the healing of this cultural trauma, by offering to the public the type of closure that can then enable filmmakers to represent previously problematic events through a more cathartic lens, something that was absent in post-9/11 films up to that point (Riegler, 2014: 115).

Westwell (2014: 2-3), drawing on the theories of Benedict Anderson, David Miller, Mette Hjort, and Scott MacKenzie, sets forth the notion of an 'imagined community': a group of people sharing beliefs, histories, ideals, and ideas, and whose sense of unity and community goes beyond territorial borders, thus meshing them into one collective group irrespective of geographical location, social beliefs, or ethnic backgrounds. Westwell (2014: 2-3) interprets this notion in the light of cinema, and in particular post-9/11 cinema, by arguing that 9/11-thematic films invite audiences within an 'imagined community' (for the sake of his arguments, Westwell considers this 'imagined community' to be America) to further strengthen their bond by dramatising their current fears, anxieties, pleasures and aspirations. This, therefore, offers a shared cultural framework over which their singular body capacity becomes stronger and chimes with Smelser's (2004: 44) definition of a 'membership group' in the context of cultural memory, and which, as noted above, extends beyond the geographical boundaries of America. Westwell (2014: 5) uses the example of CNN newscast footage covering the 9/11 attacks which featured descriptive text reading 'America under attack' to highlight the fact that the attacks were presented by the media as a collective threat to Westwell's 'imagined community', that is America, without differentiation. This specific newscast footage with the exact same descriptive text is a recurring feature of the films under examination as will be seen in the analysis of the films.

Trauma cinema and its relationship to violence, reality and indexicality

9/11-thematic films form part of trauma cinema, a genre proposed by Janet Walker (1997, 2001, 2005) and defined as 'a group of films that deal with a world-shattering event or events, whether public or personal' (2005: 19). In the summary of her book, *Trauma Cinema: Documenting Incest and the Holocaust* (2005), the films belonging to this genre are defined as those 'that adopt catastrophe as their subject matter and trauma as their aesthetic'. Violence, be it of a physical or psychological nature is thus a central theme of the films that fall into this cinema category because, for trauma to be formed, first there has to be violence deployed (Elm, Kabalek and Kohne, 2014: 4). The opposite does not hold true, though, as violence can be experienced without the formation of any associated trauma, depending on the individual's emotional resilience. It can be argued, then, that since trauma cinema encompasses films that depict traumatic events, violence that is either explicit or implicit represents the nerve centre of these films' narratives.

There is considerable literature on trauma cinema, examining in particular films such as *Caché* (Haneke, 2005), *Inglourious Basterds* (Tarantino, 2009), *Source Code* (Jones, 2011), *Wundkanal* (Harlan, 1984), *Notre Nazi* (Kramer, 1984), *Paratroopers* (Ne'eman, 1977), *Distortion* (Bouzaglo, 2005), *United 93*, *World Trade Center* and *Zero Dark Thirty* (Bindernagel, 2014; Burgoyne, 2008; Canavan, 2011; Carruthers, 2013; Concannon, 2018; Hückmann, 2014; Lighter, 2014; Lipkin, 2011; Markert, 2011; Müller, 2014; Riegler, 2011; Rosen, 2014; Schwartz, 2014; Shilina-Conte, 2016; Van Raalte, 2017; Weber, 2014), however none focuses on issues pertaining to documentary inserts, or, if they do, the pertinent analysis is carried out only fleetingly, whereas the research of this thesis directly concerns this aspect.

Kaplan and Ban Wang (2004: 9-10) argue that the most important thing when analysing trauma cinema films is to look at how the trauma represented by their narratives marks the viewer. They suggest four main positions for viewers of such films, with each position relaying this trauma to audiences in a different manner and to a different extent. The first position is when trauma is introduced to the viewer as a discrete event of the past, which can be isolated and diffused, usually by working

through the traumatic content during the narrative. By using various devices and techniques, and ending the film on a cathartic note, it effectively offers closure.

The second position is when the viewer is vicariously traumatised by the represented events, which can bring about either positive or negative results: negative in the sense that the content may be so graphic that the viewer will abort the viewing process, and positive in the case that tolerable shocks are provided to audiences, which may persuade the latter to look into the actual traumatic events more deeply, or even to take relevant action. This position is more attuned to the notion of 'vicarious traumatising' described by Roger Luckhurst (2008: 3) and Hirsch (2004a: 17), where direct trauma victims can indirectly traumatise their listeners when recounting their traumatic experiences, leading to secondary victimhood through the traits of empathy and sympathy. Hirsch further clarifies that the emotional response of viewers to disturbing filmic content is more that of 'unpleasurable excitation than is direct trauma' (2004a: 17), due to the protective framing of dramatic distance as outlined by McCauley (1998: 159-162), and which affords viewers 'a degree of existential remove from the self' (Hirsch, 2004a: 17) coupled 'with the reassurance of present safety' (McCauley, 1998: 160). This may result in the mobilisation of PTSD-like emotions, 'such as shock, intrusive imagery, grief, depression, numbing, guilt feelings, and loss of faith in humanity...[although these]...may not normally be as severe or long lasting as in direct trauma' (Hirsch, 2004a: 17).

The third position is that of voyeurism, which is understood as a form of subversive pleasure in watching footage of catastrophes, assassinations, genocides, and other similarly traumatic instances, while taking comfort in the knowledge that these gruesome events happen to others and not to the viewer of their filmic representation, again by taking refuge in the protective framing of dramatic distance as explained above. The fourth and final position is that of a viewer bearing witness to the depicted traumatic events, and exhibiting empathy towards the victims who experience these events first-hand. Kaplan and Wang argue that this is 'the most politically useful position of the four...as it may open up a space for transformation of the viewer through empathic identification without vicarious traumatization – an

identification which allows the spectator to enter into the victim's experience' (2004: 10). They further argue that when victims in the diegesis of a film recount their hardships, this process 'is itself transformative in inviting the viewer to at once be there emotionally (and often powerfully moved), but also to keep a cognitive distance and awareness denied to the victim by the traumatic process' (2004: 10). According to Susan Sontag (2003), this spectatorial position of bearing witness to the diegetic victims' sufferings can elicit a strong emotional response as it prompts the viewer to either take pleasure in the disturbing images or to take a stance against their torment, according to the viewer's personal predispositions. Based on Kaplan's and Wang's (2004: 9-10) arguments about the four positions of viewers of trauma cinema films, it can be argued that a combination of characteristics from all viewpoints, with the exception of voyeurism, could prove to be beneficial to cinematic spectatorship in terms of encouraging an emotional response. This is further facilitated through the films' ability to construct their narratives in such a way as to shock viewers without repulsing them, while at the same time providing catharsis for any negative emotions elicited from the depicted events. An invitation is then extended to viewers to feel what the characters in the diegesis feel, by positioning the former as witnesses to the latter's sufferings through the assumed traits of sympathy and empathy. The role of documentary footage in enabling this fusing of positions is what is examined in the course of this thesis.

In the context of trauma cinema, Kaplan (2004: 46) distinguishes between catastrophes that are considered to be acts of God or ones caused by accident, and tragedies deliberately brought upon by humans. She argues that those disasters which are either beyond human control or are attributed to luck do not traumatise people as much as tragedies caused on purpose by the human hand, the knowledge of which 'adds to the traumatic effects' (Kaplan, 2004: 46). Indeed, the psychological toll placed upon the general population after a terrorist attack ranks above that following a natural disaster. Terrorism can bring about:

A particularly devastating impact on psychological functioning...and have a potentially greater impact than other disasters on distress responses, behavioural change, and psychiatric illness by virtue of the unique characteristics of terrorism events...and may also result in more severe

psychological consequences than other types of traumatic events due to a perceived lack of control. (Goldfrank, Panzer and Butler, 2003: 45)

As noted, this is also supported by Furedi's (2006: 4) argument, which is that the 9/11 attacks have brought about a state of pervasive fear which permeates the collective psyche of the global public. These arguments about terrorism and its corrosive effects extend to the films belonging to the trauma cinema genre, thus arguably making those productions that deal with human-caused traumatic events, such as terrorist attacks, genocides and wars, more prone to inviting an emotional response compared to other films of the same genre that depict natural catastrophes or accidents.

In the context of trauma cinema, Hirsch argues that 'there is no such thing as a traumatic image *per se*...but an image of atrocity may carry a traumatic potential, which, as it circulates among individuals and societies with common conceptual horizons, may be repeatedly realized in a variety of experiences of vicarious trauma' (2004b: 98). Hirsch's view chimes with Kaplan's (2005), Eyerman's (2001:2), and Aleksandra Ivankovic's, Levent Altan's, An Verelst's and Petra Jeney's (2017: 24) writings about the collective forms of trauma, where whole societies can be moved through encountering visual stimuli, such as images, of a historic traumatic event. It also mirrors his own argument about disturbing traumatic imagery having the potential to vicariously traumatise its viewer by putting one through an experience similar to eyewitnessing (Hirsch, 2004a: 17). In this same vein, Kaplan and Wang (2004: 9-10), in outlining the four modalities of spectatorship in trauma cinema, have noted that the fourth one, which persuades the spectator to bear witness to the sufferings of the diegetic characters, is the most empowering position for viewers of trauma cinema because it has the potential to transform empathetic viewers through eliciting a powerful emotional response. They argue, though, that this happens without any associated vicarious traumatising, just a strong emotional jolt felt by the viewer. Hirsch clarifies that he understands the term 'vicarious traumatising', not in the strict sense of direct trauma and the clinical definition of PTSD, but more as an 'unpleasurable excitation' that evokes short-lived PTSD-like emotions 'such as shock, intrusive imagery, grief, depression,

numbing, guilt feelings, and loss of faith in humanity' (2004a: 17); this is the definition attached to this term throughout the thesis.

Hirsch supports that documentary footage, which can initially shock and disturb the spectator, stops doing so after repeated viewing, thus echoing Sontag's (2003), Luke Howie's (2009) and Lillian Concannon's (2018) pertinent findings, and it then needs to overcome this 'defensive numbing' of spectators to the specific disturbing imagery by being 'submitted to a narrative discourse whose purpose is, if not to literally traumatize the spectator, at least to invoke a posttraumatic historical consciousness' (2004b: 101). He concludes that 'the resulting cinema...formally repeats the shock of the original encounters with atrocity — both the original eyewitnessing of the atrocities themselves, and the subsequent cinematic encounter with the images of atrocity' (Hirsch, 2004b: 101). This suggests that renarrativisation and recontextualisation of documentary footage through inserting it in a wider frame of reference, such as the narrative of a feature film, is important for properly unpacking its emotional potential. It can be argued, then, that documentary inserts may have the potential of inviting an emotional response in viewers who come across them in trauma cinema feature films. And, since 'trauma is less a particular experiential content than a form of experience' (Hirsch, 2004b: 101), it is hypothesised that these nonfiction inserts cannot work in isolation within staged narratives to invite an emotional response, simply by relying on their nonfiction, disturbing nature, but rather they have to work in tandem with their fictional counterparts to unpack their emotional potential, in an 'attempt to formally reproduce for the spectator an experience of once again suddenly seeing the unthinkable' (Hirsch, 2004b: 102). The research of this thesis directly examines this particular interplay between fiction and nonfiction material in three trauma cinema feature films.

As discussed above, people can register traumas in various ways. Schönfelder quotes Kaplan when discussing the media's power to traumatise the recipients of the information disseminated in relation to certain hypermediated traumatic events, such as the 9/11 terrorist attacks. She argues that 'most people encounter trauma through the media' (Schönfelder, 2013: 39), terming this "mediatized trauma", and

further suggests that ‘viewers of...[trauma cinema films]...often suffer from “vicarious or secondary trauma”’ (Schönfelder, 2013: 39). Arguably, therefore, these films and their content can invite an emotional response in viewers, the extent of which is dependent upon each viewer’s personal experiences and the degree to which the events represented have affected the spectator when they first occurred. The hypermediated traumatic events capable of causing “mediatized trauma” (Schönfelder, 2013: 39) are often the subject of trauma cinema films. These can have narratives which entail either a direct representation of true historical events or a fictional one which has such events as its backdrop. Examples include *JFK* (Stone, 1991), which deals with the aftermath of John F. Kennedy’s assassination, *25th Hour* (Lee, 2002), which is set in New York City shortly after the 9/11 attacks and has a fictional storyline, and *Patriots Day* (Berg, 2016), whose narrative focuses on the 2013 Boston Marathon Bombings⁶ and on the manhunt that ensued in order to capture the perpetrators. All the above films have both true historical events and violence as common denominators. They also all make use of documentary footage in their narratives, which is intertwined with the films’ staged footage.

This actuality material may take the form of closed-circuit television (CCTV) surveillance footage, mobile phone videos, news reports, raw/unedited video recordings shot by professionals (such as combat material filmed by Army camera personnel) and, in general, any such material whose content is not staged. Moreover, in its unedited form, this material represents an unadulterated representation of the pro-filmic object⁷ captured by the camera lens. Documentary footage of this kind has a high degree of indexicality, which is a term used in photography referring to the physical relationship between the pro-filmic object and the associated image captured by the camera (Peirce, 1955: 102). There is a direct link between reality found in an image (and, for this purpose, moving images) and

⁶ On 15 April 2013, during the annual Boston Marathon, two al-Qaeda radicals detonated two homemade pressure cooker bombs near the finish line of the race, killing three people and injuring several hundred others.

⁷ The real-life state of play, standing before the camera’s recording field, that is about to be recorded on film.

indexicality, in that the stronger the relationship between the object photographed and the resulting image, the higher the truth claim inherent in the latter (Gunning, 2004: 48). This means that any creative intervention carried out on an image, either before or after recording it on film, whether it be the decision to film the pro-filmic object from a certain angle or the manipulation of the image's colours in post-production, will have a lessening effect on the image's indexicality and, by extension, on its truth claim.

Documentary footage is mainly unscripted and unstaged, except where it is recorded for propaganda or other analogous purposes, giving the impression of not being staged when, in fact, it is. Accordingly, when nonfiction material is recorded without any specific purpose or intention in mind (for example, casually capturing a parade on one's mobile phone camera), limited creative intervention can happen at the filming stage and, even then, this will be restricted to what the camera person will decide to include in the camera's recording field and what to omit from it. Extensive intervention is possible, however, at the filmstrip/video level.⁸ This is the most overt kind of intervention and the one more likely to be noticed by the viewer, unlike that which is carried out at the pro-filmic level and which is more covert. Comparably, it can be assumed that if documentary footage is not digitally manipulated at the filmstrip/video level, its indexicality will be strong enough to support the inherent truth claim of the footage.

The signs of staged and unstaged footage

The important trait of indexicality, which gives documentary footage its truth value, forms part of semiotics: the study of signs and their use or interpretation. Semiotics are applicable to a considerable extent to Film Studies since, 'like books, films are regarded as texts for reading by viewers or critics, with the concomitant implication that such reading activates similar processes of semiotic decoding' (Prince, 1993: 16). According to Charles Sanders Peirce (1955), all kinds of signs, including

⁸ The filmic image after it has been recorded on film.

pictorial ones such as moving images, will either be symbols,⁹ indices,¹⁰ icons,¹¹ or a combination of all three. Because unedited documentary film contains solely icons and indices and not symbols, as is the case with staged footage, which achieves the insertion of symbolic signs via its scripted nature or/and by digital means, its content can be regarded as having a stronger indexicality compared to that of its staged counterpart. Prince, in referencing the work of Peter Wollen, states that 'in cinema, iconic and indexical aspects [of pictorial signs] are more powerful than symbolic' (1993: 17). Nonetheless, cinematic devices such as pans, cuts, close-ups and black screens employed by filmmakers are perceived by film theorists as symbolic codes (Prince, 1993: 17), thus symbols can complement the emotional power of documentary footage found in the narrative of a feature film, as will be seen when analysing the three films. The indexical and iconic signs contained in documentary footage are also arguably assimilated more easily and understood more effectively by viewers compared to the symbolic signs contained in staged footage, which are interpreted arbitrarily by viewers.

In this regard, Prince argues:

Representation which is non-arbitrary [such as iconic, which is found in unedited documentary footage] tends to be construed by film theory in terms of a relationship of identity between sign and referent, thus generating a dichotomy of arbitrariness/identity...moreover, iconic representation is appropriately understood in terms of degrees of resemblance rather than the all-or-nothing terms of arbitrariness...one would expect iconic modes to be processed more readily than symbolic ones. (1993: 18, 25)

⁹ This sign type is constructed or agreed upon for given purposes in the internal (for example, in films, the cinematic device of dissolve generally symbolises the passing of time between two adjacent shots) or external (for example, a stop sign denotes to drivers that they must bring their vehicles to a halt) world.

¹⁰ The sign points, references or suggests something else and is directly connected in some way (existentially or causally) to its referent, for example a black cloud in the sky indicates that rain is imminent.

¹¹ A sign which visually resembles its object and, by definition, has the strongest indexicality of the three sign types. In films, an example of an iconic sign would be unedited documentary footage where the pro-filmic objects are exactly the same as their on-screen counterparts.

Along the same lines of thought, Daniel Chandler (1998), in referencing the work of David Deacon, states that ‘the “real force” of the photographic and filmic image lies in its iconic signification’, effectively supporting the argument made above with regards to the correlation between unedited documentary footage, the extent of iconicity it contains, strength of underlying indexicality and resulting augmentation of the footage’s inherent truth claim. Thus, the relationship that develops between these factors suggests that the less intervention documentary footage undergoes, the more iconic signs it will contain and, therefore, indexicality of its content will be stronger, resulting in a more credible truth claim (Gunning, 2004: 48).

By reference to the indexical qualities of real and staged footage and the capacity of each to create emotional affect, Piotr Sadowski (2011) discusses the Turin Shroud.¹² In the context of indexicality, Sadowski argues that:

From a semiotic point of view it doesn’t matter that the Turin Shroud is a fourteenth-century hoax—for Christians the alleged indexical impression of Christ’s body on the Turin Shroud is the next best thing to actually witnessing the Crucifixion directly, while the countless number of merely iconic paintings and sculptures has a correspondingly much weaker emotional appeal. (2011: 355)

Sadowski asserts that indexicality has a stronger emotional appeal compared to iconicity. Based on the analogy that real footage is indexical and staged footage is iconic, it can be deduced that, if the indexicality of real footage can be consciously confirmed by the viewer, through a textual reading and identification of the signs contained within, then this footage can create greater emotional affect compared to staged/iconic footage. Nonfiction material, arguably, possesses a sense of the real which cannot be duplicated by staged footage, no matter how extensive the degree to which viewers perceive filmic content to be realistic. In the vein of this perceived realism, Sadowski goes on to cement this argument by stating that ‘this is why Canaletto’s paintings of Venice, Rome, and London, realistic as they are, are not as faithful and “real” as would have been achieved even by a primitive, black-and-white grainy photograph, to say nothing of today’s colour, high-definition digital cameras’

¹² This is a piece of linen cloth with the image of a man imprinted on it, believed by many to be the burial shroud of Christ, irrespective of evidence existing to the contrary.

(2011: 356). He is therefore claiming that real footage, no matter what the quality, will surpass staged footage in terms of fidelity, truth and reality, due to the former footage's indexicality.

Taking the truth claim out of documentary footage through manipulation

Amanda Grue argues that 'documentary footage records an event that happened in historical reality (i.e., the event was not scripted or staged, as is the case with fiction footage)...the indexical bond between the footage and the event it represents is what gives documentary its truth claim' (2006: v). While it may be the case that nonfiction material is more truthful and, by extension, more capable of encouraging an emotional response compared to fiction footage, this claim must not be taken for granted by viewers since, as mentioned above, it can be rebutted through manipulation of the underlying material. When actuality footage is manipulated via certain techniques, it stands to lose some or all of its inherent truth claim.

Consequently, its authenticity is weakened, and it may no longer have the same emotional impact on viewers as would have been the case had they watched the footage untouched, in its original form. Philip Hammond has commented on the subject of tampering with documentary material, specifically photographs, and, thus, compromising the material's inherent truth claim by 'sever[ing] the indexical bond between the photographic image and reality' (2007: 63). He argues that any such manipulation results in the public losing trust in the actuality footage 'as a reliable record of reality' (2007: 64), thus emphasising the importance of refraining from tampering with actuality records if their reality is to be preserved and conveyed to their users. In *Forrest Gump* (Zemeckis, 1994), the filmmaker removes the truth claim inherent in the documentary footage embedded in the film¹³ by digitally injecting the eponymous fictional character in it and, as a result, the adulteration of real footage contributes to its artificiality. *Zelig* (Allen, 1983) also contains archival footage which is contaminated by digitally inserting Woody Allen and Mia Farrow in a notable scene where Allen appears alongside Hitler at a Nazi rally in Munich.

¹³ A wide range of visual effects were used to digitally superimpose Forrest Gump (Tom Hanks) into documentary footage with various historical figures and events, for example Forrest being awarded a war medal by President Lyndon Johnson for his military service in Vietnam, meeting President John F. Kennedy and doing a joint interview with John Lennon on the Dick Cavett Show.

However, even the original, unmodified form of documentary footage can undergo creative intervention, by selecting, for example, what to include in the frame and what to omit from it, as discussed above. Accordingly, video material falling under the documentary footage category may have varying degrees of indexicality – a mobile phone video showing a child playing, and which frames the face of the child smiling in close-up, will exemplify facial expressions. The remainder of the body language, though, will be omitted from the frame, prohibiting the viewer from watching and interpreting the child at play as a whole. Thus, such footage has undergone human intervention and has a diminished degree of indexicality compared to CCTV footage depicting a burglary, and which was taken from a static, unmanned camera. Although the angle at which the CCTV camera is recording will dictate what will be eventually captured on film, thus representing a potential limitation as regards the extent of the pro-filmic object filmed, this type of video is irrefutably one of the most unedited and, by extension, credible types of documentary footage that can be produced.

On the note of CCTV recordings, Carl Plantinga argues that ‘the surveillance video... [is]...the closest approximation to a documentary, in that it preserves the indexical nature of the moving image and involves little human intentionality or creative intervention’ (2009a: 495). Stemming from Plantinga’s argument is the fact that the less intervention and modification, either at the pro-filmic or filmstrip/video level any footage undergoes, the more its documentary value increases and, by extension, the more credible is the truth claim. Furthermore, even when documentary footage undergoes human/creative intervention on the pro-filmic level, resulting in a lessened degree of indexicality, such footage still possesses a higher inherent truth claim compared to its staged counterparts.

The Holliday footage is a classic example of real footage that failed to convey its actuality to a certain crucial audience, a court jury, through masterful manipulation. Lasting eighty-one seconds, it shows the brutal beating of motorist Rodney G. King

by four officers of the Los Angeles Police Department.¹⁴ Concerning this event, Michael Renov states that:

No longer ought we as a culture to assume that the preservation and subsequent re-presentation of historical events on film or on tape can serve to stabilize or ensure meaning. One could imagine that the attorneys who defended the four Los Angeles police officers had perfected their tactics through a careful reading of contemporary film theory, so well did they manage to place the twelve jurors (none of them African American) “in the shoes” of the four defendants...the meaning of every tortured movement of King’s body during the 81 seconds of tape was interpreted by the defence through a variety of analytic techniques (reframing; repetition; reversed, slowed, or arrested movement). These techniques proved capable of “defamiliarizing” the tape’s subject matter which, in this case, amounts to dehumanizing the victim. The “human” responses elicited from most viewers (e.g. an identification with the pain of the beating victim) could be wrung out of the “legal” spectator through multiple exposure and through constant recourse to a rationalized and reconstructed version of the event (a process which many a film scholar has experienced in teaching or analyzing an emotionally charged film sequence). In the end, the footage itself, its evidentiary status as “real”, could guarantee nothing. (1993a: 8-9)

Renov concludes that, as was the case with the Holliday footage, interpretation of the meaning of real footage depends on the psychological and ideological predispositions of the spectator, traits which can be easily manipulated without even changing the content of the footage – the deployment of certain techniques, such as playing it continuously until the viewer gets accustomed to it or overanalysing it, suffices to reduce its veracity (1993a: 9). Bill Nichols (1994: 30) concurs with Renov by too arguing that employing certain cinematic devices, such as slow motion and pause, in a targeted, tactical manner, can remove the truth claim from a given piece of actuality material.

¹⁴ On 3 March 1991, while King was driving on California State Route 210, he failed to stop when signalled by the police officers and evaded them instead. He was then chased, stopped, and violently beaten by the four officers. George Holliday, a civilian, filmed the beating from his nearby balcony and sent the footage to a local news station. From there on, the video of King’s beating received extensive coverage by news outlets around the world and formed the focal point of the resulting court case against the police officers (Ortiz, 2015).

Augmenting the emotional power of documentary footage through manipulation

The manipulation of documentary footage can prove to be on the filmmaker's side if used with the intention of augmenting emotional engagement. One example of this would be for the filmmaker to pause the footage at a certain point and zoom in on it so as to highlight a specific image with a view to encouraging an emotional response from the spectator. Such a case is evident in the documentary *Gimme Shelter* (Maysles, Maysles and Zwerin, 1970) where the filmmaker rewinds and freezes real footage from a Rolling Stones concert at the specific time point where a revolver is clearly shown in an attendee's hand. This technique provides an emotional jolt to the lead singer of the band, Mick Jagger, who watches the footage as the scene showing the gun is too fleeting to be captured by the eye without pausing it. Bruzzi brings a further relevant example by referring to the scene in *JFK* where the Zapruder footage is shown in a courtroom, by being 'digitally enhanced, enlarged and slowed down, thus compelling the cinema spectator to identify directly with the diegetic audience's horror' (2006: 23). Robert Burgoyne also comments on this specific scene, by characterising its effective use of nonfiction footage as 'immensely powerful' (2003: 232). He asserts that the decision of Oliver Stone to manipulate the Zapruder footage by having it 'magnified, blown up from the original 8 mm to 35 mm, and cropped so that the focus is more and more closely drawn to the President's wounding as the sequence is repeated in the trial scene' (2003: 232) results in the enhancement of the footage's inherent emotional power. It should be noted here that the above two examples commented on the augmenting effect that the slowing down and pausing of the respective real footage had on the spectator's emotional engagement, whereas these same cinematic devices helped to compromise the veracity of the Holliday footage, thus diffusing its emotional power, as argued by Renov (1993a: 9) and Nichols (1994: 30). Accordingly, the meaning (and associated emotions) to be conveyed by documentary footage largely depends on how the filmmaker chooses to utilise the material, especially by reference to its relationship with the adjacent shots within the narrative of a feature film, as asserted by Uri Hasson et al. through the findings of their 2008 study which is discussed in the next section. As a result, the techniques employed by a

filmmaker must be devised according to the specific type of nonfiction footage intended to be manipulated, the meaning this material contains, and the version of this meaning that the filmmaker wishes to communicate to spectators. As Plantinga explains, in the course of discussing the work of Trevor Ponech, this endeavour of the filmmaker to persuade viewers to perceive a film in a certain way is achieved through cinematic assertion, that is, 'the determination of content and the expression of communicative force through the myriad techniques and devices available to filmmakers' (2009a: 499).

Cinematic devices and how they complement nonfiction material

An important aspect that complements, and even augments, the inherent emotional power of documentary inserts is the range and type of cinematic devices employed by a filmmaker with a view to immersing the viewer in the narrative, usually by heightening the associated perceived realism. As a 2008 study by Hasson et al.¹⁵ concluded, the viewer's mental and, by extension, emotional state, are highly dependent upon the cinematic devices employed in a narrative, as the right combination of these can achieve high levels of engagement. Therefore, the decisions made by a filmmaker about the cinematography (what is included in a film shot and how it is shown) and editing (how one film shot transitions to the next) of a film, play an important role in driving the spectators' emotional reaction when they eventually watch the completed feature film. Hasson et al. (2008) show through their study's findings that a real-life event which is filmed at its most basic and untampered form, that is from a single viewpoint via a static camera and without employing any cinematic devices, much like CCTV footage, does not engage the viewer nearly as much as a feature film whose editing and cinematography have

¹⁵ The study examined how film narratives, structured using the common cinematic devices available to filmmakers (for example, pans, cuts and close-ups), affect the emotional state of the viewer and drive narrative engagement. Participants were asked to view the opening thirty minutes of *The Good, the Bad and the Ugly* (Leone, 1966), the *Bang! You're Dead* episode from the *Alfred Hitchcock Presents* (Hitchcock, 1961) television anthology series, an episode from the *Curb Your Enthusiasm* (David, 2000) comedy television series, and an unstructured, free from any cinematic devices, one-shot, ten-minute segment of reality filmed in Washington Square Park, while their brain activity was measured using functional magnetic resonance imaging (fMRI) and compared using a method called inter-subject correlation (ISC) with a view to identifying similarities in the emotional reactions of the participants, as these are denoted by activation of certain sectors of the brain.

been purposefully controlled by the filmmaker. In this context, they went on to suggest that 'a mere mechanical reproduction of reality, with no directorial intention or intervention, is not sufficient by itself for controlling viewer's brain activity' (2008: 8).

Similarly, Plantinga states that 'the cognitive approach to emotion in film spectatorship considers how our engagement with characters, narrative structure, point of view and stylistic strategies encourages the play of cognition, desire and feeling that makes up an emotional response' (1998: 66). Accordingly, it is understood that it is up to the filmmaker and the directorial style employed to engage the viewer, first on a cognitive level and then on an emotional one, by constructing the narrative in a purposeful way using appropriate cinematic devices. It is these devices and how they are used in unpacking the emotional potential of documentary inserts in the staged narratives of trauma cinema feature films that this thesis will textually examine.

The emotional power of cinematic realism

On the note of filmic traits which can influence the impact that documentary inserts may have on viewers, the question of whether realism (or perceived realism) has a correlation with emotional engagement in the context of film-watching is also relevant. Meade's (2002) study concludes that 'there is a significant positive relationship, in the expected direction, between the degree of perceived realism and emotional intensity, that is the greater the perceived realism, the greater the emotional intensity' when watching footage that depicts graphic violence. French film journalist and theorist, André Bazin (1971: 27), argued that realism in films helps the viewer relate more strongly to the world depicted on screen. He based his argument on the notion that realism in films enters the viewer into a relationship with the plot and characters that is comparable to the one that the spectator would have actually entered into if the depicted events took place in the real world. Bazin (1971: 27) effectively supports Meade's (2002) findings and suggests that realism in films serves as an augmentation vehicle for the emotions of certain groups of viewers.

There are various methods available to filmmakers for heightening perceived realism in their films. Having real people play themselves in a film based on true events which these individuals have experienced first-hand is one such method. A number of scholars have commented upon this specific technique, which was also employed in *United 93*, and how it adds to narrative realism (Howie, 2009; Lipkin, 2011; Spark and Stuart, 2007; Whitney, 2014); however they did not analyse the compound effect created when this realism-enhancing device is coupled with the contemporaneous deployment of actuality news footage which these real people acting in the film watch along with the viewer, as the case is, and also examined, in *United 93*. Along the same lines of thought, Andrea Grunert (2002) argues that filmmakers who choose to employ certain strategies of emotional representation in film can persuade viewers to align their emotions with those of the protagonists, which then arouses, in addition to their feelings, their thoughts too. In striving to demonstrate the interplay between emotions (feelings and reactions, produced instinctively or intuitively) and cognition (reasonings and thoughts, produced through mental processing), Grunert (2002) dissects and analyses a number of Alan Clarke's films¹⁶ which concern violence, racism and poverty. In doing so, she makes the point that because these films are thematically strong, coupled with the fact that Clarke adopts certain techniques, such as close-ups and the careful and strategic structuring of the *mise-en-scène* (the state of play in a film's frame) to position viewers side-by-side with the protagonists in their dark worlds and lives, an emotional response is mobilised which is then followed by a cognitive one. These films arouse emotions and provoke thought by depicting troublesome persons and situations within a context of cinematic reality. They achieve this by utilising perceived realism in the way Bazin (1971: 27) describes.

¹⁶ Five of Clarke's films have been analysed by Grunert, namely *Made in Britain* (1982), which follows a teenage skinhead on a violent spree in London, *Contact* (1985), which is about a detachment of British paratroopers patrolling in Northern Ireland, *Christine* (1987), which profiles the daily routine of a teenage heroin addict, *Road* (1987), which follows a drunken man down a seedy Lancashire road in the 1980s, and *Elephant* (1989), which depicts a series of mysterious murders taking place in Northern Ireland.

Grunert makes the point that:

Emotions are at the core of the film medium's appeal and are embedded in the experience of its viewing...according to the cognitive theorists, emotional states experienced while viewing films are similar to the emotions expressed in everyday situations...such an assumption is opposed to theories which consider the cinema as the locus and producer of mere illusion. Indeed, the emotional products of both television and cinema are more than mere reflections of reality; they are an active part of the reality in which they exist. (2002)

It is concluded, then, that because cinematically-induced emotions are capable of mimicking their real-life counterparts (although, as has been seen above, McCauley (1998) argues that emotions instigated by staged footage are not as intense as their everyday equivalents), a feature film's narrative is usually constructed with a view to immersing spectators in it and eliciting a response from them, these being the main constituents through which a film offers pleasure to audiences, as suggested by Busselle and Bilandzic (2009: 325-326). And, since a 'stronger immersion [leads] to more intense emotions' (Visch, Tan and Molenaar, 2010: 1439), it can be argued that there is a positive correlation between spectatorial immersion and associated pleasure derived, hence, by extension, an immersive narrative benefits the cinematic experience. To this end, increased perceived realism and the right cinematic devices represent powerful allies.

In summarising his study's findings concerning the correlation between filmic realism and viewers' emotional affect, Meade (2002) puts forth an interesting question: 'do viewers react with more emotional intensity to scenes they see as more realistic, or do they attribute greater realism to scenes that provide them with more emotional intensity?'. It is not clear from Meade's (2002) findings if it is the former or the latter case but, what seems to emerge here, is a relational pattern which links realism and emotion in such a manner that one affects the other in an augmentative and synergistic capacity.

Some scholars have commented on the effect that perceived realism has on emotional engagement and found a positive correlation between the two in that the higher the realism a feature film's narrative contains, the greater the immersion of

the spectator in it (Gunter and Furnham, 1984; Murry and Dacin, 1996). These researchers, however, have not examined the interplay between staged and real footage when the two are interwoven in the context of a feature film. Other scholars (Pouliot and Cowen, 2007) have also studied the correlation between perceived realism and emotional response in spectators, and found antithetical results, specifically that fiction produces greater emotional engagement compared to nonfiction, even when viewers are able to index the two types of footage and distinguish between watching staged or unstaged material. They attribute this finding to the various cinematic devices employed by filmmakers with a view to augmenting the emotional investment of the viewer in the on-screen characters as well as in the ongoing actions and events, bringing as examples point-of-view shots, cuts and editing, cinematography, dialogue and sound effects. This thesis examines an array of these devices in terms of how they affect both fiction and nonfiction footage when this is merged in trauma cinema feature films. The same researchers (Pouliot and Cowen, 2007) also noticed that the level of emotional response recorded across all the clips used in their study, fiction and documentary, was lower than expected. Using full-length feature films or documentaries, instead of the short clips with a duration of two minutes that they utilised, may have produced stronger emotional results, they argue. Moreover, they say that these clips were presented out of context, lacking the conceptual or emotional development that would have been created if they had formed part of the dramatic framework that feature-length films offer. This recontextualisation and renarrativisation that actuality material undergoes when it is injected into feature films, specifically in those belonging to the 9/11 sub-genre of trauma cinema, and the role this shift in dynamics plays in extending to viewers an invitation to feel is what this thesis explores.

Manufactured realities in feature films

Although high levels of perceived realism can have a considerable impact on the emotional engagement of viewers, no matter how masterfully a staged clip may be processed with a view to making it look authentic, the viewer, as Renov (1993b) suggests, is able to identify these manipulations and understand that what is being watched is not real but a convincing replica of reality. He argues that 'the technically

flawed depiction of a purported reality no longer suffices as visual guarantee of authenticity. It is simply understood as another artifice' (1993b: 23). Diaz Gandasegui contends in the same vein that:

Even though fiction can imitate real footage with perfect credibility, what it cannot emulate are the feelings that arise in the spectator when he/she is aware that the footage is not just a representation of real facts. Special effects and digital technologies can deceive the spectator but cannot create the feeling of knowing that the people that we are watching are facing one of the most important moments in contemporary history. (2009: 7)

Prince, on the other hand, argues in favour of 'perceptual realism', that is, the use of '[digital-imaging technologies by]...film artists to create synthetic realities that can look just like photographic realities' (1996: 31) and which are perceived by viewers as 'extraordinarily convincing', concluding that 'unreal images have never before seemed so real' (1996: 34). Prince admits that synthetic realities created by digital means may be perceptually realistic but, nevertheless, they are referentially unreal, meaning that they do not have a real-world referent, an object that they represent. Examples of these instances are the dinosaurs in *Jurassic Park* (Spielberg, 1993), the watery creature in *The Abyss* (Cameron, 1989) and the shape-shifting Terminator in *Terminator 2: Judgment Day* (Cameron, 1991). While all these examples involve creatures that have been fabricated by digital means and which the human eye has never seen in real-life, there are instances where documentary footage is digitally manipulated and, thus, the synthetic reality converges with its photographic, nonfiction counterpart. Such an instance is the above-mentioned digital insertion of Forrest in archival footage in *Forrest Gump*. This example, unlike the ones mentioned previously, mixes the real with the unreal in such a way that it 'establish[es] a falsified relationship with the historical and archival filmic records of reality' (Prince, 1996: 34): a relationship that is identified as fabricated by the viewer who knows that the fictional character of Forrest and the real-life historical figures never co-existed in archival filmic space. In sum, constructing a staged sequence in order to look as realistic as possible may benefit emotional engagement, especially if it is complemented with the real reality carried by documentary inserts. However, forcing the staged into the real by creating a composite shot of the two, as the case

is in *Forrest Gump*, will annul both the truth claim of the one and the perceived realism of the other.

The convergence of real and perceived reality in trauma cinema feature films

While merging the two disparate types of footage into a single frame can be detrimental to the perceived realism of a film, these can be combined in such a way as to create synergies between them that could positively affect the emotional engagement of certain viewers, assuming that the latter can effectively index each type as either 'real' or 'staged', as discussed above in the context of Meade's (2002) study. A similar experiment was conducted by Andrew Mendelson and Zizi Papacharissi (2007), where the researchers showed the participants still images labelled, by rotation, as 'real' and 'fiction', one description at a time, while keeping the content constant.¹⁷ They found that the images labelled as 'real' elicited a more powerful emotional response compared to those labelled as 'fiction'. Russell Geen (1975) came to the same conclusion by carrying out an experiment where he showed to its participants a single video clip with violent content and which he labelled, in the same manner as Mendelson and Papacharissi (2007), as 'real' and 'fake' by rotation. Skin conductance tests coupled with self-report showed that, when the video was labelled as 'real', it brought about a stronger emotional response on the level of the viewer. The results of the two experiments suggest that both still images and video can cause greater emotional arousal when users perceive their contents as being real. Meade's (2002) study also supports the notion that realistic yet staged violent content can also elicit a strong emotional response from audiences.

Based upon these lines of thought, it is hypothesised that if certain footage is both real and violent in nature, it then has the capacity of encouraging a greater emotional response than would have been the case had the footage possessed

¹⁷ The participants were shown a total of four photographs each – two showing a local marching band and another two depicting the war in Bosnia. Each of the two photographs within the two categories was either labelled 'real' or 'fiction', by rotation, and this reality/unreality manipulation was effected by telling participants that the still images were either stills from an upcoming feature film, and that the people in them were actors, or that they were news photographs showing "real" people.

only one of the two traits. On the other hand, when real violent footage is watched outside the frame of dramatic fiction, then it will most likely have adverse effects on many viewers, as concluded by McCauley (1998). It is the melding of the two, fiction and nonfiction, that produces the most meaningful, synergistic results; a case where the (emotional) whole is greater than the sum of its parts or, as Katherine Steinbach stated, in discussing John Grierson's work on documentary, 'it is the "creative treatments" we give actuality that matter, that truly meld art and impact' (2017: 1).

Accordingly, it is further hypothesised that feature films which are based on true traumatic events, such as those found in the trauma cinema genre and whose narratives contain high levels of perceived realism, represent the most effective vehicle for the implanting of documentary inserts of a violent nature, enabling these to work towards reaching their full emotional potential. This is partly because, while these particular films contain predominantly staged footage, the fact that their narratives are centred on true, historic events that happened at some point in time, indexes them as 'nonfiction' rather than as 'fiction' in the mind of the viewer. Indeed, as Plantinga (1996: 310) argues, this indexing sets the scene emotionally for what is to follow upon watching the film, as will be discussed in the next section. Steinbach, in commenting on how documentary material evolves when it is contextualised in the narrative of a feature film based on true events, argues that 'part of the pleasure of seeing documentary footage adapted is the heightened affect of narrative, its multiple sites of emotional investment and catharsis...the emotion found in drama amplifies and supplements the original material' (2017: 8-9).

A number of researchers have examined the impact that certain emotion-inducing clips excerpted from feature-length films had on encouraging an emotional response from viewers (Gross and Levenson, 1995; Hewig et al., 2005; McHugo, Smith and Lanzetta, 1982; Philippot, 1993; von Leupoldt et al., 2007). However, these looked only at isolated and brief staged content and have not accounted for any effects that the juxtaposition of these clips with nonfiction material may have on spectatorial response when the two are combined in the feature-length films from which they were excerpted.

How documentary inserts change when embedded in feature films

When documentary material enters the realm of staged footage, it mutates into something else – it effectively becomes part of a larger, different context. In his ancient text, *The “Art” of Rhetoric*, the Greek philosopher Aristotle (1924: 15) proposes two modes of persuasion for convincing an audience that what they hear, read, or listen to, is real. The first mode is the inartistic proof – a class of visual, audible, or written material that is automatically interpreted as truthful, examples being written contracts, oaths and statistical facts. The second mode is the artistic proof – this is material that must be cleverly invented and skilfully applied by the creator of a narrative in order to persuade its audiences that such is *bona fide*, an example being a detailed description of relationships and circumstances in literary works of fiction. While Aristotle (1924) wrote about these two modes of persuasion in the context of discourse, the same can also be applied in the field of films by considering a film narrative to be a visual discourse.¹⁸ In this context, documentary footage (inartistic proof), when inserted in the narrative of a feature film, requires more effort through the use of persuasive devices (artistic proof) to establish its credibility and, as a consequence, claim its inherent truth claim that leads to the amplified emotional response discussed by Geen (1975), McCauley (1998) and Mendelson and Papacharissi (2007).

Kari Hanet argues that:

The filmic event carries an effect of reality already provided by the pro-filmic event, itself a filmic event believed to be a truthful recording of reality. As form of content of the visual code, however, the effect of reality of this filmic event is sometimes modified by the specific narrative situation. Thus the effect of reality produced or intended to be produced by the visual codes of visual messages in the metadiegesis is often undermined by the countereffect achieved by the simultaneous presence of diegetic codes. (1973: 63)

¹⁸ Aristotle’s writings have been often retheorised by film theorists in the context of Film Studies, most notably by Galvano Della Volpe who drew greatly from Aristotle’s ancient text, *Poetics* in devising his argument about film’s capacity to present the world symbolically rather than literally, as well as its ability to express abstract concepts through montage (Botz-Bornstein, n.d.).

What Hanet suggests is that the specifics of the narrative in which documentary footage is inserted, particularly its cinematography and editing characteristics, can retain, lessen or augment the reality inherent in the footage. Hanet provides an example of a scene in Alain Resnais' *Hiroshima, Mon Amour* (1959), a film that makes use of archival footage to convey the horrors of the Hiroshima nuclear catastrophe, where the reality of the real footage used is diminished by the narrative in which it is inserted:

Sometimes though, verbal code and treatment of the pro-filmic event are combined as presence of the diegesis [the primary world of the film] interacting with the metadiegesis [a secondary world within the primary world of the film] to affect the filmic reality of the images in the sequence. Thus, the effect of reality offered by the visual codes of the first hospital sequence is undermined by what the man says and by the correlation between cinematic treatment and intra-iconic [the form and substance of content of the image in a visual message] arrangement of the pro-filmic event. (1973: 63)

Arguably, documentary footage can benefit the perceived realism of a feature film's staged narrative when embedded in it, as 'the effect of reality already produced by the pro-filmic event (i.e. newsreel footage) is reinvested into the filmic event' (Hanet, 1973: 64). The emotional response invited by film texts is also positively affected by the augmentation of these texts' perceived realism, as suggested by the findings of the studies by Geen (1975), McCauley (1998), Meade (2002) and Mendelson and Papacharissi (2007), all of which positively correlate reality found in footage, either real or staged, with encouraging a heightened emotional response in audiences.

In conducting his study, Meade (2002) examined the effect that nonfiction clips had on the psyche of viewers when watched on a standalone basis. He did not, however, look at how the clips in question could encourage an emotional response in viewers when combined together within the narrative of a feature film and therefore be seen from a comparative and synergistic viewpoint. The study found that violent staged footage, although known by viewers not to be real, stirred a greater deal of emotion than documentary footage. This can be explained by the fact that nonfiction material is a true reproduction of the past, a mummification of historical events that once stood before the camera, and when such is watched on a standalone basis, it lacks the dramatic framework that feature-length films offer

and which enhances the cinematic experience by making use of certain filmmaking techniques. Steinbach argues that when documentary material is contextualised in the dramatic frame of a feature film, 'an arrangement of facts gets a new narrative treatment', facilitating, in turn, 'narrative immersion' which, by extension, 'creates a different collective response in viewers, shapes another reaction to a familiar story' (2017: 9). The narrativisation techniques available to filmmakers make it possible for them to shape and tell a more comprehensible story around and about documentary inserts used in their films' narratives, complementing them with what these nonfiction footages were lacking in McCauley's (1998) studies. Staged footage provides filmmakers with free rein in terms of manipulating certain film variables such as cinematography, plot, sound, editing, *mise-en-scène*, and other factors which can serve as potent provocations of emotion and hence tamper with the emotional barometer of the viewer.

The importance of establishing the truth claim of documentary inserts

It is important to note, at this stage, that the authors of studies examining and concluding on perceived realism's ability to create emotional affect, 'do not differentiate between content that is defined ahead of time as "real," such as news, and content that is a re-enactment of something that did occur (a docudrama or historical film, such as *Pearl Harbor* [Bay, 2001])' (Mendelson and Papacharissi, 2007: 233). This suggests that films based on true events, such as the ones examined in this thesis, have the potential of encouraging an emotional response in viewers in a similar way as real footage does, due to the degree of perceived realism it holds. Accordingly, the question which arises here is whether realistic, yet staged footage can extend an equivalent invitation to respond emotionally as that extended by real footage, when the perceived realism presented by the former approaches the genuine veracity of the latter. If this is the case, then documentary footage will possibly be of no added value to the cinematic experience, unless it manages somehow to distinguish itself from its staged counterpart and establish its real status. By effectively indexing itself as 'nonfiction' for the viewer, real footage removes any doubt as to whether what is being watched is real, or an extremely realistic carbon copy of the real. In doing so, one could reasonably expect this

footage to encourage the same emotional response as the one described in the studies of Geen (1975), McCauley (1998) and Mendelson and Papacharissi (2007), a response that came about as a result of labelling the underlying visual stimuli as 'real'. Ultimately, if spectators manage, in the process of watching a feature film which contains documentary inserts, to index these as 'real', then in line with the above studies' findings, the film text may reasonably invite a heightened emotional response, dependent on spectators' unique experiences and predispositions.

Jaimie Baron argues that 'what makes footage read as "archival" is, first of all, the effect within a given film generated by the juxtaposition of shots perceived as produced at different moments in time' (2012: 105). Stemming from this argument is the realisation that the alternation between real and staged footage that has noticeable differences in terms of visual quality can manipulate the emotions of the viewer. Baron highlights the emotional importance of documentary inserts in the context of film spectatorship by concluding that:

As given pieces of footage are used and reused in different films for a range of purposes, very different meanings, interpretations, and values may accrue to them for viewers of those films. However, it is, at least in part, the archive effect that constitutes the potential power of such footage. Whether the experience of temporal disparity, which puts different moments in time into contact, or that of intentional disparity, which subverts what we perceive to have been the original intended use of the document, is dominant, the archive effect offers the promise of truth value—of a message sent from another time or place—even as it dwells only in the unstable field of a given viewer's perception. (2012: 119)

Accordingly, this thesis analyses specific nonfiction inserts which present a palpable contrast with the preceding and succeeding staged shots in different ways. These instances of intentional disparity¹⁹ to be examined will look at such factors as the cinematography of the nonfiction recording, type of film stock, the colour or lack thereof, its degree of damage or disintegration, and its sharpness or softness.

¹⁹ The perception by the viewer of visual differences between fiction and nonfiction footage within the same feature film, attributed predominantly to the fact that the nonfiction footage has a different intention ascribed to it rather than being used in the context of the film in question (Baron, 2012: 110).

The “archive effect” that Baron (2012: 119) describes, is often exploited by documentaries²⁰ through the utilisation of real footage to accompany the re-enactments that the films represent, by positioning the real next to the staged in an attempt to infuse the artificial with authenticity. As Nichols states, real footage is capable of ‘demonstrating the physical look of a historical event in a way no fictional likeness can ever duplicate however close its approximation’ (1992: 117). Grue argues that ‘archival footage can also be used to stir the emotions of the audience, depending on how it is used’ (2006: 2) and then goes on to assess this type of footage in the context of Aristotle’s rhetoric proof notions. As discussed above, according to Aristotle (1924), there are two types of proof within a given narrative, namely inartistic (inartificial) and artistic (artificial), which differ in the way their underlying content relayed to viewers is assimilated and perceived by them in terms of truthfulness and veracity.

Documentary footage fits the profile of inartistic proof, as it represents visual and/or audible material that is automatically interpreted as truthful by the viewer, unless its truth claim is rebutted through the existence of cues to the material’s diminished indexicality, brought about by tampering with it. Grue also argues that ‘once archival footage is placed into the larger context of a...[feature]...film to support or refute an argument about a particular historical event, it becomes artistic proof’ (2006: vi). This, as Aristotle proposes, is the type of proof in the narrative capable of convincing the audience of the narrative’s truthfulness, through the traits of logos (using real or apparent reasoning or demonstration; proving, or giving the impression of proving, the case), pathos (appealing to the audience’s emotions to produce the desired disposition; putting the audience in the right mood or establishing a frame of mind favourable to a particular view, this proof has its basis in feelings rather than logic) and ethos (generating an impression of good moral character or credibility for the filmmaker, witnesses, authorities, and other) (Nichols, 2010: 79). The narratives of the films used in this work honour all three of these traits, as will be explained subsequently.

²⁰ Films that present a factual account of certain true events, usually through the use of re-enactments, narration and the filming of real persons and locations.

The 'based on true events' claim

In addition to being able to ascertain the truth claim inherent in documentary inserts, to what extent the viewer perceives the storyline of a feature film to be grounded in real life also plays an important role in determining the kind of emotional response to be invited by the film texts in question. Plantinga (1996: 310), in referencing the work of Noël Carroll, states that he introduced the notion of 'indexing' to explain differences between films based on true events ('nonfiction' feature films) and those whose storyline is purely fictional ('fiction' feature films). According to Carroll, viewers approach a film knowing that it has been indexed either as 'fiction' or 'nonfiction', and this knowledge mobilises expectations and activities on their part. Nonfiction films lead spectators to expect a narrative that deals with reality and makes assertions and implications about it. They are, by extension, prepared to take in the film's content in a different manner than would have been the case with a fiction film's narrative, as the former deals with the real world which is closer to the viewer's reality than any fictional film's invented world. Also, the fact that a filmmaker indexes their film as nonfiction does not necessarily mean that the viewer will perceive it as such. Spectators can decide whether to accept or reject the opening statement of a film which claims to be 'based on true events', in the same way as they can accept or reject an associated invitation to feel certain intended emotions, extended to them by that same film. Plantinga uses *Star Wars* (Lucas, 1977) as an example of a film which, had it been indexed by the filmmaker as nonfiction, is highly unlikely to have been received as such by the viewing public simply because Lucas introduced it as a nonfiction film. Accordingly, the final decision of whether or not to accept a film as nonfiction lies with the spectator (Plantinga, 1996: 310-311). The same holds true for any invitations to feel emotion coming from that or any other film, where accepting or rejecting them is at the sole discretion of the viewer.

Similarly, Jane Ebert and Tom Meyvis (2014) suggest that films which claim at the outset that they are founded on true events and are marketed based on this proclamation can persuade viewers to choose them over films whose plot is completely fictional. Thus, while this attraction of viewers to films depicting

dramatisations of true historical events may lead them to favour trauma cinema films whose plot concerns such events, the resulting mobilisation of emotions brought about by these films' content may not be on par with the viewers' initial expectations. In a 2014 study conducted by Ebert and Meyvis, the notion of whether a film that is based on true events can encourage greater emotional affect compared to one that is based purely on fiction was examined, among other entertainment mediums labelled as either 'true' or 'fiction', such as book stories (2014: 794). The study concluded that films based on true events are favoured by viewers over those based on fictional events, when they are presented with the opportunity to choose between the two, albeit the affective reaction mobilised when watching either type of film is approximately the same (2014: 807). Ebert and Meyvis attribute this effect to the fact that viewers tend to get immersed in a film once they start watching it by suspending their disbelief, as discussed above, effectively forgetting if what they are watching is purely a product of the filmmaker's imagination or one that is based on true events, albeit a dramatised version (2014: 795-796).

In commenting on the implications of their study's findings, Ebert and Meyvis argue that:

The current findings are also relevant for the common practice of publishers and movie studios to emphasize any basis in reality of books or films. Our results suggest that emphasizing this realism may indeed make consumers more likely to choose these options, as consumers tend to believe that "true" stories will have a greater emotional impact than fictional stories. However, the results also indicate that, while emphasizing realism may increase sales, it does not necessarily increase satisfaction. Throughout our studies, participants who were exposed to proximal events [for example, films based on true events] did not experience stronger emotions than those who were exposed to distant events [for example, films based on fictional events] – with two exceptions. (2014: 807)

Thus, trauma cinema films that are marketed as being based on true events (or the viewer is reasonably expected to know that for a fact before watching the film, for example films depicting the 9/11 terrorist attacks) may prove attractive, irrespective of the fact that the eventual emotional response mobilised may not be stronger compared to watching a film based on fictional events. Nonetheless, when it comes

to watching either type of film, the emotional reaction of the viewer will depend on a plethora of factors, such as the cinematic devices employed and the perceived realism of the narrative. However, as this thesis will argue, films that are based on true traumatic events have an advantage over those films whose storyline is solely fictional. This is because the former can benefit from the embedding of documentary inserts in their narratives that are historically compatible with the events depicted, while films with completely fictional storylines do not offer that same degree of compatibility, since the events they depict do not have a real-world referent. In other words, any documentary footage injected in these films' narratives, while it may be thematically compatible (for example, a film whose storyline concerns a fictional terrorist attack in America, may utilise 9/11 documentary footage to enhance the perceived realism of its narrative), it can never be matched directly with a staged representation of the events that the actuality footage depicts. This is because these events really happened at one point in time, whereas the events represented by the fictional narrative are a product of the filmmaker's imagination.

The 'extra-iconic' context of films and how it informs the viewer

Indexing feature films as 'nonfiction' and identifying certain footage as being real and, thus, benefiting from the heightened emotional engagement asserted by Diaz Gandasegui (2009: 7) above requires knowledge of the underlying event on behalf of the viewer. This knowledge, along with the viewer's general framework of reference, social conditions and personal dispositions (ideological, cultural and aesthetic), constitute the extra-iconic context which spectators refer to when watching and interpreting a film. Accordingly, the extent and type of this context make instances of real footage within a narrative film more recognisable and, therefore, ascribe authenticity to them. Hanet, in discussing the film *Hiroshima, Mon Amour*, states that:

'Extra-iconic' context therefore largely determines the kind of realism a film is thought to present. For instance, the newsreel footage Resnais uses as pro-filmic event is read as newsreel, i.e. unmodified, 'real', because the content of those images corresponds to those other visual and non-visual sources established as true documentation of that historical event. (1973: 61)

It is true that some historical events have received more publicity than others and, thus, any associated footage depicting these events is more easily recognisable. Examples would include the footage of the second plane crashing into the South Tower of the World Trade Center as well as the Holliday and Zapruder footages. But, even if a particular piece of real footage which forms part of a historical event of great significance was never seen before by spectators, they may still identify it as being real by reference to the greater image of the event as it has been shaped and framed by the media. This is a point supported by Hanet, who argues that:

[Hiroshima's] fate is a true historical event, whose 'image', documented by various media (newspapers, photographs, books, films), constitutes part of the cultural knowledge (i.e. extra-iconic context) the viewer refers to when reading this sequence. This extra-iconic context, moreover, enables the viewer to establish that the images showing the after-effects of the bomb are not realistic, but 'real'. (1973: 63)

It is therefore unnecessary for the viewer to have seen a certain piece of real footage in order to recognise it when this is embedded in the narrative of a feature film and, hence, read it as real – mere knowledge of the event that the footage forms part of suffices to recognise the historical context in which it belongs and, thus, ascribe credibility to its truth claim.

The emotional interplay between staged and real footage in feature films

As discussed above, if staged filmic violence, which forms part of feature films commonly found in trauma cinema is capable of encouraging an emotional response in viewers, and audiences are attracted to such films in the first place when these proclaim that they are based on true events, then it is important to assess the impact of documentary footage that is either violent in nature or linked to violent historical events, when this footage forms an integral part of these films. Once real, traumatic scenes such as those found in actuality material are embedded in a fictional, dramatic context, as the one found in trauma cinema, the emotional engagement of certain viewers can, arguably, be affected. As suggested by Pollard (2016), filmic violence can attract people into watching films which foreground this element prominently, effectively persuading audiences to choose

them over their nonviolent counterparts. Trauma cinema comprises films that show, to a lesser or greater extent, staged violent content, the violence depicted being either physical or psychological or a combination of the two. Such content has been argued, mainly by Goldstein (1999), Hill (1997) and Prince (2009), to be capable of encouraging a strong emotional response in the viewer. The question then emerges of whether complementing this staged content with actuality footage of a similar theme and nature, further invites that emotional response.

Along these lines, Bruzzi explores what she calls 'approximation', that is, how well staged footage mirrors actual footage of the same events, and the emotional impact of this approximation on the viewer (2013: 42). In doing so, she looks at the interplay between staged and real footage, as is the case in the scene in *The Queen* (Frears, 2006), where Tony Blair (Michael Sheen) delivers his eulogy on Princess Diana. Bruzzi dissects the scene and comments on the juxtaposition between BBC news footage of the real Tony Blair and staged footage of the on-screen Tony Blair, in terms of merging the real footage with the staged one through continuity editing. According to Bruzzi (2013: 44-46), this takes place in an attempt to persuade the viewer to relive that sentimental moment in history and infuse the underlying re-enactment with authenticity. In the course of her analysis, she argues that this interplay between real and staged 'does several things, some of which distance us from the [real BBC news] image [of Blair delivering the eulogy], some of which enhances its emotional impact' (Bruzzi, 2013: 46). She practically compares the power of the true versus the power of the false, arguing that the two work in tandem, and, at times, she suggests that perceived reality undermines actual reality (2013: 46). Bruzzi seems to be a proponent of using factual images within fictional narratives, as 'even the starkest factual image resonates, often emotionally' and, in doing so, urges to 'never forget what viewers bring to the viewing of [the factual image]' (Bruzzi, 2013: 50). Along these lines of thought, she argues that approximation requires awareness by viewers of the underlying events it re-enacts, to have an emotional impact on them, by 'lead[ing] us back to core iconic antecedents that perhaps no longer need to be named directly in order to be evoked' (Bruzzi, 2013: 50). This is what Hanet's (1973: 61, 63) findings suggest: knowledge of the event that the real footage forms part of is a prerequisite to

recognising the historical context in which it belongs and, thus, to ascribing credibility to its truth claim. In the same vein, Bruzzi opines:

Not everyone or all sectors of an audience will bring to each text or event the same knowledge or series of experiences. As Noam Chomsky has reminded us, there was another 9/11 before the one we here most readily label '9/11', namely the military coup in Chile on September 11, 1973, so to most Chileans, 9-11-2001 is the *second* 9/11. (2013: 50)

Bruzzi argues for the diverse emotional receptions of films depicting true events, based on the personal circumstances of each member of the audience as well as their recollection of the events and how these affected them on a personal level. At this stage, a qualification should be made regarding the certain type of spectator this thesis assumes, that is, one who is expected to be emotionally moved by the images analysed: a Western viewer, sympathetic to the 9/11 victims, as opposed to a Jihadi viewer who is likely to have a completely antithetical emotional reaction to the same images. The latter type of spectator is assumed to be in a position to read the emotion cues present in the films examined, but is unlikely to be affected in the same way for ideological, political and/or religious reasons as a Western spectator. Since the research of this thesis concerns the film text alone and does not examine the physiological responses of certain audiences to the actuality footage contained in the films analysed, there are certain limitations to the assessment of potential emotional responses of viewers. Accordingly, this thesis is concerned with how these documentary inserts cue emotion rather than measuring the emotional impact they have on viewers. It is thus only able to set out the principal invitation that these inserts offer.

Bruzzi (2012, 2013) investigates the interplay between actuality and staged footage in feature films, but not in the specific context of 9/11 feature films. Instead, she focuses her research on such films as *The Queen*, *The Deal* (Frears, 2003), *The Special Relationship* (Loncraine, 2010), *Frost/Nixon* (Howard, 2008), *The Ghost* (Polanski, 2010), *Il Divo* (Sorrentino, 2008), *Good Morning, Night* (Bellocchio, 2003) and *The Baader Meinhof Complex* (Edel, 2008), all of which are political dramas. Moreover, she explores how factual material, when inserted in the narrative of a feature film which is based on true events that are related to this material, alters the

audience's interpretation and perception of these real-life events, through the insert being recontextualised and renarrativised rather than watched independently (Bruzzi, 2013: 41-42). The research of this thesis differs from the work of Bruzzi in that the documentary inserts are examined for their emotional qualities and the ability to invite spectator response, while Bruzzi looks at their interpretative capacity and how they can inform the viewer's understanding of the true events represented on screen. Nonetheless, Bruzzi's findings provide valuable insights as to the mechanisms of interplay between the real and staged elements within a feature film, making them useful to this thesis' research. Specifically, her argument that juxtaposing actual news footage with staged material relevant to it (in this case, switching between a real-life news presenter and a staged re-enactment of Blair eulogising Diana on national television) as well as applying certain emotion-eliciting devices, such as close-ups, in the staged shots that are juxtaposed with the real ones, are techniques that can offer a potent dramatisation of the associated true events, capable of encouraging an emotional response (Bruzzi, 2013: 45).

Jonathan Stubbs (2013: 26-27) too has explored the impact that actuality footage has when embedded in the staged narratives of feature films. In his research, he brings examples of various nonfiction feature films, such as *The Last King of Scotland* (Macdonald, 2006), *Milk* (Van Sant, 2008), *Malcolm X* (Lee, 1992) and *Schindler's List* (Spielberg, 1993), that make use of documentary footage in their epilogues with a view to filling the gap between reality and unreality. He argues that the actuality footage which comes at the end of each film 'serves to expand the historical context of the preceding drama...while also connecting these events to the present [and] integrat[ing]...dramatic representation with the historical record' (2013: 26). While Stubbs (2013) explores the impact that documentary footage has when inserted in feature films, he mainly restricts his analysis to actuality material that comes at the end of films rather than analysing the instances where documentary inserts are interspersed with staged footage in the midpoint of a narrative, as this thesis does. He argues that the epilogues of most feature films that are based on true events and which utilise actuality footage, act as 'narrative transitions which attempt to stitch the events depicted in the main body of the film to written accounts of history...work[ing] in a separate register to the main body of the

films they belong to...thus standing outside the principal narrative even as they extend its temporal scope' (Stubbs, 2013: 21, 26).

In addition to the important role that epilogues play in bridging the chasm between reality and fiction in feature films, as such has been asserted by Stubbs (2013: 21, 26), Burgoyne (2008: 132-136) comments on the power that prologues possess in conveying certain meanings to viewers before the main narrative starts, in order to guide their interpretation of it in a certain, desired direction. Arguably, this effect is strengthened when actuality material is utilised by these prologues. He illustrates his argument by referring to the opening sequence of *JFK* where, through a combination of grainy newsreel footage and television newscasts, among other nonfiction material, Stone manages to create:

A kind of polyphonic effect: the spectator not only "sees" and "hears" the opening montage, but more importantly, "feels" it emotionally. The root cause of Kennedy's assassination, the sequence suggests, is the threat he poses to the business interests profiting from the proliferating military build-up of the Cold War, a build-up that Kennedy promises to end with a new spirit of cooperation. (Burgoyne, 2008: 134)

The sequence in question ends with archival footage of Kennedy's motorcade shortly before he is assassinated in Dallas and culminates with a black screen to the sound of a rifle being cocked, followed by that of a shot fired. Burgoyne asserts that the way the actuality footage in the prologue of *JFK* is juxtaposed creates a 'cause-and-effect logic...[which]...makes a strong suggestion concerning the reasons for Kennedy's assassination' (2008: 136). Accordingly, his commentary on prologues informs this thesis' research, specifically the analysis of the nonfiction audio sequence that comes at the beginning of *Zero Dark Thirty*.

Zero Dark Thirty opens with a black screen that plays nonfiction audio for eighty-one seconds. This audio is of a disturbing nature, as it comprises emergency calls placed from within the burning Twin Towers. A number of scholars have commented on this audio scene (Carruthers, 2013; Lighter, 2014; Shilina-Conte, 2016; Van Raalte, 2017); however none have looked at it comparatively with other instances of this device being deployed in certain films that have a similar subject

matter, such as *World Trade Center*. Specifically, they have not explored the way these films use the black screen device to deploy or complement documentary inserts with a view to establishing a pattern in their usage. In a similar vein, some scholars have commented on the final black screen that comes at the end of *United 93* (Canavan, 2011; Riegler, 2011; Shilina-Conte, 2016) and that which occurs in the midpoint of *World Trade Center's* narrative (Shilina-Conte, 2016), but they too have analysed these instances individually, without comparing their associated mechanisms to those of the black screens utilised by the rest of the films examined, as this thesis' research has done.

Bruzzi argues that constructing staged footage in a certain way, then juxtaposing it with documentary material can drive the interpretation of the underlying historical events by the viewer. She refers to the scene in *The Queen* where Blair converses with Alastair Campbell (Mark Bazeley) and, as a result, the term 'the people's princess' is coined. According to Bruzzi, although this conversation is wholly fictionalised, it prompts the viewer to put 'paid to any residual notion that this [coining of the term] was a spontaneous effective moment' (2013: 46). Along the same vein, Burgoyne brings an example from *JFK*, specifically the scene where Lee Harvey Oswald (Gary Oldman) is shot in the basement of the Dallas Sheriff's office. Stone starts off this sequence by showing nonfiction news footage of the event, then juxtaposes it with a series of visually-compatible staged shots framed in close-up and which show Oswald and the person who shot him, Jack Ruby (Brian Doyle-Murray), 'look at one another before the shooting, suggesting that perhaps they know each other, that perhaps they recognise each other' (Burgoyne, 2003: 232). The sequence then reverts to actuality material showing Oswald's murder. Burgoyne argues that the two men in the sequence 'are given the kind of close-up portraiture and eyeline connection that implies subjectivity, that implies motivation, orients the historical event of Oswald's murder in the direction of conspiracy' (2003: 232). Accordingly, the viewer is inclined to make that reading through a cause-and-effect connection, as was also the case with *JFK's* prologue, also commented upon by Burgoyne (2008: 136) and discussed above. This further informs this thesis' analysis and interpretation of the instances in the documentary inserts examined,

where such cause-and-effect relationships are formed between staged and real footage.

Scholarship by Bruzzi (2012, 2013), Burgoyne (2003, 2008) and Stubbs (2013) has paved the way for this thesis' own research on documentary inserts, since these may be interconnected but, nevertheless, they do not pose the same questions. Bruzzi (2012, 2013) focuses mainly on the emotional power of staged re-enactments and the interpretative capacity of the actuality footage with which these are juxtaposed, and she does so mainly in the context of political dramas rather than 9/11 feature films. Her associated research on documentary inserts and how these affect the staged re-enactments with which they are juxtaposed will prove to be of benefit to the research of this thesis, especially in the context of analysing *Zero Dark Thirty*, a film that makes use of multiple staged re-enactments of traumatic events in its narrative. Any cause-and-effect links created through the juxtaposition of staged and real footage in the three films under analysis will also be interpreted in the light of Bruzzi's (2013: 46) argument that purposefully constructed staged footage can be alternated with real footage to provide certain intended meanings. Moreover, Stubbs (2013) explores the impact that actuality footage has when utilised after the main narrative of feature films based on true traumatic events has ended; he does not pursue further any analysis on this type of footage and its impact when it is positioned in the midpoint of the narrative, as this thesis intends to do. Nevertheless, his findings will be used in the context of analysing nonfiction material that is positioned at various points in the narrative and not in the epilogue of the films under analysis. Lastly, Burgoyne (2003, 2008) discusses the role that actuality footage plays in enabling specific readings and conveying intended meanings to viewers when this is juxtaposed with staged footage, both at the beginning of a feature film and at the midpoint of its narrative. Accordingly, his relevant findings are useful in interpreting any instances where cause-and-effect relationships are formed between staged and real footage in the films examined. Burgoyne (2008: 148-169) also reviews and compares *United 93* and *World Trade Center*, two of the films examined in this thesis, by reference to their perceived realism, critical reception, and respective visual styles, albeit in doing so he does not refer to the documentary inserts deployed in their narratives. Certain of his

arguments stemming from this review and comparison will be referred to when performing the relevant analyses of the two films. In sum, while other scholars provide valuable insights as to the relationship between actuality in feature films and emotional affect, they do not examine specifically how nonfiction footage utilised in these films affects the emotional engagement of viewers, as this thesis does.

The need to explore the interaction between real and staged footage

Accordingly, a gap in knowledge is clearly demarcated here: the role that documentary footage plays in encouraging an emotional response in viewers when it is deployed within the main narratives of trauma cinema feature films, specifically in the 9/11 sub-genre. This thesis intends to fill this gap in knowledge through its research, the findings of which can pave the way for further investigation in the field of Film Studies.

Emotional affect in films is a topic of contemporary concern. Ed Tan, writing on the ever-increasing scholarly interest in the measurement and interpretation of filmic emotion and narrative engagement, argues that:

The agenda that Hugo Munsterberg set for the psychology of the film, explaining the film experience through revealing psychological mechanisms underlying it, and accounting for its aesthetic functions is after a century still leading. I believe that psychologists of film have over the century not added new questions, while the ones he posed have been shown to be complex or even resilient. Nonetheless the field has gradually expanded. After the 1970's growth accelerated and today we face what in modesty may be called a surge. (2018: 14)

The intervention made through this thesis is that documentary footage embedded in the narrative of trauma cinema feature films which are based on true historical events, specifically those films which concern the 9/11 terrorist attacks, is useful in inviting an emotional response. This thesis suggests that documentary footage is an effective cinematic device at the disposal of the filmmaker which, as with other aspects of film language, can be used to encourage an emotional response in certain viewers. As Bruzzi suggests, 'there is an unstoppable 21st century desire to

fantasise about and to *bring to life* factual events via drama [italics in original]' (2013: 50); thus, the field is fertile for additional investigation.

In sum, the interplay between documentary and fictional material within the same dramatic context is significant. Exploring the mechanisms of their interaction, and how an invitation to feel is engendered by it, can provide useful insights as to the emotional power held by the two disparate types of footage, both in their individual and collective capacities. These findings will then inform our understanding of how reality can complement fiction, when the two converge in the dramatic framework of a staged representation of that same reality.

The next chapter provides the Research Methodology used in this thesis in terms of both the primary and secondary analyses. It explains the rationale behind seventeen traits which are outlined and examined in the documentary inserts of *World Trade Center*, *United 93* and *Zero Dark Thirty* in the course of the primary analysis. It also sets out the criteria for selecting the sources used in conducting the secondary analysis and discusses the reasons for opting to examine the three specific films mentioned above.

The third, fourth and fifth chapters contain the primary and secondary analyses of the three films selected for investigation. The primary analysis provides a textual reading of the films under examination while the secondary analysis entails the examination of critical reviews, both contemporary to the films' release and those written at a later date. This type of analysis also explores academic scholarship relating to the films and their documentary inserts under examination here, to assess their critical reception and interpretation of both the films and the actuality footage they utilise.

The final chapter concludes the findings stemming from the research undertaken in this work. The ability of the documentary inserts embedded in the three films examined to invite an emotional response in audiences is assessed and discussed based on the patterns of usage identified through the primary and secondary analyses. The thesis ends by discussing the way forward regarding further

investigation in the light of documentary footage and their interplay with feature films, while suggesting possible implications brought about as a result of the research conducted.

Chapter Two

Research Methodology

The research methodology employed here, and the justification for the selection of texts therefore rests on three key aspects: the “accidental” nature of 9/11 actuality footage; the mediatisation of 9/11 actuality footage and the formation of “virtual trauma”; and confirming the truth claim of the documentary inserts analysed. The chapter briefly considers these elements before detailing the methodology.

The “accidental” nature of 9/11 actuality footage

Due to the unanticipated nature of the terrorist attacks, 9/11 footage was not so open to manipulation at the pro-filmic level; any such actions could have been carried out at the filmstrip/video level afterwards. Bruzzi analyses the Zapruder footage in the context of realism and authenticity, and concludes that ‘if one were to devise a method for classifying archive material in accordance with its purity or level of distortion, the Zapruder film would be at the top of the scale’ (2006: 18), attributing the video’s irrefutable truth claim to its “accidental” nature. She goes on to state in relation to this type of footage that ‘the discrepancy between quality and magnitude of content and the Zapruder film’s accidental nature make it particularly compelling’ (Bruzzi, 2006: 18). As a result, videos which capture public traumatic events by accident rather than by design, such as the Zapruder and Holliday footages, become ‘the official text of the events [they] record’ (Bruzzi, 2006: 18). With reference to the visual characteristics of these two eponymous footages and their individual traits which classify them as “accidental”, it can be argued that the nature of 9/11 actuality footage is more “accidental” than, for example, that of World War II nonfiction videos where armed forces’ camera personnel may have had the opportunity, at certain instances, to consciously decide what to shoot and how to shoot it. Accordingly, 9/11 nonfiction footage may be perceived as more realistic, making it more effective in capitalising on its inherent truth claim when it forms part of a fictional narrative which is based on true traumatic events. Bruzzi goes on to argue, in relation to the Zapruder footage’s truth value, that ‘because of the singular lack of premeditation, intention and authorship,...[the footage]...is able,

unproblematically to yield the truth contained within its blurry, hurried images' (2006: 19). This supports the hypothesis that viewers may perceive "accidental" actuality footage, such as that pertaining to the 9/11 terrorist attacks, as being more credible, compared to other actuality footage that could have undergone creative intervention by the camera person who shot it, assuming that the opportunity existed to tamper with it under the filming conditions faced at the time. Drawing on these points, and creating a parallel with Bruzzi's (2006: 18) relevant contention, those instances of 9/11 actuality material considered to be "accidental", for example, news footage of the Twin Towers and World Trade Center 7 collapsing, people leaping into the void between the two Towers and the second plane crashing into the South Tower, arguably possess a higher truth and emotional value compared to other material which, although nonfiction, has been recorded by design rather than by accident. Two of the three films analysed, namely *United 93* and *World Trade Center*, make extensive use of this type of actuality footage in their narratives.

The mediatisation of 9/11 actuality footage and the formation of "virtual trauma"

Slavoj Žižek, in commenting on the viewpoint of the more distant spectator to the 9/11 terrorist attacks as opposed to those that experienced the traumatic events first-hand, notes:

For the great majority of the public, the WTC explosions were events on the TV screen, and when we watched the oft-repeated shot of frightened people running toward the camera ahead of the giant cloud of dust from the collapsing tower, was not the framing of the shot itself reminiscent of spectacular shots in a catastrophe movie, a special effect which outdid all others, since...reality is the best appearance of itself?. (2002: 11)

Geoff King argues that 'the simple repetition of such [real and violent] images [in television] might also signal a process of shock...a stunned shock in which images including those of September 11 are repeated constantly in relatively unprocessed fragments' (2005: 55). Moreover, Diaz Gandasegui remarks that 'if there are images that are defined as shocking, the collision and collapse of the World Trade Center

constitutes the paradigm of spectacularity in (post) modern times' (2009: 2). In this same vein, Marc Redfield (2007: 56-58) has suggested the term "virtual trauma" in terms of traumatic images, videos, and televised transmissions being capable of generating trauma in the public, even when the latter is not directly threatened through physical presence and proximity to the events depicted; a case of virtuality over presence. In the case of the 9/11 terrorist attacks, he argues that these have brought about trauma to the wider public, and not only to those individuals who happened to be in Manhattan on that day, by means of mediation and transmission – a virtual trauma caused by a hypermediated traumatic event (Redfield, 2007: 57), although exactly how many people and to what extent they have been traumatised in this way is subjective and cannot be known for sure. Kaplan has also referred to this form of trauma as 'mediatised trauma' (2005: 2), and this term along with Redfield's "virtual trauma" are used interchangeably throughout this thesis. Redfield's argument chimes with what Harmon (2011) and Hirsch (2004a: 17) have suggested about the positive correlation between watching news coverage of a traumatic event and the development of short-lived PTSD-like emotions, 'such as shock, intrusive imagery, grief, depression, numbing, guilt feelings, and loss of faith in humanity' (Hirsch, 2004a: 17); an emotional response that Hirsch refers to as 'unpleasurable excitation' (2004a: 17). In a related way, King (2005) goes on to claim that the associated negative emotions are discharged to a considerable extent, thus having a therapeutic effect on the viewer when the traumatic images causing these emotions are watched repetitively via a medium such as the news (2005: 55), and his view is mirrored by Concannon (2018), Hirsch (2004b: 101), Howie (2009) and Sontag (2003). He concludes that this 'therapeutic effect...might be achieved more strongly by the subsequent process in which such fragments were in some cases knitted more tightly into continuity sequences' (King, 2005: 55). The documentary inserts utilised in the narratives of the 9/11 films analysed are preceded and/or followed by staged sequences, all knitted together through continuity editing. It is thus the case that the therapeutic effect described by King above, and which represents a form of catharsis (the emotional release felt by viewers when real, shocking footage of 9/11 is watched in the context of a mainstream cinema film), applies to these inserts. This effect, combined with the notion of the dramatic context that feature films provide, and which offers an

emotional safe zone to the viewer, makes it possible to take in these disturbing documentary inserts more comfortably and to assimilate any associated feelings more effectively. The emotional power of the inserts is retained, as it is hypothesised that only the negative emotions stemming from these inserts are discharged in the process, and that the potential of real footage to invite an emotional response is promoted by way of strategic construction of the narrative.

Relatedly, Chloe Pantazi (2014) has commented on the subject of being anaesthetised by taking in a constant stream of violent imagery. Basing her argument on Sontag's work *On Photography* (1977), she states that the shock value of a violent image is dependent on the knowledge that one has of the events being depicted. Specifically, Pantazi, referring to Sontag's work, argues:

A photograph alone cannot determine an event; rather, an event must precede a photo. Looking at a photograph, there must be a pre-existing awareness of the event depicted in the viewer's mind for any kind of moral response to take place—something like a photo slotting into the sleeve of a photo album. Perhaps it's for this reason that the [real and violent] photos I've responded to most are those which show conflicts I either remember bearing witness to on the news, or during which I was alive, but was too little to remember. (2014)

What Pantazi argues corresponds with Hanet's (1973: 61, 63) definition of 'extra-iconic context' and the important role it plays in encouraging an emotional response in the spectator. Bruzzi (2013: 50) also supports the idea that the extent of emotional affect that a spectator will experience in response to true traumatic events represented in a feature film depends on personal circumstances and predispositions. A viewer's emotional, geographical and relational proximity to the events depicted will act as determining factors in the eventual emotional response mobilised. Since, as has been argued by Redfield (2007: 56-58) and also supported by Erll (2011: 13) and Furedi (2006: 4), the 9/11 terrorist attacks are a hypermediated event with a global dimension and a trans-local form of remembrance, most viewers are expected to be familiar with the relevant historical framework, making for a more informed reading of the associated films' narratives, albeit whether or not to respond to the emotion cues found in these films, including the documentary inserts, depends solely on them.

A number of scholars have examined the effect on viewers of the widespread and continuous relaying of 9/11-thematic news footage on the day of the terrorist attacks and subsequently (Concannon, 2018; Hirsch 2004b; Howie, 2009), in terms of vicariously traumatising spectators when originally watched, then desensitising them through repetitive viewing, thus diffusing their emotional power when watched in independent fragments, such as YouTube clips and as part of the news. They have not examined, though, the shift in the emotional dynamics of these traumatic newscasts and their ability to evoke fresh responses from viewers when they are recontextualised by being inserted in the staged narratives of trauma cinema feature films. In a similar vein, Allison Whitney (2014) has commented on the power that the same traumatic news footage holds to stir the emotions of certain viewers when it is rewatched as part of the narrative of a feature film, by reigniting the virtual trauma originally registered when watching the events unfolding in the news. She has not, however, looked in detail at the extent of the *mise-en-scène* of television sets in particular feature films as a powerful diegetic object that can act as a symbol of the terrorist attacks and, by extension, as a reminder of them to the viewer, nor has she examined the various authenticity markers attached to this symbol, such as the descriptive text, time stamp, and logo of the news channel relaying the news.

Confirming the truth claim of the documentary inserts analysed

The 9/11 disturbing nonfiction imagery contained in the films under analysis possesses the ability to be taken in well by certain audiences, as will be discussed in the subsequent chapters. One of the main reasons for this is because ‘the Hollywood versions [of disaster spectacles] offer enjoyable fantasies of destruction: enjoyable precisely because they can safely be indulged in the arena of fantasy’ (King, 2005: 49). This argument is in line with the notion of the protective framing of dramatic distance described by McCauley (1998), which states that certain spectators enjoy the drama stemming from cinematic violence, as they find refuge within the safe space that fictional films offer. However, when filmic violence is consumed outside the dramatic context of feature films, the effect on the viewer is altered and the associated emotional response differs. The studies by Geen (1975), McCauley (1998), Meade (2002) and Mendelson and Papacharissi (2007) which

have been discussed above, all support the argument that real footage of a violent nature promotes an emotional response in the spectator and, at times, especially when the violence depicted is considerably graphic, such becomes completely unpalatable. The above studies' findings stem from independent viewings of the two types of violent footage, that is, real and staged, by spectators. In a way similar to the physical unification of the two types of footage, the respective emotions brought about by real and staged filmic content can also be combined and, as a result, invite intense yet palatable emotions to be experienced within the safe emotional zone of dramatic context. Before being able to reap the emotional gains that real footage embedded in the narrative of a feature film offers, this footage needs first to establish its authenticity and prove to the spectator that it is indeed real via Aristotle's (1924) three types of artistic proof (logos, pathos and ethos), in the manner discussed above. As King explains:

One of the markers of real, genuine authenticity in audio-visual media generally is a reduction often in the plenitude of images...this applies to both 'real' reality coverage and the fabricated version found in some fictions...absences or reduced quality of images – such as shaky camerawork, dodgy focus or awkward zooms – signify that events have not been staged for the convenience of the production of images. (2005: 50)

These authenticity characteristics fall within the definition of the logos truth assertion set forth by Aristotle (1924), as the cinematic devices mentioned by King are employed with a view to 'proving, or giving the impression of proving, the case' (Nichols, 2010: 79). When these markers are present in a given recording, they can signify to spectators that what they are watching is real. Various nonfiction clips used in the films examined, for example the footage of the second plane crashing into the World Trade Center, have not been shot in a conscious manner; instead they have been caught on camera by accident, while filming the fire and smoke coming out of the first Tower that was hit, at which point the second plane unpredictably crashed into the South Tower; a tragic moment which was broadcast live on national television to millions of unsuspecting, startled viewers. Accordingly, it can be argued that the majority of the actuality 9/11 footage embedded in the three films under analysis contains authenticity markers, as these have been

proposed by King (2005: 50) and discussed above, thus establishing its legitimacy and rightfully claiming its inherent truth assertion.

All three films have been assessed in the light of Aristotle's notion of artistic proof in a narrative (logos, pathos and ethos) and it was concluded that all of them possess each of the three proof types, as their narratives are convincing (logos), compelling (pathos) and credible (ethos). Specifically, the three films have convincing narratives since their settings are actual historical events which form part of the cultural knowledge of the viewer. Moreover, their storylines are all compelling because they concern violent terrorist attacks and either implicit or explicit loss of life. Lastly, the three films' narratives are perceived as credible, since they re-enact true traumatic events which viewers are likely to recognise as forming part of a certain historical context. Two of the three films provide an acknowledgement in the closing credits as to the official source of the actuality footage embedded in their narratives (*United 93* and *World Trade Center*), thus ascribing credibility to both the documentary inserts and the narratives that make use of them. *Zero Dark Thirty* does not offer such an acknowledgement; however, credibility of its narrative is attained through the re-enactments of all the terrorist attacks/attempts portrayed, and also through the deployment of actuality news reports covering these events.

Filmography and scope for analysis

The fact that all three films honour Aristotle's (1924) three types of artistic proof makes them both accommodating vehicles for the documentary inserts as well as suitable case studies for analysis. A generic characteristic shared by all three films under analysis and also by the rest of the films in the same sub-genre is the deployment of actuality newscast footage, which is the primary form of nonfiction footage used in 9/11 feature films, through diegetic screens. This characteristic, as will be discussed when analysing the three films, serves the purpose of tapping into the collective memory of specific, predisposed audiences, and encouraging an emotional response through the pathways of cultural trauma argued by Kaplan (2005) and Eyerman (2001) among other scholars. The subsequent section outlines briefly the three films' narratives and justifies their analysis here. The range and

scope of the claims made throughout this thesis apply to 9/11 feature films (as defined previously) that share analogous characteristics with the ones examined, predominantly those films which deploy nonfiction footage linked to acts of terrorism via diegetic screens, but these claims do not necessarily apply to all films that contain documentary inserts.

World Trade Center

This film was selected for analysis on the basis of being the only 9/11 film that merges actuality footage of the burning Towers with the ongoing plot and the actions of the staged characters, this uniqueness of the film also supported by Markert (2011: 24). It achieves this by positioning certain of its characters in the same time and space as that depicted by the actuality footage, effectively making the actors part of the reality offered through the actuality footage. In this way, it merges the real with the staged in a dramatic sequence whereas all other 9/11 films show the Twin Towers, either burning or being impacted by the second plane, from a distance. In those films, the staged characters have a more passive role, namely, that of an observer of the traumatic events, rather than being actively involved in them, as the case is with *World Trade Center*. Accordingly, the use of actuality footage in this particular way provides the opportunity to look at how and to what extent an emotional response has been invited by it. Moreover, its narrative structure and visual style is that of a classic mainstream Hollywood film, 'specifically designed to elicit and manage spectator emotion' (Plantinga, 2009b: 130), as opposed to *United 93* whose approach consciously avoids many Hollywood conventions. This enables comparisons between the two films' narratives and their usage of documentary inserts to see how and to what extent emotional affect is encouraged in each case. A number of scholars have looked at the differences between *United 93* and *World Trade Center* in terms of narrative realism to consider which of the two encourages a stronger emotional response (Burgoyne, 2008; Canavan, 2011; Concannon, 2018; Lipkin, 2011; Markert, 2011; Riegler, 2011), albeit they have not examined in detail the documentary inserts contained therein, their interplay with the adjacent staged footage, and their overall impact on the emotional response invited by their use.

United 93

This film was selected in conjunction with and by reference to *World Trade Center* since the two films have been often reviewed together and compared by critics, viewers and scholars alike, thus offering the opportunity to identify and analyse differences and similarities between them. Moreover, since *United 93* was a critical success, it would be relevant to try and ascertain the formula behind this, especially since the film makes use of actuality footage in its narrative and this may have a role to play in it being critically acclaimed. Lastly, *United 93* was the first feature film that represented the events on board United Airlines' Flight 93 (Markert, 2011: 54), so this uniqueness of it is examined by reference to the time distance between the 9/11 events and the release of the film, primarily with a view to assessing the impact of this distance on the audience's reception of the film and its nonfiction inserts.

Zero Dark Thirty

This film was selected to be analysed on the grounds of its theme. While the storylines of both *United 93* and *World Trade Center* revolve around the 9/11 terrorist attacks as the same are happening, *Zero Dark Thirty* focuses on closure, that is, the killing of Osama bin Laden by United States' government officials. The latter event marks an important milestone in the healing process of the 9/11 cultural trauma, thus making any relevant filmic representations more cathartic in the eyes of specific audiences, as argued by Riegler (2014: 115). Accordingly, the film offers the opportunity to analyse documentary inserts embedded in a narrative whose subject matter (the killing of the man responsible for 9/11) may be as emotionally charged as that of *World Trade Center's* and *United 93's* narratives, both depicting the traumatic events as they are unfolding, but which takes place after a form of closure has been offered to the collective wound inflicted by the 9/11 attacks. Moreover, *Zero Dark Thirty* is the first feature film that represented the manhunt and eventual assassination of bin Laden, thus providing scope for assessing the impact of the short time distance between the actual event and the film's release on the latter's and its nonfiction inserts' reception. Its narrative also touches upon various other terrorist attacks that either took place or were attempted across the world, and it employs a directorial style whereby staged re-enactments of these attacks are

shown, and then immediately followed by actuality footage in the form of news reports detailing the facts of the attacks. As is the case with *World Trade Center* and *United 93*, which also make extensive use of actual news reports, these same instances found in *Zero Dark Thirty* will be analysed with a view to ascertaining the potential responses that they may invite, if any. The interplay between the staged re-enactments and the news reports will also be examined, so as to see whether the two work in a synergistic fashion in encouraging the aforementioned responses. Since no other feature film contains this variety of staged re-enactments of terrorist attacks, followed by actuality footage, *Zero Dark Thirty* offers a unique opportunity to examine this particular facet as well, that is, the juxtaposition of a staged re-enactment of traumatic events with actual news reports covering these events.

Primary analysis and the analytical matrices

To facilitate this thesis' research, analytical matrices have been constructed, which contain the primary research carried out on the films selected to be investigated, through examining seventeen separate traits (set forth below) in each such film, with a view to identifying similarities and differences in the usage of documentary footage across these films. The resultant findings stemming from the primary analysis of each film have been collated in a master matrix, for comparison purposes, and with the ultimate goal of arriving at specific conclusions as to whether documentary inserts are used in trauma cinema in such a way as to invite an emotional response in audiences. The individual analytical matrices, along with the master matrix, form appendices to this thesis, and will be referred to when discussing each film separately and comparatively to each other in the main analysis chapters. The seventeen traits within the three films selected to be investigated have been analysed by identifying the documentary inserts in these films, carrying out a segmentation for each by categorising the shots comprising them, and examining each shot separately by reference to these seventeen traits. Most of the traits are specific to the argument by Hasson et al. (2008) that the emotional response mobilised through film watching is highly dependent upon the cinematic devices employed in a film's narrative.

The seventeen traits examined in the course of analysing the three films' documentary inserts are the following:

1. Length of the staged shot immediately preceding the insert.
2. Total length of all shots comprising the insert.
3. Length of the staged shot immediately following the insert.
4. Section(s) of narrative in which the insert is positioned (in reference to the order-disorder-order restored concept).
5. Number of actuality shots comprising the insert.
6. Cinematography (shot size and framing, camera angles and movement, and various other traits) of the staged shot immediately preceding the insert.
7. Cinematography of the actuality/staged shots comprising the insert.
8. Cinematography of the staged shot immediately following the insert.
9. Editing (types of cut, such as eye-line match cut, jump cut, fade to black/cut to black and dissolves/wipes) of the staged shot immediately preceding the insert.
10. Editing of the actuality/staged shots comprising the insert.
11. Editing of the staged shot immediately following the insert.
12. Rhythm of the narrative's editing and how it compares/is disrupted to/by the rhythm of the insert's editing.

13. Comparison between the narrative's and the inserts' cinematography.
14. Comparison between the narrative's and the inserts' lighting.
15. Historical significance of the event(s) depicted and degree of mediation of the latter.
16. How was/were the event(s) depicted mediated and how many years after it/they happened.
17. Time distance between the happening of the events and the film's release.

The rationale behind selecting each of the seventeen traits to form part of this thesis' primary analysis, as well as how these traits were examined in practice by reference to the three films investigated, are explained below:

i. Shot length

Shot length is examined, both on a shot-by-shot basis²¹ and as a sum total of all shots comprising an insert, since this cinematic trait can be 'as important to the image as photographic qualities and framing are' (Bordwell and Thompson, 2017: 215), being capable of dictating the rhythm and pacing of a narrative or of a particular sequence within it. With that in mind, the average shot length (ASL) of documentary inserts has been ascertained, by dividing the total insert duration by the number of shots that comprise it, and examined, with a view to deriving meanings – a low ASL²² denotes fast pacing and rhythm of the narrative, suggestive of intensity, excitement, energy or chaos, while a high ASL²³ is indicative of a slow rhythm and pacing, which in turn presents the viewer with the

²¹ Individual shot lengths were rounded to the nearest second.

²² A shot with a low ASL is considered for the purposes of this thesis' research to be one with a duration of four seconds or less.

²³ A shot with a high ASL is considered for the purposes of this thesis' research to be one with a duration of eight seconds or more.

opportunity to reflect on the content being watched and assimilate the material more effectively.

ii. Shot editing

Editing is the technique whereby individual shots are joined together with a view to producing meaning and guiding the viewer's emotions stemming from a film's narrative, as well as one's interpretation of it. The technique of editing suggests that the combination of images is more important than their individual content within a film's narrative. Juxtaposing the right images in the right, emotion-igniting way may promote more potent responses than would have been the case had the narrative followed a logical, unedited order. Sergei Eisenstein, who is uniformly considered to be the father of Soviet montage (editing), noted that 'two film pieces of any kind, placed together, inevitably combine into a new concept, a new quality, arising out of that juxtaposition' (1957: 4). Eisenstein was particularly concerned with how editing works to elicit an emotional response from the audience. He noted that 'films are faced with the task of presenting not only a narrative that is logically connected, but one that contains a maximum of emotion and stimulating power' (1957: 4). He termed this suturing of two film shots to produce new meaning "intellectual montage" and argued that, when applied in a film, it 'engenders a "third something"' (Eisenstein, 1957: 9), no matter how disparate in content the shots juxtaposed may be. Since the emotional response of the spectator forms the crux of this thesis, the cause-and-effect relationship underpinned by Eisenstein's theory of intellectual montage, that "third something", is an important trait that will be identified and analysed in the three films under scrutiny. At this juncture, it should be clarified that although Eisenstein devised five modes of editing (metric, rhythmic, tonal, overtone and intellectual), this thesis is only concerned with the intellectual type, since it is of most relevance to the analysis carried out.

The Kuleshov effect is an example of how effective intellectual montage can be in producing certain meanings through the juxtaposition of filmic shots and the associated formation of cause-and-effect relationships between them. Lev Kuleshov, a Russian filmmaker, edited a short film in which shots of the face of Ivan

Mosjoukine, a Tsarist matinee idol, were juxtaposed with three other shots, namely that of a plate of soup, a girl in a coffin and a woman on a bed. The film was screened to an audience who interpreted the expression on Mosjoukine's face, each time that this was alternated with the aforementioned shots, as ranging from hunger to sadness to desire, depending on whether it was juxtaposed with the shots of the soup, the dead girl or the woman respectively. What the audience failed to grasp was that the face of Mosjoukine was, in fact, identical and expressionless in all the shots that preceded and followed the three other shots. Such was the extent of the audience's deception that Vsevolod Pudovkin, the purported co-creator of the experiment, described in 1929 how the audience:

Raved about the acting...the heavy pensiveness of his mood over the forgotten soup, were touched and moved by the deep sorrow with which he looked on the dead woman, and admired the light, happy smile with which he surveyed the girl at play. But we knew that in all three cases the face was exactly the same. (1974: 184)

This contrasting of shots with a view to sending across specific meanings to audiences through creating a cause-and-effect link will be examined in a number of instances across the three films under analysis where this occurs via the juxtaposition of fiction and nonfiction shots.

Bordwell and Thompson concur as to the narrative construction capabilities of editing, by asserting that it is a 'very powerful...pervasive technique' (2017: 216). Accordingly, this filmic technique has been examined by reference to the editing of the documentary inserts analysed, as well as that of the staged shots preceding and following them.

iii. Shot cinematography

Cinematography refers to all the manipulations made on the pro-filmic level by the camera when recording footage, by employing certain cinematic devices that affect various aspects of the shot, such as size, framing, camera angles and movement. Bordwell and Thompson argue that 'all the filmmaker's decisions about camerawork are shaped by a single concern: How will this creative choice affect the viewer?'

(2017: 159) and it is this affective response invited by film texts that this thesis intends to understand and ascertain by analysing the cinematic devices utilised in the documentary inserts under examination. One example of such a device that has the potential of eliciting emotion is the framing of a face in close-up at certain key moments in the storyline. As Plantinga notes, close-ups of faces at emotional high points in the narrative, elicit a powerful emotional response from the viewer (2009b: 125-126). The cinematography choices, therefore, made by the director, largely affect the emotional reaction of the viewer when watching any given film.

Bordwell and Thompson, in commenting on films' cinematography, go on to assert that 'framing [is]...one of the most powerful cinematographic techniques' (2017: 177) but they also note that 'framings don't carry absolute or general meanings' (2017: 190), thus the cinematic devices in question are examined and interpreted by reference to their narrative's immediate context in the course of this thesis' research. At this point, it should be noted that not all aspects of cinematography and editing have been examined in the context of analysing the documentary inserts, only those considered as being more important and relevant to the research questions posed by this thesis, so as to derive specific meanings.

iv. Shot lighting

Lighting is important to a film's narrative, as there is a 'significant relationship between different lighting styles and the emotional response of viewers' (Poland, 2015: vii). As such, the three main lighting styles, namely high-key, low-key and natural/available, as these have been suggested by Jennifer Lee Poland (2015), have been established and examined by reference to the specific style utilised by the documentary inserts analysed as well as by the staged shots preceding and following these inserts. According to Poland, 'a film presented in high key will cause audiences to feel higher levels of uplifting emotions such as happiness, joy, or humour, a film in low key will cause more feelings of suspense, mystery, and intrigue, and a film presented in available light will...[elicit]...feelings of realness or grittiness' (2015: vii). Again, as with all emotion cues in a film's narrative, how

certain viewers will choose to respond to the lighting styles utilised by filmmakers in their films depends solely on their preferences and predispositions.

v. Shot sound

Similarly, sound plays a crucial role in driving viewers' emotions while watching a film, as it represents 'a dynamic quality of the cinematic aesthetics, which can be manipulated in order to cause a different perception [of any given film's shot] by the viewers' (Anestis and Gousios, 2015: 148). The scope of this thesis' research in relation to analysing the type of sound utilised in the documentary inserts examined and in the staged shots preceding and following them, was limited to ascertaining whether such sound is actuality or not, and diegetic or non-diegetic, with particular emphasis placed on the latter type of sound, specifically the music utilised by documentary inserts, where applicable, as well as on instances of actuality audio playing in the inserts. Within this context, Marilyn Boltz (2001) conducted a study with a view to assessing, among other things, the emotional impact that non-diegetic music has on viewers, in which participants were asked to interpret the relationship between the two main characters in three ambiguous film clips accompanied by positive music (pieces in a major key) or negative music (pieces in a minor key) or no music at all. The results showed that more positive affective interpretations (for example, inferences about a happy outcome) were given when positive music was utilised and more negative affective interpretations (for example, inferences about the characters intending to harm one another) were furnished in the scenes underscored with negative music, while the no-music scenes were interpreted as relatively neutral. The analysis carried out in this thesis, in relation to the sound utilised by documentary inserts, is largely based on the findings of Boltz's (2001) study.

As far as perceived realism goes, non-diegetic music plays an important role in providing a cue to a violent clip's unreality; albeit it can also serve as an augmentation vehicle for the viewer's emotions thus creating a paradox. Annabel Cohen argues that 'music makes the film more real but the very presence of the music contradicts reality' (1990: 118); however, it seems that when viewers are

immersed into a film, there are times that although they perceive the background music, they do not notice it. Accordingly, music enhances the veracity of the film being watched at a subconscious level without providing explicit cues to the film's unreality (1990: 118). This was evidenced by McCauley (1998), who undertook a study on the effect of film scoring on the viewer's psyche and narrative engagement by having subjects watch a fourteen-minute violent clip from *Friday the 13th, Part III* (Miner, 1982) in two forms – one in its original form with both video and audio, and the other with audio removed. The results of the study showed, among other things, that 'the impact of the soundtrack – music, special effects, a dialogue little more than exclamations – was to increase involvement. If the soundtrack did provide cues for unreality, these cues were either unimportant or redundant in limiting how disturbing the film was to the subjects' (1998: 158). Accordingly, as mentioned above, this thesis' research will look at both the non-diegetic and actuality sound instances found within the documentary inserts, by identifying similarities of usage across the films investigated.

vi. Other shot traits

Other traits of the films under analysis and of the documentary inserts embedded in their narratives have been examined, such as the position in the film's narrative where the documentary inserts have been deployed, by reference to the 'order/disorder/order-restored' triadic notion, upon which the 'classic narrative cinema[']s storyline]...reposes' (Hayward, 2001: 64). Assessing the concentration of documentary inserts in any of the three segments across the films' narratives, provides useful information as to the filmmakers' choices regarding strategic deployment of these inserts. The proximity of the films' release to the events depicted is also assessed, as is the historical significance of the events, the way these have been mediated and to which degree this mediation has been attained. By carrying out this assessment, this thesis' research is informed as to the role all of the above attributes play in inviting emotional affect when watching the films under analysis.

In addition to the above seventeen traits, various other cinemetical measures of the documentary inserts have been established and examined, and these are presented in the master matrix that can be found in Appendix IV. The purpose of these is to provide further insights into the way the inserts work when embedded in the narratives of the films under examination. A special-purpose software, called *Classic Cinematics Tool* (<http://cinematics.lv/cinematics.php#classic>), was utilised in ascertaining these measures. This software can measure the duration of a film's distinct shots with precision, thus enabling various useful measurements to be ascertained and examined.

It should be noted that a number of documentary inserts examined comprise both actuality and staged shots, the reason being that certain sequences (such as *United 93*'s scenes taking place at the Federal Aviation Administration's (FAA) Command Center in Herndon, Virginia) juxtapose real and staged footage with such speed and frequency that it would be both impractical and detrimental to the analysis to divide these sequences into several real-only parts. Accordingly, the staged shots within a documentary insert, where these exist, are considered as being an indispensable part of that insert due to their proximity to and homogeneity with their adjacent real counterparts. A detailed description of the content of each shot analysed, whether real or staged, is provided in the analytical matrix of each of the three films.

Secondary analysis and audience response

Even though a textual analysis of the documentary inserts has been carried out by reference to their technical cinematic facets, and with a view to ascertaining whether the inserts are capable of encouraging an emotional response, this thesis has also relied upon the work of Janet Staiger concerning the critical reception of a film contemporary to its release. Specifically, Staiger (1992: 8-9) argues that audiences and critics can have a different emotional response to films than the one intended and/or anticipated by the filmmakers. She asserts that a generalised, systematic explanation of how individuals might have comprehended texts cannot be achieved, but rather an understanding of films' textual interpretations as these

are produced historically by knowledgeable audiences, such as critics and academics, must be sought (Staiger, 1992: 8-9). Rather than placing emphasis on a film's meaning, Staiger (1992: 8-9) stresses the importance of the ways in which a contemporary reader (viewer) interprets a text (film) in the context of the period in which the film was released. Her work engages more with the critical reader/viewer rather than the general film-going public. Accordingly, the critics' reviews contemporary to the films' release that were examined as part of this thesis' research are considered to be representative of the wider reception that the films under analysis enjoyed, as these reviews have been produced by the more informed 'critical reader' argued by Staiger (1992: 8-9). Moreover, the qualification made regarding the specific type of viewer this thesis assumes is aligned with Staiger's (1992: 8-9) Reception Studies' theory, in that it is presumed that all film reviews examined for the purpose of this thesis' analysis have been produced by this particular type of spectator. Lastly, what Bruzzi (2013: 50) has argued about the emotional reception of films depicting true events being dependent upon the audiences' personal circumstances, predispositions, ideologies and knowledge of the underlying events is in line with what Staiger (1992: 8-9) suggests: a critical reader/viewer is in a position to produce a more unbiased, more sober reading of a film's narrative, compared to the average spectator who is likely to bring into this reading a plethora of differing experiences, expectations and knowledge input.

Staiger defines Reception Studies as follows:

[F]irst of all, reception studies has as its object researching the history of the interactions between real readers and texts, actual spectators and films...As history...reception studies is interested in what has actually occurred in the material world. Reception studies might speculate about what did happen, and why that was; in fact, part of its project is to explain the appearance, and disappearance of various forms of interaction. But, overall, reception studies does not attempt to construct a generalized, systematic explanation of how individuals might have comprehended texts, and possibly someday will, but rather how they actually have understood them...Consequently, reception studies is not textual interpretation. Instead, it seeks to understand textual interpretations as they are produced historically. (1992: 8-9)

Staiger does not suggest that by following the principles she sets forth while discussing Reception Studies one can gain precise insights into the modus operandi of the minds of the spectators – this would be impossible as, according to her, it is dangerous to assume that all spectators are the same. What one can hope to achieve by employing an analysis of films based on Staiger's (1992: 8-9) notion of Reception Studies is to effectively interpret the language used in the reviews and critical reception of the films contemporary to their release, leading to a better understanding of how their narratives can encourage an emotional response in viewers. Staiger is mainly interested in what this language says about the period in which the films were released and the general 'structure of feeling' at that time, a concept devised by Raymond Williams (1961, 1973, 1977). Williams proposes that during any given era, a number of representational forms can contain and, hence, express the dominant ideas in a culture, albeit these may be recognised only by reference to that era and the structure of feeling that existed at the time; for example, following World War II, various films which have been produced by American directors, such as *Sands of Iwo Jima* (Dwan, 1949), tend to portray the American Army as brave and heroic. Similarly, the reviews and critical reception of these films at the time are characterised by that same, contemporary structure of feeling which can only be fully recognised in retrospect. Williams explains this notion as 'the continuity of experience from a particular work, through its particular form, to its recognition as a general form, and then the relation of this general form to a period' (1973: 9). What informs a structure of feeling of a given era is a 'felt sense of the quality of life at a particular place and time' (Williams, 1961: 47). This felt sense is understood as the set of shared values and ideas of people in a given era, which is expected to be shared by many, but not all. Thus, by analysing historical references to past texts, such as critical reviews of film texts contemporary to the films' release, one can deduce, through the dominant language used in these references, the main structure of feeling existing at that time, albeit there will still be people who would not share the values and ideas of the majority in that same era. It is further understood that changes in the structure of feeling are effected through dominant, residual, and emergent social formations (Williams, 1977: 121-127). This means that a structure of feeling at any given point in time is ever-changing. Initially, it is built around the dominant formation which mainly informs it and dictates

meanings in it. At the same time, it is affected by any residual formation that is carried over from the past and which used to be dominant during that era. Finally, it is altered by any emergent formations, that is, new sets of values, ideas, practices, and relationships, which could be novel, alternative, or oppositional, thus exerting significant influence on the structure of feeling of a given historical era. One of the aspects to be examined in the course of this thesis is the chronological distance between the three films' release and the events they represent, in order to comprehend the relationship between audience reception and said distance. Williams' concept of the 'structure of feeling' and how this shifts over time will inform the relevant examination.

Accordingly, while this thesis' primary research method is in the form of the analytical matrices that provide a reading of the three films' texts, a secondary analysis is also carried out, based on Staiger's (1992: 8-9) work on Reception Studies, so as to complement the primary analysis, strengthen the validity of its findings, and elucidate meanings. This secondary analysis looks at critics', viewers' and academics' reception of the films selected, both contemporary to the films' release and subsequently, effectively considering the dialogue between journalistic approaches and critical reviews of the films, as well as other secondary texts, in order to form a well-rounded assessment of how the films under examination were received and commented upon by audiences across a broad interpretative spectrum. By referring to Williams' (1961, 1973, 1977) notion of the 'structure of feeling' in carrying out the secondary analysis, valuable insights can be produced as to the dominant ideas of informed audiences that existed when the films under analysis were released, and subsequently. Nonetheless, while the secondary analysis employs and considers critics', academics' and viewers' reviews and readings of the films examined, the first two will bear a greater weight towards the research's outcomes compared to the last one, since they are considered to have been produced by well-informed and knowledgeable readers/viewers. The work of other film theorists which is relevant to Reception Studies is also referred to in the course of assessing the critical reception of the films, albeit not as heavily as Staiger's. Race or gender are not taken into account when analysing the films, nor are audiences' personal dispositions and social conditions.

In carrying out the secondary analysis, three tiers of sources were established, with each one bearing a different weight of research reliance. These are as follows:

i. First tier

This level contains six reputable sources from which twenty-two film reviews in total were taken, referred to, and heavily relied upon. Five of these sources are American, with only one being British. This is because *United 93* was directed by a British director and is part UK funded, while *World Trade Center* and *Zero Dark Thirty* were US made and directed, and the audience most likely to be affected by the three films would, one presumes, be American, this also chiming with Smelser's (2004: 44) definition of a 'membership group' (America) in the context of cultural memory, hence the use of mostly US publications as first-tier sources.

The criteria for arriving at the first-tier sources were the following:

1. To be a reputable, credible, widely circulated and long-established newspaper.
2. To have the following quantitative characteristics, by reference to the film review aggregation website *Metacritic*, one of the most popular websites of its kind, which lists only 'sources of quality, well-written reviews that are well regarded in the industry or among their peers...[thus coming]...out in favor of [quality rather than] quantity [as opposed to most competitors]' (Metacritic, n.d.b):
 - a. More than three thousand film reviews accepted by and listed in the website. As at 12 April 2020, *Metacritic* lists a total of 283,887 film reviews by 96 publications, so the average number of film reviews per publication comes to 2,957. This was rounded up to the nearest hundred (3,000) and the resulting figure was set as the threshold for selecting those publications whose listed reviews exceed the average number.

- b. An average review score between 60% and 64%, which is considered to be representative of the average range of film scores awarded by all *Metacritic* reviewers. Since *Metacritic* provides the average review score for each reviewer, a master average score across all 96 publications was calculated on 12 April 2020, and this was found to be precisely 64%, so this figure was set as the upper end of the range, while the lower end of the range was set at 60%, which is the rating threshold at which a movie is considered 'fresh' (meaning that a supermajority of the reviewers approve of the film) by the film review aggregation website *Rotten Tomatoes*.

- c. A film score deviation, either upwards or downwards, from the average critic which does not exceed four points in either direction, so as for the source to be representative of the average professional/informed critic. Due to the varying amount of film reviews carried out by each of the 96 publications, this requirement is further divided into the following ranges, since the higher the amount of reviews the greater the scope for deviation:
 - i. 5,000 reviews or less: deviation must be equal to or less than one point.

 - ii. Between 5,001 and 10,000 reviews: deviation must be equal to or less than two points.

 - iii. 10,001 reviews or more: deviation must be equal to or less than four points.

The six sources identified by adhering to the above criteria are as follows:

1. *The New York Times*

The New York Times, having been established in 1851, is considered one of the world's most respected, reputable and influential newspapers. Hitherto, it has accumulated more than one hundred and twenty Pulitzer Prizes, considerably more than any other news organization, and it is famed for its editorial excellence (Encyclopaedia Britannica, n.d.f).

2. *Los Angeles Times*

The *Los Angeles Times*, founded in 1881, is one of the world's great newspapers, having won over forty Pulitzer Prizes (Encyclopaedia Britannica, n.d.a).

3. *The Guardian*

The Guardian was founded in 1821 and is considered one of the most influential and leading newspapers in the United Kingdom, along with having a positive international reputation (Encyclopaedia Britannica, n.d.e).

4. *The Boston Globe*

The Boston Globe was founded in 1872 and is one of the most influential newspapers in the United States, having long been ranked one of the top papers in the country. To date, it has earned more than twenty Pulitzer Prizes (Encyclopaedia Britannica, n.d.d).

5. *USA Today*

USA Today is the most circulated newspaper in the United States, reaching a total of 1,621,091 copies in 2019 by reference to average weekday paid print and digital circulation (Cision Media Research, 2019).

6. *San Francisco Chronicle*

The *San Francisco Chronicle*, founded in 1865, is the largest newspaper in Northern California and the second largest on the West Coast. Hitherto, it has been awarded six Pulitzer Prizes for journalistic excellence (Hearst, n.d.c).

ii. Second tier

This tier contains sources that were not so heavily used nor relied upon, but rather in a manner complementary to the first-tier sources. It includes film review publications listed in *Metacritic*, but which do not meet the criteria set for first-tier sources, such as *The Atlantic*, *The New Yorker*, *Empire*, and *Rolling Stone*. In total, eighteen sources have been selected under the second tier, with most of them being close yet not in strict fulfilment of the first-tier criteria. Out of these eighteen sources, a total of twenty-five film reviews were taken and used in the secondary analysis.

iii. Third tier

While the first and second tiers comprise sources of professional critics (the more informed 'critical reader' argued by Staiger (1992: 8-9)), the third level consists of reviews by the general film-going public, fourteen in total, all of them taken from American websites for the reasons set forth in the first-tier sources' section above. These minority responses have been included either for the purpose of strengthening the arguments derived from the first- and second-tier sources, or to provide an insight into an area not covered by said sources. They have been

selected based on a combination of specific search criteria and the order in which they appeared in the web search engines used.

In addition to the three tiers of sources described above, covering both professional film critics and viewers, there were five instances where academic sources were used as well, the reason being that their respective scholarly analysis proved to be of considerable research value to the arguments at hand, given their peer-to-peer credibility. All in all, sixty-five film reviews have been used as part of the secondary analysis, with some of them being referred to several times when analysing their respective films. To facilitate the examination of these film reviews, three tables have been compiled, one for each film, for the purpose of tabulating the language relevant to the attributes examined, and for making the identification of patterns within the reviews and across the three films easier. Any such patterns have been coded using acronyms, aggregated, and charted in a graph which is found and referred to in the Conclusion chapter, whereas the three tables form appendices to this thesis and the language contained therein is used and referred to in the respective film analysis chapters.

Out of the total thirty-four film reviews pertaining to *United 93* and *World Trade Center*, ten of these are overlapping, meaning that they comment on both films, usually comparing the two directly, based on their individual merits. These reviews provided valuable insights as to why one film was more critically acclaimed than the other. Moreover, it is acknowledged that more film reviews exist than the ones used, and that there could be other interpretations than the ones given in the course of the secondary analysis, albeit it would be both impractical and of no added benefit to examine every single review pertaining to the three films under analysis. The film reviews selection methodology described above is thought to have produced a robust sample of sources which is considered to be representative of the population of interest. Lastly, in those cases where antithetical critics' views were identified, the one being more aligned with the respective findings of the primary analysis, on which the conclusions of this thesis were predominantly based, was chosen.

Chapter Three

World Trade Center

World Trade Center is a film concerning the events of the 9/11 terrorist attacks, with its plot centring on the efforts to rescue two real-life New York Port Authority Police Department (PAPD) officers, John McLoughlin (Nicolas Cage) and Will Jimeno (Michael Peña), who were trapped underneath the rubble of the first Tower that collapsed, after going in to help victims escape from the buildings. The film uses real footage with a view to conveying certain messages to the viewer. Unlike *United 93* which was highly praised and received critical acclaim, mainly for its realistic narrative and the convincing performances of the (largely unknown) actors which effectively managed to immerse viewers in the narrative, *World Trade Center* was heavily criticised for overdramatising the facts (Entertaining Americanism, 2009). Since both are 9/11-centric and also make use of actuality footage in their narratives, this chapter analyses the two films and critical reviews of them, creating a comparison between the two.

There are thirteen documentary inserts embedded in the narrative of *World Trade Center*.²⁴ Stone makes extensive use of close-ups and medium shots, which encourage the emotional engagement of spectators and enables investment in both the characters and the narrative. Nearly all of the actuality footage embedded in the narrative comprises news reports, deployed diegetically through television sets found in various locations throughout the narrative. This signifies the important role that media played on the day of the attacks. Most of the news reports have capitalised text superimposed on them, which serves the purpose of anchoring reality into the fictional narrative that accommodates it and also providing information. The fact that disturbing capitalised text such as “AMERICA UNDER ATTACK” and “ATTACK ON AMERICA” is prevalent among the different news reports, irrespective of the news channel broadcasting them, adds to the emotional charge. It also reinforces the sense of what Westwell (2014: 5) has referred to as an

²⁴ The inserts have been identified, dissected and analysed in depth within the film’s individual analytical matrix which can be found in Appendix I on page 226.

'imagined community', which also follows the logic of Smelser's (2004: 44) definition of a 'membership group' in the context of cultural memory. As has been discussed in Chapter One, due to the hypermediality of 9/11 the range of this community or group extends beyond America, the place physically attacked by the terrorists, to the global population who learned about the attacks on the news. 9/11 footage, as well as sites and artefacts reminiscent of 9/11, act as triggers of the attacks in the eyes of certain viewers. As Erll puts it, they secure 'the memory of historical events into *lieux de mémoire*' (2008: 395), hence enabling a more powerful remembrance of the attacks' details, whether these were learned through the news or experienced first-hand. Accordingly, the combination of news footage covering all the significant events of the day (Twin Towers, Pentagon, United Airlines' Flight 93, World Trade Center 7, President Bush's and Mayor Giuliani's statements, and the rescue efforts) with actuality footage of people around the world taking in such news and reacting to them, may provide a trigger for some viewers who were affected in the first place by the transmission of the original newscast footage. Such inclusion conceivably prompts them to relive the day and its traumatic events, thus further raising tension in the narrative and inviting an emotional response.

The first documentary insert comes into play very early in the timeline, at nine minutes and forty seconds, and comprises a single shot lasting five seconds, showing a news report broadcast on a television set located in a police station. Depicting black smoke coming out of the North Tower's upper level after it had been hit, the report is watched by several police officers, through an over-the-shoulder shot, while the camera slowly zooms in to create a close-up of the television screen. The capitalised text "8:51 ET – BREAKING NEWS – PLANE CRASHES INTO WORLD TRADE CENTER" appears on the screen which, as will be seen in the analysis of *United 93*, parallels the news footage deployed in this film's second documentary insert. However, the logo of CNN is missing in the case of *World Trade Center's* first documentary insert (the logo is present in most of the subsequent footages of this type), and the stock market index banner at the bottom of *United 93's* footage is missing from all documentary inserts in *World Trade Center*. This similarity in the news footage deployed in the narratives of the two films is suggestive of the emotion-eliciting potential that it holds, a power which is

grounded in its repetitive viewing by the public when it was first broadcast. As King (2005: 55) argues, the violent 9/11 imagery that kept being broadcast over and over by the different news outlets on the day of the terrorist attacks reinforced the horror of the shocking events for the viewer. This mass mediatisation, in turn, as Bond and Craps (2020: 11), Ertl (2011: 13), Furedi (2006: 4) and Redfield (2007: 56-58) assert, transcended cultural, temporal and spatial barriers of remembrance, resulting in the widening of the public's collective memory and reach thus registering a virtual trauma to the broader public who took in these images through watching the news, albeit it is further understood that not all of the global public was affected equally by the associated images, if at all. Some people may have been vicariously traumatised by this 9/11 news footage, through experiencing what Hirsch has described as an 'unpleasurable excitation' (2004a: 17), while others may have felt indifferently about it. Nevertheless, the documentary inserts that make use of this footage provide effective invitations to emotional cues, the acceptance of which is dependent on the spectator's personal experiences and predispositions. Consequently, the text that appears on the footage may encourage an emotional response both in those affected by the original newscast footage and also in those familiar with the event but who have not seen this exact newscast footage before. At the same time, the segment potentially offers catharsis for some viewers, as argued by King (2005: 55), through its insertion into continuity sequences instead of being presented in a fragmented and detached manner. When this traumatic footage, originally watched repeatedly on the news, is inserted into a wider frame of reference, such as the narrative of a feature film, then the negative emotions stirred by rewatching the footage are diffused and catharsis is introduced (King, 2005: 55). Steinbach takes this argument further, by stating that the dramatic context of the fictional narratives contained in feature films not only cancels out the negative emotions inherently found in this traumatic footage, offering catharsis, but also 'amplifies and supplements the original material' through adding extra layers of narrativisation to it, enabling a more effective reading by the spectator (2017: 8-9). Film critic Ian Nathan argues that:

[The quintessential 9/11 image of] a passenger jet rippling across the face of a building, is forever imprinted on our minds from those movie-like television images that traced 9/11's traumatic progress...cinema, however, as Paul

Greengrass revealed in *United 93*, is able to take us through the protective shield of the screen and into the gut-wrenching immediacy of [the] 'event'. (2006)

What Nathan (2006) suggests is in line with both the argument proposed by Steinbach (2017: 8-9), that is the staged narrative's ability to reshape the emotional impact of traumatic documentary footage, and what McCauley (1998: 159-162) contends with regard to the protective framing of dramatic distance; that is the ability of viewers to watch otherwise intolerable traumatic footage as part of the staged narrative of a feature film.

The fact that the news footage analysed in this insert does not feature the logo of a news agency, such as CNN, does not lessen the truth claim inherent in the footage for two reasons. First, the logo is featured in multiple instances where similar news footage is deployed within the narrative of *World Trade Center* and, second, the footage is deemed to be easily recognisable as forming part of the actuality imagery being broadcast when the attacks occurred, as it maintains a similar visual style. Thus, as Hanet (1973: 61, 63) suggests, the same forms part of the 'extra-iconic' context of the film. Therefore, the footage is instantly recognisable as forming part of the wider framework of reference, that is the 9/11 terrorist attacks, and is, arguably, indexed as real – to have watched the exact same footage before does not form a prerequisite to such indexing.

The actuality footage used in the second documentary insert comprises three shots showing, along with another nine staged shots, the World Trade Center: in this sequence, the North Tower is burning up and it is shown from various angles, including a shot depicting a person falling to their death. PAPD officers are on the scene, seemingly disturbed, observing the situation in a state of shock. Fictional elements, such as fragments of paper showering from the Towers and flying into the air are superimposed on the actuality footage, resulting in composite shots which blend together the staged and the real. The last shot in the insert provides a close-up of the Twin Towers, with the handheld camera tracking in a fast and shaky motion as a person falls into the void between the two buildings. This shot comprises intense and emotionally-charged footage similar to *Zero Dark Thirty's*

seventh shot in its third documentary insert, and to *United 93*'s fourth shot in its fourth documentary insert, as will be shown in later chapters. What these visuals have in common is that they entail real loss of life which, even in the cases where this is not explicitly shown, is nevertheless implied. This results in raising the tension already created by the shots with which the actuality footage in question is juxtaposed.

In the vein of graphic videos that entail real loss of life, such as the ones mentioned above, Elizabeth Payne (2015), writing for *Ottawa Citizen*, conducted an interview with Dr John Bradford, a forensic psychiatrist, who suggests that 'vicarious trauma [can be caused by]...watching explicit and violent [actuality] video [such as footage depicting real loss of life]...[this type of] video is very powerful...[and it]...may have some significant emotional impact...[and]...a profound effect on...[people's]...lives'. Accordingly, this type of actuality footage showing either explicitly or implicitly real loss of life is the most emotionally-charged type of nonfiction video among those examined in the course of this thesis, compared to less violent actuality footage, for example newscast footage of politicians shaking hands that can be found in *Zero Dark Thirty*. At this point, it should be noted that, although Stone makes use of this kind of violent actuality footage, he nevertheless does not include the widely-broadcast imagery of the second plane crashing into the South Tower. Ty Burr (2006b), a film critic for *The Boston Globe*, argues that, in doing so, Stone 'resists the urge to fetishize the images that have been horribly familiar for nearly five years now'. Even though there is a five-year time distance between the transmission of the imagery in question and Burr's (2006b) review, he still refers to it as being 'horribly familiar', suggesting that the structure of feeling at the time of making and releasing the film was still sensitive towards the traumatic events. This may have contributed towards the director's decision to refrain from capitalising on the mediality of this imagery, instead using other, equally moving images, which, however, have not been so extensively disseminated to the public. In other words, he was attempting to convey the prevailing mood at the time that the events occurred, without using the most recognisable and familiar images that might prove offensive. As Anthony Oliver Scott, one of the chief film critics for *The New York Times*, notes in relation to the real elements used in the film (except for the falling

paper, which is not real but staged) and their ability to enhance the narrative's veracity:

The details are all in place — the office paper falling like snow; the voices of Tom Brokaw and Aaron Brown extemporizing a collective interpretation of something no one could have imagined; the briefly glimpsed faces of George W. Bush and Rudolph W. Giuliani projecting leadership from the television screen — but the point of the movie is not so much to construct a visual replica as to immerse you, once again, in shock, terror, rage and sorrow. (2006)

Thus, the extent and type of actuality footage utilised by Stone in the narrative of *World Trade Center* helps to achieve the kind of narrative engagement capable of mobilising recollection of the attacks when they happened. By using the phrase 'once again' in the same sentence as the one setting forth the feelings of 'shock, terror, rage and sorrow', Scott (2006) suggests that the film enables a vivid reliving of the traumatic events, with the capacity to evoke emotions similar to the ones initially experienced by those viewers that were affected by the original material. Arguably, this is made possible through the relatively short time distance of the five years between 11 September 2001 and the film's release, hence the 'once again' statement.

The entire second insert moves fast, as evidenced by its low ASL, thus creating tension through its rapid pace. As it progresses, it suddenly gives way to the twelfth and final shot in the insert, the most dramatic of them all, as argued above, multiplying its inherent emotional power by culminating the sequence. Most of the insert has been filmed through a handheld camera that moves dynamically, its cinematography shaky and spasmodic. This aspect further raises tension through its immediacy, strengthening at the same time the cinematic realism which characterises the insert. As is the case with the documentary inserts in *United 93*, which share similar cinematographic traits, the confusion and agony felt by the on-screen characters is conveyed to the viewer, a sense only complemented by the disturbing nature of the real footage that is juxtaposed with the staged shots in the insert.

The staged shot preceding the insert lasts twenty-three seconds and shows a bus carrying PAPD police officers arriving at the World Trade Center. At this point they exit the vehicle and are shown, in full shot, staring at the Twin Towers situated offscreen; they appear in a state of shock and disbelief while fragments of paper coming from the burning Towers are dispersed. The lighting used in the shot is natural/available (daylight), and the audio of the shot is a combination of diegetic (street noise and chatter) and non-diegetic (poignant music) sounds, these elements working together to provide emotion cues that increase the sense of immediacy of the traumatic events unfolding. At the end of this staged shot, an eye-line match cut is applied, making the transition from the staged material to the real, and specifically from the officers to the insert: this opens with an upshot of the Twin Towers showing the North Tower with smoke emanating at the point where it was hit.

Seen from a low angle, fragments of paper fly in the air, representing fictional elements superimposed on the actuality shot; this is artificial and tampers with the nonfiction material's inherent truth claim. The camera is almost static, and a medium to close-up shot follows, through a straight cut, with the camera moving slightly closer via a tracking shot. This reveals a PAPD officer looking at the Twin Towers offscreen. There follows a medium to close-up shot achieved through a straight cut, where the camera moves slightly away via a tracking shot, showing two of the officers looking at the Twin Towers offscreen. A straight cut to a medium shot of another officer initially looking at the Twin Towers offscreen follows, the man turning to listen to his superior talking. The fifth shot shows several officers in medium shot from the side, while one of the main characters, Will Jimeno, looks up at the Twin Towers, offscreen. Jimeno's gaze transitions to the next shot via an eye-line match cut, which reveals a close-up of the point in the North Tower where the plane crashed, and from where smoke and fire are emitting. Again, fictional elements in the form of flying paper are superimposed in the, otherwise, real shot. The seventh and eighth shots show, through a handheld and shaky camera, several people in medium to long shot looking at the Twin Towers offscreen, while officers are trying to keep them at a safe distance from the burning buildings. In the ninth shot, a handheld and shaky camera pans very quickly to the left and ends up

with a close-up of one of the PAPD officers looking up at the Twin Towers offscreen. Next in the insert comes a medium to close-up shot of an officer looking at the Twin Towers offscreen, while other officers are visible in the background. The penultimate shot of the insert shows several officers in medium shot looking at the Twin Towers offscreen, an agonised look on their faces. As mentioned above, the insert concludes with a close-up of the Twin Towers, with the handheld camera tracking, in a fast and shaky motion, a person falling into the void between the two buildings. The transition between the penultimate and this dramatic concluding shot is achieved by applying an eye-line match cut, which reveals the object of the officers' unnerving stare, thus drawing attention to its disturbing content: the true scale of the assault on the World Trade Center.

Out of the nine staged shots, three are medium to close-up shots, another three are medium shots and one such shot is a close-up, all of PAPD officers, emphasising their shocked faces. As Burgoyne argues, 'the most expressive images of World Trade Center are the close-ups of faces' (2008: 166). This specific type of camera shot is also considered by Plantinga as capable of inviting a powerful emotional response, especially when it is deployed at poignant points in the narrative, as the case is here (2009b: 125-126). Seven out of a total of nine staged shots that form part of the second documentary insert frame the characters in such a way as to highlight their stunned faces. Moreover, these shots are juxtaposed with actuality footage of the Twin Towers burning and of a person falling to their death. Thus, the entire insert is tense, and the spectator is facilitated access to this sensitive space of the characters. Apart from the close framing of people in the various shots of the insert, two out of the three actuality shots, namely the sixth and the twelfth, feature close-ups of the damaged Twin Towers. On a related note, Per Persson suggests that:

The close-up device undoubtedly has an intensifying function [on]...objects depicted that bring forth the experience of fear and shock... [and, thus,]...generate[s] a mental state of threat which in its turn, if it is powerful enough, might generate different kinds of outer behaviour on part of the spectator...[which]...might include looking away, leaning backwards or to the side, to use other's or own bodies as barriers, or simply walk away. (1998)

Thus, the close-up of the Twin Towers employed in these two shots cues the emotions of fear and awe.

The eye-line match cut editing technique is utilised three times within and adjacent to the insert, transitioning in all instances from a staged shot to an actuality one. This technique is capable of building anticipation, especially when characters look offscreen, as '[the technique] is based on the belief in mainstream cinema that when a character looks into off-screen space the spectator expects to see what he or she is looking at' (O'Malley, 2011). The viewer's anticipation here however is kept to a minimum, since it is known that upon exiting the bus the officers have been startled by the sight of the burning Towers. An exception to this can be found in the last eye-line match cut, which shows the person leaping – it is, arguably, unlikely that the viewer expects this disturbing sight to be the officer's point of gaze in this instance. Nevertheless, the eye-line match cut technique provides conscious signalling of the view of the Towers burning. Accordingly, expectations are raised that continue into the next revealing shot where real footage of the burning Towers is shown. The initial shot of real footage, where the first instance of the eye-line match cut device is applied, lasts five seconds. Along with another shot, it is the longest of all the shots, real and staged, comprising the insert which allows the spectator a longer period to assimilate the imagery and, therefore, arguably invites an emotional reaction.

As noted above, the director blends actuality footage of the burning Towers with staged footage showing, among other things, falling paper and bleeding survivors. The majority of this sequence features close-up shots of the startled faces of PAPD officers, looking offscreen at the Towers burning and at people jumping to their deaths. To this end, Christina Rickli argues that:

[This juxtaposition of real and staged footage is]...rather problematic... [since]...on the one hand it allows spectators to fully immerse themselves in the frantic atmosphere and to better esteem the courage it took the rescue workers to walk into the hellish scenario...[and]...on the other hand it comes close to capitalizing on the troubling television footage...the falling paper in the shot when the officers arrive on the scene might have sufficed to prepare the setting for the horrors to come. (2009)

Rickli (2009) assesses the use of real footage by Stone within the second documentary insert, in relation to engaging the viewer emotionally, and finds it excessive; she argues that staged footage alone would suffice to set the scene for the horrors to follow, although she admits that real footage helps to immerse viewers deeper into the events unfolding on screen and to enable them to appreciate the underlying circumstances better.

The concerns here are the type of footage (in this case the burning Towers) used in such a manner by Stone, along with the purpose the director intended this footage to serve. Rickli (2009) suggests that the filmmaker must exert judgment to arrive at the optimum combination of real and staged footage, if the former type is to be used at all in a given scene. She proposes that if a staged re-enactment of certain sentimentally-charged events can adequately prepare the psyche of the spectator for the succeeding scenes, then the additional insertion of real footage depicting these events could be perceived by viewers as excessive and intending to capitalise on the drama contained in the true events that it depicts. She uses the word 'troubling' in referring to the nonfiction footage in question. Rickli (2009) seems to consider that the release of the film was too close to the actual happening of the events. Nonetheless, the real footage used in the second insert still invites affect through its nonfiction nature, and tension is achieved through the fast-paced alternation between shots, both staged and real. The underlying emotion cue is further enhanced by means of the content of the real footage becoming progressively more disturbing in the insert. Furthermore, the certain cinematic devices employed, mainly close-ups of both people and objects, encourage the spectator to identify with the characters. The short duration of each of the three shots of real footage, coupled with the fact that they have not been repeatedly broadcast by television compared to other more widely-broadcast clips, such as the second plane crashing into the South Tower, suggest that the three clips have not been excessively used, thus rebutting Rickli's (2009) argument that this footage capitalises on the mediality of the underlying events.

Before the third insert comes into play, it is preceded by a three-second staged shot which shows McLoughlin running amidst the debris falling from the burning North Tower. A handheld camera tracks his movement, framing him in a medium to close-up shot while he runs and, at the same time, looks up in the direction of the Twin Towers offscreen. The natural/available (daylight) lighting used in the shot, combined with the audio, which is a combination of diegetic street noise and dialogue, and non-diegetic poignant music, sustain a sense of anxiety. Once this staged sequence ends, the film cuts via an eye-line match to the third documentary insert which comprises a single shot lasting three seconds. This reveals the object of McLoughlin's gaze: an upshot of the North Tower burning up from his point-of-view (POV), presented via handheld camerawork which mimics his pace of running. POV shots provide an exaggerated sense of intimacy that aids the viewer in identifying with the on-screen characters. As the POV shot here relates to an actuality, and not to a staged shot, which is also of a graphic and disturbing nature, the emotional possibility is further augmented. Again, fictional elements (flying paper) are superimposed in the actuality shot. At the end of the insert, the last shot cuts to black in conjunction with a loud thud; the screen remains black for a whole second, before cutting to the next staged shot. As with the other films analysed here, which too make use of the black screen, this device acts both to divide the real and the staged elements in the narrative, and also as a catalyst for the culmination of the apprehension that the actuality footage, leading up to the black screen, potentially generates. Effectively, an emotion cue is provided through the documentary insert's transition to the next shot via the black screen, which helps to maintain the emotional power of the actuality footage from one scene to the next. Meanwhile, the eye-line match cut combined with the POV shot strengthen the sequence's sense of intimacy and immediacy.

The actuality footage used in the fourth documentary insert represents a series of eighteen shots showing people from various parts of the world; they are watching, listening, and reacting to the news of the 9/11 terrorist attacks. This sequence is followed by two more shots, the last in the insert, of news footage covering the attack on the Pentagon, playing through a television set in a diner. The actuality news footage deployed in these last two shots of the insert is of better visual quality

compared to that of the first eighteen shots, yet this does not grant these images a superior truth claim over the others, as the poor cinematography of the 9/11 actuality footage (and, for that matter, all actuality footage) is what lends it credibility and gives it its authenticity. This is a point reinforced by Diaz Gandasegui who argues that ‘the most remarkable feature of World Trade Center is how it merged real footage from the event with fiction in a way that simultaneously makes evident the “cinematography” of 9/11 and the confusing boundary that separates real footage and fiction image’ (2009: 5). Moreover, Bruzzi (2006: 18) recognises that there is an inverse relationship between the visual and technical quality of actuality footage and its emotional significance, especially when this is of an “accidental” nature, making a case in point by referring to the Zapruder footage. In sum, the poor quality of nonfiction material signifies its authentic nature and, when inserted in a feature film, signals to its intentional disparity which, as per Baron, creates ‘the archive effect [which] offers the promise of truth value’ (2012: 119).

The fourth insert opens with a full shot of three television screens which are located inside the display of a store which sells electronic equipment playing real news footage of the burning Twin Towers. A right pan reveals several people in full shot, watching this footage offscreen and the insert transitions through a straight cut to a close-up of two people watching, what is assumed to be, news footage of the attacks offscreen. They are in a state of shock, and the sequence is followed, again via a straight cut, to a close-up of a person presumably watching news footage of the attacks offscreen in a concerned manner. A left pan reveals a similar close-up of another person followed by a medium to long shot revealing two people at home watching news footage of the attacks. This image straight-cuts to a close-up of a mother holding her child while watching, what seems to be, news footage of the same type offscreen. This insert then straight-cuts to a medium shot, showing a man located at a flea market, holding a large radio next to his ear, presumably listening to news of the attacks, while several other people in the background go about their business. The camera moves slightly closer to him as the shot progresses through a tracking shot which is effected via a handheld camera. A close-up to medium shot then follows through a straight cut, showing two people watching, what is assumed to be, the same kind of news footage offscreen, while

several more people in the background are doing the same. At the end of this shot, an eye-line match cut is applied, which makes the transition to an over-the-shoulder shot of a video wall playing footage of the Manhattan skyline covered in smoke. Thereafter, a medium shot of a person addressing the public in a foreign language follows, with the subsequent image presenting another person addressing the public in medium shot, in the upper part of the frame, while three monitors are visible in the lower part. The monitor on the left shows the person mentioned in the previous shot talking, the one in the middle shows the Pentagon with smoke emanating, and the one on the right shows the person in the upper part of the frame talking.

A straight cut then moves the insert to the eleventh shot which is a medium to close-up shot of a man on the street talking to the camera in a foreign language, while holding an American flag. He seems to be sympathetic to America and the victims of the terrorist attacks. The sequence then straight-cuts to a medium shot of two people who are noticeably sad, the one putting the palm of her hand on her face in a gesture denoting despair, a visual which is then followed by an exterior shot of the building of France Télévisions. This image conveys the important role that news agencies played in broadcasting the traumatic events across the world. Next in the insert is a medium shot of two distressed people on the street, which is then followed by a medium to long shot showing three persons seated at a table and anxiously watching, what is assumed to be, news footage of the attacks offscreen. The sixteenth shot is a close-up of two people doing the same, while the one whispers something to the other, and the next shot is a medium to long shot of several people in a room watching news footage of the attacks through a small television which is positioned high up on a shelf. A straight cut then progresses the insert to a medium shot of four people watching the same kind of footage offscreen. A cutaway is applied, which makes the transition from the people around the world taking in the 9/11 news to the insert's penultimate shot. A J cut is also applied in the transition between the two shots, as the commentary of the Pentagon news report which is deployed in the preceding shot can be heard before the shot containing the report comes into play. This is one of the two shots in the insert which feature actuality footage within a staged frame, and it starts off with a full-screen news

report showing black smoke coming out of the Pentagon. The camera then zooms out slowly to reveal the source of these images, that is, a television screen which, at the end of the shot, occupies a large section of the frame. The capitalised text “BREAKING NEWS – FIRE FORCES PENTAGON EVACUATION – CNN LIVE” appears on the news report. A further shot which deploys actuality footage within a staged frame concludes the insert. In this shot, the camera starts off with a close-up image of eggs and bacon being fried, then booms up to reveal the cook and another person in medium shot, watching the news footage which was playing in the previous shot, through the same television set.

In the first eighteen shots, the visual quality of the actuality footage is grainy, having been recorded mainly using handheld cameras, and therefore clearly distinguishing it from its staged counterparts. This matches the quality of the actuality footage found in other films examined, such as *United 93*'s second, third, fourth and fifth documentary inserts. The staged shot preceding the insert cuts to the next image via a match cut, transitioning from a satellite orbiting the earth to real footage of people across the world watching on television or hearing on the radio the news about the 9/11 terrorist attacks. A J cut is also applied in the staged shot preceding the insert, as the actuality audio in the form of commentary from the news reports watched by the people in the documentary insert can be heard before the insert comes into play thus creating a sound bridge. This helps to knit the two different forms together. Finally, the juxtaposition between the satellite and the people from all over the world watching the news forms, what Eisenstein (1957: 4, 9) has termed, intellectual montage – the sewing together of two shots to create a third emotional cue.

The formation of a cause-and-effect relationship highlights, once again, the universal nature and reach of the media and of the news they deploy, along with the emotional impact that they may have on the global public. This is especially the case when news footage is of a traumatic nature, such as the coverage of the 9/11 terrorist attacks. Actuality audio plays throughout the first eighteen shots of the fourth insert in the form of a combination of commentary from the news reports and people talking direct to camera. This changes according to the geographic region in

which the footage takes place, by switching to the language spoken in that region. Through a combination of J and L cuts throughout the eighteen shots, the actuality audio is interspersed within the images in such a way that it feels as if the different regions, people and ethnicities depicted are, in fact, connected, thus sharing the same tragedy and resulting sadness. There is strong continuity in the succession of the shots, even when one ethnic group watching the news changes into another, conveying the feeling that the 9/11 terrorist attacks impacted on a global scale. At this point, it should be noted that the transition between the first eighteen shots in the insert, except where stated differently, is considered to be effected through straight cuts, even if the shots switch between different locations: a situation that would otherwise call for a cutaway. For the purposes of the textual analysis, these eighteen shots are perceived to comprise a single scene: a depiction of how the tragic news was assimilated by the global public.

In commenting on this scene, Claudia Puig, a film critic for *USA Today*, explains:

[This is a] particularly powerful scene: The camera takes in the wreckage underground, then pans upward as McLoughlin asks whether Jimeno can see any light. The camera continues to pan up until we are outside in a nightmarish mess of bent steel girders. The camera continues to zoom skyward to the unseen satellites beaming reports of the catastrophe around the world. It is an inspired way to encapsulate a global sense of shock and outrage. (2006b)

Puig's language using terms such as 'powerful', 'nightmarish' and 'catastrophe' signifies the reaction still experienced a number of years later. On the other hand, Dana Stevens, a film critic for *Slate*, takes an antithetical view to the scene, by arguing that:

It's when Stone tries to get all world-historical on us that the movie stumbles. An example: In one uncharacteristically fancy shot, the camera pulls back from Cage and Peña's concrete trap, sails through the hole in the wreckage above them, and continues to rise until it shows us all of Lower Manhattan and, finally, the whole Earth from space, as seen by a satellite. It's an attention-grabbing but ultimately empty special effect, and a betrayal of the intimate story we've been pulled into caring about. After all of that quiet, painful face time spent with two trapped suffering men, being hauled into outer space and reminded that this is an Event that Changed the World feels crass, not to mention condescending. McLoughlin and Jimeno's descent into

hell makes for a hell of a story, far truer and more moving than an attempt to represent the whole day on an epic scale [capitals in original]. (2006b)

Stevens feels that Stone should have stayed with the two characters and refrained from representing 9/11 on a grander scale, believing that the intimate story of McLoughlin's and Jimeno's rescue can be told more effectively without certain references to 9/11, as these ruin the effect of intimacy. A third view is provided by Rickli (2009), who argues that the scene in question intends to convey the contrast between the physical location of the two officers and their lack of awareness of the scale of the tragedy taking place above the ground and beyond the ruins where they are trapped. As she remarks:

The two people with the most direct experience of the catastrophe McLoughlin and Jimeno are depicted as the least informed as to the circumstances of their fate...however, this secluded position of the main characters from the global importance of 9/11 allows Stone to narrate their survival on a very intimate level...if Stone had stayed with the two officers, *WTC [World Trade Center]* could have been a simple rescue movie, without reference to the circumstances of 9/11. (Rickli, 2009)

In sum, the method of construction chimes with Puig's (2006b) and Rickli's (2009) arguments above, and helps to convey the magnitude and scale of the terrorist attacks, without lessening the dramatic effect of the main storyline which is the rescue of the two PAPD officers from the ruins of the collapsed Towers. Puig (2006b) uses phrases such as 'nightmarish mess' and 'global sense of shock and outrage' that are characteristic of the structure of feeling at the time the events happened and even beyond. This is echoed by Rickli (2009), who refers to the 'global importance of 9/11' when commenting on this scene. Representing the events on a grander scale rather than staying in the intimate space of the trapped protagonists for the whole duration of the narrative, seems to be important for both Puig (2006b) and Rickli (2009), evidenced also by the use of the word 'global' in both excerpts above. Five years after the happening of the attacks, these two reviewers feel that a 9/11 film, irrespective of the central theme of its storyline, must acknowledge how the attacks affected the world at large. Stevens (2006b) sets forth an opposing view, albeit her reference to the 9/11 terrorist attacks as 'an Event that

Changed the World' and her use of capitalisation recognise too its global importance.

Stone utilises real footage with a view to ascribing the gravity of the 9/11 events to the situation that the protagonists are facing, albeit in an antithetical manner; while the outside world is frantic and in a state of alert, terror and constant newsflashes, the officers are trapped in a pitch-dark place, quietly hoping for someone to come to their rescue. The common denominator of the two situations is the lives that are at stake, albeit those of McLoughlin and Jimeno might be perceived more sensitively by the viewer since the two officers are among the many heroes that rushed to their fellow countrymen's rescue and ended up entrapped and in grave danger themselves; and the actuality footage used here helps to highlight the self-sacrifice of the two officers. The scene is, therefore, significant.

Out of all the documentary inserts examined in the three films included here, the fourth insert of *World Trade Center* is the only one which depicts real footage of people (not actors) watching actual events through television screens. This ties in with the considerable presence of television sets playing actuality footage while forming part of staged frames throughout the narrative of *World Trade Center*. Accordingly, a connection can be formed here with the extensive consumption of news footage by the American public on 11 September 2001. As Rickli (2009) states, Americans watched an average of 8.1 hours of television coverage of the terrorist attacks on that day, and it is probable that people outside the United States and around the world spent considerable time in front of their television sets too, watching local and international news coverage of the attacks. A report by *The Guardian* issued on the day following the attacks, states that by the time the third plane had crashed into the Pentagon and the Twin Towers had collapsed, 'three out of four TV viewers [in the UK] were glued to [the live] images of the catastrophe' (Deans, 2001).

Television and the 9/11 footage played a major role in the unfolding of the events in people's lives on the day of the attacks. Thus, incorporating this phenomenon in the narrative, presents a prompt for reliving the day and its traumatic events. The

extensive use of television in *World Trade Center* represents an important emotion cue and narrative device, to the extent that in the tenth shot of the fourth documentary insert a person addressing the public is shown and, within the same frame, a television screen broadcasting her image in real time is also present – a case of television-within-television. The repetitious screening of actual footage is reinforced through the narrative in the film. In one instance, the neighbour of one of the main characters, Donna McLoughlin (Maria Bello), makes a direct reference to the unending broadcasting of news footage covering the attacks: ‘they keep showing the same thing, over, and over, and over’ she states, attesting to the pervasive mediatisation of the attacks and capturing the essence of the massive and non-stop news footage deployment that took place by news channels on that day.

The fifth and sixth documentary inserts make use of actuality shots in the form of news reports, deployed through television sets, and showing various instances from the aftermath of the attacks on the Twin Towers: people running for cover amidst the chaos, the Towers collapsing and rubble covering the ground. When the fifth insert comes into play, it opens with a tracking shot of Jimeno’s pregnant wife, Allison (Maggie Gyllenhaal), framed in medium shot, with the camera following her while she opens a door and enters a room. The camera movement stops near the end of the sequence, and an over-the-shoulder shot of news footage covering the collapse of the North Tower is established. This insert straight-cuts to a medium shot of three people, including Allison, watching the news footage offscreen, then to an over-the-shoulder shot, again via straight cut, of the television playing the news footage, similar to the one near the end of the first shot described above. From their facial expressions, it is clear that all the characters that watch the footage are noticeably disturbed by its content. At the end of the frame, Allison turns around and makes her way out of the room, at which point the insert straight-cuts to its final and longest visual: a tracking shot as she walks up to her desk and answers a ringing telephone. The camera stops at a fixed position, and Allison is shown in medium shot engaged in a phone conversation.

Before the sixth insert comes into play, it is preceded by a four-second staged shot which shows the exterior of a house surrounded by trees. The actuality audio from the news report that forms part of the subsequent documentary insert can be heard playing over, forming a sound bridge. This helps to merge the staged and real elements in continuity sequences more effectively. The lighting used in the shot is natural/available (daylight) and the audio of the shot consists of diegetic sounds of nature, both elements injecting the scene with a sense of peace and tranquillity. This is another instance of Eisenstein's (1957: 4, 9) intellectual montage, since the calmness that characterises the shot of the exterior of the house is juxtaposed with the chaos relayed by the news footage shown in the first shot of the insert, forming an antithesis which conveys the feeling that tragedy can strike very abruptly, thus adding to the emotional charge of the nonfiction material that ensues. Following this staged shot, the first and longest image of the insert comes into play via a straight cut. It lasts twenty-four seconds in total, and for the first seventeen seconds a television screen, which occupies most of the frame, shows a series of instances where people experience the aftermath of the attacks on the Twin Towers, specifically their collapse and the fall of debris everywhere. The news footage, watched by Donna and her two friends, consists of seven shots and represents an instance where newscast footage that is deployed within a single shot of a given insert consists of several shots itself. These seven shots of actuality news footage which play in the first image of the sixth insert, are characterised by shaky cinematography of a grainy visual quality, fast and abrupt zoom ins and zoom outs, rapid pans, a momentary blackout of the screen, and even television static near the end of the footage. This particular cinematography is characteristic of what Diaz Gandasegui (2009: 5) calls 'the cinematography of 9/11', referring to the framing of news footage from the day of the attacks in a way similar to that of a disaster feature film. Thus, by embedding documentary inserts of this nature in frequent intervals across the storyline, the narrative is infused with the camerawork and imagery that prevailed on the day of the attacks. This was witnessed by millions of people across the world who may have registered a virtual/mediatised trauma, as argued by Harmon (2011), Hirsch (2004a: 17), Kaplan (2005: 2) and Redfield (2007: 56-58). It is this vicarious trauma, which was originally formed in certain viewers via the endless traumatic televised transmissions, that documentary inserts

of this nature might reignite, by 'bring[ing] us back to the exact moment when we watched the terrorist attacks on television' (Diaz Gandasegui, 2009: 5).

Capitalised text, in the form of headlines, such as “BREAKING NEWS – AMERICA UNDER ATTACK”, can be seen in most instances of this actuality news footage, anchoring reality into the staged narrative, and further raising the underlying tension for both diegetic and extra-diegetic viewers through the capitalised and therefore disturbing wording. The same diegetic actuality audio plays throughout the first shot of the sixth insert, indicative of the fact that the news footage broadcast on the television is from a single source/channel, while rapid editing is employed between the news footage’s seven shots shown on the television conveying a feeling of chaos and disorder. In the last seven seconds of this first shot, the camera slowly pans right and frames one of the characters in close up, then the insert straight-cuts to a ten-second shot whereby the camera moves from close-ups of one character in the room to another discussing the news footage offscreen. Another straight cut transitions the insert to the third shot of all three characters in the room in full shot, their backs to the camera watching the news. The television set broadcasting the footage is placed towards the rear of the frame, and only a cloud of black smoke on the screen is visible, while the text accompanying the footage is completely illegible. At the end of this image, the final shot in the insert comes into play through a cut-in to the television screen showing news footage: a technique which further draws attention to the disturbing actuality footage. As with the first shot above, a television occupying most of the frame shows instances of the attacks’ aftermath, specifically the collapse of the North Tower, through a total of three newscast visuals: the first two shots are each one second in duration, while the third one lasts nine seconds and shows the collapse of the North Tower as it has been captured live on camera. The cinematography of this last shot is the same as that of the first shot above, but even shakier and grainier, as the collapse of the building that was caught on film probably posed a threat to the camera operator’s life causing loss of control. This particular cinematography is a direct result of what Bruzzi refers to as ‘the “accidental” nature of the footage’ (2006: 18) which, in turn, results in ‘a recording of a real event which is as accurate as possible...[for]... this lack of control is taken to

signify the filmmaker's non-intervention in the events before, during or after filming' (Bender, 2012: 256).

Accordingly, whenever this "accidental" 9/11 actuality footage is embedded in the staged narratives of feature films, the inherent truth claim contained in its 'blurry, hurried images...[can be]...yield[ed]...unproblematically' (Bruzzi, 2006: 19) by reference to 'the archive effect [which] offers the promise of truth value' (Baron, 2012: 119). This, therefore, mobilises the belief that this "accidental" actuality footage is more truthful compared to other similar footage which, although nonfiction, could have undergone creative intervention at the pro-filmic level. The shock value that characterises this type of "accidental" footage further helps to invite an emotional response.

The seventh documentary insert comprises a single shot lasting four seconds and shows a news report broadcast on a television set located in a family's house. This report comments on the crash of United Airlines' Flight 93, while the capitalised text "BREAKING NEWS – AMERICA UNDER ATTACK – UNITED AIRLINES PASSENGER JET CRASHES NEAR PITTSBURGH – CNN" appears over the footage. A parallel is drawn, therefore, with the news footage of *United 93's* second documentary insert, which also features the CNN logo, thus making it eponymous and credible, effectively aligning it with the mediatisation of the day. Just before the insert plays, there is a five-second staged visual which shows an overhead medium shot of Allison talking on the phone, her image reflected in a mirror on the wall. The lighting is high-key and the audio consists of the diegetic voice of the person on the other end of the phone and the commentary from the news reports playing through the television located offscreen in the room. Actuality audio from the news report which forms part of the insert that follows the staged shot can be heard playing over within the shot, in the form of a sound bridge.

A crane shot forms the nine-second staged visual; this precedes the eighth documentary insert showing several people in medium to medium wide shot watching news footage on a television set located in the room. However, the content broadcast is not visible to the viewer as only the back of the television set

can be seen in the frame. The commentary from the news footage can be heard playing in the staged shot, at the end of which an eye-line match cut transitions it to the beginning of the eighth insert, revealing the content of the programme: news footage of President Bush addressing the public in medium shot, shown on a television screen which occupies part of the frame. The camera slowly zooms in and brings the screen closer, making it progressively occupy a larger part of the frame. Descriptive capitalised text reading “EARLIER – ATTACK ON AMERICA – BUSH SAYS U.S. MILITARY ON HIGH ALERT AT HOME AND OVERSEAS” is visible during the first four seconds of the news footage, then it changes to “BUSH VOWS TO “HUNT DOWN” THOSE RESPONSIBLE FOR ATTACKS” for the rest of the shot. One of the main characters in the film, Dave Karnes (Michael Shannon), is then framed in medium shot from a low angle as he watches the news footage offscreen while the camera slowly zooms in on him. The insert concludes by reverting, again through an eye-line match cut, to the same frame setting as that applied to the first shot and showing again the news footage of President Bush’s public statement. This footage comprises two shots: the first one depicts President Bush in the manner described in the analysis of the first shot above, and the second one shows Air Force One. Capitalised text similar to that described in the first shot above accompanies the footage, except that the word “EARLIER” is removed towards the end. This wording further helps to escalate the anxiety brought about by the footage. While the cinematography and graphic nature of the broadcasts in this insert are not comparable to those of the news footage from the aftermath of the attacks described above, nevertheless they succeed in providing an emotion cue due to the gravity of President Bush’s vow to hunt down the terrorists.

A single shot lasting four seconds makes up the ninth documentary insert and illustrates, as is the case with the seventh documentary insert, a news report broadcast on a television set located in a family’s house. Once again, the eye-line match cut editing technique is applied between the staged shot preceding the insert and the actuality footage found in it, effectively helping to sew the two together in a continuity sequence. This merging is also strengthened by the actuality audio from the news report which plays uninterrupted during the two adjacent shots. Grainy

footage of the Manhattan skyline is shown from a distance, covered almost entirely by a cloud of smoke, while the camera slowly zooms in on it. Capitalised text reading “ATTACK ON AMERICA – NEW YORK CITY” appears on the footage, along with the logo of NBC, once again making the images eponymous and providing an added authenticity marker in the form of pinpointing a real-life location: that of New York City.

The tenth documentary insert comprises a single shot lasting three seconds and depicts a news report broadcast on a television set located in a barber’s shop. Just before this insert plays, there is a six-second exterior shot of a street with moving cars featuring natural/available (daylight) lighting and diegetic audio in the form of street sounds, while the actuality audio from the news report deployed in the succeeding insert can be heard playing over within the staged shot in the form of a sound bridge. The actuality report features the then New York City Mayor, Rudolph W. Giuliani, in medium shot, addressing the public following the attacks. No text accompanies the news footage, as is the case with the aforementioned insert featuring President Bush’s statement. Nevertheless, the report showing Mayor Giuliani too carries an emotional load. While Bush promises revenge, Giuliani focuses, in his words, on ‘saving as many lives as possible’. This is another instance where a cause-and-effect connection can be established, as Giuliani’s plea is interpreted in the light of rescuing the two trapped protagonists, thus the nonfiction material mobilises expectations for the viewer. Moreover, the thirteen-second staged shot, which comes directly after the insert, shows Karnes receiving a haircut at a barber’s shop while watching the news footage offscreen. The sequence commences with him in medium shot and gradually zooms in to a close-up of his face. The actuality audio commentary from the news report, which plays uninterrupted before, during, and after the insert, helps to contextualise Mayor Giuliani’s statement. At the same time, it produces another cause-and-effect relationship between his plea to channel collective energy towards the rescue efforts and Karnes’ own actions, prompted by this plea, which eventually helped to pull Jimeno and McLoughlin from the ruins of the World Trade Center. The dynamic interplay of the real and staged elements within the narrative of the film helps to integrate the former type of material more effectively in the given storyline while

using its nonfiction nature, stemming from its inherent truth claim, as a means of lending credibility to the true events represented.

The eleventh documentary insert comprises four nonfiction and five staged shots, the former depicting various instances from the aftermath of the 9/11 terrorist attacks in the form of real news reports deployed through a television set: police officers and firemen trying to control the situation, paramedics carrying wounded victims, and the ruins of the collapsed Twin Towers. There is a six-second staged shot just before the insert begins, showing several characters who fill the frame watching the news footage offscreen. Actuality audio commentary from this footage can be heard playing, mixed with diegetic room noise and dialogue. The insert then opens with an eye-line match cut that reveals a television screen which occupies part of the frame, and depicts grainy and shaky footage of a police officer in full shot, with a piece of cloth over his mouth in order to avoid inhaling the debris that surrounds him. Capitalised text reading "BREAKING NEWS – AMERICA UNDER ATTACK – PART OF PENTAGON COLLAPSES – CNN" can be seen on the news footage, anchoring reality into the staged narrative, as previously argued, and further promoting anxiety through its disturbing wording. A straight cut then leads to a medium shot of a friend of Donna's family watching the news footage offscreen, and is in turn followed, again via a straight cut, by a tracking shot of Donna's daughter. She is framed in medium shot while entering the room, with the camera focusing in an over-the-shoulder shot of her as she changes the television channel and watches the news footage on a television set which occupies part of the frame. Again, capitalised text reading "BREAKING NEWS – AMERICA UNDER ATTACK – TERROR ATTACKS AGAINST TARGETS IN NEW YORK AND WASHINGTON – CNN" appears on the news before the television channel is changed, then the footage that appears is accompanied by the capitalised text "BREAKING NEWS – AMERICA UNDER ATTACK". The prior news report depicts the evacuation of several people from Manhattan, while the footage after the television channel is changed shows paramedics carrying wounded victims on stretchers. A subsequent straight cut progresses the insert to a medium to long shot of Donna and her daughter watching the news footage offscreen, with the camera tracking Donna as she sits down in an agitated manner. At the end of this shot, an eye-line match cut

is employed, which moves the insert to the next shot, showing a television screen that occupies more than half of the frame, broadcasting grainy and shaky footage of several firemen in full shot, before this footage straight-cuts to numerous police officers with pieces of cloth over their mouths walking towards the camera.

Capitalised descriptive text reading "BREAKING NEWS – AMERICA UNDER ATTACK – TERRORISTS CRASH HIJACKED AIRLINERS INTO WORLD TRADE CENTER, PENTAGON" accompanies the footage. Subsequently, Donna is framed in medium shot watching the news footage offscreen, while a friend of hers located offscreen puts his arm on her shoulder; that same character situated in medium shot watches the news footage offscreen. In the penultimate shot, Donna is framed in medium shot watching the news footage offscreen while exclaiming 'oh my God!'. The tension built up here reaches a peak when an eye-line match cut is used to make the transition to the final shot in the insert. This concludes by showing a television screen that occupies more than half of the frame, depicting grainy and shaky news footage of the ruins of the World Trade Center after both Towers collapsed with the capitalised text "BREAKING NEWS – AMERICA UNDER ATTACK – BOTH TOWERS OF WORLD TRADE CENTERS COLLAPSE" superimposed on it. Similar to most of the news reports within *World Trade Center*, the newscast footage in this insert is accompanied by descriptive text which helps to augment the cinematic verisimilitude already established by the visual content of the footage. As discussed above, this text, in conjunction with the associated visual content, acts as stimuli for certain viewers, inviting them to psychologically position themselves back to where they were on the day of the attacks: to re-experience the emotions originally felt as a result of these traumatic events. Veracity is further enhanced through the poor quality of the nonfiction material which signifies its authentic nature (Bruzzi, 2006: 18). Moreover, the specific framing of the staged shots adjacent to the real ones described above results in a potent dramatisation of the true events depicted thus further encouraging an emotional response (Bruzzi, 2013: 45).

Before the twelfth documentary insert comes into play, it is preceded by a twenty-second staged shot which features McLoughlin in close-up, trapped under the ruins

of the World Trade Center, exchanging words with his also trapped colleague, Jimeno, who is located offscreen. When this dramatic shot ends, a cutaway transitions the narrative to the single shot of the insert, which lasts nine seconds and features a news report broadcast on a television set located in a police station. The report shows live the collapse of World Trade Center 7 from two different perspectives via two in-shot shots, with the first dissolving into the second. For the first six seconds of the insert the camera remains still, then slowly pans to the right, until the television is located offscreen and a few police officers who are entering the station covered in debris appear in the frame; they are shown in medium to long shot from the side. Once again, capitalised text accompanies the actuality news reports, although this is the only instance where the disturbing capitalised wording “ATTACK ON AMERICA” is superimposed twice on the same news footage, making its presence more felt. Following the insert is a two-second staged medium shot of a seated police officer talking on the phone while looking offscreen at her colleagues who enter the building wounded and covered in debris. The actuality commentary from the news footage of the preceding insert plays over this succeeding image as well, making the link between the two shots stronger. Moreover, by reading these three shots together, as a continuous sequence, a cause-and-effect connection is activated with the officers trapped under the ruins of the Twin Towers, the ongoing collapse of adjacent buildings (in this case, World Trade Center 7), and the futile efforts of those rushing to the victims’ rescue. As with similar instances where real, external reality of the events depicted is fused with the perceived, internal reality of the narrative, an intellectual meaning is derived through this merging, capable of extending to viewers an invitation to be emotionally affected.

A single shot makes up the thirteenth documentary insert which lasts two seconds and features a news report broadcast on a television set located in a hospital. Prior to this, there is a seven-second staged image which shows Donna and a friend of hers in medium to long shot, sitting in the waiting room of the hospital, while another character in the frame, a hospital visitor presented in medium to close-up shot watches the news footage on a television set which is also in the frame. Again, actuality audio commentary from the news footage can be heard, both in the staged

shot preceding the insert and in the sixteen-second staged shot that follows. The insert employs a tracking shot that follows Donna, who gets up from her chair, walks up to a vending machine, and inserts a coin, medium framing maintained throughout. During the insert, a few hospital visitors are watching the news footage with their backs to the camera. The nonfiction news report shows figures running at a frantic pace, the cinematography hand-held and shaky. The capitalised text “BREAKING NEWS” appears on the footage, and the capitalised word “ATTACK” is only just visible. A case can be made again that documentary inserts are embedded in the staged narrative of the film in such a way as to form an integral part of the reality represented on screen while, at the same time, increasing the believability of that reality.

The eye-line match cut editing technique is extensively used throughout the inserts, creating a link between the staged and real shots (where a transition is made from staged to real footage), and drawing attention to the actuality footage embedded in the narrative, thus intensifying its emotion-eliciting potential. The staged shots that come before and after the inserts are sewn together with the shots comprising the inserts through continuity editing, ensuring that the actuality footage embedded in the images forms part of larger, continuous sequences, instead of being presented individually and fragmentally. Accordingly, the real footage injected in the narrative of *World Trade Center* is integrated seamlessly with the staged footage with which it is juxtaposed. Instances of “accidental” actuality footage featured within the documentary inserts of *World Trade Center* take the form of news footage of the Twin Towers and World Trade Center 7 collapsing, and of an actuality shot showing a man falling into the void between the two Towers. This type of footage possesses the highest degree of indexicality (Bruzzi, 2006: 18) which, by extension, results in an irrefutable truth claim (Baron, 2012: 119), while its shock value further helps to invite an emotional response.

The real news report shown in the first shot of the sixth documentary insert analysed above is a representative example of the style of framing which Žižek suggests is characteristic of the catastrophe-centred cinematography that prevailed on the day of the attacks, when danger was omnipresent and frightened people

were running for their lives toward the camera ahead of the giant cloud of dust from the collapsing Towers (2002: 11). *World Trade Center*, where such pieces of news footage are deployed, is an instance of a framing of reality reframed within fiction – a documentary insert possessing ‘the cinematography of 9/11’ embedded in the staged narrative of a feature film concerning the 9/11 terrorist attacks. As noted, one of the key authenticity markers of the film is the use of television sets that deploy real news reports within otherwise staged shots. Many of these feature the type of footage that Žižek (2002: 11) describes, blending ‘the cinematography of 9/11’ with that of a catastrophe feature film, which is what *World Trade Center* is for the most part whilst also being a rescue film. This is a view shared by Diaz Gandasegui, who argues that because of the recontextualisation of these instances of news footage that are characteristic of ‘the cinematography of 9/11’ in the film, the boundary that separates real footage and fiction image becomes blurred within it (2009: 5).

Another extensively used method with which Stone embeds real footage in the narrative is through scenes of people watching television. In the fifth documentary insert, Allison Jimeno is anxiously watching the collapse of the North Tower on television with her co-workers keeping her company and exhibiting empathy towards her situation. In this sequence, only Allison’s back is visible, and the television footage can be seen by the viewer over her shoulders: this particular framing creates intimacy for the viewer and prioritises the sight of television over that of the characters, as if it is the spectator that watches the news. In commenting on scenes in the film such as this one, which feature people gathered around television sets worryingly watching the news, Stevens (2006b) comments that they ‘capture some of the wired atmosphere of those first days after the attack, when whole families – even those who didn’t have a relative in the towers – clustered around the TV set like cavemen around a fire’. Accordingly, the real footage introduced in the narrative through television screens is equally as important as the image of the television set broadcasting the underlying events: a representation synonymous with the events of 9/11. Television screens are ever-present in the film, conveying the message that ‘the role of television cannot be neglected’ (Rickli, 2009) in the context of relaying the tragic events moment-by-moment to the viewing

public during that day. As Roxane Silver et al. note, by reference to a 2012 survey,²⁵ '9/11 [was found] to be the most impactful event experienced by television viewers over the past 50 years, almost twice as impactful as the second-ranked event [the coverage of Hurricane Katrina in 2005]' (2013: 1623). Along the same line of thought, Redfield, in noting the pervasive role that the media played in disseminating information about the 9/11 terrorist attacks on a global scale, argues that:

To those not immediately threatened by it, this disastrous spectacle could seem at the time at once horrifically present...though the internet played a significant role in disseminating news of the attacks...the main medium of transmission was television. It is estimated that by the end of the day as many as two billion people worldwide had seen footage of the burning and collapsing towers. (2007: 56, 66)

In this respect, not only is the footage deployed by the television sets in the film recognisable by the majority of viewers, by reference to their cultural knowledge and collective memory, as also asserted by Bond and Craps (2020: 11), Erll (2011: 13), Furedi (2006: 4) and Redfield (2007: 56-58), but the very image of family members attentively watching the events unfolding on television may recall memories of that day and how it was lived by the majority of those who did not witness the attacks first-hand but, instead, found themselves at home learning about them through watching the news. As a result, an emotional response is invited through the television image and the actuality footage relayed by it. This technique employed by Stone is an example of making use of real footage contemporaneously to staged events instead of juxtaposing the two. It results in story-bound characters watching real footage which could have also been watched by the viewer before. This encourages spectator identification with the on-screen

²⁵ The study, which was carried out jointly by Sony Electronics and the Nielsen television research company, was based on an online questionnaire attended to by a scientifically-selected sample of 1,077 adult participants. It was concluded that the only other event which came close to the impact that television coverage of the 9/11 events had, was President Kennedy's assassination and its aftermath in 1963, albeit this only applied to people aged fifty-five and over who experienced those traumatic events as they happened and not through the news. It is worth noting, though, that both the Zapruder footage and some of the most-watched videos of the 9/11 attacks, for example the second plane crashing into the South Tower, the Twin Towers collapsing, and people jumping from the burning Towers to their death, are considered to be "accidental" footages, which, as has been discussed in this thesis, carry significant emotional value.

counterparts, the fictional viewers, because the characters are watching actual footage. Nonetheless, it can be argued that since the actual reports shown through the television sets do not occupy the whole of the screen but only a small part of it, it is possible that the viewer may not be affected by them to a considerable extent. In these cases, the viewer's focus may be divided between the real and staged elements that coexist in such a hybrid frame. This argument is supported by Jim Hoffman (n.d.) who, in discussing an instance in the film where a television set shows the collapse of World Trade Center 7 argues that 'since the footage is brief and does not even occupy the full screen, moviegoers will easily miss the resemblance of the event to a controlled demolition'.

In regard to Stone inserting real footage in *World Trade Center*, Rickli poses the following questions:

Is Stone, by including original footage into his movie, capitalizing on the mediality of 9/11? Is it a simple move to add authenticity to his narration of a 'true tale'? Or is he, on the contrary, trying to work through the basically traumatizing footage of the attacks by embedding them into a story of hope that does not ask for revenge?. (2009)

While Rickli contends that no uncontested answers can be provided to the above questions, it is evident that this type of footage possesses the ability of affecting, to some extent, the cinematic experience of the spectator. Silver et al. examined the negative impact that the coverage of the terrorist attacks by the media and the associated disturbing footage shown repeatedly in the news had on the psyche of spectators and found that 'repeated exposure to vivid traumatic images [such as 9/11 footage] in the media may result in a stress response' (2013: 1624). They argue that, during the week following the attacks, the sequences most frequently played in the news 'included images of planes hitting buildings, buildings on fire, and people jumping from buildings' (2013: 1632).

This is a statement reiterated by Scott (2006), who argues that 'our eyes and minds were so quickly saturated with the actual, endlessly replayed images – the second plane's impact; the plumes of smoke coming from the tops of the twin towers; the panicked citizens covered in ash'. The plane crash footage was omitted by Stone

from *World Trade Center*, albeit all the other types mentioned by both Silver et al. (2013: 1632) and Scott (2006) were used by him as part of the second documentary insert, analysed above. Accordingly, those viewers of *World Trade Center* who watched real footage belonging to the categories mentioned above, probably did so repeatedly. Since these vivid disturbing footages have 'measurable negative psychological and physical effects [over time]' (Silver et al., 2013: 1632) arguably rewatching these footages as part of the staged narrative of *World Trade Center* summons an emotional response in those viewers who were affected by the original footage at first viewing. This new, wider context in which the actuality imagery is inserted can help to diffuse the negative emotions that registered upon the initial viewing and introduce catharsis in their place (King, 2005: 55). Moreover, the dramatic context of the staged narratives found in feature films is capable of adding value to any instances of actuality footage embedded therein. By contextualising the real footage within a staged framework, a more effective telling of the story inherent in the footage is achieved (Steinbach, 2017: 8-9). This is also in line with what McCauley (1998: 159-162) has asserted regarding the protective capacity of the frame of dramatic fiction which allows viewers to process graphic actuality footage in a more effective and tolerable manner. Thus, to address Rickli's (2009) questions, Stone, by including actuality footage into his film, is not thought to be capitalising on the mediality of 9/11, as the most widely-disseminated footage from the day (the second plane crashing into the South Tower) has been left out of it. What he does, though, is to add authenticity to his narration of a 'true tale', while effectively working through the traumatising footage of the attacks by embedding them into a film whose central theme is hope and the survival of the human spirit, in line with the first modality of trauma cinema spectatorship suggested by Kaplan and Wang (2004: 9-10).

In the case of *World Trade Center*, Rickli (2009) argues that real footage has been merged with staged footage to such extent that the inherent reality of the one has been blurred by the artificialness of the other. 'Although the spectator knows that in the case of *WTC* the television footage is original, it becomes too integrated into the movie to retain an aura of the real' (Rickli, 2009). Another example of a film directed by Stone and where the director manages to blur the line between reality and fiction

is *JFK*. In this film, archival material, such as newsreels showing the assassination of Lee Harvey Oswald, is interwoven with staged footage re-enacting the exact same event, to the extent that the one type of footage becomes nearly indistinguishable from the other, due to the fast-paced juxtaposition between real and staged shots undertaken in a manner similar to *World Trade Center*. In commenting on this filmic technique in the context of *JFK*, Burgoyne takes a view opposite to the one proposed by Rickli (2009) above, and argues that:

[Although Stone] muddies the waters when it comes to the visual documents, making it hard to discern the distinction between authentic documentary images and fictional images...archival images function as certificates of authenticity, a testament of reality...the external truth value associated with archival images is here used as a credential for the staged sequences. (2008: 141)

Rickli (2009) seems to suggest that real footage inserted in a film must not be merged with staged content in a way that the two become seamless, in order to avoid blurring the line between reality and fiction. Despite being described by Diaz Gandasegui (2009: 4) as 'remarkable' in the context of discussing the cinematography of *World Trade Center*, the result would not be in the best interest of viewers in the sense that it does not play a role in enhancing their cinematic experience. Burgoyne disagrees with this view as he argues that '[by] combining documentary images and staged footage [in *JFK*], the event of Oswald's murder becomes extraordinarily vivid and dramatic' (2008: 139). The analysis carried out above on *World Trade Center* suggests that distinguishing between the two types of footage by juxtaposing real and staged scenes seems to preserve the nature of each instead of distorting them as is the case when these are used contemporaneously and merged into each other. The pause technique used by Stone at the end of the third documentary insert of *World Trade Center* is an example of a filmic practice which clearly separates the real and fictional elements of the film and one that, arguably, encourages an emotional response.

Another factor that can affect the impact that documentary inserts have on the psyche of the viewer is the structure of the narrative in which these are embedded. *World Trade Center* and *United 93* were both released in 2006 but differ vastly in

the way their respective narratives are structured. In comparing the two films, Nathan suggests that:

If Greengrass was reaching for truth, a cut-glass form of *vérité* filmmaking in which the violent shudders of its recreation are almost painful, then Stone is pursuing the straightforward emotions of big cinema. [*World Trade Center* is]...a much easier film to take than *United 93*, and a far less challenging one, but it may ultimately be more effective. You have to engage an audience with the familiar patterns of disaster movies and soap operas if they are to process the ocean of terror and sadness that lies beneath. This is a director with the sense that populism can carry ideas far wider than the fierceness of art. (2006)

World Trade Center is the archetypal classical Hollywood film. It features fully rounded, recognisable actors and operates on a clear cause-and-effect relationship with closure. On the other hand, *United 93* represents a docudrama, using a *cinéma vérité* style, which is characterised by a realistic yet minimalistic narrative and is devoid of artificiality, special effects and typical mainstream tropes. The film features a relatively unknown cast and does not offer closure to the spectator at the end of the narrative. These differences in narrative structure may affect the way the spectator perceives the underlying realism of each narrative and, thus, offer a different cinematic experience. Gerardo Valero, a film critic and website contributor, in discussing the decision of *United 93*'s director to cast only unknown actors in the context of realism and resulting cinematic experience, argues that:

[The cast's] anonymity was an absolute condition if total realism was to be achieved...had there been, say, a Nicholas Cage (as in Oliver Stone's "World Trade Center") this would have allowed the audience to take a step back and remember they were only watching a movie, resulting in a standard and altogether different experience. (2011)

This view is also shared by Mick LaSalle (2006b), writing for the *San Francisco Chronicle*, who argues in regard to *World Trade Center* that 'seeing actors, who are anything but everyday people, coming between us and the event with their actor's craft and studied accents really does feel unseemly... it would be fine in a movie about a mine-shaft disaster, but this was a national trauma'. Craig Koban (n.d.) concurs with both Valero (2011) and LaSalle (2006b), by arguing that 'Greengrass purposely got unfamiliar faces to play the roles as to not distract the audience...this

is key to the film's ultimate value as a stridently authoritative piece of realistic movie making...a star name (ala [sic] Tom Cruise) would have ruined the effect entirely'. Puig (2006a) shares the same view by suggesting that 'the director's choice of unfamiliar actors, as opposed to stars, to play the passengers and crew also adds to the sense that we are watching real people fight for their lives'.

Again, antithetical views are produced in terms of different audiences reading and perceiving the same films differently – while some critics argue in favour of the *cinema verité* filmmaking style employed by Greengrass in *United 93*, others make a case against it, by saying that audiences prefer the familiar, recognisable and predictable patterns of the archetypal Hollywood film narrative, such as that which is employed by *World Trade Center*, in order to be able to interpret the associated storyline and derive meaning from it. Indeed, the structure of the classic mainstream Hollywood film, as Plantinga opines, is strategically designed to manage the emotions of spectators through its tropes and conventions (2009b: 130), and this is, arguably, the reason why Nathan (2006) considers *World Trade Center* to be a 'much easier' and a 'far less challenging' film to take than *United 93*, capable of eliciting 'straightforward emotions' via its 'familiar patterns'. Realism, though, seems to benefit both types of narrative, to a greater or lesser extent, although their impact on filmic veracity may be multiplied when embedded in *cinema verité* narratives.

World Trade Center utilises some of the most widely-watched clips, as Silver et al. (2013) support, for example the burning Towers and people jumping from them. Although the real videos used by Stone in the film show original footage pertaining to the same event, namely the 9/11 terrorist attacks, some of them retain their inherent reality, for example the newscast footage, while others compromise it, such as the composite shots discussed above, resulting in different degrees of content credibility and various invitations to experience emotion extended to the viewer. It should be noted though that irrespective of whether the inherent reality of these documentary inserts is augmented, retained, or even lessened as a result of the structure of the narrative in which they are injected and any modifications applied to them, some degree of reality still remains within the footage, so it can still rank above its staged counterparts in terms of realism. As Rickli (2009) notes, 'the horror

depicted in the [original news] footage [utilised in *World Trade Center*] still recalls the horrors of September 11, 2001, however in a transformed version that elicits cinematic thrills'. This 'transformed version' is the result of documentary inserts becoming part of a larger, different context, that is the frame of dramatic fiction which, according to McCauley (1998), offers a positive emotional experience to the spectator, with little to no negative affect when it comes to watching real disturbing footage which forms part of the staged narratives of feature films. These 'creative treatments of actuality' as Steinbach (2017: 1) terms them, are capable of utilising the inherent truth claim found in actuality footage towards producing and conveying a more coherent meaning to the spectator, by complementing the rawness of the real with the spectacle of the unreal. Even so, according to Aristotle (1924), this crossover between real and staged footage requires more effort to prove itself in the eyes of the viewer as being *bona fide* – *World Trade Center* succeeds to this end by meeting a number of criteria necessary for indexing the actuality footage used in its narrative as nonfiction.

As discussed above, the film makes frequent use of close-ups and medium shots in its documentary inserts, along with regular use of full shots and over-the-shoulder shots, all of which represent emotion cues for the viewer, and invite an emotional response through dramatising the staged content adjacent to the nonfiction shots and also by placing emphasis on the latter. The cinematography of the inserts, most of which are made up of actuality news footage covering the 9/11 terrorist attacks and deployed through television sets, is shaky and jarred, a result of the handheld camera; indeed, the cinematography features abrupt zoom ins and zoom outs, rapid pans and grainy visual quality, all authenticity markers according to King (2005: 50). These, along with the CNN/NBC logos and the descriptive text present on the news reports' frames, attest to the realness of the footage and help the viewer to index it as authentic. Aristotle's (1924) *logos* truth assertion is satisfied through these cinematographic traits which evidence the strong indexicality of the actuality footage, thus the inherent truth of the inserts is successfully claimed. This haphazard cinematography serves to increase tension that ties in well with the dramatic arc of the film. To this end, in comparing *World Trade Center* to other films directed by Stone, Patrick Goldstein (2006), a film critic writing for the *Los Angeles*

Times, characterises the film as ‘somber rather than flamboyant, understated instead of indulgent, elegiac instead of inflammatory’. These characteristics are also compatible with the dramatic potential of the documentary inserts used in the film.

The findings of the film’s secondary analysis mostly concur with the ones stemming from the primary analysis. In the course of carrying out the secondary analysis, antithetical critical views have been identified – while some critics found the narrative of the film to be accommodating of the inserts and, thus, able to unpack their emotional potential, others considered that the same narrative, being typical of that of a Hollywood film, was more harmful in telling the underlying story. Scott (2006), writing for *The New York Times*, is a relatively objective critic in terms of the film reviews he carries out. In reviewing the two films, he criticises neither, but argues in favour of both by commending their individual strengths. As he remarks:

Paul Greengrass’s “United 93” and Oliver Stone’s “World Trade Center,” rather than digging for meanings and metaphors, represent a return to the literal. Both films revisit the immediate experience of Sept. 11, staking out a narrow perspective and filling it with maximum detail. Mr. Stone, much of whose film takes place at ground zero, does not share Mr. Greengrass’s clinical, quasi-documentary aesthetic. His sensibility is one of visual grandeur, sweeping emotion and heightened, sometimes overwrought, drama. (Scott, 2006)

In the vein of the film’s release being proximal to the happening of the events it depicts, a contemporary reaction offered by Stevens suggests that:

Despite the undeniable power of Stone’s *World Trade Center* (Paramount)...maybe it is [too soon to produce such a film]. Five years after the day that ripped up our country and our world in ways we’re still struggling to comprehend, any fictional (or even thinly fictionalized) rendering of that day’s story feels ponderous, freighted with the duty to be not a but the 9/11 movie. And that requirement, in turn—that a piece of popular entertainment be the vehicle through which we understand and mourn our losses—feels somehow slightly obscene. (2006b)

Stevens’ (2006b) reaction chimes with certain critics’ contemporary reactions to *25th Hour*, the first post-9/11 film that contained direct references to the devastation brought about by the terrorist attacks as well as to its aftermath. All these references to the 9/11 terrorist attacks that Spike Lee included in the film came as a

result of the director's wish to address the attacks directly, soon after they happened, at a time when other filmmakers avoided even indirect references to them. '[At the time of the film's release] he concede[d] he might have opened a Pandora's box by addressing Sept. 11 in [25th] Hour' (Bowles, 2002), and many rushed to criticise him that the film came too soon, while the wounds that the attacks opened were still fresh. One of the harshest critics to comment upon the film, Ernest Hardy, a film critic for *LA Weekly*, has criticised the film's references to 9/11:

[The film is filled] with a lot of gallingly ham-fisted tributes to 9/11. In one scene, two characters talk endlessly in front of a window overlooking the excavation of the World Trade Center's twin towers. At the end of this interminable back and forth, the camera zooms ominously into the wound as Terence Blanchard's score becomes more and more histrionic. The horror you feel is not the one Lee intends; the artless and off-putting moment provides a perfect example of why creative folk should put time between a life-shattering event and commenting on it. Spewing one's guts may be cathartic, but it's not automatically art. (2002)

Indeed, Lee was the first Hollywood filmmaker who broached the subject of the 9/11 attacks at a time when 'the [resulting] wounds...remained raw and tender' (Blumenfeld, 2004: 113). With *25th Hour*, 'Lee captures Ground Zero in its raw unhealed state—a daring move considering that Lee...did not have the advantage of years of historical distance and perspective to cling to when shooting *25th Hour*' (Blumenfeld, 2004: 113). Jason Bellamy (2014) has also disparagingly claimed that 'it seemed a little grotesque at the time, a little gratuitous, a little opportunistic...as if Lee...didn't pause to reflect on if what he had to express (even if it was just raw emotion) had any real place in this movie'. This suggests that films that are based on true events and which are made shortly after the happening of these events, are often perceived differently, possibly in a more sensitive light, by the viewing public, since the collective trauma of the tragedy is still raw and the psyche of the public more delicate than before the tragic events or after closure has been offered. An example of this would be contemporary films based on World War II, a war that ended seventy-five years ago. Monique Reuben (2006) examined whether films based on 9/11 and which were released in 2006, including *United 93* and *World Trade Center*, did so too soon and, in the course of her investigation, quotes

Sharna Scott, who argues that 'today, the public accepts World War II films more because, although tragic, World War II ended a little over 60 years ago, whereas 9/11 happened only five years ago'. Karl Heitmueller, a film critic for *MTV*, supports this argument stating that:

When "From Here to Eternity" hit theaters [in 1953], WWII [World War II] was still fresh in Americans' minds, and many veterans and their families probably wouldn't have been too accepting of any movie that tried to humanize the kamikaze pilots who perpetrated the assault...by 1970, audiences were more willing to look at both sides of the battle. (2006)

Arguably, therefore, the earlier a film based on true events is released following the happening of the actual events, the stronger the emotional response it invites, with the acceptance of the associated invitation evoking either positive or negative emotions. This can be explained by reference to the general structure of feeling that existed during that particular period, a phenomenon that has been proposed by Williams (1961, 1973, 1977). A change in this structure is brought about by the passage of time and any emergent social formations, as such have been described by Williams (1977: 121-127). Along the same line of thought, watching the same film several years after its original release, may result in a different cinematic experience, since 'time can have a dulling effect on the impact of historical events' (Heitmueller, 2006) and, thus, the underlying emotions of the viewer will be aroused in a manner different to the one applicable when the film was first shown, that is, closer to the traumatic events depicted. Bellamy rewatched *25th Hour* eleven years after it was first released and stands corrected by admitting that:

Those disaster zone images that were ubiquitous [sic] at the time have a renewed punch now, and Lee's palpable fury and sadness awaken hibernating emotions... more so than many of the movies that are specifically about 9/11, *25th Hour* is a time capsule for that moment...but it's more than that, because removed from the fog of January 2003...which made Lee's spotlights on 9/11 so startling, that material now seems vital to everything around it. Not organic, exactly; it still feels tacked on. But without it, *25th Hour* wouldn't just lose some of its historical significance. It would lose much of its soul...in retrospect, Lee's 9/11 references weren't tangents. They were incisions into the heart of the matter. It took a decade of distance for me to see the light. (2014)

Accordingly, Bellamy (2014) seems to suggest that real footage used in a film and which is linked to a large-scale tragedy has a different emotional impact on certain viewers as time passes and the structure of feeling that existed at the time is no longer accessible. Similarly, Finlo Rohrer (2014), a News Analysis Editor for the *BBC*, asks the question of how soon is considered to be too soon for making films based on real-life wars. He takes into account films that were made and released while certain wars were still underway, shortly after they ended, as well as after considerable time had passed since they ended, and how these films were received by both viewers and critics. Two films that he examines, and which have the same subject matter, namely the Normandy Landings, are *The Longest Day* (Annakin, Marton, Oswald, Wicki and Zanuck, 1962) and *Saving Private Ryan* (Spielberg, 1998), with the first produced considerably closer to the end of World War II compared to the second. Rohrer argues that:

After 50 years had passed, *Saving Private Ryan* was able to show D-Day as it was, something that would have been unthinkable in the 1950s or 1960s...though it was filmed docudrama-style, blockbuster *The Longest Day* (1962) didn't come close to portraying the brutal reality of the landings...changed attitudes towards war allowed us to show the horrible side and not to glorify it. (2014)

Thus, films that are made shortly after a tragic event, such as the 9/11 terrorist attacks, can contain bias and be more inclined towards the filmmaker's ideologies in the way they depict the underlying events, while those made after sufficient time has passed can present events in a more realistic and impartial light. Rohrer (2014) argues that 'with the passage of time, viewers can even enjoy films told from the "enemy" perspective', suggesting that after closure has been offered to a certain tragic event it is feasible to also explore the perpetrator's side in addition to that of the victim. He continues in the same vein by stating that:

Das Boot (1981), the hours-long claustrophobic submarine epic, was a German production that rapidly became a cult classic outside Germany...its sympathetic portrayal of the German U-boat crew might not have been appreciated in the US or UK in quite the same way in the 1950s or even 1960s when the memories of submarine warfare were still fresh. (Rohrer, 2014)

Initially, viewers can be repulsed and even insulted by films made shortly after a tragic event, especially one that affected them either directly or indirectly, due to the close proximity of the film's release to the events it depicts. Eventually, when enough time has passed, offering the opportunity for the relevant wound to heal and the viewpoint of the spectator to be less biased, it is possible for the film's content, including any real footage embedded in its narrative that was originally rejected, to be taken in willingly and be processed more effectively. This can provide a different reading of the narrative and, with it, the possibility of inducing a different emotional response. Arnon Shorr, in discussing the first feature films that portrayed the 9/11 terrorist attacks and which were released only five years after the tragic events, including *United 93* and *World Trade Center*, proposes that the earlier a film is released following the events it depicts, the stronger the emotional impact will be on the spectator based on the diminishing effect that passage of time has on a person's ability to recall memories with vividness:

Over time, we forget details. We forget the mood. We forget almost everything. These early films are not made to remind us of what we've forgotten. On the contrary, we are expected to remember. No one in "World Trade Center" says what that sound is when bodies fall on the roof. We are expected to recognize the sound, know what it is, and respond to it appropriately. Ten years from now, or twenty, or fifty, someone will make another film about the events of September 11, and the audience will be different. That filmmaker won't be able to rely on our collective memory. That film will be more of a reminder than a reminiscence. It will have the added challenge of creating new memories of the event for the generation that forgets, and for the generation that never knew the day. (2013)

Shorr suggests that the more distant in time a film's release from when the events it depicts happened, the lesser the effect on the emotional response of certain viewers, on the grounds of memory/recollection deterioration. Yet, the later in time such a film is made, the more cinematic devices are at the disposal of the filmmaker, which can help to enhance the perceived realism element of the film's narrative. As discussed in Chapter One, perceived realism in films that are based on true traumatic events has a positive correlation to emotional engagement, thus there is a trade-off when considering the passage of time in making films of this nature. On the one hand, when enough time has passed, real footage embedded in a feature film becomes more therapeutic/cathartic, as argued by Bellamy (2014)

above in relation to *25th Hour*. Moreover, the subject of such a film's narrative becomes more acceptable to viewers, as asserted by Rohrer (2014) above in relation to *Das Boot* (Petersen, 1981). And the wider array of cinematic devices that become progressively available to filmmakers can help to enhance filmic realism. On the other hand, the passage of time has a detrimental effect on audiences' memory, as argued by Shorr (2013), thus more burden is placed on the filmmaker to move viewers emotionally through strategic construction of the narrative, since the fact that the film is based on true events alone will not be enough to do so. Accordingly, filmmakers are charged with the task of identifying the most effective point in time, after the events to be depicted in their intended films have happened, to make these films – too early may be too soon, in terms of the collective wound still being fresh, as argued by Lauren Blumenfeld (2004), while too far in the future may be too late, as contemporary audiences at the time may have little to no recollection of the events depicted, thus their emotional response to the events may be weak. Such films that are based on true traumatic events would benefit greatly from the discussed passage of time if their production is targeted with a view to allowing just enough time to pass for the wounds to heal, and for those audiences that are more prone to being moved by the events represented to accept more readily the traumatic content of their narratives, while enjoying at the same time technological breakthroughs that this passage of time brings.

Returning to *World Trade Center* and Stevens' (2006b) contemporary criticism of the film having been released too soon, her reaction chimes with what Bellamy (2014) and Hardy (2002) have stated about their original viewings of *25th Hour*, contemporary to the film's release. Although the former eventually altered his opinion when he rewatched the film eleven years later by admitting that what he initially perceived as excessive (the actuality footage embedded in the film), he later found to be necessary for taking in the emotions intended to be mobilised by the film and for retaining the underlying historical significance. The time distance between the first viewing and the eventual re-viewing acted therapeutically/cathartically on the actuality footage embedded in *25th Hour*, suggesting that a certain distance between the actual traumatic events and the release of a film depicting them can be beneficial, as long as the distance is not so

extensive that memory/recollection are distorted, as Shorr (2013) suggests. Indeed, more recent readings of a visual text after certain time has passed allow for changes in ideas, values, practices and relationships, leading to a renewed reception of the film in question. The 'mourning of losses' to which Stevens (2006b) refers is suggestive of a collective wound that was still open and a cultural trauma that was still fresh at the time of her review. A current viewing of the same film, though, could facilitate an interpretation carried out in a memorialising rather than a mourning light, inviting as a result a different emotional response.

Television sets displaying actuality news reports are featured in multiple locations throughout the inserts of the film. These include family houses, barbershops, police stations, diners and hospitals, indicating the extensive mediatization of the events of 9/11. The capitalised text accompanying these reports in the form of disturbing headlines complements the dramatic nature of the visual content and acts as a trigger for certain viewers, especially American ones, as Westwell (2014: 5) argues, but also for global audiences, as has been confirmed by Erll (2011: 13). It also helps to anchor reality into the fictional narrative. The ubiquitous presence of television in the narrative of the film serves an important purpose: it conveys the feeling that the 9/11 attacks have been hypermediated disturbing events that registered a virtual/mediatized trauma in the psyches of certain people that experienced them through the news. Thus, while the deployment of actuality footage through diegetic television sets irrefutably acts as an affective cue, the fact that these objects do not occupy the whole frame in several instances makes it susceptible for the nonfiction material to be bypassed completely or only taken in partially by the viewer. Viewing attention is thus divided between the staged and real elements present in the frame. This issue is also evident in *United 93*, as will be seen in the analysis of this film in Chapter Four. It is concluded, then, that the extensive usage of television screens to deploy explicit actuality footage in the diegesis of *World Trade Center* is key in persuading certain audiences to relive the traumatic events of the day. This specific method of construction, in turn, benefits realism and encourages spectator response.

Chapter Four

United 93

United 93 is a real-time account of the events that unfolded aboard the United Airlines' plane that was hijacked on 11 September 2001 by Islamic terrorists when passengers intervened and foiled the plot. Paul Greengrass recreates, to the best of his knowledge, the events that supposedly unfolded on board the plane which finally crashed in a field in Pennsylvania after the passengers allegedly broke into the cockpit and attempted to redirect the course of the flight. In doing so, Greengrass represents the events in the film mainly by reference to the recordings that were retrieved from the plane's black box and other audio evidences, thus avoiding overdramatisation. As Puig (2006a) remarks, 'painstakingly researched from reports of flight recordings, air traffic controllers and aviation officials, as well as mobile phone calls made to family members by some of the passengers, it is undeniably the most gut-wrenching and captivating film released [in 2006]'. The minimalistic directorial approach that Greengrass follows injects the narrative with verisimilitude by means of resorting to 'a reduction...in the plenitude of images...absences...of images...shaky camerawork, dodgy focus or awkward zooms', all authenticity markers according to King (2005: 50).

Critics at the time of the film's release were sceptical about its timings. Clayton Neuman and Rebecca Keegan (2006), correspondents for *Time Magazine* at the time, have stated close to *United 93*'s release that 'many people will certainly feel they're not ready to see the film...and that's fine', suggesting that feelings still ran high over 9/11 five years later. However, they went on to quote Hamilton Peterson, whose father and stepmother were aboard Flight 93 and died when the plane crashed, saying at the time of the film's release that 'America needs this film...[because]...out of the dark of 9/11 came these heroes...and...it is an example that future world citizens can learn from...I don't think you can reaffirm that message too often or too much'. This implies that while certain audiences may still be sensitive towards the subject matter of the film, these same viewers may benefit from the catharsis offered by its narrative that works through the traumatising footage. Roger Ebert (2006) concurred with this view by saying that 'it is not too

soon for "United 93", because it is not a film that knows any time has passed since 9/11'. Burr (2006a) initially answered 'maybe...probably' when asked himself 'is it too soon?' in relation to releasing *United 93* so close to the happening of the associated events, albeit he went on to argue that 'if we're to endure the unimaginable realities of Sept. 11, 2001, this is the way to do it', referring to the film's ability to capture the pulse of the day and its events in a realistic and clear-headed manner. Rachel Abramowitz (2007), a film critic for the *Los Angeles Times*, brings to attention 'an incident that occurred in a New York theater when the trailer [for *United 93*] ran and one patron screamed, "Too soon!"', while Matt Bellner (2006), another film critic for the *Los Angeles Times*, takes an opposing view to this reaction by emphatically arguing that 'it's never too soon for an important movie... "United 93" is a very important film that everyone should see'. All the critics seem to agree that *United 93* may have been released relatively close to the happening of the events it represents, albeit the catharsis to be experienced when watching it can possibly outweigh any negative effects the subject matter may have on the emotions of audiences.

As explained by King (2005: 55), catharsis is offered when traumatic actuality footage is incorporated into the staged narrative of a feature film, by having any negative emotions associated with its disturbing content diffused and the meaning conveyed by the footage more clearly defined. This is achieved through a more effective contextualisation of the nonfiction material by means of the 'diegetic codes' suggested by Hanet (1973: 63). It is when this same footage is watched outside the context of dramatic fiction, when it is uncontextualised, that viewers may find it unpalatable, due to the lack of adequate narrativisation devices that could facilitate an effective reading, thus helping them to comprehend what the actuality footage is meant to represent. An example of this can be found in the official trailer of *United 93* which lasts approximately two and a half minutes and makes use of actuality footage showing the second plane crashing into the South Tower. In this respect, Neuman and Keegan note the adverse audience reaction caused by this:

The trailer for *United 93* has upset viewers with its gritty evocation of that day, especially a shot of the plane hitting the second tower of the World Trade Center. Audiences who wouldn't flinch at slasher movies and serial-

killer thrillers have shouted back at the previews. A multiplex in Manhattan yanked the trailer after complaints from patrons. Some were angry, some in tears. They felt violated to see, in the guise of entertainment, a pinprick reminder of a tragedy for which Americans still grieve and which they may wish to keep buried, along with the people and the image of national invulnerability lost that day. (2006)

A paradox is noted here: while the actuality footage used in the trailer of *United 93* caused negative reactions to audiences, that same footage, as will be seen in the textual analysis below, is the most emotionally-powerful nonfiction clip embedded in the film, as measured through the reactions of the diegetic characters and the associated effects this may induce in spectators, coupled with the fact that it shows real loss of life. Furthermore, the clip was well received by critics who saw it as an integral part of the film's narrative. This can be, arguably, attributed to the fact that, at two and a half minutes, the trailer does not provide an appropriate context capable of providing enough information to audiences in order for them to interpret this actuality footage in the way the director may have intended when utilising it. On the other hand, the feature-length film, at a running time of one hour and fifty minutes is able to contextualise that same footage and explain it using the most appropriate narrativisation devices. This makes the material more comprehensible, as it is being used, not for the sake of ephemeral thrills, but rather to permit a more informed reading of the true events represented by the film. Ebert (2006) concurs with the argument that the trailer merged segments from the feature film, including the documentary footage mentioned above, in a way that prompts audiences to read them in an out-of-context manner and, thus, counteracting the reading that Greengrass may have intended. With reference to this point, he notes that:

There has been much discussion of the movie's trailer, and no wonder. It pieces together moments from "United 93" to make it seem more conventional, more like a thriller. Dialogue that seems absolutely realistic in context sounds, in the trailer, like sound bites and punch lines. To watch the trailer is to sense the movie that Greengrass did not make. To watch "United 93" is to be confronted with the grim chaotic reality of that September day in 2001. The movie is deeply disturbing, and some people may have to leave the theater. (Ebert, 2006)

It is, thus, a matter of creating the right context through constructing an effective narrative capable of accommodating the documentary inserts and of unpacking

their emotional potential by using an appropriate combination of what Hanet (1973: 63) has referred to as 'diegetic codes'.

There are five documentary inserts embedded in the narrative of the film.²⁶ As is the case with *World Trade Center*, the nature of *United 93*'s narrative is mainly a dramatic one. The director employs a *cinema vérité* filmmaking style, making use of cinematic devices that enhance filmic realism. This includes a handheld camera which is employed for most of the narrative, with commentaries suggesting that this is indicative of the on-screen characters' inner state and emotions. The use of this device is considered by Burgoyne to have received 'the most critical attention...[as it]...conveys an extraordinary quality of immediacy and urgency' (2008: 155). Indeed, Marjorie Baumgarten (2006), a film critic for *The Austin Chronicle*, believes that 'the film's hand-held camerawork enhances our sense of the fragmented chaos' while Burr (2006a) argues that this particular directorial style employed by Greengrass 'lets us feel again what we felt on 9/11 -- whether we're ready to or not'. Puig (2006a) also agrees with the emotional effect that handheld camerawork seems to have on the spectator, by asserting that, as a result of it, the film 'has the urgency and grit of a documentary rather than a big-studio movie'. In addition to the use of handheld cameras as a means of enhancing filmic verisimilitude, the director includes blurred/out of focus images to fill parts of the frame which eventually come into focus and abrupt zoom ins/zoom outs. Medium shots, close-ups and over-the-shoulder shots also feature frequently within the narrative, providing further emotion cues as will be seen in the analysis that follows.

The first documentary insert comes into play at thirty-six minutes and twenty-four seconds, and comprises a total of five shots, three real and two staged, showing black smoke coming out of the North Tower of the World Trade Center; this is seen from the viewpoint of Newark Airport's air traffic control tower's personnel. The insert opens with an establishing shot displaying actuality footage of the North Tower at a distance through the windows of the air traffic control tower along with part of the Manhattan skyline. This view is provided via an over-the-shoulder shot

²⁶ The inserts have been identified, dissected and analysed in depth within the film's individual analytical matrix which can be found in Appendix II on page 269.

which is filmed with a handheld camera, the air traffic controller out of focus. Black smoke can be seen coming out of the upper part of the North Tower. A second shot follows, to which the insert transitions via a straight cut, also an over-the-shoulder shot of the North Tower and part of the Manhattan skyline, only this time the shot is taken over two shoulders that are in focus and not so close to the camera's lens, while the actuality footage of the North Tower is out of focus. Another straight cut progresses the insert to the third shot in the series, a medium shot of Newark Airport's air traffic control tower's personnel looking offscreen at the World Trade Center, which then straight-cuts to the insert's penultimate shot, showing a close-up of the same people looking offscreen at the same sight. At the end of this shot, an eye-line match cut transitions the insert to its concluding shot; this offers a view of the North Tower and part of the Manhattan skyline through a long shot provided via binoculars, which can also be perceived as a POV shot. This is the nearest view of the World Trade Center among all the shots in the insert and, arguably, the one among the five that draws the viewer closest to the traumatic space of the terrorist attacks. Similar to the POV shot employed in the third insert of *World Trade Center*, which also relates to the same unnerving actuality material, that is the burning Twin Towers, an exaggerated sense of intimacy and immediacy is provided, thus further increasing the emotional possibility of the sequence.

The confusion evident in the characters' expressions, body language and dialogue exchanged, coupled with the jerky and spasmodic motion of the handheld camera used for the staged shots and the insert's low ASL (three seconds – the lowest among all the inserts in the film), convey a sense of shock and suspense, similar to that experienced by the on-screen characters. Here, the handheld camera is used to create emotional affect and intimacy: as Stevens (2006a) notes, 'the chaos and shock of that morning's events...[are]...skilfully [sic] evoked via hand-held camera'. A juxtaposition of the unnerving visual content of the real footage with the dramatised staged shots in the insert further raises narrative tension. Those officials who watch the North Tower burning are framed in medium and close-up shots, while the actuality footage is presented through over-the-shoulder shots in the first two instances. In the last visual, the long/POV shot of actuality footage depicting the World Trade Center, offered via binoculars and representing the closest view of the

site, serves as a culmination of the series of emotionally-charged nonfiction material that make up the first documentary insert of the film.

The eye-line match cut editing technique that has been discussed above and which is applied between the fourth and fifth shots serves a dual purpose. It creates a link between the staged fourth shot and the real fifth shot, and it draws attention to the actuality footage found in the fifth and final shot which is the culmination of the insert. Moreover, through a series of straight cuts in the insert, a strong sense of continuity is achieved, meshing the real and staged elements together more effectively. The shots that come immediately before and after the insert employ the cutaway editing technique, which provides a real-time look at multiple key locations as the terrorist attacks of 9/11 are unfolding, therefore offering an idea of the magnitude and scale of the events. While the straight cuts ensure that the narrative is characterised by continuity, thus progressing logically in the eyes of the viewer, the cutaways help to create a link between all the different locations that had a role to play on the day of the attacks. This makes the interchanges between these locations seamless through the frequency of switching from one location to the next. This is also true of the interchange between locations and news reports' imagery relayed to the public through the media on the day of the attacks (first Tower hit, plane crashing into the second Tower, Pentagon hit), as similarly-themed news reports are watched by American government personnel at multiple locations throughout the film. Therefore, the extensive presence of monitors displaying real news reports in these locations, apart from mirroring the case of *World Trade Center* where similar footage was relayed through television screens in several locations, also helps this actual footage to be incorporated in, and to form an integral part of, the staged footage. This view is shared by Burgoyne who attests to the power of the cutaway editing technique which has been deployed in this specific way in the narrative of *United 93* to invite an emotional response. He refers to its use in the film as 'powerful', arguing that it helps to provide 'controlled and graduated shocks to the audience' (Burgoyne, 2008: 155-156).

The second documentary insert comprises a total of sixteen shots, eight real and eight staged, featuring instances of actual news reports broadcast by CNN on various monitors within FAA's Command Center and showing the North Tower after it was hit by the first plane, with smoke emanating from its upper level. These reports, three of which are shown in full screen while the remaining five are deployed through monitors that occupy only part of a staged frame, are watched by personnel at the Command Center. This group of people engage in a confused conversation about how the plane crash happened. The insert opens with one of the monitors in FAA's Command Center being turned on, and a CNN news report showing smoke coming out of the North Tower while the characters in the room are watching it. This takes place through an over-the-shoulder shot, and the camera movement is shaky and jarred. A medium to close-up shot ensues via a straight cut, showing Ben Sliney, the FAA's National Operations Manager at the time, who made the decision on 11 September 2001 to shut down all air traffic operations in the United States and who plays himself in the film, and a colleague of his looking at the news report offscreen. In the vein of having Sliney relive the traumatic events of the day for the purposes of the film, LaSalle informs that:

Greengrass brings an extra quality of verisimilitude. I was particularly struck by the authentic performance of the actor playing Ben Sliney, the head of air traffic at Herndon, Va. Where did they find this terrific character actor, who has such authority and yet doesn't preen and seems so real? Turns out, Sliney plays himself...so do three other participants at Herndon...these nonactors don't act the way most people do when playing themselves...they act the way people do when they're being themselves. (2006a)

Puig (2006a) concurs with LaSalle's (2006a) view that having real people portray themselves in the film enhances veracity. She maintains that 'the cast is a revelation...Greengrass wisely chose to use a half-dozen of the real players to augment the sense of verisimilitude...most noteworthy is Ben Sliney, in charge of the FAA's Command Center, who helps make the story feel revealing and accurate' (Puig, 2006a). Burr (2006a) shares the same opinion, by saying that the scenes at FAA's Command Center and at the Northeast Air Defense Sector (NEADS) in Rome, New York, 'take place in dark, crowded, low-ceilinged rooms filled with dumpy men, many of whom, it turns out, are playing themselves...this is both good for the movie -- the actors' naturalness is welcome, and who'd know better what

happened that day?'. Having real people, who had an active and crucial role when the 9/11 events were unfolding, play themselves in the film, represents an attempt by the director to inject the narrative with further credibility and realism, a goal which Koban (n.d.) considers to have been attained since, as he notes, this technique 'further the film's heightened realism'. Alex von Tunzelmann (2009), a historian and writer for *The Guardian*, on the other hand, believes that 'having people play themselves may be a step too far' and continues to add that 'it is surely impossible for anyone who was actually involved to be impartial about the story or their role in it, especially with a subject as emotive as 9/11'. Accordingly, arguably having real people play themselves in a film which is based on true traumatic events, with a view to heightening realism, is different to using documentary footage to achieve the same goal. Documentary footage is unpretentious; its events happened at one point in time and remain as such, while those who were present at the time and who are asked to re-enact events that they have lived in the past, especially traumatic ones, may not do so impartially. Indeed, they may be unable to strike the exact emotions felt during the actual events happening since the element of immediacy is removed.

An example of this can be found in the aforementioned *Sands of Iwo Jima*, where real-life soldiers who fought in the original eponymous battle portrayed in the film play themselves. Dragan Antulov (1999) argues that although the director 'did a really impressive job in editing documentary war footage into the film...making *Sands of Iwo Jima* one of the most realistic and exciting war films of that era...the wooden, uninspired performances [of the real soldiers who played themselves] shatter the illusion [of authenticity]'. David O'Grady (2008) takes an opposing view when discussing the case of having real people play themselves in films based on true traumatic events that affected them directly in real life. He praises the insertion of documentary material in the form of shots featuring actual locations and real-life survivors of Hurricane Katrina that struck New Orleans in 2005, within the context of a fictional story in *Low and Behold* (Godshall, 2007), concerning an insurance adjuster as he surveys the damaged properties of post-Katrina New Orleans. O'Grady (2008) argues that the film, which was shot only months after the events on which it is based took place, 'derives much of its authenticity from the highly

integrated use of real settings and local actors—a la [sic] neorealism—intercut with more than a half-dozen scenes with non-actor survivors interviewed *verité* style'. In this particular film, at least three nonfiction tropes are identified, namely utilising real locations, real people, and *cinéma vérité* cinematography, with all of them working synergistically in relaying the emotional as well as the physical trauma felt by the disaster-stricken population of New Orleans following its flooding. This occurs by presenting the catastrophe in such a powerful way within the narrative that 'no production designer or CGI [computer-generated imagery] wizard could recreate [and] soon [into the film, viewers]...not only find themselves transformed by what they see—they, like...[the protagonist]..., even begin to see differently' (O'Grady, 2008).

In this respect, it can be argued that the permeation of a fictional narrative which is based on true traumatic events with authenticity markers in the form of nonfiction tropes, such as the ones utilised in *Low and Behold*, and which are similar to those employed in *United 93*, increases perceived realism which, in turn, provides powerful emotion cues to the viewer. It should be noted, though, that according to the 2012 survey referenced by Silver et al. (2013) and discussed above, the second most impactful televised event, after 9/11, was the coverage of Hurricane Katrina. Therefore, a parallel can be drawn here with the three 9/11 films under analysis. The emotional affect of these, especially by reference to the documentary inserts they utilise, is largely attributed to the mediatisation of the events they depict. In the same manner as the media coverage of the terrorist attacks may have acted as stimuli for certain audiences of 9/11-themed feature films, forcing them to relive the traumatic events to various extents, the same can be argued for the news coverage of Hurricane Katrina and the effect it had on the psyche of viewers of films whose staged narratives concern the associated traumatic events, such as *Low and Behold*. Moreover, as has been discussed above, the time distance between the occurrence of true traumatic events and the release of a film that portrays these happenings plays an important role in encouraging an emotional response in the viewer. In relation to the three 9/11 films in question, this time distance ranges from a minimum of eighteen months (*Zero Dark Thirty*, having as its reference point the killing of bin Laden) to a maximum of four years and eleven months (*World Trade*

Center, with 9/11 being its focal point). Compared to the twenty months between *Low and Behold*'s release and the happening of the events depicted, and taking into account what has been discussed above regarding the time distance being a short one, it can be argued that *Low and Behold* falls within that certain category of films whose emotional response might be affected by this time proximity.

O'Grady (2008) makes the observation that 'it is the fiction of the insurance adjuster that motivates and contextualises the presence of the documentary elements and holds them in close proximity'. This remark is of relevance to the research of this thesis as it suggests that considerable emphasis must be placed on the structure of a staged narrative which intends to utilise documentary inserts in order for it to accommodate them in such a way as to accentuate their credibility. Hanet (1973: 63) suggests that 'the effect of reality...[brought about by utilising]...truthful recording[s] of reality...[can be]...modified by the specific narrative situation'. Accordingly, narrative construction through appropriate devices, the 'diegetic codes' as Hanet (1973: 63) refers to them, is important for documentary inserts to retain and even augment the reality inherent in them.

The possibility also exists for combining two nonfiction tropes (for example, real people playing themselves and nonfiction footage) into a single frame, as is the case in *United 93* where, in the fourth documentary insert, real-life air traffic controllers at Newark Airport, who were also present in the air traffic control tower as the events of 9/11 unfolded, witness the second plane crashing into the South Tower. In this case, the collective realism with which the film is injected may, arguably, increase. By implication, the emotional response invited may be stronger, especially if viewers can identify these individuals as being real and not professional actors, possibly by reference to the extra-iconic context of the film. As Frances Pheasant-Kelly argues, 'the use of actual individuals involved at the time as central characters, and the inter-cutting of documentary footage of the Twin Towers' attacks further intensifies the film's credibility...consequently, the film sustains particularly significant emotional impact' (2011: 147). In the same vein, Koban (n.d.) states that 'when... [the air traffic controllers]...see the *second* plane hit, they seem as stunned as we were when we saw it on TV', evidencing the filmic realism

brought about by the interaction of these nonfiction tropes. Similarly, Ebert (2006), in discussing the same insert, states that 'when the controllers in the...[Newark Airport]...tower see the second plane crash into the World Trade Center, they recoil with shock and horror, and that moment in the film seems as real as it seemed to me on Sept. 11, 2001'. This particular scene is constructed in such a way as to permit the viewer to 'share the confusion of the air traffic controllers' (Ebert, 2006) and, ultimately, to step into their psyche. These conclusions were also drawn from the previous analysis of *United 93*, thus indicating the power of cinematic assertion to direct viewers emotionally when the narrative of a film is devised with this goal in mind. Pheasant-Kelly argues that the (real) scene of the second plane crashing into the World Trade Center, 'elicits a similar response for the air traffic controllers as it may have done on initially witnessing the real event and sustains similar incredulity for the spectator, perhaps an effect of the temporal distance of 9/11, and its fresh re-viewing' (2011: 153). This is another example of a mental incitement which extends to spectators an invitation to experience emotion. 'In returning viewers to the reality of September 11,...[the narrative of the film]...remobilizes traumatic memory' (Pheasant-Kelly, 2011: 156). Accordingly, the emotions stemming from watching the film can be more intense for certain individuals due to the activation of the traumatic memory mechanism. Hans-Peter Kapfhammer explains how this mechanism is activated: 'unspecific stimuli that are in spatial and temporal contingency to the traumatic scene will gain the quality of conditioned stimuli and trigger the unconditional reactions of fear, panic, and helplessness experienced during the initial trauma' (2013: 37). By reference to this definition, documentary footage depicting traumatic events that happened at some point in time, for example 9/11 news reports, falls into the definition of stimuli capable of activating the mechanism in question. This, in turn, encourages those viewers who registered a virtual trauma on the day of the attacks through the traumatic events' mediatisation, to relive these events in their mind. Ultimately, it is 'the re-contextualisation of these [real] images within the narrative of *United 93* as simulation [that] resurrects some of the original trauma in its close approximation to the real' (Pheasant-Kelly, 2011: 155), encouraging as a result an emotional response in certain viewers.

The third shot in the second insert is a close-up of the monitor playing the actuality news footage. It is filmed via a shaky camera that moves continuously while focusing on the upper part of the North Tower, specifically on the crash impact point from which black smoke is emitted. The transition to this shot from the previous one occurs via an eye-line match cut which reveals Sliney's and his colleague's point of gaze, matching their unnerved facial expressions with the equally disturbing actuality footage. A straight cut then moves the insert to a close-up of FAA's Command Center's personnel looking offscreen at this footage which, in turn, straight-cuts to a medium to long shot and then, again, to a medium shot of the same content.

In the seventh shot, an over-the-shoulder shot of FAA's Command Center's personnel looking onscreen at the actuality news footage is presented, with the camera briefly zooming in on the monitor during the last second of the visual. Following this shot, the camera moves quickly over the faces of various people in the room, via a tracking shot, while framing them in close-up as they are watching the news footage offscreen. The ninth shot has the camera, once more, moving rapidly over the faces of various people in the room, through another tracking shot and in close-up, while they continue watching the same footage offscreen. Subsequently, an eye-line match cut effects the transition to the next shot in the series: a close-up shot which is filmed via a shaky, handheld camera, showing the monitor playing the footage. The upper part of the North Tower is emphasised; thus, the image is similar in content, structure and framing to the third shot in the insert.

Next in the insert comes the eleventh shot which features a camera that moves over the faces of various people in the room, through a tracking shot which frames them in close-up while they are anxiously discussing the situation. The subsequent shot employs a camera that moves back and forth between Sliney and one of his colleagues while they are in conversation, framing them in close-up, other officials visible in the background. They all appear uneasy and in a state of confusion and disbelief. The insert then straight-cuts to an over-the-shoulder shot of Sliney and one of his colleagues looking onscreen at the real news footage, before a close-up frames Sliney and another person talking; the handheld camera moves

continuously, mimicking the stirred emotions of the characters. This is also evident in the next, penultimate shot of the insert, which features a handheld camera panning across various distraught individuals while framing them in medium shot and leading up to the concluding shot of the insert to which it cuts by means of an eye-line match. The sixteenth and final shot shows a close-up, filmed via a shaky camera, of the monitor playing the news footage; again, this focuses on the upper part of the North Tower, specifically on the crash impact point in a similar way to the third and tenth shots in the insert. The camera zooms out slightly during this last shot. Finally, a cutaway repositions the storyline from FAA's Command Center to the cockpit of United Airlines' Flight 93, thus easing the emotions generated through the combination of staged and real footage in the insert into the next equally fraught part of the narrative.

The whole second insert is shot through a handheld camera that moves dynamically, its cinematography shaky and spasmodic throughout,²⁷ thus conveying to the viewer the confusion felt by the characters in the diegesis. In most of the instances that news reports are featured through monitors present in the frame, the capitalised text "BREAKING NEWS – PLANE CRASHES INTO WORLD TRADE CENTER TOWER – CNN LIVE" appears on them, along a banner at the bottom showing the stock market index next to the current time. This further anchors reality in the fictional narrative that accommodates it, as is the case with *World Trade Center* which features those exact same characteristics (minus the stock market index banner) in its own instances of newscast footage deployment. Diegetic audio in the form of room noise, dialogue, and commentary from the news reports, plays throughout the insert. The lighting used across the insert is high-key, except for the three shots where actuality news reports are shown in full screen – in these cases, the lighting is low-key and the visual quality grainy, distinguishing them from the remainder through such added authenticity characteristics. Furthermore, this supports the hypothesis that actuality footage deployed in full screen may possess

²⁷ Where actuality footage is not presented in full screen (for example, when the personnel in the room is shown reacting to the news), the cinematography of these shots is comparable, in terms of visual style, to the camerawork of actual news reports, thus being cinematographically compatible with the actuality news footage used in the insert.

an emotional advantage over the same kind of footage shown through a screen that occupies only part of a staged frame.

As is the case with the first documentary insert, the characters' troubled emotions are reflected in the haphazard motion of the handheld camera and the low ASL of the insert (3.75 seconds), effectively helping to bring the viewer closer to the action. This is further achieved through the extensive use of close-ups within the insert, which consists of both people's faces, and monitors showing actuality footage. The close-ups applied in the nonfiction material focus on the most dramatic parts of the footage, specifically on the aforementioned upper part of the North Tower. This juxtaposition between close-ups of troubled staged faces and disturbing actuality footage works in an effective and synergistic interplay that heightens narrative tension and can further help to immerse the viewer in the dramatic storyline. The cutaway and eye-line match cut editing techniques are also applied in this insert, bringing about the same realistic effects: these draw the attention of the spectator to the actuality footage conveying the magnitude of the attacks and their far-reaching impact. Moreover, they help to integrate the real and staged filmic elements in a coherent sequence through continuity editing. This results in the assimilation of the two types of footage in a seamless and effective manner.

Two real and three staged shots make up the third documentary insert, all five of them forming a sequence showing personnel at the FAA's Command Center watching actuality footage in the form of CNN news reports. The focus of this nonfiction material is on the North Tower after the plane crash, such footage being deployed through a monitor presented in full screen and another that forms part of a staged frame. This insert opens by showing a monitor in the room which broadcasts a news report depicting smoke coming out of the North Tower, while people walking around are shown in a medium shot through a handheld, shaky camera. The news report features CNN's logo on its lower right corner and is followed by a shot filmed through a handheld camera which starts off with a close-up of an official talking on the phone, then follows him as he walks up to and eventually joins a group of his colleagues, all shown in medium to close-up shot. In the meantime, the camera moves from one official to the next. The next two shots, both edited together via

straight cuts, show the same group of people in medium shot from different viewpoints, with the camera moving restlessly between them while they are watching the news footage offscreen. The final shot in the insert is arrived at through an eye-line match cut which, filmed in close-up, reveals the point of gaze of the people in the preceding shots: a monitor, which itself employs a close-up of the smoking North Tower before the news report switches to a full shot of both Towers. At this juncture, the camera zooms in on it, emphasising the dramatic qualities of the footage.

The cinematography of the whole insert appears chaotic and is the product of a handheld camera that moves erratically. Devices such as close-ups of both people and monitors are also utilised, while in the last real shot of the insert, as mentioned above, a zoom in to the actuality footage emphasises the most dramatic aspects. The lighting used across the insert is high-key, except for the last shot where the actuality news report deployed is shown in full screen. In this case it features low-key lighting and grainy visual quality, comparable to the full-screen actuality footage deployed in the second documentary insert above. This establishes a correspondence between this kind of footage and claims the same arguments as regards its reading by the viewer. Again, the cutaway and eye-line match cut editing techniques are utilised within the insert which, along with a series of straight cuts, ensure the continuity editing of the sequence and the successful integration of the actuality footage in it.

Out of the twenty-two shots that make up the fourth documentary insert, eight are nonfiction and fourteen are staged. This insert shows the instance that the second plane crashes into the World Trade Center's South Tower from the viewpoint of the air traffic controllers working out of Newark Airport's control tower. CNN footage of the crash, and the moments just after it, are featured within the insert, and observed by the personnel of NEADS and by that of the FAA's Command Center. Stevens (2006a) refers to the actuality footage of the second plane hitting the South Tower as 'terrifying' and, as will be seen in the analysis below, this footage is the most important among those examined in *United 93* in terms of its dramatic value. Of the eight actuality shots, one is shown through the windows of the air traffic control

tower, four through monitors of different sizes in the form of news reports, and three are presented in full screen, again in the form of news reports.

The insert opens by showing several officials in the air traffic control tower through a medium, over-the-shoulder shot, monitoring a radar while the smoking North Tower is visible at a distance along with part of the Manhattan skyline. This shot then straight-cuts to the same group of people shown in medium shot from another angle, which in turn cuts, through an eye-line match, to a medium, over-the-shoulder shot, showing two officials in the tower; they are out of focus, observing the plane that is descending and about to crash into the South Tower. This third, staged shot is edited with the next, actuality shot, through a match cut that corresponds thematically with the staged descent of the plane witnessed live in the fictional narrative by the people at Newark Airport's air traffic control tower. Its actual descent and eventual crash are caught live on camera by news stations, thus merging reality with unreality in one continuous sequence.

In the fourth shot of the insert, actual footage occurs in full screen of a CNN news report that captures live the moment when the second plane hits the South Tower and is engulfed in flames. The visual quality of the report, which shows part of the Manhattan skyline, is grainy, and the non-diegetic poignant music playing over it reaches a crescendo at the moment of impact. At this point it stops, and diegetic screams of those witnessing the crash take over. This is one of the few instances in the film where the non-diegetic music can be heard at excessively high volume, as mostly it is subtle and, at times, barely audible. The emotional significance of this shot lies in its ability to shock by presenting "accidental" footage that shows real loss of life in the form of the plane crashing into the South Tower. This shot carries highly emotionally-charged footage, a fact that is only augmented by it being presented in full screen rather than as part of a staged frame, for the reasons mentioned earlier.

The insert then cuts to the fifth shot, which shows a NEADS officer reacting to the crash. A straight cut is applied when editing the fourth and fifth shots together, since the insert transitions from the news footage showing the plane hitting the South

Tower to the NEADS room, and the personnel in that room seem to be watching and reacting to that same footage. Accordingly, the news footage presented in full screen in the fourth shot most likely comes from one of the monitors found in the NEADS room depicted in the fifth shot. The NEADS officer who watches the footage is framed in medium shot, filmed via a shaky, handheld camera which draws a parallel between its jarred movement and the officer's state of mind. The next shot in the series occurs through an eye-line match cut and features a shaky, handheld camera zooming out rapidly and revealing several people at NEADS watching the footage moments after the crash. The capitalised text "LIVE – COURTESY WABC – BREAKING NEWS – CNN" appears on the news report. A cut-in is applied in the transition to the next shot which features another CNN news report, showing the two Towers in close-up, right after the crash, as the South Tower is engulfed in flames. The actuality report is presented in full screen and is followed by a shot of several officials at NEADS, shown through a medium, over-the-shoulder shot, watching this report through one of the monitors in the room. A shaky handheld camera opens the ninth shot and depicts a NEADS officer in medium to close-up shot talking on the phone. He is trying to make sense of the situation, while other people are also in the frame behind him, albeit presented out of focus. A cutaway then repositions the storyline to a group of flight controllers in the air traffic control tower, framed in medium shot, and looking offscreen at the Twin Towers while being, evidently, in a confused state of mind. A further cutaway moves the narrative to a different group of personnel, located at FAA's Command Center and framed through a medium, over-the-shoulder shot, while they are watching the blurred CNN footage. The same individuals can also be seen in the next shot from another angle and framed in medium to close-up shot. A straight cut to a shaky, handheld camera shot ensues; this rapidly moves from one official to the next in the room at FAA's Command Center, before it stops for the last two seconds at a female officer who is shown in close-up, clearly shocked by what she is seeing on the offscreen monitors broadcasting the news reports. These last two seconds where the close-up is applied, help to consolidate the emotional drama of the scene and focus on the face of the woman, whose expression, arguably, reflects what the people in the whole room feel and how they collectively reacted to the shocking and disturbing news. This device and how it is applied here, bringing

the staged and real elements in interplay, highlights the sense of disbelief and distress, inviting an equivalent response. As Plantinga comments, close-ups of faces at affective high points in the narrative elicit a powerful emotional response from the viewer (2009b: 125-126).

Following this, the insert cuts to the fourteenth shot via yet another cutaway, which relocates the action from FAA's Command Center to NEADS. There, several officers are framed in medium shot while watching the CNN footage offscreen. An eye-line match cut is then applied, revealing the point of gaze of these people: a shaky, handheld camera starts off by showing a monitor broadcasting the CNN news report, then pans left to a NEADS officer shown in medium shot, before finally returning to the monitor showing the footage. This back-and-forth, hasty movement of the handheld camera, coupled with the shot size and framing employed across the shots of the insert, mostly over-the-shoulder, medium shots and close-ups, help to draw the spectator closer to the emotional space of the on-screen characters. In the diegesis, they are seen watching the disturbing actuality news footage for the first time, thus, arguably, inviting feelings of empathy, sympathy and intimacy in certain viewers; traits that according to Kaplan and Wang (2004: 10) prompt such viewers to bear witness to the hardships of the diegetic characters, in line with the fourth modality of trauma cinema spectatorship that the two scholars suggest and which was discussed in Chapter One. The close-up that comes next in the sixteenth shot shows the same NEADS officer watching the CNN footage offscreen, clearly disturbed. Again, this is filmed via a shaky, handheld camera, and a similar technique follows. This shows the same officer in medium shot, talking to one of his colleagues who is offscreen, before zooming in rapidly on another of his colleagues, shown in medium to close-up shot, who is answering a question addressed to her, then cuts again to that same colleague, shown in medium shot from another angle. Another close-up of a NEADS officer talking on the phone ensues before a NEADS officer appears in medium shot; the camera then zooms in on him, almost to a close-up. An edit in the next shot reveals one of the monitors broadcasting the CNN footage in close-up, focusing on the upper level of both Towers. This imagery concludes the insert in the most dramatic way; that is by drawing attention to

nonfiction footage that shows explicitly the grave impact that the terrorist attacks invoked.

As is the case with the rest of the documentary inserts of *United 93* which combine staged and real elements in their shots, this one was also filmed via a handheld camera that moves unsteadily across the room, recording the alarmed faces of the people that witnessed the second plane crashing into the South Tower. The NEADS officers' confusion, evident in the sequence through the close-ups of agonised faces and the officers' nervous body language is, presumably, a result of their inability to locate the hijacked planes due to military exercises being carried out in the same air space on the day of the attacks (Davidsson, 2013: 291). Over-the-shoulder and medium shots are prevalent in the insert, with some instances of medium to close-up shots and close-ups also present. This use of film language provides emotion cues to spectators by conveying to them the state of shock and disbelief of the on-screen characters who witness the unfolding traumatic events. Where close-ups are applied, these are of both people's faces and objects such as the monitors displaying real news footage and, in this insert, the most dramatic parts of the news footage are targeted, such as the upper level of both Towers for example.

Diegetic sounds in the form of room noise and dialogue are audible throughout the insert, complemented by some instances of non-diegetic poignant music. The lighting used in the insert is high-key for the shots taking place at Newark Airport's air traffic control tower and FAA's Command Center and low-key for those at NEADS, while the three shots that present full-screen actuality news reports feature low-key lighting and are of a grainy visual quality. This is also the case with the full-screen real footage deployed in the second and third documentary inserts, once again establishing a pattern in relation to the characteristics and usage of this type of footage. The eye-line match cut and cutaway editing techniques amongst others are heavily utilised within the insert, drawing attention to the real footage. An example of this occurs through the match cut applied between the third and fourth shots, cutting from staged to real as if the two were one continuous shot. This effectively homogenises them within the narrative, and the cut-in applied between

the sixth and seventh shots brings the real footage closer to viewers from within the staged frame, enabling them to distinguish the difference between that and the staged counterpart. Importantly, the match cut mentioned above transitions from a staged plane making its descent with the intention of hitting the South Tower to the most emotionally-significant shot in the insert, as discussed earlier; that is full-screen real footage of what is apparently the same plane (in reality the actual plane on the day) hitting the building. Two out of the three eye-line match cuts applied within the insert transition to real news reports playing over monitors drawing attention to the real elements of the narrative. A series of straight cuts safeguards the continuity editing of the sequence, effectively and compatibly incorporating the actuality footage within it.

The fifth documentary insert consists of thirty-one shots in total, with six real and twenty-five being staged. Out of the six real shots, only one features actuality footage in full screen, while the other five do so through monitors varying in size and occupying only part of a staged frame. The actuality footage comprises mainly CNN news reports showing the Pentagon after it was hit by the third plane in the series of the 9/11 terrorist acts and is watched by the disturbed personnel at FAA's Command Center and at NEADS. The only exception is the last shot in the insert which shows newscast footage of the Twin Towers after they were hit, and not of the Pentagon. This insert opens with the camera panning left in a rapid motion and stopping at a monitor in the room at NEADS which broadcasts CNN footage showing black smoke coming out of the Pentagon following a plane crash. The images are watched by personnel at NEADS through a medium, over-the-shoulder shot which, again, brings the viewer closer to the sensitive space of the on-screen characters who, in the film, are seen to be directly experiencing the traumatic events. After the first shot ends, the insert straight-cuts to the camera panning left and stopping at a NEADS officer talking on the phone and watching the CNN footage offscreen, framed in a medium shot. An eye-line match occurs revealing the officer's point of view, also drawing the spectator's attention to it: CNN news footage, whose visual quality is grainy, is presented in full screen through a monitor. At the end of this shot, a straight cut transitions the insert to a full shot of NEADS

personnel watching the CNN footage offscreen, while the camera, although handheld, moves left in a dolly-like motion.

The fifth shot occurs through another straight cut to a medium shot of two NEADS officers watching the CNN footage offscreen, while the sixth shot, again edited via a straight cut, is a close-up image of two other NEADS officers who are too watching the same disturbing footage, again offscreen. Out of focus shots ensue, including an over-the-shoulder shot, edited in through an eye-line match cut, depicting a NEADS officer watching the CNN footage on a monitor in the room. In the next shot, the camera commences with a medium shot of a NEADS officer watching the news reports offscreen in an alarmed state, then zooms in on her in the last second and ends the shot in a close-up. As with similar instances where this device is used, the combination of a handheld camera, an abrupt zoom in and the eventual closing of the shot with a close-up of a disturbed face, works synergistically in raising the tension within the sequence and in encouraging, by implication, an emotional response. The ninth shot, which follows via a straight cut, is a medium shot of a NEADS officer walking while watching the CNN footage offscreen, culminating with a slight and brief zoom in on him; this again helps to increase the sense of immediacy that the filmmakers intend the viewer to experience.

The next shot, which occurs via a cut zoom in, consists of an out-of-focus close-up of the NEADS officer; this only comes into focus during the last two seconds to reveal his face. This 'dodgy focus' (King, 2005: 50) instance is 'one of the markers of real, genuine authenticity' in video footage (King, 2005: 50) and, while the device in this case is applied to staged rather than actuality footage, it might be perceived as an attempt by the director to increase filmic veracity, and to align the perceived reality of the staged imagery with the actual reality of the nonfiction material that coexist in the narrative of the film. This is the case with the plethora of similar instances evident across the staged narrative of *United 93*.

The eleventh shot shows two NEADS officers, initially in medium to long shot, until the camera zooms in on them, ending with a medium to close-up shot. This is followed up by a close-up of a NEADS officer giving instructions to his colleagues.

The insert then straight-cuts to a shaky, handheld camera which hovers over various NEADS officers, and ends up with a close-up of the officer who was seen in the twelfth shot. Once again, the haphazard movement of the camera in this shot and the concluding close-up of a distressed face are, in the words of Hanet (1973: 63), 'diegetic codes' which can help to structure the narrative in such a way as to be accommodating of the documentary inserts embedded in it, effectively acting to augment the inherent emotional power that these inserts hold, as also supported by Plantinga (2009b: 125-126), and which power they channel to viewers.

The fourteenth shot features a shaky, handheld camera which frames a NEADS officer in close-up while talking on the phone. A monitor in the room is playing the CNN footage which initially is out of focus, before becoming clear. In making the transition to the next shot in the series a cutaway is applied, thus transferring the storyline from NEADS to FAA's Command Center. This occurs as a close-up of Sliney, which shows him observing the situation in the room offscreen. At the end of this shot, the insert progresses with an edit to an eye-line match that draws attention to a monitor in the room at FAA's Command Center which plays out-of-focus CNN news footage. The ensuing one-second, eighteenth shot offers a close-up of an official at FAA's Command Center watching the footage offscreen, which is then followed by a similar two-second medium shot. Subsequently, the insert straight-cuts to a combination of a medium to long shot and an over-the-shoulder shot of various officials at FAA's Command Center watching the footage offscreen. The camera moves away from them in the last second, in an abrupt, sweeping motion, in what King defines as 'shaky camerawork' and 'dodgy focus' (2005: 50). This is characteristic of the scene's high level of perceived realism which aligns itself with the actuality of the nonfiction footage with which these staged scenes are juxtaposed.

A close-up of Sliney talking to his colleagues via a straight cut is followed by another close-up of him doing the same, edited in the same way. In the next shot, the camera moves quickly from a close-up of a person in conversation on the phone to an over-the-shoulder shot of Sliney talking to his colleagues, thus creating a sense of immediacy concerning the situation in the room. Seen in medium shot,

Sliney provides instructions to his colleagues, adding further tension to the scene. The insert then straight-cuts to another medium shot of Sliney and his colleagues in conversation which ends with the camera panning right, resulting in an over-the-shoulder shot of the official that Sliney is talking to. Subsequently, the camera moves quickly from the back of Sliney's head to a close-up of another colleague of his, before the insert cuts to a close-up of Sliney walking and talking, followed by a relative long, nine-second, medium to long shot of Sliney and his colleagues conversing between them. These last eight shots comprise a sequence which progressively draws the viewer further into the situation unfolding at FAA's Command Center. The next shot in the insert is a medium shot of an official at FAA's Command Center talking on the phone and this edits to an over-the-shoulder shot showing another official in the room talking to Sliney. When the final shot in the insert comes into play, the camera starts off with a medium to close-up shot of Sliney and two of his colleagues, then quickly pans left and stops at a monitor showing CNN footage of the Twin Towers engulfed in flames. The capitalised text "BREAKING NEWS – TWO PLANES CRASH INTO TOWERS OF WORLD TRADE CENTER – CNN LIVE" appears on the news report along a banner at the very bottom showing the stock market index next to the current time reads as '9.17a ET'. This last shot helps to create a dramatic culmination to the insert by showing unsettling actuality footage; this contains cues to its veracity and historical significance through descriptive, disturbing text and the logo of CNN, making the footage both credible and eponymous.

This fifth and last insert is also shot via a handheld camera, as with the rest of the inserts in *United 93*. Indeed, the cinematography in this film is similarly haphazard and indicative of the feelings felt by the on-screen characters upon realising that the Pentagon had also been hit as part of the terrorist attacks of 9/11. Over-the-shoulder, medium shots and close-ups are prevalent in the insert, with some instances of medium to close-up shots also present, all of them serving the purpose of immersing the viewer in the dramatic action unfolding onscreen. There are three instances where actuality news reports deployed through monitors are blurred, with the footage in one instance eventually coming into focus before the shot cuts to the next. The capitalised text accompanying the news reports, such as "BREAKING

NEWS – TWO PLANES CRASH INTO TOWERS OF WORLD TRADE CENTER – CNN LIVE”, along with the stock market index banner and the current time, enhance the veracity of the moment and remind the spectator of the form and content of these news reports when they were first relayed by the media.

Diegetic audio consisting of room noise and dialogue plays throughout the insert, complemented by a few instances of non-diegetic poignant music at the beginning. The sense of realism conveyed through the diegetic sounds is complemented by the poignant music that plays in a minor key, also mobilising negative affective interpretations and adding to the sequence’s tension (Boltz, 2001). The lighting used in the insert is high-key for the shots taking place at FAA’s Command Center and low-key for those at NEADS. In the single shot where real footage is shown in full screen, as is the case with similar shots across the film’s inserts, the lighting is low-key and the visual quality of the footage poor. The inverse relationship between visual and technical quality of actuality footage and its emotional significance that Bruzzi (2006: 18) recognises applies to all such instances.

One of the reasons that *United 93* achieved critical acclaim is that the director represented the events that took place aboard Flight 93 to the best of his knowledge. He researched the incident thoroughly, and the film is based on *bona fide* evidence that was made available to him through the National Commission on Terrorist Attacks Upon the United States, a commission appointed by the United States’ government following the 9/11 attacks and charged with the responsibility of preparing a full and complete account of the circumstances surrounding the attacks. In this same vein, Alessandra Stanley, at the time the chief television critic of *The New York Times*, believes that:

The film does follow the commission's account of how, in the last minutes, passengers mounted their assault on the cockpit and the hijackers struggled to maintain control, with the man piloting the plane first rolling it from side to side to knock the passengers off balance, then, when they breached the door, intentionally crashing the plane into a Pennsylvania field. But the film does not show the actual crash in Shanksville, Pa. (2006)

This notable absence of the crash's representation from the film has been observed by critics and academics alike. Pheasant-Kelly, in commenting on the characteristics of *United 93*'s narrative, including the absence of the crash's re-enactment in the film, notes the following:

It achieves...[an]...emotional impact and...[a]...sensitive depiction...[of the underlying events]...through realistic and constrained style, particularly evident in its final scene, which avoids re-enacting the fatal crash of the hijacked plane...instead, the screen cuts to a blank final image, provoking a real sense of loss for the viewer. (2011: 150)

This blank final image not only meets the definition of what King (2005: 50) has referred to as 'absences...of images', which encourages an emotional response through an increase in the perceived realism of a narrative, but it is also similar to the pause technique employed by Stone in *World Trade Center*, both described and analysed in the previous chapter. In the same manner as this technique in *World Trade Center* helps the viewer to assimilate the preceding real footage more effectively, by distinguishing it from its fictional counterpart, similarly the blank final image in *United 93* brings the doomed journey of the plane, together with the cinematic journey experienced by the spectator, to an abrupt end. This permits the broad spectrum of emotions felt during its course to sink in. As Koban (n.d.), Valero (2011) and Bryce Zabel (2007) argue, the directorial style employed by Greengrass, combined with such cinematic devices as shaky camerawork, fast and abrupt zoom ins and zoom outs, rapid pans and the decision to cast unknown actors, contributes towards increasing the film's realism and authenticity.

As discussed earlier, this particular narrative structure favours the insertion of real footage and enhances its emotional potential. This outcome often cannot be accomplished, at least to the extent achieved through more minimalistic, *cinéma vérité* narratives, by the typical Hollywood narrative style, such as that found in *World Trade Center*; one that is rich in spectacles and special effects, signalling the artifice of the staged filmic content. LaSalle (2006a) believes that 'to do justice to that event [the struggle of the passengers of Flight 93], Greengrass' clinical and reserved approach is mainly right...the classic MGM treatment, or the schmaltzy Disney treatment, would have been demeaning to the reality of those people and

what they did'. Moreover, the narratives of the archetypal classical Hollywood films tend to offer closure, hence provoking a different kind of emotion through resolution compared to films which employ a directorial style similar to that of *United 93*. Such examples do not furnish the spectator with straightforward and, usually, optimistic answers in the end but, instead, leave the latter open to their interpretation. The shots leading up to that moment in the film help to increase the ending's emotional impact – starting at 01:34:50 in the narrative, when the famous line 'Let's roll' is uttered by one of the passengers, Todd Beamer (David Alan Basche), and continuing to its end. The effect of this line on the emotional response cued by the sequence in which it is found will be stronger if the viewer possesses the knowledge that this line came directly from an actual voice recording that was recovered from the plane's wreckage, thus creating, once again, a positive relationship between the extent of the emotional response invited by film texts and the degree of the spectator's 'extra-iconic' knowledge, as this has been described by Hanet (1973: 61, 63).

The film depicts how the plane was allegedly brought down, and the viewer is visually and acoustically submerged in almost six minutes of intense chaos, disorder and violence. During these final minutes, which Koban (n.d.) describes as 'unconditionally tense and suspenseful', the juxtaposition of staged shots becomes faster, the camerawork is even more erratic in its movements and the passengers' voices begin to merge with each other, making it difficult at times to comprehend what they are saying. The whole scene is shot in *cinéma vérité* style, with the camera being handheld at all times, offering numerous close-ups of distressed faces and struggling hands, without focusing on any particular passenger. This succeeds in drawing attention to the underlying events and the victims as a group, but not to individual characters. The turmoil that characterises the scene echoes what one would surmise to have taken place in reality. Stevens (2006a), in referring to this sequence, which shows the passengers of the plane fighting back against the terrorists in their attempt to seize control of the plane, argues that 'Greengrass builds into his story a cathartic act of anti-terrorist violence'. Stevens' (2006a) argument mirrors that of King's (2005: 55) regarding traumatic actuality footage promoting catharsis when inserted in the wider context of dramatic fiction found in

feature films. While the first argument pertains to staged footage and the second one to nonfiction, a synergy between the two can be, arguably, identified here, in the sense that violent traumatic footage, either staged or unstaged, can act cathartically in the eyes of certain viewers, given the right narrative setting. As such, the camerawork of the scene in question, coupled with the rise in the intensity of the diegetic sound and the non-diegetic emotional music, adds realism to the scene and creates progressive feelings of agony and suspense for the spectator which culminate with the final blank screen. This augments the perceived realism of the narrative which, in turn, benefits the inserts deployed in it through complementing the reality inherent in them. By refraining from including a staged re-enactment of the crash as a way of closing his film, Greengrass does not hold back information that the viewers do not already know. On the contrary, he chooses not to present his version of how the plane might have crashed, irrespective of how realistically this could have been put together and, instead, allows the final black screen to prompt viewers to mentally construct their own version. As discussed earlier, he shows only what has been made publicly available throughout the film. To this end, Greengrass is successful, and Bradshaw remarks:

But we all know, or think we know, how the story of United 93 comes out, and this is what makes the film such a gutwrenching example of ordeal cinema. When the lights go down, your heart-rate will inexorably start to climb. After about half an hour I was having difficulty breathing. I wasn't the only one. The whole row I was in sounded like an outing of emphysema patients. (2006a)

Manohla Dargis (2006), one of the chief film critics for *The New York Times*, argues that 'the use of nonfiction tropes, like the jagged camerawork and the rushed, overlapping shards of naturalistic dialogue, invests [Greengrass's] storytelling with a visceral, combat-zone verisimilitude'. The characteristics of Greengrass's directorial style are in line with the criteria proposed by King (2005: 50) above for distinguishing real from fictional footage, albeit the majority of *United 93's* sequences, with the exception of the documentary inserts used in the narrative, are staged but share analogous characteristics with their nonfiction counterparts, thus '[reflecting] paradigmatically, the cinematographic paradoxical (con)fusion of reality and unreality' (Diaz Gandasegui, 2009: 5). This confusion seems to act as a

suggestive force that persuades the viewer to read the film's content in a more realistic light. Greengrass may have succeeded in heightening the realism of *United 93*'s sequences via adopting filmic techniques that are 'suggestive of amateur video footage or reality television... [and which]...break fictional conventions and construct a documentary aesthetic' (Pheasant-Kelly, 2011: 151), however, as Diaz Gandasegui (2009: 7) suggests, no fictional representation of reality can imitate the feelings experienced by a viewer who knowingly watches real footage. This is a position also taken by Sadowski (2011: 356). Furthermore, as Pheasant-Kelly purports, 'while the film's construction and articulation through aspects of film form sustain realistic effect, the inclusion of real footage anchors authenticity' (2011: 155-156). This notion of filmic authenticity and its correlation with the emotional state of the spectator has been described through the relevant theories discussed in Chapter One which, collectively, state that the more authentic a viewer perceives footage of a disturbing nature to be, the stronger the emotions felt, assuming that the material is properly contextualised and narrativised, and the viewer's personal experiences and predispositions enable an emotional response. Pheasant-Kelly, in commenting on the documentary inserts utilised in the narrative of *United 93*, argues that 'such [real] moments provide a nexus at which representation and reality coalesce and revive the emotions wrought by the original trauma...it is thus both *United 93*'s re-narrativising of actual footage, and its overall realist aesthetic that recreate its harrowing effects' (2011: 156).

Realism, as has been seen, plays a crucial role in 'sustain[ing] believability in fiction' (Pheasant-Kelly, 2011: 149), and is thus capable of encouraging a stronger emotional response in viewers than would have been the case if cues to the unreality of the filmic content were present in the narrative, as evident by the studies of Geen (1975), McCauley (1998), Meade (2002) and Mendelson and Papacharissi (2007). As Pheasant-Kelly argues, '[filmic] verisimilitude [is required] in order to suspend the audience's sense of disbelief and suture them into the narrative' (2011: 149). This, in turn, immerses the viewer into the narrative of a film and 'encourages identification with on-screen characters' (Pheasant-Kelly, 2011: 150), resulting, as Valero (2011) notes, in a different, more poignant experience. It can be argued then that because documentary footage embedded in the narrative

of a feature film represents one of the techniques that the director can exploit for the purpose of amplifying realism, this type of footage finds fertile ground in narratives which are characterised by a high degree of perceived veracity.

Pheasant-Kelly agrees that the directorial techniques of Greengrass 'produce highly realistic effects' (2011: 157) and perceives the insertion of real footage in the narrative of the film as contributory to this enhanced realism achieved by the minimalistic structure of the narrative, on the basis of the two techniques working synergistically. In this light, she argues that:

The close integration of documentary footage of the destruction of the Twin Towers further consolidates this aesthetic, rather than drawing attention to the film's artifice, as earlier films representing traumatic events have done (for example, *Sands of Iwo Jima* (1949), and *JFK* (1991))...[the] interweaving of footage intensifies [the film's] authenticity and further blurs the boundary between reality and representation. (Pheasant-Kelly, 2011: 157)

This argument is in line with Plantinga's (2009a: 498-499) discussion of Ponech's work on cinematic assertion which suggests that filmmakers have the ability to persuade viewers to read a film in a specific, intended way by determining the meaning they wish to convey through utilising the right combination of cinematic techniques and devices available to them. As Pheasant-Kelly (2011) argues, *United 93* employs certain filmmaking techniques which work synergistically with documentary inserts to heighten the realism of the events depicted and, thus, invite an emotional response. She goes on to mention that other films of trauma cinema which also use real footage not only fail to capitalise on the material's inherent truth claim, but also highlight the artificial nature of the rest of the footage found in the narrative. As discussed earlier, a simple narrative structure that does not contain numerous spectacles and special effects but, instead, employs a documentary-like directorial style, can work more synergistically with documentary inserts, since staged and real sequences will look homogenous to the spectator in terms of cinematographic unpretentiousness. Mainstream Hollywood films, although they may utilise real footage in their fictional narratives, can still fail to enhance their overall perceived realism, highlighting instead their artificiality; this occurs by presenting an apparent antithesis between real and staged footage attributed to the

filmic simplicity of the former being in direct contrast with the exaggerated cinematography of fiction film. Casting recognisable actors in leading and supporting roles also acts, as Koban (n.d.), LaSalle (2006b) and Valero (2011) suggest, as a reminder to viewers that what they are watching is just staged content.

What stems from the above discussion is the hypothesis that spectacles, special effects, computer-generated imagery and other attention-grabbing techniques must be absent in order for documentary footage to be more effective in terms of authenticating itself and, consequently, injecting its staged counterpart with veracity and realism. Pheasant-Kelly concurs with this supposition in that 'the re-contextualisation of 9/11 footage [by injecting it in the narrative of *United 93*] and sense of loss generated through its tangible *lack* of spectacle and special effects, recreates some of the original trauma generated by these images' (2011: 156-157). If Pheasant-Kelly's argument is interpreted in the context of Hanet's (1973: 63) theory of the narrative's structure and its ability to accommodate documentary inserts, then the real footage used in *United 93* retains its inherent reality and, as a result, is in a position to send out to viewers a powerful invitation to experience an emotional response.

Greengrass does not depend solely on visual texts (or lack thereof) to enhance the realism of *United 93*. As discussed in Chapter Two, audio texts can be equally important as their visual counterparts in assigning credibility to a film's narrative. In this way, the sound of *United 93* follows the same minimalistic trajectory as the film's visual aspects; it is mainly diegetic and familiar, such as the engines of the plane revving as it takes off and incoherent background conversations as the terrorist attacks unfold. These audio texts 'help to authenticate the film as real' (Pheasant-Kelly, 2011: 153). At the end of the film, the emotional response cued by the blank final image, discussed earlier, is reinforced by the abrupt ceasing of the passengers' screams, as both the visual and the audio aspects are aligned as they arrive at a simultaneous halt. This harmonisation intensifies the abruptness of the ending which would be less evident if they were used independently of each other.

Cohen (1990) argues that music in a film can be both an enemy and an ally to the narrative's realism by making the film seem real and, at the same time, impeding this realism by way of contradicting it. She explains that the extent of the viewer's immersion in a film's narrative determines the effect that music has on the underlying filmic realism in that, the greater this immersion is, the more realistic the narrative will seem to the viewer at a subconscious level, since any cues to unreality provided by music will pass unnoticed. In the context of the extra-diegetic soundtrack of *United 93*, Lynda Karr argues that:

The [realistic] advantage gained by the camera in *United 93* is lost in its overly dramatic music...the soundtrack can add to the tension of a thriller, or it can annoy the audience...from the opening seconds of *United 93* until the end, we are reminded by the music that something bad is about to happen – as if we didn't already know. (2013)

Karr suggests that the non-diegetic music of *United 93* is not as minimal as its sound effects, and that this has a diminishing impact on narrative realism. Burr (2006a) agrees with her by saying that 'the one misstep Greengrass makes...is in commissioning John Powell's soundtrack music...reasonably discreet, the score still gilds the scenes with melodrama by its very presence...music isn't needed here...we know what to feel..."United 93"...lets us feel it again'. The above opinions can be perceived as subjective points of view, as has been argued by Bruzzi (2013: 50), and may be attributed to the fact that these particular viewers were not immersed in the film's narrative to the degree that their subconscious minds would not notice the musical score, as was the case with other similar films in the case of the first viewer who argues that she 'didn't even notice the music in *Captain Phillips* [Greengrass, 2013], and that's a good thing' (Karr, 2013). Nevertheless, the importance of a film's musical score in either working synergistically or against other reality markers that are present in the narrative, such as real footage, documentary-like directorial style and simple diegetic sound effects, should not be ignored. It is the collective power of all these markers that will extend to the spectator the strongest possible invitation to experience sentiment, and to achieve this they must all work synergistically, since the whole of these reality markers seems to be, based on the above discussion, greater than the sum of their parts.

The capitalised descriptive text that accompanies *United 93*'s original newscast footage, along with the logo of CNN, the stock market index banner, and the current time, work in synergy with the visual content that they form part of, acting as stimuli for certain audiences who share 'common conceptual horizons...[resulting]...in a variety of experiences of vicarious trauma' (Hirsch, 2004b: 98). Westwell (2014: 5) has referred specifically to this kind of descriptive text on 9/11 newscasts ('America under attack') as being indicative of the terrorist attacks' national reach, and, as has been discussed in Chapter One, the mass mediatisation of the attacks extends their impact beyond America and to the global population, giving 'the event of '9/11'...a global dimension' (Erll, 2011: 13). The visual stimuli, then, provided in the form of newscasts' descriptive text, have a far-reaching impact to a wider audience. Moreover, in a manner similar to *World Trade Center*, some of the news reports in *United 93* are shown in full screen, while others are deployed through diegetic objects (screens) that occupy only part of a given frame.

United 93 employs close-ups in its documentary inserts more than any of the other 9/11 films analysed in the course of this thesis. Over-the-shoulder, medium and medium to close-up shots are also extensively utilised in the inserts, much more frequently compared to the other two 9/11 films. All these devices facilitate spectator immersion which, in turn, encourages an emotional response. All the inserts have been filmed with a handheld camera – as a result, their cinematography contains several of the realism markers described by King (2005: 50) and discussed in the textual analysis of the film, providing cues as to their authenticity. This, in turn, satisfies Aristotle's (1924) *logos* truth assertion, enabling the viewer to index the actuality footage as nonfiction and to enjoy the emotional rewards that arrive with claiming its inherent truth. It is concluded, then, that the real and staged elements of the film work in a synergistic fashion that helps to invite an emotional response through the heightened state of perceived realism achieved, which, in the words of Neuman and Keegan (2006), makes for a narrative that 'is rackingly tense, as real as a newsreel'.

Continuity editing is applied in all the inserts of the film, ensuring that the real and staged elements in them are knitted together in a seamless manner. The eye-line match cut editing technique is frequently employed on a similar scale to *World Trade Center*, pointing to another similarity between the two films. This technique, along with cutaways, the usage of which is the most prevalent among all the 9/11 films examined apart from strengthening continuity editing, persuades the viewer to concentrate on the actuality elements of the insert. Bruzzi (2013: 46) argues that a staged re-enactment signals the inauthenticity of the events depicted, no matter how high the perceived realism of the scene may be. This directly undermines the affective quality of dramatisation, albeit she argues that its emotional potential can be restored by applying cutaways from the staged material to documentary footage that depicts the same events dramatised by its fictional counterpart, as is the situation concerning the numerous cutaways applied in *United 93*. Although the film does not re-enact terrorist acts, as *Zero Dark Thirty* does, it dramatises certain events that took place on 9/11, for example how the officials at FAA's Command Center and NEADS responded to the attacks permeates these staged sequences with nonfiction material, and uses cutaways to switch back and forth between them. This 'pull to and from the archival source material, or to and from the power of the true as well as the "powers of the false", are essential aspects of...[feature films based on true events, as the real footage helps to]...elicit an emotional response' (Bruzzi, 2013: 46).

The secondary analysis carried out on *United 93* produced findings that are aligned with those of the primary textual analysis. Relevant literature examined suggests that the minimalistic, *cinema verité* style of the narrative which 'aims for near-documentary verisimilitude' (Burr, 2006a), represents an accommodating vehicle for the documentary inserts; a context where these can unpack their emotive potential, and complement that which is inherent in their adjacent staged content. Secondary texts make specific mention of the documentary sequences embedded in the narrative of *United 93* and praise their ability to work in tandem with staged content.

Another aspect touched upon by the secondary analysis is the juxtaposition of nonfiction tropes in the narrative of a feature film, for example, having real-life people portray themselves in one shot, then cutting to actuality footage depicting the real traumatic events that they stood witnesses to when those events actually occurred. As noted, it is of greater value to use these nonfiction tropes autonomously in consecutive shots, rather than converging them in a single shot, as this technique produces a more effective emotion cue.

The music in *United 93* is another aspect examined in the course of the secondary analysis, and one whose outcomes contrasted with the relevant findings of the primary analysis. While secondary texts mainly suggested that the non-diegetic music in *United 93* disrupts the narrative's flow, the textual analysis of the documentary inserts revealed that the same music complemented their pacing/rhythm alongside the editing, further encouraging an emotional response. In sum, non-diegetic music represents an important emotion cue, as will also be seen in the subsequent analysis of *Zero Dark Thirty* in the next chapter.

The most emotionally-significant actuality shot utilised in the narrative of *United 93* is considered to be the fourth shot of the fourth insert, showing real loss of life, a shot that has also been "accidentally" captured and, thus, possesses a higher indexicality compared to other actuality shots. Similar shots showing, either implicitly or explicitly, real loss of life, have been utilised within *World Trade Center* and *Zero Dark Thirty*, making evident the emergence of a pattern across the films examined. As was concluded for *World Trade Center* in the preceding chapter, the method of deployment of this explicit actuality footage is mainly through diegetic screens. This is also the case with *United 93*, thus making this pattern of usage even more evident, suggesting that it is an effective way for using documentary inserts to invite spectator response.

Chapter Five

Zero Dark Thirty

Zero Dark Thirty chronicles the nearly decade-long manhunt for Osama bin Laden by American intelligence agencies following the 9/11 terrorist attacks, and his eventual killing by a US Navy SEAL team. The film's focus is on the endeavours of one particular CIA agent, Maya (Jessica Chastain), to apprehend bin Laden. Its main difference from the other two films examined is that *Zero Dark Thirty* does not focus solely on the 9/11 terrorist strikes as they unfold, but references various other attacks and attempts that were carried out globally, effectively being 'structured journalistically around a series of greatest terrorist hits' (McCarthy, 2012).

Moreover, it establishes a pattern of juxtaposing staged re-enactments of these terrorist acts with actuality news reports covering the events, thus making the staged narrative a direct part of outside reality. As Burgoyne remarks, 'drawing on the power of violence to create a disturbing, innovative work, *Zero Dark Thirty* gives expression to the close connection between aesthetic form and the history of violence that the war film evokes and appropriates' (2015: 258). It is, among other factors, the combination of this filmic violence, the heightened realism of the narrative, the blending within it of disturbing nonfiction material, and the interplay between these elements, that makes this film a fertile subject for investigation.

Many critics have praised the high levels of perceived realism achieved by Kathryn Bigelow in directing *Zero Dark Thirty*, particularly with regard to the final sequence of the film: a thirty-minute re-enactment of the raiding of bin Laden's compound in Abbottabad, Pakistan by US Navy SEALs and his eventual killing at their hands. This is a scene that LaSalle (2013) characterises 'as mercilessly precise, as vicariously thrilling and professionally awe-inspiring as the sight of a surgeon performing miracles, except that the surgeon is in the life business, and this is something else'. The critics also commended the various other re-enactments found in the film's narrative which depict terrorist attacks and attempts which took place worldwide, 'including London's train- and bus-bombing and another that levels a hotel and nearly kills Maya...[all of which]...are vividly depicted and give the film a tripwire sense of urgency' (Lumenick, 2012). Puig (2012) is the only critic among

those considered who does not see these re-enactments in a favourable light, by arguing that 'some of the side missions and digressions seem unnecessary, particularly the re-creation of terrorist events like the London bombings', albeit she goes on to add that 'natural lighting and a handheld camera provide stunning shots, and dramatic sound design...adds to the tension', her comment also covering the cinematography of these re-enactments.

Documentary material is again juxtaposed with staged footage for affect. This nonfiction material represents news footage covering the aftermath of the re-enacted incidents and is edited with the staged material through jump cuts. Although Bruzzi (2013: 46) claims that cutaways are preferred when joining these two specific types of film, so as to encourage an emotional response by creating a back-and-forth dynamic between them, the jump cuts used in *Zero Dark Thirty* can also create a comparable effect. Here, they reposition the spectator in an abrupt manner from the violent space of the staged attacks happening to the traumatic field of their nonfiction aftermath coverage. As Scott Foundas, the chief film critic of *Village Voice* at the time, concurs, throughout the film's narrative 'the next attack could come at any time and with no advance warning, on a crowded London subway or at a seemingly impregnable CIA base in the mountains of Afghanistan...the uncertainty is gripping; the attacks, when they do occur, never less than startling' (2012). This effect is compounded through the adjacent use of documentary inserts.

Bigelow, who 'proves herself once again to be a master of heightened realism and narrative drive' (Turan, 2012), in addition to inserting 9/11 actuality footage in *Zero Dark Thirty's* narrative, opts to use real audio footage as well. Specifically, she decides to open the film showing a blank screen, with the only other stimulus present being actual recordings of telephone calls made by people trapped in the burning World Trade Center, a technique which is 'a magnificent and powerful way to get the overwhelming loss from this dark day across to the audience' (Anon, 2013b). This device with which the film opens, setting the scene for the emotionally-charged content to follow, has received uniform acclaim among film critics who have praised the uniqueness of using actuality audio instead of video, and its ability

to prepare the viewer emotionally for the subsequent, equally disturbing scenes. Marc Mohan (2013), writing for *The Oregonian*, calls the device ‘an effectively manipulative use of snippets of sound against a black screen to evoke the terrors of Sept. 11, 2001’ while Peter Debruge (2012), a senior film critic for *Variety*, argues that it ‘uses the emotional power that clip dredges up to fuel everything that follows’. The use of poignant terms such as ‘emotional power’ and the suggestion of the elicitation of horror attest to the fact that feelings still ran high over the terrorist attacks over a decade later, something that the black screen combined with the nonfiction audio exacerbates. Indeed, this ‘punch-to-the-gut audio montage’ (Stevens, 2012) is the first attack on the viewer’s sensory system: as David Edelstein (2012), the chief film critic for *New York Magazine*, puts it, ‘the first masterstroke is the first thing you see – or, rather, don’t see’. It also consists of actuality material rather than staged, thus its emotional potential is heightened. Eric Kohn, the chief film critic and deputy editor for *IndieWire*, has called this initial black screen ‘harrowing’ and went on to argue that:

The last time such a device was used to evoke that tragic day without relying on explicit images of burning buildings was Michael Moore’s “Fahrenheit 9/11,” which utilized reaction shots to underscore the human element of the devastation...in that context, the intimation served to resurrect the anger and shock later appropriated to start a war. (2012)

Kohn (2012) uses words such as ‘intimation’, ‘anger’ and ‘shock’ in the same sentence as ‘war’, suggesting a cause-and-effect relationship between the content of the actuality clip and the Global War on Terrorism, which is the subject matter of the film. This link becomes more apparent when analysing the film further. These critical reviews of *Zero Dark Thirty*’s prologue show that disturbing actuality audio can be equally affective as its video counterpart, if not more, when deployed at the beginning of a trauma cinema feature film. It also represents a different, more innovative way of making use of 9/11-associated nonfiction material in the narrative of a feature film whose subject matter concerns the terrorist attacks, compared to the majority of other similarly-themed films which opt for ‘sensationalistic images...[rather than these]...cruel, genuine recordings’ (Edelstein, 2012).

A similarity emerges here, in the use of the black screen device by *Zero Dark Thirty* and *United 93*, although at opposite ends of the narrative. While *Zero Dark Thirty* employs a black screen at the outset, *United 93* does so at the end. Moreover, *Zero Dark Thirty* has, as mentioned above, actuality audio playing over the black screen while the second film has all audio muted once this occurs. Although the device represents an emotion cue in both cases, it can be argued that in *Zero Dark Thirty*, the black screen has a stronger emotive potential since the audio playing over it comprises real recordings of an unnerving nature, with the knowledge that the callers died shortly thereafter. Burgoyne calls this device 'a sonic shorthand' and, in the same vein, goes on to argue that:

Sound slides under the psychic censorship that regularly attends visual representation...[and]...serve[s] to call up the emotional meaning of the events, giving them a personal focus, providing a direct rendering of the experience of the victims, and...put[ting] the audience in the position of witness in a way that both short-circuits the voyeurism often elicited by the imagery of disaster and collapses the distancing that visual representation sometimes allows. (2015: 248)

The black screen effectively removes all visual stimuli. As Todd McCarthy (2012), the chief film critic of *The Hollywood Reporter*, argues, 'no need for the familiar visuals here'. The recordings command the full attention of the viewer, while the pitch-black that accompanies this dramatic audio symbolises the underlying loss brought about by the attacks. Hence, the experience is different – in *United 93*, the black screen helps to consolidate the emotions stemming from the preceding shots in the final minutes of the film, while in *Zero Dark Thirty* it sets the emotional tone for the rest of the film. This would not have been possible without the actuality recordings accompanying the opening black screen of *Zero Dark Thirty*. By opening with a black screen accompanied by actual recordings, Bigelow sets the scene emotionally for those viewers who are likely to be moved by the film's subject matter based on their personal experiences and predispositions.

A title card appears briefly on the black screen which reads that 'the following motion picture is based on first-hand accounts of actual events'. Aaron Souppouris (2012), in discussing the adverse reaction of a number of US senators to the graphic content of *Zero Dark Thirty*, which eventually resulted in a formal complaint

letter to the film's distributor, notes that '*Zero Dark Thirty* is labelled as a fictitious work, but opens with a note claiming it is based on first-hand accounts of actual events, which the senators argue blurs the lines between fact and fiction'. He continues by quoting the senators saying that 'people who see *Zero Dark Thirty* will believe that the events it portrays are facts... [the film] has the potential to shape American public opinion in a disturbing and misleading manner'. The US senators in question were involved in watching, interpreting and acting on the film's content in the way they did, by fear that audiences would perceive it as a 'historical document', Souppouris (2012) says. They were particularly worried about the film's realistic depiction of torture practices and also the perception by the public that this is how bin Laden's location was eventually revealed. Accordingly, the opening proclamation of the film acts as a credibility enhancer for the depicted events. Jane Mayer, an investigative journalist and staff writer for *The New Yorker*, concurs with the effect that this title card has on the indexing of the film's content by spectators, by arguing that its specific wording serves a twofold purpose through having:

The expectation of accuracy...set up by the filmmakers themselves...seem[ing that] they want it both ways: they want the thrill that comes from revealing what happened behind the scenes as history was being made and the creative license of fiction, which frees them from the responsibility to stick to the truth. (2012)

What Mayer (2012) suggests is that Bigelow, by refraining from using the more common and widely-used proclamation which states that 'this film is based on true events', instead informs the viewer that the events depicted are based on 'first-hand accounts'. This chimes with the respective opening proclamation of *World Trade Center* which states that the film's events 'are based on the accounts of the surviving participants'. These initial statements, by referring to 'real accounts of the events', stamp the films with an air of credibility, through denoting a journalistic approach to the representation of the events, while at the same time granting the filmmakers considerable flexibility in the use of dramatic license when describing them onscreen. The high levels of perceived realism that Bigelow manages to achieve in the narrative complement this truth claim made at the outset and may compensate for any liberties taken in representing the underlying events in a straightforward way. Scott Tobias (2012), a film critic for *The A.V. Club* at the time,

stated that '*Zero Dark Thirty* stands to become the dominant narrative about this important historical event, no matter its distortions, composites, or other slippery feints of storytelling'. Reflecting the claims for the film's cinematic realism, Jennifer Merin argues the following:

Not only has *Zero Dark Thirty* been heavily marketed as truth based, the film looks like the ultimate reenactment, and reenactment is a device used frequently by documentary filmmakers, one to which documentary viewers have become quite accustomed, and seem to accept as though they were watching the real event. (2014)

Accordingly, based on the discussion carried out in the context of *United 93* regarding narrative minimalism and how it sets up a fertile ground for documentary inserts to unpack their inherent truth claim, the structure of *Zero Dark Thirty's* narrative is similarly accommodating of the nonfiction material it utilises. This is because it contains re-enactments of the most dramatic events depicted, while employing realism-augmenting devices at the same time. As a result, the real and staged elements work reciprocally in increasing perceived realism. On the note of re-enactments, Nichols states that 'unlike...[documentary footage]...where an indexical link between image and historical occurrence exists, the reenactment forfeits its indexical bond to the original event...[while, at the same time,] it draws its fantasmatic [sic] power from this very fact' (2008: 74), suggesting that the technique of re-enacting real traumatic events in the context of dramatic fiction is emotionally powerful, yet knowingly inauthentic in the eyes of the spectator. This is where documentary footage is significantly operating in tandem with its staged counterpart to infuse it with authenticity and to encourage the emotional alignment of the spectator. Bruzzi (2012, 2013) argues that the two forms of footage, staged re-enactments and nonfiction visuals concerning the events re-enacted, 'are altered through having been placed in dialectical rapport with each other'. To further her point, she draws from the scene in *The Queen* where actuality BBC news footage is juxtaposed with the staged re-enactment of Blair eulogising Diana, helping to cue in the staged scene and also to serve as its culmination: the dramatised re-enactment increases the emotional value of the sequence, while the adjacent nonfiction news footage infuses it with authenticity. As will be seen in the textual analysis of *Zero Dark Thirty* which examines a number of such re-enactments, documentary footage

complements the associated staged re-enactments in all instances, suggesting a pattern of juxtaposition between the real and the staged that works synergistically. Dargis (2012) argues that 'the openings of movies are always significant...and the key to understanding this one is grasping what occurs during its introductory passages'. She goes on to comment on the way Bigelow opens *Zero Dark Thirty* in terms of how this prologue is linked to the staged violent torture scenes that play after the black screen device comes to an end, by arguing that placing the two side by side 'asserts a cause and effect relationship between the void of Sept. 11 voices and the lone man strung up in a cell' (Dargis, 2012). Frank Bruni (2012), a columnist for *The New York Times*, refers to the introduction of *Zero Dark Thirty* as 'a bone-chilling, audio-only prologue of the voices of terrified Americans trapped in the towering inferno of the World Trade Center'. He too continues to make a connection with the first sequence of the film following this introduction, which depicts Dan (Jason Clarke), a CIA agent, torturing an al-Qaeda operative, by recognising that the combined audio introduction and first sequence are 'set up as payback' (Bruni, 2012). If the viewer concurs with this reading, then the film is watched from the emotional viewpoint of revenge – the spectator sees the extraction of information from the captured members of al-Qaeda by means of torture as, not only a way to ascertain the whereabouts of bin Laden, but also as retribution for the thousands of lives lost in the 9/11 terrorist attacks. Accordingly, the spectator is asked by the filmmakers to identify with the on-screen American agents who strive to find bin Laden and kill him by any means necessary, as a way of avenging the deaths of the 9/11 victims.

The black screen, together with the real phone call recordings, lasts approximately ninety-five seconds before the film opens with staged footage showing a beam of light entering a dimly lit room where the aforementioned torture practices take place. After sixty-seven seconds depicting mainly psychological rather than physical torture and comprising close-ups of distressed faces, both of the torturers and the torture victim, as well as of injured body parts, and medium shots of the people in the room, all designed to highlight both mental and physical signs of torture respectively, Dan and Maya are shown exiting the interrogation room. At this point, the lighting of the shot changes from the dark interior of the room to the bright

exterior, presenting an apparent antithesis which parallels the chasm between captivity and freedom. Outside the building, Maya and Dan are conversing in shot/reverse-shot²⁸ for eighty-two seconds about the particulars of the torture, and then they re-enter the room, at which point the lighting switches from high-key to low-key and a title card reading “BLACK SITE – Undisclosed Location” appears. This adds to the already tense narrative, as the term ‘black site’ (an undisclosed facility used to interrogate suspected terrorists, whose existence is denied by the government using it) signals the fact that extraction of information from the detainee can be achieved by any means necessary – a fact which is reinforced by Dan when Maya asks him if the prisoner is ‘ever getting out’ to which he replies with a blunt ‘never’. Once inside the room, the torture resumes and continues for approximately five minutes, having now taken a more aggressive, physical form. Again, close-up shots, mainly of faces, dominate the scene, emphasising the mental anguish experienced by both the captors and the detainee. The scene culminates with waterboarding,²⁹ a controversial torture practice, and Maya is made by Dan to participate in it by being asked to fill a plastic container with water and hand it to him.

There is no rapid editing in Dan’s waterboarding torture sequence; two close-up shots lasting four seconds each and showing a towel over the prisoner’s face with water being continuously poured over it and the prisoner screaming in agony, furnish the viewer with a potent and representative impression of how this practice affects the mental and physical state of those who are forced to endure it. In referring to these torture representations, Dargis (2012) characterises them as ‘the most difficult scenes [in the film]...which set the grim mood and moral stakes’ and goes on to argue that ‘it is hard to imagine anyone watching them without feeling shaken or repulsed’, this arguably being the filmmakers’ intention. When they have completed their job, Maya and Dan exit the room. The scene now presents a much

²⁸ A device, where the conversation between two characters is shown through a juxtaposition of shots, each featuring one character at a time, either talking to the other or listening, while the characters are looking at each other offscreen.

²⁹ A form of torture, in which the face of a detained captive is covered with a cloth in order to block the breathing passages, and water is poured over the cloth, forcing the person being tortured to experience the feeling of drowning.

more vivid antithesis between outside light, which, in this particular shot, is almost blinding when Maya and Dan open the door to exit the room, and inside darkness which occurs when the door closes behind Maya and Dan, and the room becomes pitch-black. This contrasts with the sequence discussed above, when Dan and Maya exit the room in the middle of the interrogation process. The apparent contrast between light and darkness makes a clear distinction between the disturbing torture practices carried out inside the room and the nonviolent state of play outside it; the last shot of Maya and Dan exiting the interrogation room and, in the course of doing so, letting in a bright stream of light, is in direct contrast to the first shot that follows the real audio footage, where a single, feeble sunray can be seen entering the room. Such play with light strengthens the claustrophobic impression of the interrogation room and helps associate the disturbing torture practices that are taking place inside of it to the preceding, equally disturbing real audio footage. The last shot of blinding light, in particular, can be perceived as a device that sutures together these first ten introductory minutes and separates them from the rest of the narrative, persuading the viewer to make a cause-and-effect correlation between the real audio footage and the torture scenes. A parallel is drawn here with Burgoyne's (2008: 132-136) analysis of the prologue of *JFK*. This film also opens with nonfiction material, albeit images rather than audio, and too makes use of a black screen at the end of the sequence to consolidate the emotional content that came before it before continuing with the main staged content. In the same way as the collage of actuality imagery in the opening sequence of *JFK* creates, according to Burgoyne (2008: 136), a cause-and-effect logic that suggests the root cause of Kennedy's assassination, the interplay between the nonfiction audio and the staged scenes in the beginning of *Zero Dark Thirty* suggests the root cause of the use of torture practices by US officials. In sum, the real footage at the beginning of the film is complemented by the staged footage that ensues to emphasise the latter's emotive content.

Film critics applauded this technique. For example, Kimberley Jones (2013), a film critic for *The Austin Chronicle*, in referring to this effective pairing between actuality audio and staged video at the beginning of the film, argues that 'this opening gambit doesn't feel instantly exploitative [as] the audio runs as a precursor to an extended

torture scene' while David Denby (2012), a film critic for *The New Yorker*, says that the black screen device represents the film's 'primal moment' which, coupled with the staged sequence that comes after it, elicits the message 'that misery and abjection is what the hunt is all about'. In addition, as Tobias (2012) has noted, '[although] it feels exploitative to goose the audience's emotions with the cries of the doomed, Bigelow want[s] to charge the film with a specific kind of energy—a sense that getting the man responsible for 9/11 is imperative, not just as an act of justice, but as an act of revenge'. This suggests that the one type of material (nonfiction) cannot be read independently of the other (staged), as the two work in tandem in generating the cause (terrorist attacks) and effect (justice/revenge) reading mentioned earlier. This is what Eisenstein (1957: 4, 9) would term intellectual montage, as the sewing together of the two types of material creates a third emotional cue.

Opening a fact-based film with real footage is an effective method for creating authenticity, hence, as Anthony Kaufman (2013) argues, 'many Hollywoodized versions of true stories begin with archival material to add import and veracity to their proceedings'. Coupled with the based-on-true-events proclamation that also appears in *Zero Dark Thirty's* preamble, real footage used in this manner results in ascribing an initial credibility to the film's events and characters that are soon to be depicted onscreen. Certain types of footage that could be used to open such films, for example that of the second Tower being hit and of both Towers burning up and eventually collapsing, have been played repeatedly over the news since the camera captured them live. As Renov (1993a) notes, when real violent footage is subjected to repetitive watching and excessive analysis, then the viewer adapts to its unnerving content and its emotional impact is not as strong as on first viewing. Accordingly, the aforementioned footage of the Twin Towers may have lost its emotional potency due to it being repeatedly played by the media and watched by the viewing public and, consequently, novel footage of a nonfiction nature could possibly offer a more effective alternative to inviting an emotional response, as is the case with the opening sequence of *Zero Dark Thirty*. As one commentator suggests, 'this amazingly inventive method of film-making forces the audience to consider what each individual person in those buildings might have felt...a feeling

that no stock footage of the buildings collapsing ever could have achieved' (Anon, 2013a). This comment chimes with Kaplan's and Wang's (2004: 9-10) fourth modality of spectatorship which persuades an empathetic viewer to bear witness to the sufferings of the on-screen victims, thus inviting an emotional response.

In the same way that real audio material has been used by Bigelow in the film's introduction, actuality video footage has been embedded in its narrative to further enhance its realism. These instances of utilising nonfiction material mainly take the form of news reports which cover the aftermath of three terrorist attacks and one terrorist attempt that were carried out across the world. '*Zero Dark Thirty* utilizes outside reality to heighten the stakes for the viewer' (Kaufman, 2013) and, in doing so, it encourages narrative immersion. This is achieved through blurring the line between reality and fiction, by means of making the one part of the other, through the discussed re-enactments of the terrorist attacks. As Jeff Reichert (2013) argues, 'this [real] footage is skilfully interwoven with Maya's search so as to minimize audience disruption – we're not supposed to feel the shift in registers between scripted *Zero Dark Thirty* material and the images taken from the news (the protagonist herself is depicted as having just missed being killed in the Marriott explosion)'. This blending of the real with the staged is not carried out in the same way as with *World Trade Center*, where scripted footage of the protagonists is blended with real footage of the burning Towers in a seamless manner via continuity editing, which results in positioning the protagonists in the same temporal and spatial context in the narrative with the events shown by the real footage. On the other hand, *Zero Dark Thirty* re-enacts the actual traumatic events whose aftermath is covered by the actuality news reports. The film positions the protagonist in this reconstructed reality, the credibility of which is ascribed by juxtaposing it with these reports. This is achieved through jump cuts rather than via straight cuts, thus moving the viewer abruptly from the staged to the real, clearly making a distinction between the two in the process. An example of this occurs in the Islamabad Marriott hotel bombing³⁰ in which Maya is involved, whereby real footage confirms its recreated self and instils authenticity into it.

³⁰ A terrorist attack that occurred on 20 September 2008, in which a six-wheeled dumper truck filled with explosives detonated in front of the Marriott Hotel in the Pakistani capital Islamabad.

In the three re-enactments present in the narrative, as well as in the instance of the newscast footage covering the car bombing attempt in New York City's Times Square, both the date and place of the attacks and the attempted attack appear briefly at the beginning of the re-enactment and the newscast footage respectively, in the form of text superimposed on the visual. Allison Tanine, in referencing Kathryn Kane's discussion about authenticity markers in films, states that 'newsreel footage...[is]...one of several devices, along with maps, specific dates and places, and the portrayal of historic persons, which seek to establish authenticity and foreground the film's "basis in historical fact"' (2010: 108). The specific dates and places of the terrorist attacks and attempted attacks further inject the narrative with authenticity, serving the same purpose as the time and text that are superimposed on the newscast footage deployed within *United 93* and *World Trade Center*. Effectively, the blending of real and staged material lends a validity to the film and 'levels out the differences between the various flavors of footage and their relationship to [the] "real events" [depicted in the film]' (Reichert, 2013). This homogenisation of material benefits realism and invites spectator response.

There are six documentary inserts embedded in the narrative of the film.³¹ Bigelow makes frequent use of close-ups to intensify emotion. Realism is also a key feature of the narrative, with various cinematic devices employed in order to achieve this effect, such as handheld cameras, shaky cinematography, POV shots, and re-enactments of traumatic events juxtaposed with actuality newscast footage that covers the main terrorist events. As a result, the effect created is profound, as exemplified by a number of critical responses at the time of the film's release. Indeed, Denby (2012) characterises the film 'an example of radical realism...[possessing]...devastating certainties' while Stevens (2012) refers to it as 'a taut, hyper-realistic action thriller'.

The first documentary insert comes into play at twenty-three minutes and twenty-eight seconds, and comprises a single shot showing an actuality news report broadcast through a television that occupies approximately 85% of the staged

³¹ The inserts have been identified, dissected and analysed in depth within the film's individual analytical matrix which can be found in Appendix III on page 305.

frame. The report covers the aftermath of the 2004 Khobar massacre, a terrorist attack carried out in Al-Khobar, Saudi Arabia on 29 May 2004, when four armed men attacked two oil industry installations and a residential compound killing twenty-two people and injuring twenty-five. The news report depicts graphic details, mainly bloodstains of the victims across the grounds where the terrorist attack took place. A diegetic commentary in English describes what happened. The footage was shot in close-up using a handheld camera, thus the cinematography of the insert is shaky, as with the camerawork of the preceding staged shot which shows a re-enactment of the massacre – one of the armed men shooting one of the victims in the back while the latter is trying to escape through the stairs. This jarred cinematography serves the purpose of creating a realistic sense of immediacy. As Denby (2012) concurs, the film ‘make[s] fluid but firm use of a handheld camera, without excessive agitation, so that you feel pitched into the middle of things but also see clearly what you need to see’, while James Berardinelli (2012) is of the opinion that ‘*Zero Dark Thirty*’s cinematography draws the viewer into the action without resorting to shaky camera work’. They both seem to agree that optimum use of a handheld camera is made throughout the narrative, helping to heighten perceived realism without compromising the cinematic experience through excessive camera shakiness.

Both the preceding shot and the insert were filmed in low-key lighting. The staged re-enactment and the actual coverage of its aftermath are therefore aligned cinematographically, making their juxtaposition more compatible, and the merging of the real and the unreal more effective. This is further achieved by applying a jump-cut in transitioning from the staged re-enactment to the actuality footage, as the viewer is taken directly from the staged traumatic events to their actual news coverage, establishing a causal link between the two types of footage – a terrorist shoots a victim on the stairs in a staged sequence, then the actual news report shows the victim’s (real) blood stains on those stairs.

The close-up in the insert emphasises the disturbing nature of the events. Descriptive Arabic text is superimposed on the news report, along with capitalised English text reading “EXCLUSIVE – 22 DEAD IN KHOBAR, SAUDI ARABIA

TERROR ATTACK” and the news agency’s logo (“3”), akin to the newscast footages of *United 93* and *World Trade Center*, which also have these characteristics, minus the text in Arabic. This acts as an authenticity marker for the events that take place in the Middle East and which are represented in the film. After the insert ends, it is followed by a six-second staged shot which shows three of the lead characters, namely Maya, Dan and Jessica (Jennifer Ehle), in a full, static shot, watching the news report, in a distressed and clearly concerned state. The television set broadcasting this news report is partly in the frame on the left, with the content barely visible and actuality audio plays over this staged shot, creating a sound bridge. A similarity is identified here with the many instances where this practice is applied across the inserts of *World Trade Center*. As previously argued, having the actuality audio commentary from nonfiction news footage play over staged shots which are positioned adjacent to the inserts that utilise this footage creates a stronger link between the real and fictional elements in the narrative.

The second documentary insert comprises eight shots in total, seven real and one staged, featuring a series of actual news reports covering the aftermath of the 7/7 London Bombings, a terrorist attack carried out in London on 7 July 2005 through suicide bombers and which involved London Underground trains and a double-decker bus. The reports cover, in particular, the explosion on the bus that was passing through Tavistock Square when the explosive device that was carried onboard by one of the suicide bombers was detonated. Out of the seven actuality shots, four are shown in full screen and the other three are deployed through a television set and two monitors of different sizes, occupying only part of a staged frame. The single instance of a staged shot within the insert has one of the key characters, Joseph Bradley (Kyle Chandler), the CIA station chief in Islamabad, watching the news reports offscreen in close-up looking both concerned and troubled; this makes actuality footage an integral part of the staged narrative in which it is deployed.

A close-up of an ambulance rushing to the injured victims of the terrorist attack opens the insert, then cuts to a view of the destroyed bus, with the camera starting off close to it via a zoom in, and then zooming out. The third shot in the insert reveals the bus from another angle, through the camera being static and close to it. Yet another view of the bus is offered in the next shot, from a different angle and framed in long shot, which then cuts to paramedics rushing to help the injured, shown through a television screen which occupies approximately 5% of the frame. Paramedics on their way to aid the victims of the attack are also revealed in the next shot, via a computer screen occupying roughly 15% of the frame. The following seventh shot is entirely staged and depicts Joseph Bradley watching the news reports offscreen, framed in close-up, and looking both concerned and troubled. An eleven-second shot ensues, which shows news footage of a bloodied victim of the attacks through a television screen that occupies approximately 80% of the frame. The victim speaks to the camera, in close-up, about his experience when the bomb went off, this concluding shot of actuality footage ending the insert on a high emotional note which effectively provides the culmination for the series of disturbing nonfiction news snippets which preceded it.

Various cinematic devices are utilised within this insert, ranging from close-ups of an ambulance rushing to the injured and of a bloodied victim recounting his experience of the attack to the camera, to a long shot of the destroyed bus punctuated with rapid zoom ins and zoom outs. These devices, coupled with the hasty camerawork of the news reports, are effective in conveying the gravity of the terrorist attack's aftermath, and the juxtaposition of its staged re-enactment in the sequence preceding the insert promotes this further. In the last shot of this sequence, the camera follows the moving bus with a right pan movement in a long shot, in a way that resembles CCTV footage, thus adding realism to the scene. The movement of the camera stops only during the last two seconds, the first of the two showing the bus disappearing from the camera's view and the last one showing the explosion behind a line of trees. Subsequently, a jump cut is applied that takes the viewer abruptly into the chaotic setting of the associated news reports. The natural/available (daylight) lighting that characterises the re-enactment, coupled with common street and traffic diegetic sounds, increases the perceived realism of

the scene, while the addition of non-diegetic, poignant music helps to create an emotional build-up leading up to the (loud) explosion.

The eight shots in the insert that follow are juxtaposed through straight cuts, thus maintaining continuity, except for the transition from the seventh to the eighth shot, which is effected through an eye-line match cut. This draws attention to the last actuality shot in the insert, which contains the most emotionally-charged content in the series: that is the recounting by a real victim of the traumatic experience of witnessing the terrorist attack first-hand. This concluding shot is the longest one in the insert (eleven seconds long), with the second-longest actuality shot in the same insert being four seconds long. It thus represents a crescendo, which also allows enough time for the associated unnerving content to be assimilated. The same actuality audio, in the form of a news channel reporter's commentary, is playing over the whole insert, indicative of the news reports' continuity editing, with the only exception being the eighth shot in the sequence. Here, the insert cuts, as described earlier, to news footage of a victim describing his experience of the attacks, hence replacing the news report commentary with the telling of his story. When the insert ends, the film cuts to a six-second staged shot showing Maya in profile sitting at a table; she is clearly disturbed by the sad news. This is evidenced by her pushing away a plate, while the news' commentary can be heard in the form of actuality audio transferred over from the preceding documentary insert as a sound bridge. The light of the shot is low-key, and this enhances Maya's gloom. On the wall behind her there is a children's drawing, and this adds to the poignancy of the sad news: the children's innocence is contrasted with the loss brought about by the deadly attacks. This is an antithesis comparable to the one found in the sixth insert of *World Trade Center*, where the palpable tranquillity of the exterior shot of an American house is vividly contrasted with disturbing actuality news footage from the 9/11 attacks being deployed in its interior. It is thus another instance of what Eisenstein (1957: 4, 9) has termed intellectual montage, helping the reader to infer that safety is both gravely and unfairly threatened by these attacks. The sound bridge formed between the insert and the staged shot that follows knits the real and staged material more tightly together, thus helping the actuality footage to fit more appropriately into the larger context of *Zero Dark Thirty's* narrative. This makes it

possible for the two disparate types of footage, fiction and nonfiction, to be sutured together in a continuous sequence: a prerequisite as King (2005: 55) asserts for traumatic actuality imagery, such as the content of the news reports in the insert, to be contextualised and, thus, convey certain intended meanings. Any negative emotions which may have accompanied these or similar news reports when originally watched are, arguably, cancelled out through this contextualisation and replaced by more palatable emotions which can offer a net positive experience to the spectator rather than diminish it.

Eleven shots in total make up the third documentary insert, all of them actuality, featuring a series of news reports in full screen, which cover the aftermath of the Islamabad Marriott Hotel bombing. The insert opens with an exterior shot of the hotel burning from a distance, which acts as an establishing shot enabling comprehension of the scale of the attack and the damage brought about by it. There follows a close-up of vibrating police tape, which is then followed by a full shot of people searching amidst the hotel ruins. The fourth shot shows these ruins from a different angle, with the camera panning left before cutting to a full shot of two people carrying a wounded victim. One of them blocks the camera of a photographer who is trying to take their picture, and the camera pans left to follow their progress. Another full shot follows, showing an ambulance rushing to the injured, then the seventh shot in the insert comes into play in the form of a full shot of people carrying a dead victim wrapped in a sheet, with blood stains visible on the outside. As discussed earlier, actuality shots showing real loss of life, as the one here, raise narrative tension by amplifying the effect already created by their adjacent shots. A close-up of a fully destroyed part of the six-wheeled dumper truck that was used for the attack is shown in the next shot, followed by an interior shot of the destroyed hotel, showing a collapsed ceiling with water falling through it. Similarly, the penultimate shot is another interior shot of a destroyed part of the hotel through the lens of a handheld camera, while the eleventh and final shot is an exterior long shot which features part of the hotel burning, with a crowd of people gathered in front of it.

A varied array of cinematic devices is employed in the shots forming the insert to elicit emotion, including close-ups of people and objects and unnerving full shots of people searching amidst the hotel ruins and an ambulance rushing to the injured. Handheld cameras are deployed to add to the tension. Through these devices and the rapid pacing of the insert's editing, as indicated by its low ASL (2.10 seconds – the lowest of all the inserts in the film), the viewer is immersed in the chaotic aftermath of the terrorist attack, having first experienced it through its re-enactment, presented in the staged sequence that precedes the insert. The last shot of this sequence, produced via a handheld camera, shows Maya escaping the burning hotel at a frantic pace together with Jessica, amidst the chaos of people screaming and fires raging. The camerawork of the shot in question is unsteady, conveying feelings of confusion and fear similar to what the content of the succeeding insert evokes, while the lighting of the shot is extremely low-key: so much that, at times, the characters and their surroundings can barely be seen, accompanied by the diegetic sound of screaming. All these elements work in interplay and set an emotional tone that intends to prepare the spectator for the nonfiction material that comes in next.

The eleven shots comprising the insert are juxtaposed through straight cuts, thus maintaining continuity, while the same actuality audio, that of the news channel reporter's commentary, which plays throughout the insert, further promotes the continuity editing of the insert. At the end of the eleventh and final shot, the image fades to black and this remains for seven seconds, with superimposed capitalised text reading 'THE MEETING' appearing during the last three seconds, then jump cuts, instead of fading from black, to the next staged shot, which is an establishing shot of the tribal territories of Northern Pakistan. The black screen used here follows the same logic as when it is used in the context of *World Trade Center*, where, as discussed earlier, it acts as a separator of the real and staged elements, effectively providing an emotional culmination for those spectators who responded emotively to the nonfiction material that preceded the black screen.

Nonfiction segments from President Barack Obama's interview in *60 Minutes*, an American television programme, can be seen in the fourth documentary insert, specifically the part where he denies the use of torture by American officials as a means of extracting information from terrorist suspects. There are thirteen shots in the insert, four actuality and nine staged, commencing with Maya and another colleague of hers framed in long shot while sitting in a boardroom and watching a television screen occupying approximately 5% of the frame. Then, Jessica enters the room and walks towards them, her back to the camera. The television in the room shows President Obama being interviewed, followed by a close-up of Maya watching the actuality footage offscreen; this then cuts to a tracking shot of Jessica, showing her sitting next to Maya, in close-up, while the television in the background continues showing President Obama's interview, with the screen this time being closer to the camera. The fourth shot in the series is a medium shot of Maya's and Jessica's colleague looking at them offscreen, then a two-shot of Maya and Jessica conversing between them, framed in medium shot, follows. Another two-shot of Maya and Jessica is presented in the next shot, with the two still conversing between them, but now framed in medium to close-up shot and shown from another angle. At the end of the shot, they stop talking and focus their attention on President Obama's interview, by turning and watching it offscreen. The very brief one-second shot which follows has Maya's and Jessica's colleague, still framed in medium shot, turning and watching the actuality footage offscreen. Maya, Jessica and their colleague are shown in the next shot through a static camera, framed in long shot, looking onscreen at the television which shows part of Obama's interview, and specifically the part where he denies the use of torture by the United States' government. The television screen in the frame has approximately the same size as in the first shot of the insert, that is, 5%, before a medium shot of Maya and Jessica watching the actuality footage offscreen appears. This is followed by a close-up of Maya watching the actuality footage offscreen, then a medium shot of Maya's and Jessica's colleague doing the same. The penultimate shot in the series is a medium to close-up shot of Maya and Jessica watching the actuality footage offscreen, and the entire insert concludes with the longest shot out of the thirteen, lasting eleven seconds. This commences with an over-the-shoulder view of the actuality footage, as seen from behind Jessica's shoulders, after which she turns to

the side and talks to Maya offscreen while the footage continues playing in the background through the television screen which occupies approximately 33% of the frame. Once Jessica starts talking to Maya, the audio from the actuality footage becomes inaudible, as Jessica's spoken words take over. The whole shot is filmed with a handheld camera, as is the case with most shots that form part of the inserts under examination. Moreover, the lighting used across the insert is low-key, similar to most of the scenes that take place indoors, conveying a sense of gloom which ties in with the overall tone of the narrative. As Debruge (2012) suggests, the film offers truth 'with its handheld camerawork, naturalistic lighting and dialogue-drowning sound design'.

Actuality audio in the form of a conversation between President Obama and his interviewer is playing throughout the insert, albeit this can only be heard clearly during shots 8-13. In the remainder of the shots, although the sound from the actuality footage can be heard playing in the background, it is indistinct most of the time. This actuality audio is interspersed with other diegetic audio in the shots, specifically the conversation held between the three persons in the room. Obama's exact words spoken over shots 8-13 are 'I have said repeatedly that America doesn't torture. And I'm gonna make sure that we don't torture. Those are part and parcel of an effort to regain America's moral stature in the world'.

The brief segments in this insert which show part of Obama's interview in the *60 Minutes* programme have been extensively commented upon by various film critics, especially in the light of the film's vivid portrayal of the practice of torture. Since 'the film...[is]...more concerned with the reality of torture' (Tobias, 2012), presenting very graphic accounts of it in its narrative, having real footage of Obama categorically denying its deployment is directly antithetical with what the film suggests in the first place: that the leads obtained by American agents and which eventually pointed them in the direction of bin Laden have been obtained by means of torturing terrorist suspects. In this vein, Mayer (2012) characterises this real footage of Obama as 'the lone anti-torture voice [which is] shown in the film...[as]...a split-second news clip...[that]...flashes on a television screen that's in the background of a scene...[where the on-screen characters]...barely look up,

letting Obama's pronouncement pass without comment'. Since this statement comes after fifty-two minutes of the narrative have unfolded, with the viewer having already seen the most graphic scenes of torture present in the film, 'Obama's opposition to torture comes off as wrongheaded and prissy' (Mayer, 2012), making this statement appear as a 'bleak joke' (Burr, 2013). These views are also shared by Peter Travers (2012), a film critic for *Rolling Stone*, who argues that the 'harrowing early scene in which a CIA enforcer, Dan (a terrific Jason Clarke), waterboards a suspect, Ammar (Reda Kateb), stands in marked contrast to Obama on TV claiming America won't tolerate torture'. The framing devices that are employed to show the three characters' unspoken reaction to what President Obama says, mainly medium shots, but also a medium to close-up shot and a close-up, emphasise the emptiness of Obama's statement and make any emotional affect brought about by the violent scenes featuring torture even more impactful. Dargis (2012) refers to the scene which comprises the real footage of Obama as 'crucial' and goes on to comment on this sequence by placing emphasis on the close-up shot of Maya and her 'blank, vacant face' which she tries but fails to read, switching between possible interpretations in a wide range that includes 'stunned, contemptuous, relieved, irritated and indifferent', finally concluding that Maya's face 'offers as much explanation as her silence'. Dargis (2012) ends her comments on the scene by arguing that 'how viewers interpret [Maya's] look will depend on them because here and throughout this difficult, urgent movie Ms. Bigelow does not fill in the blanks for them'. Her view is in line with what has been argued by Bruzzi (2013: 50), Hanet (1973: 61, 63) and Staiger (1992: 8-9) as regards the knowledge, experiences, expectations and predispositions that each viewer brings to the viewing of a film which, in turn, largely determine the reading to be derived by this viewing. Different viewers may react differently to the graphic scenes that feature torture, to Obama's associated yet contradictory statement, and to the antithetical interplay between the two. To this end, Tobias (2012) states that 'the fact that two people can watch [*Zero Dark Thirty*] and come to opposite conclusions speaks well of Bigelow and Boal's [the screenwriter] thrilling procedural, which has a journalistic quality that still allows for some nuance and ambiguity, where the fog of war can cloud up the scene'. This critic commends the film's ability to convey a diverse array of meanings to viewers, depending on how they choose to interpret the cues

contained in its narrative. The journalistic approach employed by the filmmakers, Tobias (2012) says, injects the film with veracity while, at the same time, it furnishes audiences with interpretative leeway by refusing to provide them with black or white answers.

Although it lasts only seconds, many other film critics have commented on the presence of President Obama's actuality footage and the meanings such may convey: Edelstein (2012) says that 'the anti-torture stance of President Obama...is presented (via a TV interview) as an impediment' while Bradshaw (2013) argues that 'at first, the film makes a very big deal of showing us torture failing to get results...then Barack Obama comes in, clamps down on torture, and the agency resorts to conventional analysis and clerical spadework'. Kim Newman (2013), a film critic for *Empire*, agrees with Bradshaw (2013) by stating that 'when President Obama (seen only in a TV interview, renouncing the use of torture) puts an end to "the detainee programme", the CIA simply adjust its tactics'. Finally, Alison Willmore (2012), a film critic for film review website *Movieline*, says that President Obama's actuality footage 'is representative, in a wincingly complicated way, of how the new administration's stance will complicate and slow [down things in] what they're doing'. It is understood, then, that even in the limited screen time that this actuality footage has, it is nevertheless capable of eliciting various responses from the critics, depending on their interpretations. And, while these may also vary widely across spectators, the fact remains that the antithetical link formed between actuality footage of an authority figure condemning the practice of torture and staged representations of this very practice taking place can invite a forceful response.

Similar instances where actuality footage of such figures has been deployed in the narratives of the films examined can be found in *World Trade Center*, specifically in its eighth and tenth documentary inserts where nonfiction excerpts of President Bush's and Mayor Giuliani's public statements following the 9/11 attacks are respectively utilised. *Zero Dark Thirty* also makes use of another actuality clip featuring part of Mayor Bloomberg's statement following the Times Square car bombing attempt, which will be discussed in the textual analysis of the next

documentary insert. This usage of nonfiction material is suggestive of a pattern which involves the deployment of actuality footage featuring authority figures alongside related footage of the same nature in the form of news reports; arguably this is undertaken with a view to ascribing credibility to the narrative and to heightening its realism. The public statements made by these persons carry with them a certain gravity and, although their nature is not violent as with the majority of the other actuality footage used in the films examined, they utilise emotionally-charged words and phrases, such as President Bush's vow to hunt down the terrorists responsible for the attacks, Mayor Giuliani's plea to save as many lives as possible, the condemnation of torture practices by President Obama and Mayor Bloomberg's statement that people are willing to kill themselves and others to prevent Americans from enjoying their freedom.

The on-screen presence of these public figures, even if very brief in all instances, nevertheless serves the purpose of 'projecting leadership' through the familiar image of television, as Scott (2006) argues, and may act, in addition to being an added authenticity marker, as a stimulus capable of prompting certain viewers to increase their narrative engagement and immersion in it. Some film critics took note of the actuality footage of President Obama and, at the same time, the lack of comparable footage featuring authority figures found in other films: as Debruge (2012) maintains, 'President George W. Bush goes entirely unseen, while [audiences'] only glimpse of President Obama is during a 2008 campaign interview', while Lou Lumenick (2012), at the time the chief film critic and film editor for the *New York Post*, said that 'the president [Obama] is fleetingly seen during a TV interview long before the raid, and neither George W. Bush nor Dick Cheney figure at all in the proceedings'. This may be indicative of the gravity that such actuality clips carry in terms of conveying certain meanings to audiences, some of these concerning political statements made by the filmmakers based on the extent and type of usage of such clips. Richard Corliss (2012), a film critic for *Time Magazine*, argues that *Zero Dark Thirty* does not carry 'a torch for Obama...[as he]...is seen only for seconds, promising in a 2008 news clip to end waterboarding', while Travers (2012) says that Bigelow avoids 'flag-waving' and 'politics', mainly by utilising only two actuality clips of authority figures, and then only briefly.

The fifth documentary insert comprises a total of seven actuality shots in the form of news reports, six in full screen and one shown via a television set that occupies only part of a staged frame, covering the US authorities' immediate response to the Times Square car bombing attempt. This occurred on 1 May 2010, in which a car containing a bomb that was ignited but failed to detonate was found in Times Square; it was disarmed before causing any casualties. The only exception to the content of these news reports comes in the last shot of the insert, which shows the then New York City Mayor, Michael Bloomberg, commenting on television shortly after the attempted attack that 'there are some people around the world who find our freedom so threatening that they are willing to kill themselves and others to prevent us from enjoying it'. Bloomberg's dramatic statement mirrors Obama's in the preceding insert, and it creates impact by deploying actuality footage of an authority figure making an emotionally-charged public statement directly linked to the traumatic events.

The insert opens with a brief aerial view of the area being investigated by US officials, which acts as an establishing shot, enabling the viewer to comprehend the scale and geographic location of the attempted terrorist attack. This imagery is then followed by a static shot of the efforts to disarm the car bomb through a controlled, low-level explosion from within the trapped car behind police tape. Subsequently, a view of the car containing the bomb as it is being moved away from the area appears and the camera zooms in on it. A static shot ensues, showing the activity in the area from behind a police tape, which then cuts to a full shot of the bomb specialists, using a handheld camera. The footage in the next shot has been filmed through the same camera as that which recorded the second shot above, but at a different point in time, showing a bomb specialist in full shot investigating the car containing the explosive. The final shot in the insert which, in the same way as with the concluding shots of the second and fourth inserts, is the longest in the series, lasting four seconds, shows Mayor Bloomberg commenting on the terrorist attempt on camera, displayed through a television screen located in an office and which occupies approximately 8% of the frame. Authenticity markers present in the documentary insert include rushed zooms, sporadically hazy focus and jarred camerawork.

The staged shot that is situated immediately before the insert is set in a call centre where Hakim (Fares Fares), a CIA operative, searches for Abu Ahmed (Tushaar Mehra), a courier for al Qaeda. A young man is in the frame, shown together with Hakim through a two-shot. For the first two seconds of the shot, the young man is out of focus, then he appears in focus and Hakim moves out of focus. At this point, Hakim looks at him briefly and tries to overhear what he is saying, then the camera pans right and the young man disappears from the camera's view, leaving only Hakim in the frame. Hakim is in close-up the whole time, but without obstructing sight of the young man. The lighting used in the shot is natural/available, and the diegetic voice of the young man talking on the phone in Arabic is interspersed with non-diegetic, ominous music which underscores Hakim's painstaking search for Abu Ahmed. Audio commentary from the news reports starts playing during the last second of this shot, bridging in this way the staged footage with the real one. The insert comes to an end, and the next staged shot following it comes into play revealing a troubled and concerned Maya in medium shot, impatiently waiting to talk to Joseph Bradley. High-key lighting dominates, and the sound is carried over from the actuality footage of the previous shot in the form of Mayor Bloomberg's statement concerning the terrorist attempt, thus again suturing fiction with nonfiction. The J cut applied just before the insert comes into play, and the L cut deployed right after it comes to an end, are suggestive of the usage of devices which intend to knit together the real and staged elements in one continuous sequence.

In the insert, Bigelow uses full and aerial/establishing shots of the cordoned-off area affected by the terrorist attempt, abrupt zoom ins and shaky camerawork, along with natural/available lighting. The J and L cuts applied before and after the insert help to establish a continuity sequence that is characterised by emotional tension. Moreover, having an authority figure such as Mayor Bloomberg voice a dramatic statement injects the narrative with credibility, creates a cause-and-effect connection (the continuing terrorist attacks intensifying the search efforts for bin Laden and escalating the Global War on Terrorism) in the mind of the viewer and, consequently, also encourages an emotional response. This is the only insert, out of a total of four entailing terrorist acts, which is not preceded by a staged re-

enactment of the associated events, perhaps because it was only an attempt and not a fully-fledged attack like the other three instances discussed earlier. Continuity editing is maintained throughout the insert via a series of straight cuts linking its shots and by having the same actuality commentary play over the whole insert, while the sound bridges created at the beginning and end of the insert make the transition from staged to actuality footage and vice versa, more seamless, smooth and effective.

A single shot makes up the sixth documentary insert, featuring a brief segment of an actuality report from a Pakistani news station. This shows two individuals in suits, who one assumes are politicians, shaking hands. The report is displayed through a television set that occupies approximately one quarter of the frame. Arabic commentary from the news report is playing over the shot, while Arabic text is superimposed on it along with the logo of the news agency ("5 NEWS LIVE"). Both these elements enhance the authenticity of the events that take place in Pakistan and which are represented in the film. In the same way as the fifth insert, a J cut is applied at the beginning of the insert while an L cut is deployed at its end, thus interweaving the two disparate types of footage more effectively, and in a style that makes it easier to read them together rather than separately.

The last thirty minutes of the film show the night attack on bin Laden's hideaway compound by US Navy SEAL Team 6. In the same way as the voices of the 9/11 victims reach the viewer through a dark screen in the beginning of the film, certain viewers are offered retribution by the end via the death of the person responsible for the aforementioned cries for help. After bin Laden's dead body is brought back to a US base, there is a scene where Maya confirms its identity. The scene, through which the film 'reaches its true emotional peak' (Foundas, 2012), starts with Maya walking towards the body bag, with the viewer observing her via a tracking shot which shows her progressively getting closer to the camera. Commencing with a long shot of her, the camera then moves on to a medium shot and, upon reaching the table where the body is placed, ends in a close-up shot of Maya's face, with the background moving out of focus simultaneously: this emphasises her face and state of mind, both of which are overwhelmed with suspense. This shot progression

parallels Maya's escalating trepidation as she approaches bin Laden's corpse, encouraging the spectator to share her feelings. The camera then switches to a fixed position for eighteen seconds and Maya is seen unzipping the body bag hesitantly and revealing its content. The film then cuts to two more close-ups of Maya's face, each lasting four seconds: the first one shows Maya breathing heavily and the second nodding affirmatively to one of her superiors as to the identity of the corpse, which is depicted, in a succeeding shot, in scarce detail: 'bin Laden's [full] face is never shown', as Lumenick (2012) emphatically remarks. Only the beard and nose are revealed as the camera is aligned horizontally with the body, leaving the rest to the viewer's imagination.

In commenting on this scene, Burgoyne calls it 'devastating' and argues that 'the unseen figure in the bag...has...a powerfully unsettling effect' (2015: 258), while Denby (2012) argues that 'Bigelow presents bin Laden's corpse and Maya's emotions after the kill with considerable circumspection...an example of radical realism'. This realism that Denby (2012) refers to possibly stems from the fact that bin Laden's face is not fully shown and only its most distinctive characteristics are revealed, as stated earlier. This partial revelation, coupled with the fact that there are no news images of bin Laden's body, is in line with the absent images notion described by King (2005: 50) who argues in favour of a 'reduction...in the plenitude of images' and of 'absences' of what is shown to the viewer as a means to increase filmic verisimilitude.

This restricted revealing of imagery related to bin Laden's dead body echoes the ending of *United 93*, discussed earlier. Both films refuse to show, at least in its entirety, something that either has not been actually recorded on camera before or it has not been relayed to the public and, instead, call on the viewer to merely envisage it, another example where *Zero Dark Thirty* 'does not fill in the blanks for [viewers]' as Dargis (2012) suggested. Kaufman (2013), on the other hand, argues that this particular scene in *Zero Dark Thirty* 'falters because of this...[reality] framework the film has employed'. He explains that because there is no 'real-life referent to what is being depicted', that is, the corpse of bin Laden, viewers are inclined to think that what they are watching is an artifice of reality (Kaufman, 2013).

This contradicts Denby's (2012) argument which links the limited revealing of bin Laden's dead body to heightened realism. Kaufman concludes that:

Without archival footage to back up this revelatory moment, we are left with an unintentional rupture in the film's illusion...alas, it's just a movie...and wouldn't the filmmakers have loved to get their hands on some real macabre picture of the infamous terrorist's remains, helping to seal the triumphant moment in the viewer's mind?. (2013)

Debruge (2012) also argues in favour of using actuality imagery of bin Laden's dead body, if such existed, to strengthen the closure offered by the sequence, by stating that the scene 'lacks...the satisfaction of seeing the dead bin Laden's face'. He then goes on to admit that this imagery was 'withheld by the U.S. government [sic]' thus making a real-life referent of a potential such staged representation unavailable. Kaufman (2013) seems to support the notion that if a certain historic event has not been documented in the form of either footage or still imagery, then the recreation of this particular event on screen will be automatically perceived as fake. This is debatable, as it depends on what Hanet (1973: 61, 63) has called the 'extra-iconic' context of the film, for example if viewers have no knowledge of the nonexistence of footage showing bin Laden's dead body, they may perceive the pertinent scene in the film as a true reproduction of reality. Nevertheless, Kaufman's (2013) argument seems to be a logical one. As was seen in the analysis of *United 93*, in the cases where Greengrass did not have any video or audio documents informing him how certain true events really unfolded, the absent images notion described by King (2005: 50) was applied: he refrained from recreating a filmic artifice of something that does not have a real-life referent, for example the plane crash.³²

³² Greengrass refrained from showing the plane crash, but he constructed the narrative to the best of his knowledge, based on the recordings from the black box, thus it could be argued that, strictly speaking, the narrative too does not have a real-life referent per se, although the recordings recovered represent a sort of a forensic trail which helped Greengrass to reconstruct the events of the tragic flight for filmic purposes, as genuinely as possible.

Accordingly, it can be argued that real footage not only amplifies filmic realism when embedded in a fictional film's narrative, but its existence outside the context of the film also represents a contributing factor to maintaining this realism if staged sequences recreating relevant true events are presented in a film. On the other hand, although the cinematic corpse of bin Laden may not have a real-life referent (and this is possibly the reason why the director refuses to show it in full detail), its prominent characteristics, namely the beard and nose, that viewers see, will likely be perceived by them as indexical signs³³ which, according to Prince, 'are [still] more powerful than symbolic'³⁴ (1993: 17). Although iconic signs³⁵ inject a narrative with the highest degree of realism, indexical signs such as the two facial characteristics mentioned above, via which the viewer can make a direct connection to their referent, that is bin Laden, can still add a degree of realism to the scene. It is concluded, then, that showing part of a cinematic object for which no real-life referent exists is better in terms of augmenting perceived reality than showing it in full detail and, thus, signalling its artifice. McCarthy (2012) says that 'quite apart from its historical significance, at least the [final] scene is here to provide a welcome catharsis', overlooking the fact that bin Laden's dead body is not shown in its entirety, while Stevens (2012) argues that 'our knowledge that the elusive, barely glimpsed man...in the body bag...is the mastermind of 9/11 gives this bravura sequence an especially powerful emotional hook'. Both Stevens' (2012) and McCarthy's (2012) arguments are in line with Hanet's (1973: 61, 63) theory of the 'extra-iconic' context pertaining to films, which is a determining factor in how a narrative is read by spectators and how extensive the realism that characterises it is perceived by them to be: they know that bin Laden was shot dead in an operation carried out by US Navy SEALs, and this knowledge suffices to encourage an emotional response on their end without seeing complete imagery of bin Laden's corpse.

³³ Signs that are directly connected to their referents, for example smoke signifies fire.

³⁴ Signs having an arbitrary link, for example most words in a given vocabulary.

³⁵ Signs whose meaning is based on appearance, for example the picture of an apple.

Having examined and discussed above all documentary inserts present in the narrative of *Zero Dark Thirty*, it was noted that frequent use is made of close-ups and full shots, helping to engage the viewer in the content shown. The cinematography of the inserts, all of which are made up of original newscast footage covering a number of terrorist attacks around the world and deployed through television screens and monitors of different sizes, is the product of a handheld camera, that is shaky, hasty and jarred. It features numerous authenticity markers indicated by King (2005: 50), for example low-quality imagery, haphazard and hurried camerawork, out-of-focus shots and rushed zooms, which, along with the Arabic text and commentary that accompany those news reports that are broadcast by Middle Eastern news channels, attest to the realness of the footage and help the viewer to index it as real. This complements the already high veracity of the narrative achieved by the filmmakers, whose 'quest for verity isn't just a pose...offer[ing] up a document for fact-checkers' (Tobias, 2012). Accordingly, the film arguably achieves the kind of narrative immersion which enables a reliving of the trauma registered upon the depicted events' original happening for those viewers who were indeed affected by these events, either directly or vicariously, making *Zero Dark Thirty* 'a vital, disturbing, and necessary film precisely because it wades straight into the swamp of [the] national trauma about the war on terror and [America's] prosecution of it' (Stevens, 2012).

In three out of the four instances where real newscast footage is used in the narrative, this is preceded by a dramatic re-enactment of the traumatic events covered by it. Also, in two of these three cases, central characters from the film are involved, hence the spectator's involvement is, arguably, increased as well. The transition from the staged representations of the attacks to the actuality news reports covering their aftermath is achieved through jump cuts, thus the viewer is taken straight from a realistic recreation of the traumatic events to their real coverage which, at times, contains graphic details, such as blood stains, injured victims and loss of life. These devices, coupled with the high level of perceived realism found in the narrative, help to reinforce the emotional response invited by the real footage. As Bruzzi notes, by drawing an example from *The Queen* where a staged re-enactment works synergistically with a real news report covering the

same events, 're-viewing [Blair eulogising Diana]...through the complicating lens of Frears' dramatisation offers us ample opportunity to recall and re-live the original act of watching in 1997' (2013: 45). Thus, this type of actuality footage which is deployed to a considerable extent, not only in *Zero Dark Thirty* but also in *World Trade Center* and *United 93*, works synergistically with its staged counterpart, encouraging certain inclined viewers to relive the traumatic events depicted based on how they have originally experienced them and were affected by them, either directly or indirectly. The black screen device is used in the third insert, in a way similar to *World Trade Center*, helping to separate the real elements from the staged ones, and to consolidate any emotions evoked by the actuality footage that came before the device, effectively transitioning these further into the staged narrative. Apart from the black screen device being used in both *Zero Dark Thirty* and *United 93*, as identified by the two films' textual analysis, a number of film critics have pointed out other similarities: Tobias (2012) said that 'the one piece of affirmative dialogue ("Geronimo") [a code word uttered during the Abbottabad raid to denote the killing of bin Laden and the successful completion of the mission] arrives as matter-of-factly as "Let's roll" in Paul Greengrass' excellent *United 93*, blessedly free of any impulse to underline heroic action'. This similarity highlights the lack of typical Hollywood conventions in the two films, that is heroism ascribed to many (the passengers as a group and the Navy SEALs as a team) rather to one central hero, which, in turn, makes their respective narratives more factual and realistic. Moreover, Kohn (2012) praises the two films for being able to soberly, objectively and realistically represent the traumatic events concerning 9/11 in their narratives, by arguing that 'Bigelow's ability to dramatise modern history known to many but only truly understood by a precious few mirrors the surreal quality of Paul Greengrass' "United 93," which also managed to transform traumatic history into cinematic narrative'. The fact that the two films have been successful in creating accommodating narratives for the true traumatic events they depict is partly attributed to the documentary inserts they utilise, which come to complement the matter-of-fact nature of these narratives, as shown in both the textual and secondary analyses of the films under examination. Lastly, out of the three films examined, *United 93* and *Zero Dark Thirty* have the lowest overall ASLs, calculated as the combined duration of all their actuality shots divided by the total number of

these actuality shots, measuring at 3.63 and 3 seconds respectively. This is indicative of the fast pacing of their narratives' editing which helps to raise tension and create suspense, elements that tie in with and support the emotional potential of the inserts. Because these two films have been the most critically acclaimed among the three examined, coupled with the fact that the majority of film critics attribute this critical success to their highly realistic, suspenseful, and immersive narratives, it can be argued that their specific narrative construction is one that helps any documentary inserts injected in it to successfully unpack their emotional potential.

In two out of the four multi-shot inserts, the final and longest shot features a dramatic statement made by a person who has been affected, either directly or indirectly, by the attacks covered by the inserts' news reports: the end of the second insert has a bloodied victim of the 7/7 London Bombings recounting his experience of the attacks, while the fourth insert ends with Mayor Bloomberg condemning the failed car bomb attack in Times Square. Another multi-shot insert ends with actuality footage of President Obama, specifically an excerpt from his *60 Minutes* interview in which he firmly states that America does not engage in torture practices. Obama's anti-torture statement is not made in the last shot of the insert, but in the preceding ones leading up to this concluding shot. It thus cannot be argued that the insert closes with its most dramatic shot, but the type of nonfiction material in it still adds greatly to its emotional charge. The fourth and final multi-shot insert closes with the black screen device. In sum, all the inserts that comprise multiple shots close on a high emotional note, either through the use of a device (black screen) or of a concluding shot possessing dramatic value and culminating character and having the longest duration among all shots in that particular insert.

The secondary analysis carried out on *Zero Dark Thirty* produced findings that are aligned with those derived from the primary, textual analysis. Notable mention is made by the majority of the secondary sources to the staged re-enactments present in the film, and to the positive effect these have on the perceived realism of the narrative, the construction of which accommodates effectively the nonfiction material inserted in it and helps to unpack its emotional potential. In that same vein,

McCarthy (2012) says that 'all the technical contributions are put at the service of full verisimilitude', while Foundas (2012) similarly argued that 'even the smallest touches in *Zero Dark Thirty* feel authentic'. Accordingly, as is also the case with the narrative of *United 93* which is characterised by heightened perceived realism, *Zero Dark Thirty* achieves an effect which produces synergies with the documentary inserts it utilises. Out of all the terrorist attacks re-enacted in the film, the one with no actuality news coverage accompanying it (although, as Berardinelli (2012) argues, this specific terrorist attack 'led news reports that day') is the attack that took place on 30 December 2009 inside Forward Operating Base Chapman located in the Khost Province of Afghanistan and which killed nine persons and wounded six, when a suicide bomber who entered the base detonated explosives that were attached to a vest he was wearing. Berardinelli (2012) describes this re-enactment as 'the most suspenseful sequence in *Zero Dark Thirty*' and goes on to argue that although the incident was all over the news since it represented the most lethal attack against the CIA in more than twenty-five years at the time, it is '*Zero Dark Thirty* [that] puts it in context'. Berardinelli's (2012) argument underlines the importance of contextualising true traumatic events in the dramatic framework of feature films, even when these events are not directly juxtaposed with actuality footage that helps to sew reality into the fictional narrative.

Extensive mention is also made by these secondary sources of the black screen used at the beginning of the film in conjunction with real recordings from the burning Towers. Although the device applied at this particular point in the narrative has not been textually analysed to an extensive degree, it has been nevertheless explored in the course of the secondary analysis. This is for the purpose of assessing the extent of the emotional response invited by this device when it is deployed in the beginning of a film and is also coupled with actuality audio footage. The black screen was praised by critics and viewers alike for how it sets the emotional tone for the rest of the narrative. It was also compared to the same device used at the end of *United 93*, with both being able to provide impact, albeit to a different extent. In *Zero Dark Thirty's* prologue, the real recordings work in tandem with the staged sequence that comes after them to signal the revenge-driven storyline of the film, while in *United 93* the black screen to which the film cuts abruptly at the end helps

to consolidate the hitherto feelings emanating from the film's narrative, without offering closure.

Another instance that was looked at extensively in the course of the secondary analysis is the partial revealing of bin Laden's dead body at the end of the film. While some secondary sources argue that showing even part of it acts detrimentally to the overall realism of the narrative, other sources praise this scene for heightening that very realism. This dichotomy in opinions led to the conclusion that when important objects in a film's diegesis have real-life referents, their perceived realism increases, but even if such a referent does not exist, then showing only part of this object arguably carries more benefits for its perceived realism than would have been the case had the same object been shown in its entirety, thus providing a vivid cue to its unreality. The staged re-enactment of the double-decker bus that exploded while passing through Tavistock Square, and which is juxtaposed with the second documentary insert, is another example of Bigelow opting not to produce a filmic artifice of something that the cameras of history have not recorded. While the bus in question can be seen driving down the streets of London, it is not until it disappears from the camera's view, by moving behind a tree line, that the explosion happens.

Zero Dark Thirty makes use of television sets and monitors, albeit to a lesser extent than *United 93* and *World Trade Center*. As discussed in the context of analysing these two films in the preceding chapters, the television is a symbol of 11 September 2001, synonymous with the hypermediated nature of the 9/11 terrorist attacks and correlated with the massive consumption of disturbing newscast footage on the day of the attacks, both by the American public and the world at large.³⁶ Thus, although *Zero Dark Thirty's* focal point is not 9/11 but other terrorist attacks and the eventual killing of bin Laden, all these events belong to the same framework, that is the 'Global War on Terrorism'. As such, the combination of the television as a symbol with actual news reports deployed by it acts as a reminder

³⁶ According to Leslie Wolke (2011), 'about two billion people – one-third of the world's population – watched the day's tragedies as they unfolded live on television and online. Within 24 hours, another two billion learned of the succession of catastrophes, which were to be the most widely witnessed events in human history.'

for those viewers who witnessed the attacks through the news, mobilising memories of when the underlying events were first broadcast across the world and taken in by viewers outside the context of a feature film. The newscast footage is deployed in the narrative mainly in full screen, albeit, as noted earlier, there are limited instances where television screens and monitors are used to this end, with these not occupying the whole staged frame but only part of it. Conclusively, this pattern of usage of explicit nonfiction footage, which is evident across the three films examined, suggests that this method of actuality material deployment is an effective way for inviting emotional affect. This is achieved through the remobilisation of traumatic memory (Pheasant-Kelly, 2011: 156) which may, in turn, lead to the first modality of spectatorship suggested by Kaplan and Wang (2004: 9-10) where trauma is introduced to the viewer, then diffused by working through the traumatic content during the narrative, eventually offering catharsis in the way described by King (2005: 55). The viewer experiences the 'unpleasurable excitation' described by Hirsch (2004a: 17) in a safe manner due to the protective framing of dramatic distance that was set forth by McCauley (1998: 159-162). This, then, affords the spectator 'a degree of existential remove from the self' (Hirsch, 2004a: 17) coupled 'with the reassurance of present safety' (McCauley, 1998: 160), encouraging in this way an emotional response.

Conclusion

In recognising that ‘the stylistic and structural effects of the inclusion of...[real]...footage into Hollywood narrative features have yet to be analysed’ (Tanine, 2010: 108), this thesis has endeavoured to contribute to the gap in knowledge through investigating how the embedding and utilisation of documentary inserts within the narratives of trauma cinema feature films encourages an emotional response. The research suggests that the three films discussed here stand to gain much from using documentary inserts in their staged narratives. These inserts may work their way into the viewer’s psyche, either by heightening the realism of the storyline in which they are deployed, or by creating that realism *de novo*, by themselves. As Bazin argues:

The image – its plastic composition and the way it is set in time, because it is founded on a much higher degree of realism – has at its disposal more means of manipulating reality and of modifying it from within. The film-maker is no longer the competitor of the painter and the playwright, he is, at last, the equal of the novelist. (1967: 39-40)

Documentary inserts represent one of the means at the disposal of filmmakers for incorporating reality in their visual texts. Fact can be blended with fiction in different ways and produce different emotional results. This study finds that a minimalistic narrative is a more accommodating vehicle for the inserts compared to a spectacular one. If modification of the inserts is kept to a minimum and their indexicality is retained, a stronger truth claim will be attached to them. Inserts which possess high shock value, are more “accidental” in nature, and contain a large degree of indexicality can provide an exponential emotional effect, especially when these are positioned next to equally emotive staged content, and are complemented by one or more devices that help them to unpack their emotional potential, such as the black screen.

There is a fine line between real and realistic (but staged) violent visual content, in terms of distinguishing one type from the other. Audiences tend to perceive and, by extension, tolerate each type differently. McCauley (1998) showed that certain viewers are repulsed by real violent footage when it is watched in its individuality,

but these same viewers may take pleasure in watching that same footage when it is embedded in a feature film. The protective framing of dramatic distance found in these films permits viewers to safely enjoy instances of real violence through becoming emotionally aroused by them without feeling the need to abort the viewing process. These violent documentary inserts are, by nature, highly emotive, as proven by Mendelson and Papacharissi (2007). The question then arises as to how their emotion-eliciting power can be harnessed and reclaimed in the context of feature films.

Feature films which belong to the trauma cinema genre make extensive use of staged violence in their narratives, either implicitly or explicitly. More often than not, these films are based on true traumatic events that form part of a specific historical context, such as the First and Second World Wars, assassinations of political figures, and the 9/11 terrorist attacks. What these films have in common are elevated levels of perceived realism, a trait that, according to Bazin (1971: 27), persuades the viewer to identify more strongly with the diegetic events and characters. This thesis has argued that these films, which already contain the two proven gripping elements of violence and high levels of realism, can encourage narrative engagement even further, by introducing a third element, a crossover between the two: documentary inserts which, as Hirsch indicates, 'may carry a traumatic potential' (2004b: 98).

The spectator may derive pleasure from watching a film through being immersed in its narrative, as noted by Busselle and Bilandzic (2009: 325-326). By doing so, a wide array of emotional responses is experienced, facilitating in turn the exploration of otherwise forbidden lives and worlds by making violent imagery tolerable, if not attractive. This spectatorial immersion is mainly achieved through strategic construction of a feature film's narrative. By utilising a plethora of devices that target the two main elements of a film's form, namely its cinematography and editing, as well as other filmic traits, such as music and storyline, a filmmaker can encourage the viewer to make a significant emotional investment in the narrative. Close-ups can signal the emotion of a character at key poignant moments and enable the spectator access, while a fade to black can take this emotion, apotheosise it, then

ease it into the next part of the narrative. Many options exist, albeit it is the appropriate and well-thought-out combination of these devices that produces the kind of narrative that grips the viewer from the outset and does not relinquish until the closing credits roll.

This thesis has investigated the role that documentary inserts, linked either directly or indirectly to violent events, have in inviting an emotional investment when these are injected in the staged narratives of feature films which belong to the 9/11 sub-genre of trauma cinema. The investigation was carried out both in the light of narratives thought to be accommodating of these inserts due to their highly-realistic nature (*United 93* and *Zero Dark Thirty*), and of the archetypal Hollywood narrative, characterised by spectacle and well-known actors (*World Trade Center*). A film whose release date was relatively close to the happening of the true traumatic events depicted was examined (*Zero Dark Thirty*, having the killing of bin Laden as its reference point), as well as two films whose release dates and the happening of the events they depict had a lengthier chronological distance between them (*United 93* and *World Trade Center*, with their focal point being the 9/11 terrorist attacks). In all cases, documentary inserts were found to have an important role to play in the narratives in which they have been inserted, specifically in terms of encouraging an emotional response.

The relationship between real and staged footage has formed the crux of this thesis' research. Three 9/11 feature films were selected and analysed. All instances of documentary inserts utilised by these films were identified, deconstructed, and broken down to their elemental building blocks: the shots. These actuality shots were then assessed to ascertain whether they satisfy certain criteria necessary for proving their inherent truth claim. Aristotle's (1924) logos truth assertion (proving the bona fide nature of the shot by reference to its appearance) and King's (2005: 50) real footage's authenticity markers (mainly poor visual quality and jarring camerawork) proved to be central to this assessment. Bruzzi (2006: 18) also provided valuable insights as a framework for analysis through recognising the inverse relationship that exists between the visual and technical quality of nonfiction material and its inherent truth claim, which is also directly linked to that material's

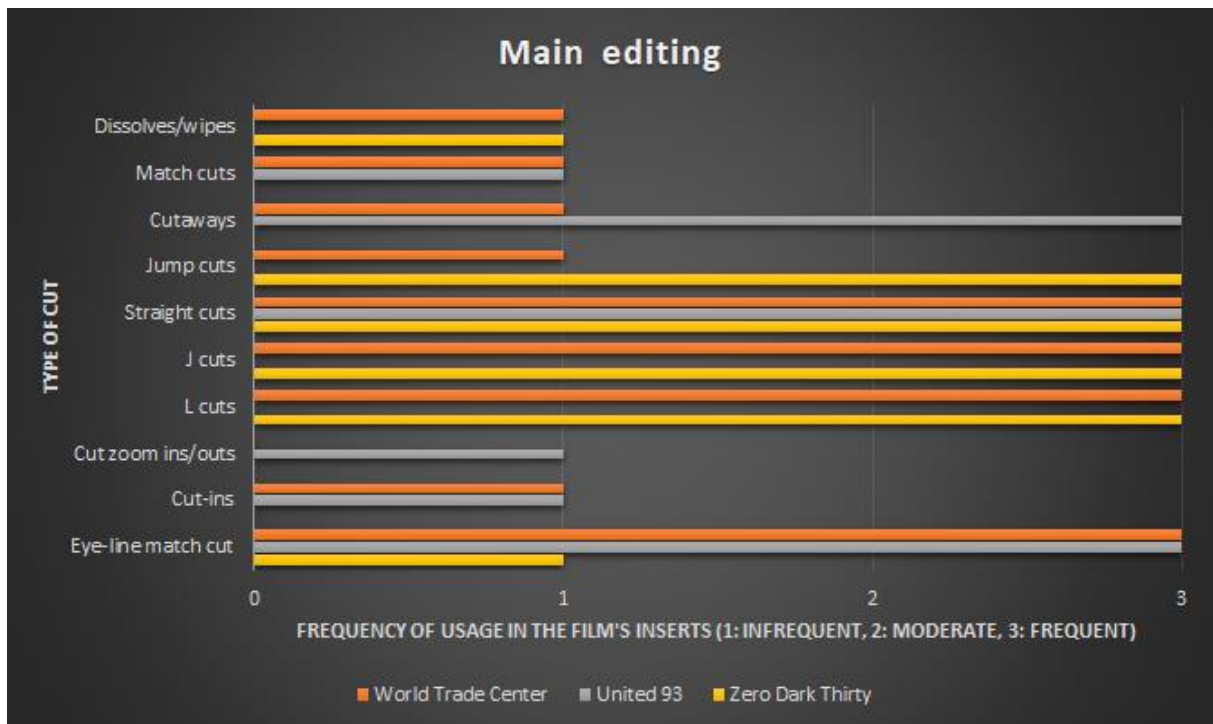
emotional significance. Once the authenticity of the documentary inserts was established, their degree of indexicality was then assessed, based on Peirce's (1955: 102) definition of the term. Some shots have been found to possess extensive indexicality, such as the "accidental" footage utilised in *United 93* and *World Trade Center*, while others exhibited this trait to a lesser degree, for example the composite shots in *World Trade Center*. Of all the actuality shots examined, none were found to have been tampered with to the extent that, in the words of Hammond, it would have 'sever[ed] the indexical bond between the...image and reality' (2007: 63).

In the course of the research, it became evident that the more graphic the actuality shot is the more this plays a role in the emotional response it instigates, ranking that shot higher, in terms of traumatic potential, from another nonfiction visual with milder content. Examples of these shots can be found in all three films examined, where real loss of life is depicted either explicitly or implicitly. Using actuality shots that are indexically strong and also show loss of life can lead to the most impactful emotional output, as asserted by Nichols (2010: 38) and found by the textual analysis carried out in this thesis. As Bruzzi opines:

Archive footage is never as fixed, certain of itself, complete or so different from its re-enactments...it can show an event and evoke a memory, and frequently this is enough, but it can't explain...a sense of lack and dissatisfaction in turn haunts the archival image; not even footage as instantly moving as...the planes hitting the WTC can yield the story or the fantasy behind it. (2012)

Thus, the recontextualisation and renarrativisation of this archive footage through inserting it into the greater context of feature films was assessed, to see what shift in emotional dynamics is achieved as a result. Accordingly, the interplay between the two types of footage, real and staged, was examined to see if the one type complements the other, and the two work in synergy in provoking a reaction from the spectator. A seamless integration of documentary inserts into the staged narratives of feature films is a requirement, as indicated by King (2005: 55), for diffusing the negative emotions that can be evoked by standalone nonfiction clips of disturbing content, while keeping their poignancy intact. The editing of the three

films was then analysed, to see how the real and staged elements are knitted together, and also how they interact between them. Certain editing devices, such as eye-line match cuts, jump cuts, and fades to/out of black have been identified and analysed. The results were then grouped in graphs, as was also the case with all the findings stemming from the textual analysis, in order to facilitate the identification of patterns across the three films. The graph that contains the main findings from analysing the editing of the inserts is shown below:

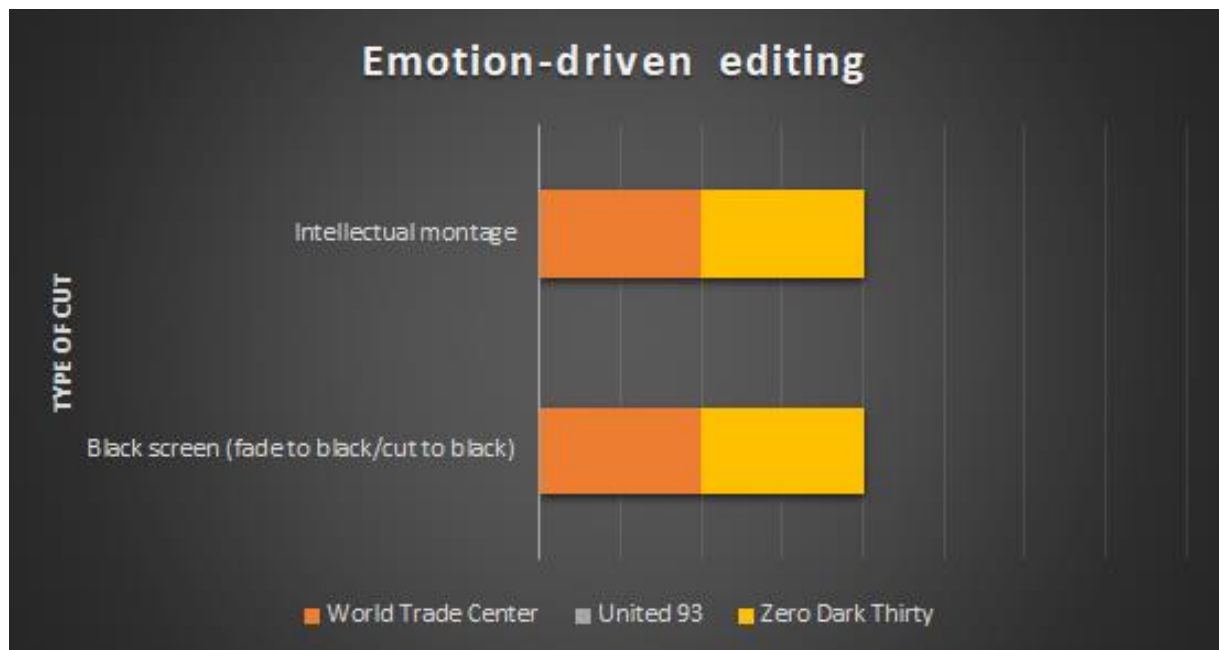


As indicated, *World Trade Center* and *Zero Dark Thirty* made extensive use of J and L cuts adjacent to the inserts examined, using actuality audio to form bridges between fiction and nonfiction elements, thus sewing the two disparate types in continuity sequences. While *United 93* did not employ these editing devices extensively, it utilised others that served the same purpose: specifically the film deployed cutaways into the main narrative more than any other to incorporate its actuality footage; these consisted mainly of news reports. Bruzzi (2013: 46) claims that this editing technique is preferred when merging together nonfiction news footage and staged shots, as it creates a back-and-forth emotional dynamic between them. The same film also makes frequent use of the eye-line match cut, as does *World Trade Center*, drawing attention to the real elements in the narrative

and suturing them therein. Two other techniques that achieve this effect are the cut-ins and the cut zoom ins/outs, both used in two of the films examined, albeit sparingly. Moreover, jump cuts have been amply applied in *Zero Dark Thirty*, mainly to make the transition from staged re-enactments to related nonfiction footage. The effect achieved is comparable to that of the cutaways applied in *United 93*, without though creating the continuous, back-and-forth relationship with the real and staged elements, but rather a one-off yet dynamic connection.

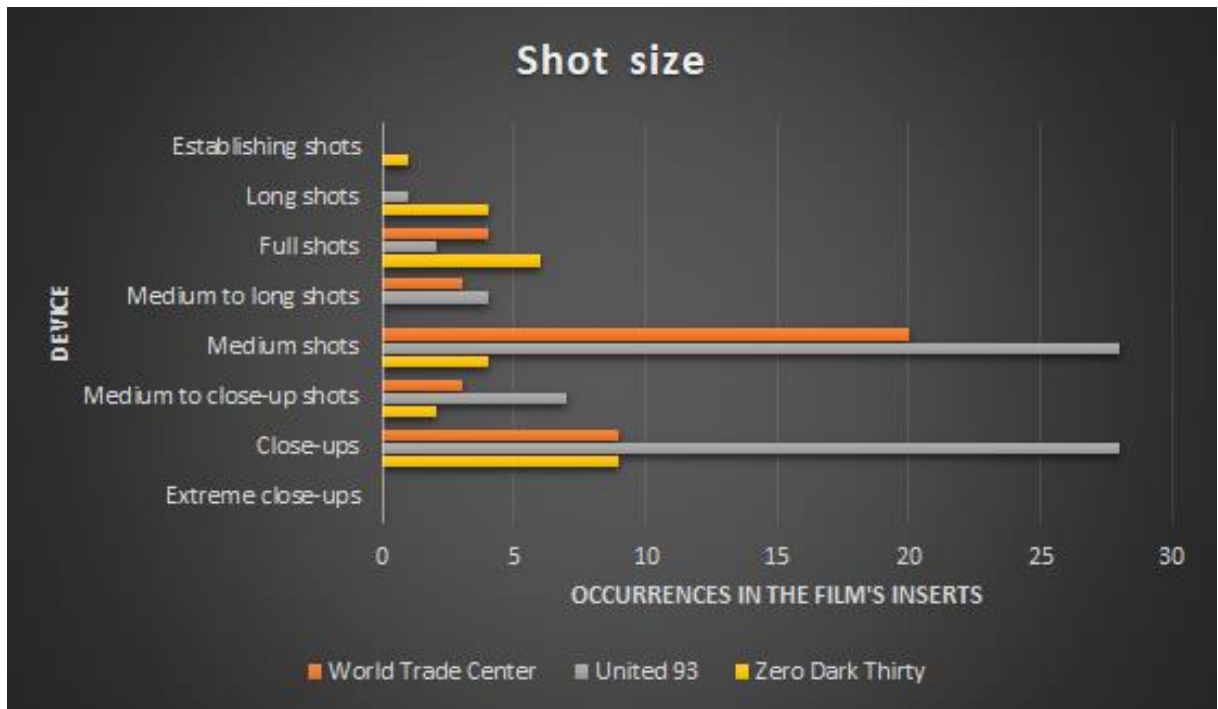
Despite the different editing techniques used by the three films to merge real and staged scenes, they all utilised straight cuts copiously across their documentary inserts, thus safeguarding continuity editing within and adjacent to them. This was further strengthened by the sporadic application of match cuts in two of the three films, which helped the two different types of footage to chime thematically. The degree of seamlessness in the merging of the two modes determines the effectiveness of their collective reading by audiences and the clarity of the meaning they convey. When any palpable seams in the juxtaposition of real and staged shots are removed and the former type of footage remains conspicuous enough to be indexed by viewers as nonfiction, they are prompted to read the combined sequence inseparably, while benefitting at the same time from the distinct emotional response that the nonfiction part invites. This was found to be the case in all three films examined.

In the course of analysing the editing of the documentary inserts, two recurrent techniques have been identified. These are not concerned so much with the joining of the two types of shots into continuity segments, rather they focus on encouraging an emotional response in the spectator. The two devices are shown in the graph below:



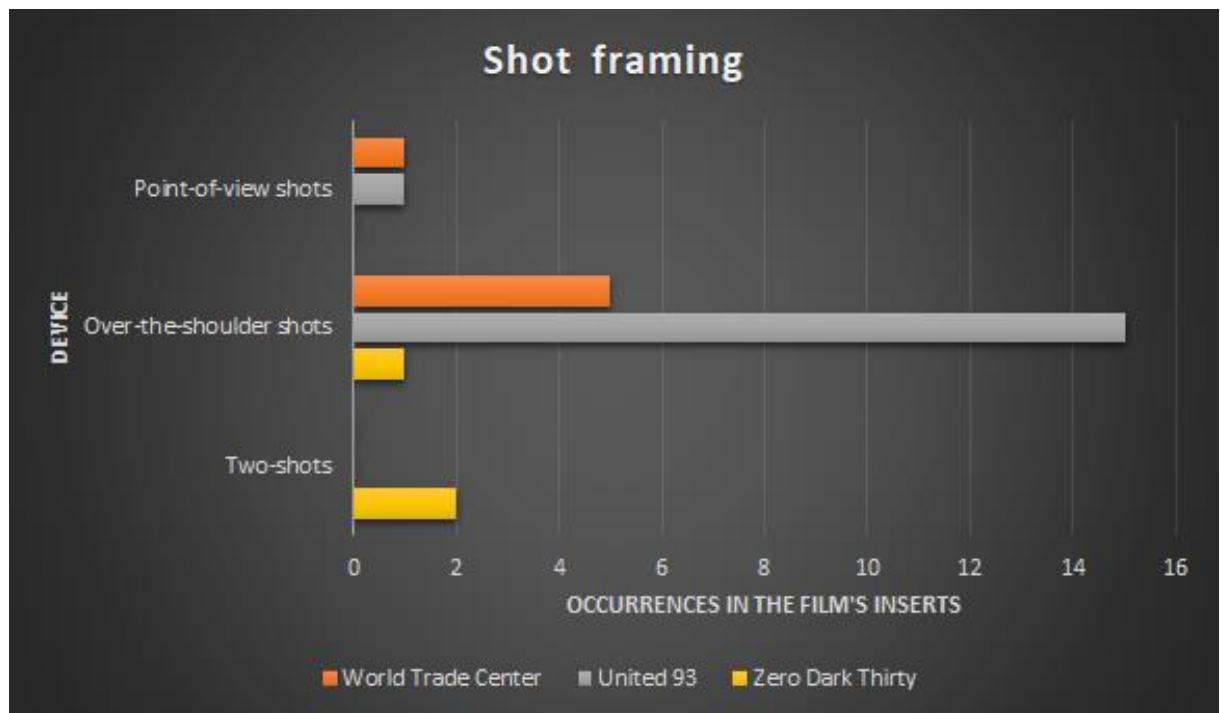
Eisenstein's (1957: 4, 9) notion of intellectual montage has been observed in two of the three films. Using a combination of real and staged footage, this device produces certain emotional meanings, for example in *World Trade Center* where the exterior shot of an American house comes to a palpable antithesis with its interior, in which graphic actuality news footage from the 9/11 attacks is deployed, conveying the feeling that tragedy can strike very abruptly. Another instance of this technique is the actuality audio-only prologue of *Zero Dark Thirty*, followed by the staged torture scenes, where certain viewers are inclined to make a justice/revenge cause-and-effect connection, based on the cultural knowledge they bring into the viewing of the film. The second emotion-eliciting editing device, the use of which was found to be prevalent among the films examined, is the black screen. As with intellectual montage, it was deployed in the inserts of two out of the three films, while in the last one, *United 93*, this device was utilised at the end of the narrative, next to staged rather than real footage, thus its occurrence is not noted in the above graph which only includes the black screen instances deployed in, or adjacent to, the documentary inserts. The extensive usage of both devices is suggestive of a pattern among the films examined: real and staged elements are edited together in a specific way that invites an emotional response.

The cinematography of the documentary inserts was also another important aspect that came under analysis. The main areas examined were shot size, framing, and camera movement, and the associated findings can be seen in the graphs below, in turn:



United 93 employed the most instances of close-ups and medium shots in its documentary inserts, a factor that added to the dramatisation of the underlying sequences. *World Trade Center* also made extensive use of these two devices, adding to the emotional potential of its nonfiction material, especially since its close-ups were targeted at the agonised faces of people watching the Twin Towers burning, their depiction effected through actuality footage. *Zero Dark Thirty* too employed close-ups, almost as much as *World Trade Center* did, albeit it applied those to objects rather than faces. Larger shot sizes, such as establishing, long, and full shots, have also been employed by the three films to various extents, as can be seen in the graph, and these helped to convey the magnitude of the catastrophe brought about by the 9/11 attacks, since they were used to frame actuality footage of this type.

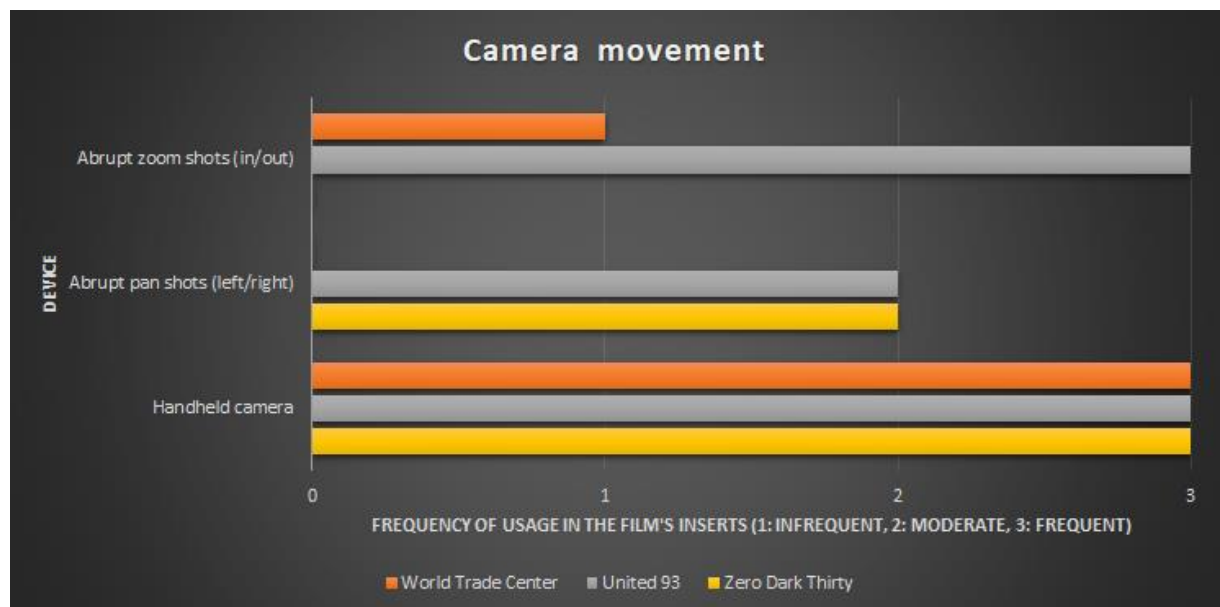
The analysis of shot framing focused on three aspects, as shown in the graph below:



Of the three films examined, *World Trade Center* and *United 93* each made use of a single POV shot in their inserts. Since this was targeted at traumatic unnerving footage, that is the burning Twin Towers, they both succeeded in encouraging an emotional response through positioning the viewer in the sensitive space of the diegesis; therefore they experience the catastrophe through the eyes of the protagonists, thus achieving the fourth modality of spectatorship suggested by Kaplan and Wang (2004: 9-10). This position of bearing witness to the sufferings of the diegetic characters assumes a viewer who exhibits the traits of empathy and sympathy, and thus is prompted to think more critically about the underlying subject matter (Sontag, 2003) through being powerfully moved by and emotionally invested in the film's narrative (Kaplan and Wang, 2004: 10). In addition to the POV shot, another technique that creates the intimacy and immediacy that characterise this fourth modality of spectatorship is the over-the-shoulder shot, which was employed by all the films examined, but mostly by *United 93* and *World Trade Center*. In both films, the device serves chiefly the same purpose: it prompts the viewer to take in the actuality footage deployed in the relevant sequences with the same immediacy

as the diegetic characters perform. *Zero Dark Thirty* is the film which utilises this device the least; however, where it is deployed, it achieves the same objective as the other two films. The two-shot framing is scarcely used in the three films' inserts, thus it does not add further to the research.

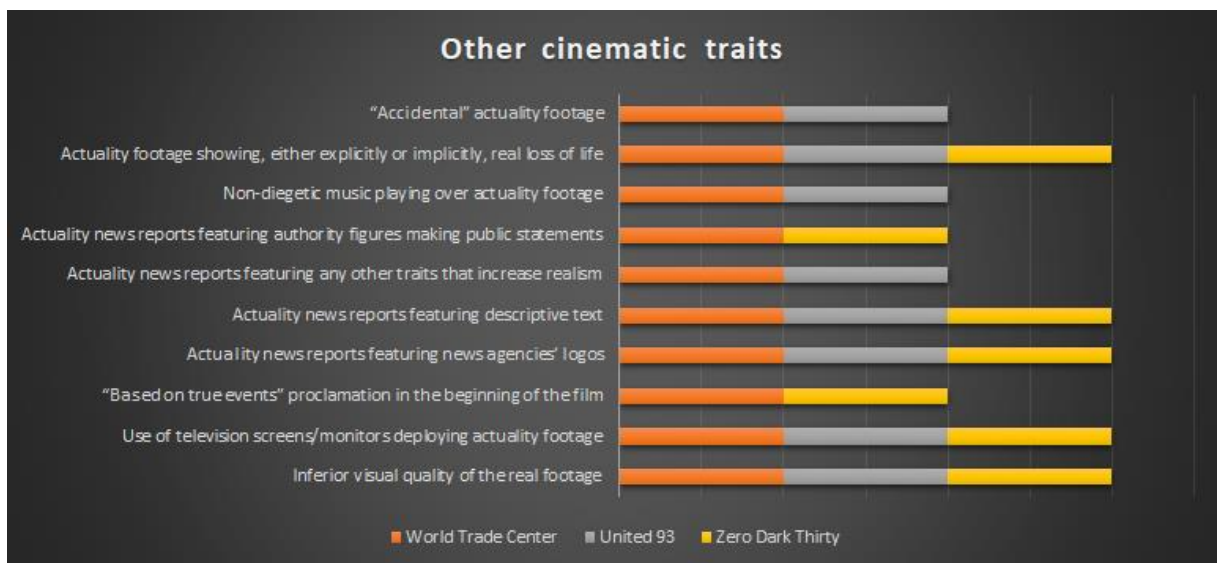
It was found that *cinema verité* narratives, such as the one employed by *United 93* and to some extent by *Zero Dark Thirty*, are more accommodating of real footage compared to the mainstream narrative of *World Trade Center*. Heightening the realism of a staged narrative into which documentary inserts are injected seems to benefit the emotional potential of nonfiction material. Certain attributes that contribute towards the increase of cinematic realism relate to camera movement, and these can be observed in the following graph:



As can be seen, the use of a handheld camera, resulting in jarred camerawork, is predominant across the inserts of the three films analysed. King (2005: 50) sets forth certain markers relating to camera movement, such as abrupt zoom ins and zoom outs, rapid pans and shaky camerawork, which, if present in nonfiction clips, signal their authenticity. Most of these traits can be found in the documentary inserts of the three films examined, thus providing cues to the underlying footage's truth claim. Specifically, abrupt zoom shots are most prevalent in *United 93* and, to a lesser degree, in *World Trade Center*, while *Zero Dark Thirty* does not employ

them at all. Two of the three films also employ abrupt pan shots in moderation. Where these traits are present in the cinematography of the inserts and their usage is frequent too, perceived realism increases.

The three films analysed produced valuable findings, especially as regards narrative construction and how it promotes or inhibits the emotional response invited by the documentary inserts embedded in it, through a plethora of diegetic codes applied, many of which have been identified and set forth in the graph below:



Footage that shows real loss of life as well as the deployment of actuality news reports using television screens or other diegetic monitors was evident in all the films under analysis. These similarities and patterns of actuality footage deployment suggest that the 9/11 sub-genre is particularly accommodating of this element, especially the disturbing newscast kind. According to Erll (2008: 394), historical traumatic events have a specific “look” when captured on camera, and this in turn provides certain triggers in the form of visual stimuli to viewers of relevant footage. In the case of the 9/11 terrorist attacks, examples include ‘the cinematography of 9/11’ (the haphazard camerawork that characterised newscasts from the day of the attacks, akin to that of a disaster film) described by Diaz Gandasegui (2009: 5), the descriptive text on these newscasts, such as ‘America under attack’ (Westwell, 2014: 5), and the sight of television sets which stood as a symbol of the mass mediatization of the attacks (Deans, 2001; Rickli, 2009; Wolke, 2011). These

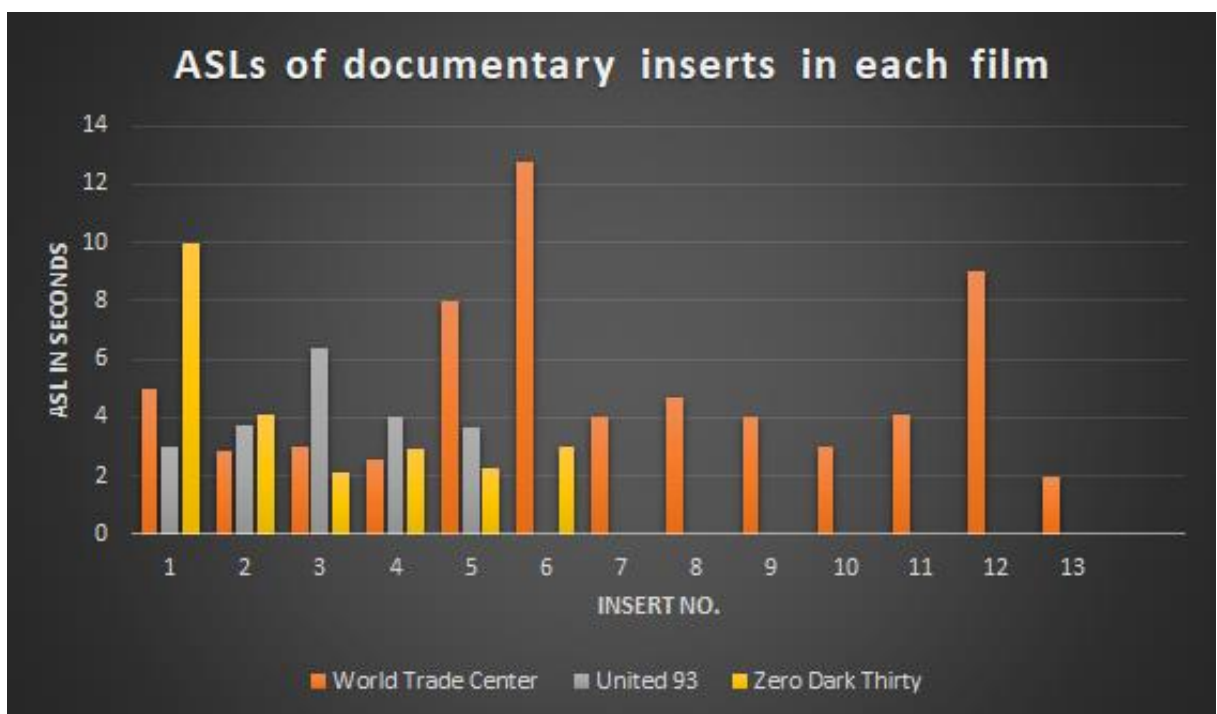
stimuli, when present in medial representations of the underlying traumatic events, 'endow [the latter] with the aura of authenticity' (Erll, 2008: 395) and stimulate the collective memory of viewers, thereby inviting an affective response. Accordingly, the presence of text on newscast footage in the form of headlines, time, stock market index banner, locations and the news agencies' logos, which has been observed across all instances where this type of footage was used in the films under analysis, heightens filmic realism. This is further benefited by the 'cinematography of 9/11' being prevalent in most of these nonfiction newscasts, all of them deployed through diegetic television screens or monitors. Along these lines, the use of nonfiction news footage showing public figures making official statements also offers emotional stimuli to certain viewers, in addition to injecting the narrative with a certain journalistic authority that helps to sustain realism and authenticity. Two of the three films that used actuality newscasts had also this type of footage in their narratives.

As mentioned earlier, "accidental" footage which also shows real loss of life and is of poor visual quality, indicative of what Baron (2012: 119) has called "the archive effect", possesses high emotional power, and this was used to a significant extent in the films examined, permeating them with both authenticity and emotional potential. Perceived realism was also heightened through the use of non-diegetic poignant music in the inserts of two of the three films, the presence of which, as Cohen suggests (1990: 118), makes a film feel more real. This non-diegetic music worked in interplay with certain diegetic sounds within the inserts, having a synergistic augmentative impact on their realism. The fact that all actuality shots employed natural/available lighting further added to this realism. Additionally, two of the three films examined proclaimed at the beginning that they are based on true events, a statement that, according to Plantinga (1996: 310), indexes them as 'nonfiction' feature films in the minds of viewers, thus mobilising expectations and activities on their part. Irrespective of *World Trade Center's* and *Zero Dark Thirty's* explicit opening claims, *United 93* is, arguably, also indexed by spectators as a 'nonfiction' feature film, by reference to the historical framework to which the events it represents belong.

The mediatization of the traumatic events depicted has an important role to play in the emotional response invited by actuality footage originating from that historical framework. The 9/11 terrorist attacks were a hypermediated event. Television represents an international symbol of information transmission, the very image of which, coupled with relevant newscast footage, is capable of reigniting memories to those specific audiences who registered a virtual trauma through news coverage of any associated traumatic events. Therefore, those films who base their narratives on more recent traumatic events that were widely televised³⁷ benefit, not only from a broader audience that has memories of these events but, equally importantly, from being able to deploy in their narratives actuality news reports covering the events, either through television sets or other similar mediums. Images of the burning Twin Towers and of people jumping from them into the void became synonymous with the 9/11 terrorist attacks (Erll, 2008: 393), while the sight of their collapse is thought to rank higher in remembrance value compared to other images of real-life catastrophes watched on the news by the global public (Markert, 2011: 23). This nonfiction imagery of a disturbing nature carries within it a traumatic potential capable of inviting an emotional response in those viewers who come across it within a diegetic framework, such as the narrative of a trauma cinema feature film, invoking in this way 'a posttraumatic historical consciousness' (Hirsch, 2004b: 101). The resulting fresh response produced bypasses the emotional saturation reached when documentary footage is watched repeatedly in independent fragments, for example as part of the news, a point which has been argued by Concannon (2018), Howie (2009) and Sontag (2003). These nonfiction images, which have been extensively observed in *World Trade Center* and *United 93*, while *Zero Dark Thirty* utilised similar, but not the same images, since the film's plot line did not concern directly the 9/11 attacks, tap into the collective memory of viewers, inviting as a result an emotional response.

³⁷ For example, the Oklahoma City Bombing, a domestic terrorist attack carried out on 19 April 1995 in downtown Oklahoma City by blowing up a large part of a federal building, Hurricane Katrina which struck the Gulf Coast of the United States in August 2005, and the Indian Ocean Tsunami that occurred on 26 December 2004 and resulted in 227,898 fatalities over fourteen countries.

Broadcast news is, by nature, fast paced, with the length of its associated shots being the minimum necessary to send the underlying information across to viewers. *World Trade Center*, *United 93* and *Zero Dark Thirty* make use of original newscast footage, which is deployed either through diegetic objects, such as television sets and monitors, or in full-screen mode. In every instance that this type of footage is used, the ASL of either the insert, where each individual shot of newscast footage is presented in separate, consecutive shots within a documentary insert, or of the newscast footage, if such is presented in a single shot of the narrative, but itself consists of more than one shot,³⁸ was analysed and found to be low, that is four seconds or less. These metrics can be seen in the following graph:



Those few occurrences in the three films where an insert’s ASL exceeds the four-second threshold concern either actuality footage that is not of the newscast type or instances where staged shots which form part of the insert in which real newscasts are deployed have a long duration that distorts the ASL of that insert. The low ASL of newscast inserts indicates the compatibility of this type of footage with the

³⁸ For example, when the footage is deployed through a television set that plays continuously within a single, staged shot.

broadcast news relayed to viewers outside the context of the film. Accordingly, the newscast footage embedded in the films under analysis has maintained not only its indexicality, but also the pacing of its editing, infusing the narrative with both credibility and the authoritative characteristic of broadcast news. Additionally, what Diaz Gandasegui (2009: 5) has termed 'the cinematography of 9/11', referring mainly to the chaotic camerawork that characterised newscasts from the day of the attacks and which resembled the cinematography of a disaster feature film, is present in several instances of the news reports analysed. Therefore, these reports may act as stimuli for the viewer who has repeatedly watched this specific cinematography on the news when the attacks occurred and who was originally affected by these newscasts. They also have a visual style that is compatible with that of the films in which they are utilised, especially *World Trade Center* which is, to a certain extent, a disaster film. As a conclusion, these newscast inserts have been found to chime thematically and cinematographically with the films into which they are injected, being capable of inviting an emotional response through their nonfiction disturbing content.

The sight of television watching in 9/11 feature films, such televisions deploying nonfiction newscast footage relating to the 9/11 or other terrorist attacks, can achieve a desired fusing of three of the four trauma cinema spectatorship modalities argued by Kaplan and Wang (2004: 9-10). Specifically, this sight can encourage specific viewers to witness, once again, the trauma and suffering brought about by the terrorist acts being depicted. This may have the ability to vicariously traumatise these viewers in the sense of generating the 'unpleasurable excitation' described by Hirsch (2004a: 17). Any negative emotions mobilised as a result, such as shock, depression, or numbing, will likely subside shortly thereafter (Hirsch, 2004a: 17), these undergoing catharsis by having the inserts that triggered them to form part of the film narrative's continuity sequences (King, 2005: 55), ultimately resulting in what McCauley has referred to as 'a positive net experience' (1998: 160). This effect has been observed across the three films analysed, but it also extends to the whole 9/11 sub-genre where nonfiction footage linked to acts of terrorism is deployed through diegetic screens due to the relatively recent nature of the 9/11 attacks and their hypermediality. As for other sub-genres of trauma cinema, such as

assassinations of public figures, wars, and genocides, the effect in question can still be achieved through the deployment of relevant nonfiction material through diegetic screens, albeit the degree of the associated emotional response encouraged will be directly correlated with the extent of the cultural trauma shared across audiences: the more extensive the cultural trauma, the stronger the emotional response invited by the underlying documentary inserts.

Along a similar line of thought, concerns have been raised regarding the deployment of newscast footage using diegetic objects, such as television sets and monitors that occupy only part of a staged frame. This is because the viewer may not enjoy the full effect that this footage carries since they are unable to fully absorb it. Through the textual analysis carried out, it was shown that deploying this actuality material in full screen, rather than having it occupy only part of a staged frame via a diegetic screen, can be more emotionally provocative. Moreover, infusing a staged narrative with actuality news reports, as either watched by the fictional characters through a diegetic object, or shown without involving the fictional characters in their viewing, may invite a more powerful emotional response compared to other types of real footage that were shot outside a journalistic context: this ascribes more validity to real footage due to its authoritative nature. Additionally, this type of footage seems to blend more effectively with staged footage in the midpoint of a narrative, likely because viewers perceive the news as being an integral part of life. Accordingly, they see newscast footage that is inserted in a narrative of a film based on true events (thus based on life), not as a disruption of the narrative, but rather as an integral part of it, as is the case with the news in real life.

Certain cinematic devices that serve the purpose of eliciting strong emotions in the viewer, such as the use of close-ups and studio lighting, cannot be employed with ease when shooting under life-threatening circumstances and when lethal danger is omnipresent. As a result, the spectacle missing from actuality footage will need to be supplemented through its staged counterpart which can be manipulated to a much greater extent for the convenience of the camera and the narrative that it forms part of. Similarly, staged footage needs its nonfiction counterpart, in addition to the emotion-eliciting devices mentioned above, to appear authentic to the

spectator, hence the two types of footage complement each other; this is supported by 'editing techniques [which] attempt to bridge the gaps between the documentary and fictional footage' (Tanine, 2010: 119). Therefore, while actuality footage is used in its raw, untampered form, staged footage can be shot in a bespoke manner in such a way as to be exactly suited to precede or follow logically the real footage and, thus, harmonise it within the narrative. This binding of the two facilitates narrativisation and contextualisation of the nonfiction material in a way that cannot be achieved outside the wider frame of reference that feature films offer.

The three films analysed in the course of this thesis all make use of real footage in their narratives with one common goal – to heighten cinematic realism, or, as Erll puts it, 'to create an *effet de réel*: the fictional story seems indexically linked to the historical events it depicts' (2008: 394). There is a significant positive relationship between the extent of this realism and emotional engagement in feature films (Meade, 2002). The two films that came under close scrutiny as regards the levels of realism they contain and the effect these have on the documentary inserts they utilise are *World Trade Center* and *United 93*. While the first film has an archetypal Hollywood narrative, characterised by familiar, recognisable, and predictable patterns, the second one has a more minimalistic, *cinéma vérité* style. Cues to unreality, such as spectacles, special effects and recognisable actors, ruin, as Koban (n.d.), LaSalle (2006b), Valero (2011) and other film critics argue, the illusion of authenticity.

As noted, realism in films is capable of engaging the viewer emotionally in a more effective manner than artifice, for example certain (though not all) computer-generated special effects that are obviously artificial (Meade, 2002). Moreover, documentary inserts which are not merely realistic but real, inject the narrative with authenticity. It can be argued, therefore, that this nonfiction material may work more effectively and produce more potent results when inserted in a narrative similar to that of *United 93* which is structured in such a way as to be perceived as realistic. Zabel concurs with the notion that filmic realism enhances the emotional engagement of spectators and, to this end, compares the narratives of *United 93* and *World Trade Center*, noting that:

World Trade Center feels more like a movie than *United 93* – it's got star casting all the way through it, starting with Nicholas Cage and working down, and so you are never completely transported because it does feel like a Big Hollywood Picture... *United 93* has almost nobody in it that you'd recognize and that, combined with its directorial sparseness, makes it a complete immersion into the feelings of 9/11...because we haven't seen the *United 93* actors, our preconceived notions are limited and that feels right. (2007)

In that same vein, Mike Miley (2015), a film critic for *The Atlantic*, argues that 'for every *United 93*, there are three *World Trade Centers*', establishing an emphatic preference of one film over the other, something that is also shared by the chief film critic of *The Guardian*, Peter Bradshaw (2006b), who states that 'Paul Greengrass's *United 93* was a head-on dramatic act of courage...[and comparing it to *World Trade Center*]...is just embarrassing'. In conclusion, and as argued above, a *cinema verité* narrative is considered to be more accommodating of documentary inserts compared to a narrative characterised by spectacle and artifice.

In comparing the narratives of *United 93* and *World Trade Center*, Debbie Schlusel (2006) argues that, 'sadly, years from now, those who don't know the story will take...[*World Trade Center*]...to be an accurate version of history...it is anything but...hopefully, saner minds will tell them to view "United 93" instead'. This opinion supports *United 93*'s narrative truthfulness over that of *World Trade Center*, but the paradox here is that the former narrative is reconstructed to the best of Greengrass' knowledge of the events, thus, artistic license was used to a significant extent in the film. *World Trade Center*'s narrative was based on the testimonies of two real-life officers as well as on those of other people that lived through the events, such as their families and the rescue teams. Irrespectively, *United 93* was acclaimed by both critics and viewers, predominantly due to the high levels of perceived realism in its narrative, which may have compensated for any departures from the truth in Greengrass' reconstructed version of the events. This attribute was not present in the case of *World Trade Center*, which faced harsh criticism since most of its critical reviews make mention of its artificiality and pretention. *Zero Dark Thirty* also received critical praise owing to its highly realistic narrative, a trait that overshadowed the liberties taken in telling the associated events. This, in turn, suggests just how important perceived realism is for a narrative of a film that is based on true traumatic events in terms of its audience reception and, in turn,

spectator response to it. Accordingly, narrative construction is of paramount importance since it dictates how any and all documentary inserts will contribute to the way that film texts invite viewer response. A narrative grounded in realism, such as that of *United 93*, may elevate the emotional torque of a documentary insert situated in it, while a more Hollywood style one, such as that of *World Trade Center*, may sabotage that same insert's emotion-eliciting potential.

The main similarity in the use of actuality footage by *United 93* and *World Trade Center* is that *United 93* deploys real news reports through monitors found in various governmental centres, such as NEADS and FAA's Command Center, and *World Trade Center* relays comparable news reports via television sets located in a number of other establishments, such as family houses, barbers' shops, police stations, diners and hospitals. This extensive deployment of actuality news reports in the narratives of the two films is indicative of the terrorist attacks' hypermediality and extensive dissemination by news agencies of imagery that has an inherent traumatic potential. Another similarity shared between the two films is the capitalised text that accompanies the news reports deployed in their narratives, albeit in the case of *United 93* this is not as dramatic as that in *World Trade Center*. For example, "BREAKING NEWS" and "TWO PLANES CRASH INTO TOWERS OF WORLD TRADE CENTER" are recurrent instances of capitalised text superimposed on *United 93*'s news reports, as opposed to *World Trade Center*'s more unnerving capitalised text appearing on its newscast footage: "AMERICA UNDER ATTACK", "BUSH VOWS TO "HUNT DOWN" THOSE RESPONSIBLE FOR ATTACKS" and "HIGH ALERT". Nonetheless, this text, where present, which is often the case in both films, works in conjunction with the associated visual content and acts as stimuli for certain viewers. This has the effect of repositioning the spectator back to where they were on the day of the event, thus encouraging an emotional response both in those who have watched the original newscast footage as well as in those who have not come across it before but who are nevertheless familiar with the event.

Another aspect directly linked to realism is indexicality. It has been seen in the course of textually analysing *Zero Dark Thirty* that if a real-life referent for a key diegetic object does not exist, as is the case with bin Laden's body at the end of the film, then perceived realism can be harmed if a filmic replica that is constructed to the best of the filmmaker's knowledge of the individual's physiognomy is shown in its totality. On the other hand, if only a part of the same object is strategically shown, for instance bin Laden's facial features and beard in *Zero Dark Thirty*, then perceived realism can in fact benefit, assuming that the part shown is interpreted by the viewer as an indexical sign.³⁹ In this vein, the narrative of *United 93* is predominantly based on the recordings extracted from the black box of the plane, thus the narrative is also constructed to the best of Greengrass' knowledge of the events, as there is no real-life referent for the events which actually unfolded inside the plane. As Stanley (2006) states, 'some of the film's details – a chat between flight attendants in the galley before the hijacking, the coffee Mr. Burnett was served in the first-class section, the way a passenger is stabbed – had to be imagined', albeit the film was critically praised for its heightened realism. The difference here lies in the fact that the contents of the black box acted as a form of narrative blueprint for Greengrass, linking indexically the events depicted to the voice recordings which suggest what really took place aboard the tragic flight.

As mentioned above, a device that was found to have been used recurrently across all films examined is the black screen. Regardless, there are notable differences in the way this device has been used in each of the three films. In *Zero Dark Thirty*, the device precedes disturbing yet staged footage and starts off the narrative while utilising real audio recordings contemporaneously. In *United 93*, the device appears after staged footage of a similar nature and the film closes with the black screen. In *World Trade Center* as well as in a separate instance in *Zero Dark Thirty*, the relevant device is positioned in the midpoint of the narrative, with real and staged

³⁹ For example, bin Laden's beard and nose will be read by viewers as being indexical signs of bin Laden's person, conveying to them the extrapolated meaning that inside the body bag lies the dead body of bin Laden. If the whole body was shown instead, viewers would not be able to derive that same meaning from the scene, as the reading of the whole would have been different compared to the reading of the limited part, rendering the viewer unable to perceive the former as an indexical sign.

footage preceding and succeeding the black screen respectively. As discussed when analysing *United 93*, the blank screen at the end acts as a catalyst to take in the disturbing content of its narrative, especially that of its final minutes, and to also leave the ending open therefore not providing closure, helping to enhance the underlying filmic realism. Accordingly, the blank screen encourages an emotional response and also signals the film's end. On the other hand, the same device used in *Zero Dark Thirty* starts off the film on a poignant tone, by utilising real audio material, and then continues with footage which, although staged, depicts graphic torture scenes, hence achieving a synergistic emotional effect. This invites spectator response, and, if such is successful, then the emotional upsurge achieved at the outset is transferred over to the remaining narrative.

The mid-narrative black screens of *World Trade Center* and *Zero Dark Thirty* aid in distinguishing between the real and fictional elements that are positioned adjacent to the device, helping the spectator at the same time to assimilate the preceding emotional content more effectively and to ease any associated feelings into the next part of the narrative. In these cases, the device can be perceived as a sort of 'narrative transition', as the notion has been proposed by Stubbs in the context of the epilogues of a film, in that mid-narrative black screens too work as:

A separate register to the main body of the films they belong to...thus standing outside the principal narrative...[while, at the same time, helping] to stitch the [true] events depicted in the main body of the film to written accounts of history [provided through the documentary inserts that precede the deployment of these black screens]. (2013: 21, 26)

The way the black screen device has been used in the three films under analysis presents unique positive and negative aspects in every case, these being driven mainly by the positioning of the device in the narrative.⁴⁰ Accordingly, utilising the device at the beginning, throughout, and at the end of a film, preferably in interplay with actuality footage, arguably encourages an emotional response in frequent

⁴⁰ If it is deployed in the beginning, the viewer is emotionally engaged from the outset but the effect may be short-lived, if it is used halfway through the narrative, the viewer's emotions are powerfully stirred but not until significant time has passed, and in the case that it is used at the end, an emotional crescendo is provided to the viewer but this is done at the very end of the film.

intervals in the narrative. Among the three films examined, only *Zero Dark Thirty* utilises the black screen device in two out of the three instances suggested, specifically in the beginning of the film and mid-narrative, making concurrent use of actuality footage in both instances. Thus, the usage of the black screen device in feature films that are based on true traumatic events and which utilise actuality footage in their narratives, is safely identified as a strategic pattern by filmmakers to influence spectator reaction.

Another similarity across the films examined is the use of actuality shots showing real loss of life. All the films examined make use of this type of footage which is capable of sending out a powerful message. In two out of the three instances where this footage is deployed (*World Trade Center* and *United 93*), the same is also “accidental”, meaning that it has undergone no creative intervention when being recorded, thus leading to an amplification of its inherent truth value and emotional capacity. A final pattern identified in the course of analysing the three films’ documentary inserts pertains to the establishment of cause-and-effect relationships through the juxtaposition of real and staged shots. Specifically, instances of these readings have been identified in *Zero Dark Thirty* and *World Trade Center*. This patterning in the interplay between real and staged elements is suggestive of a synergistic combination between the two disparate types of footage, capable of producing a collective emotional reading with specific audiences.

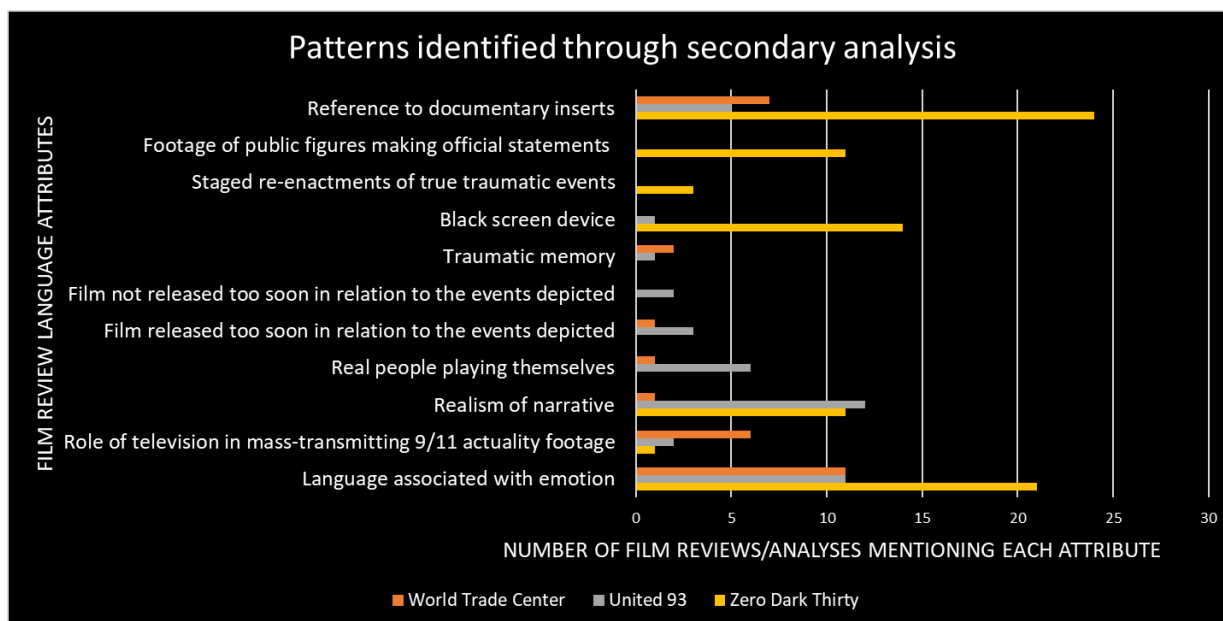
The positioning of real footage within a film seems to play an important role in driving narrative engagement. By opening a fictional film with real footage, the scene is appropriately set for the emotionally-charged content that will follow – the viewer is encouraged to approach the narrative more seriously, having obtained reasonable assurance that the events to be depicted have indeed taken place. Nonfiction footage can also be used at frequent intervals in the narrative, in which case it will act as an authenticity marker depending on the structure of the particular scene in which it is embedded and remind the viewer of the authenticity of the depicted events. It is also important for viewers to take up the emotional affect that is inherent in the real elements of a narrative. Film language facilitates emotional affect. For example, the black screen device discussed earlier, when applied at the

end of a sequence comprising actuality footage can help to consolidate the viewer's feelings leading up to it, then ease them into the next part of the narrative.

The impact created by documentary inserts will depend on the extent of the 'extra-ionic' knowledge a viewer possesses which, as suggested by Hanet (1973: 61, 63), will drive the reading of the narratives in which these inserts are injected. Along these lines of thought, the extent of mediatisation that certain actuality clips have received might also be a consideration before the decision is taken to embed them in the narrative of a feature film. What one viewer could find excessive and exploitative (for example, footage of the second plane crashing into the South Tower), might be acceptable to a different spectator on the grounds of considering it necessary in telling the story properly and in the right emotional setting. As Bruzzi (2013: 50), Hanet (1973: 61, 63) and Staiger (1992: 8-9) have suggested, because of the unique circumstances that each spectator brings to the viewing of a film and the resulting different readings produced, different viewers may perceive real footage within a fictional film differently. Similarly, the emotions of those older audiences who may have registered a trauma when the traumatic events actually happened, either directly through being in close proximity to these events, or virtually by learning about them via the news, may be stirred more strongly by the same actuality footage compared to those younger audiences with little to no recollection of the underlying events, based on the stimuli provided by the footage. In this vein, and by reference to the notion of the general structure of feeling proposed by Williams (1961, 1973, 1977), the three films under analysis have been examined in terms of the time distance between the happening of the events depicted and their release dates. The case of *25th Hour* was also referred to in this respect. It was found that a certain distance between the actual events and the release of a film depicting them can affect the cinematic experience of viewers, as long as the collective memory of these events remains vivid and, hence, capable of evoking an emotional response if stimulated, as Shorr (2013) suggests. Williams (1973: 9) argues that this effect is due to a gradual evolution in the general structure of feeling, which enables different readings of a film's narrative after a certain time has passed and the ideas, values, practices and relationships of people

have changed, leading to an altered reception of the narrative in question, since the structure of feeling that existed at the time is no longer contemporaneous.

The secondary analysis aimed to substantiate the findings of the primary analysis by identifying patterns in the film review language which correspond to the ones found by textually analysing the three films. The graph below, which has been compiled based on the data tabulated and presented in Appendices V, VI and VII, aggregates these patterns:



As has been seen in the film analysis chapters, a large number of reviews for each film uses language associated with emotion, which is indicative of the structure of feeling that existed at the time, suggesting that feelings still ran high over 9/11 when the three films were released. The reviews also make extensive mention of the documentary inserts used in the three films' narratives. In the case of *United 93* and *Zero Dark Thirty*, whose narratives were found, through textual analysis, to be accommodating of the real material used therein due to their heightened realism, a significant number of their critical reviews substantiated this finding. Other patterns identified in the language of the reviews, and which chime with those found through the primary analysis, include the strategic usage of the black screen device, the important role that television played in the mass mediatisation of the attacks, and the activation of traumatic memory through nonfiction traumatic footage. Lastly, in

the reviews concerning *Zero Dark Thirty*, there was frequent mention among reviewers of the film's staged re-enactments and how these benefited the perceived realism of the narrative, and also of the real footage of public figures making official statements on television which, as has been seen in the analysis chapter of the film, offers emotional stimuli to certain viewers, in addition to infusing the narrative with a certain journalistic authority that sustains both realism and authenticity. In conclusion, the secondary analysis produced findings that were found to be aligned with those of the primary analysis, whether in terms of pattern identification across the three films examined or the structure of feeling that existed at the time of the films' release, where the language of the reviews chimed with the characteristics of the documentary inserts that were textually analysed.

The main use of real footage when embedded in a staged narrative is to add authenticity to a feature film which is based on true events. The way in which this footage is inserted in the film dictates how the viewer will process it, and thus alters the meaning conveyed. In sum, it is concluded that 9/11 feature films which make use of documentary inserts in their narratives must structure the latter in such a way as to be accommodating to the inserts, in terms of complementing their unique qualities: that is, mostly those pertaining to realness and the authenticity markers contained within them. Based on the findings that resulted from the textual and secondary analyses carried out, certain patterns of usage of documentary footage have been identified across all films examined, suggesting methodological similarities between filmmakers when deploying documentary inserts in the narratives of the three 9/11 feature films. Accordingly, the final outcome of this thesis' investigation has been the identification of comparable instances in the usage of documentary inserts across the three films analysed, which has led to the conclusion that nonfiction footage can be used in the staged narratives of 9/11 feature films that share analogous characteristics with the ones examined, in such a way as to invite emotional affect. The same outcome can possibly be extended to films belonging to other sub-genres of trauma cinema which deal with historic traumatic events as long as the collective memory of the latter is strong enough to support the encouragement of an emotional response across a wide range of

viewers. This is an area that can be explored in subsequent research that deals separately with the various sub-genres of trauma cinema.

Implications and Future Research

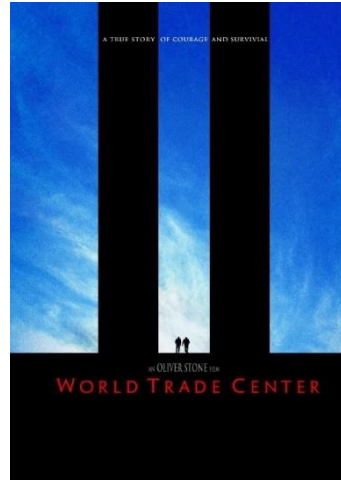
This thesis has investigated exclusively actuality footage belonging to the historic framework of the 11 September 2001 terrorist attacks. This type of nonfiction material is different from other popular categories of actuality footage, for example that which belongs to the historic context of World War II, specifically combat footage. This is because the most spectacular elements of the former (the planes crashing into the Twin Towers and the latter collapsing) were caught on camera by accident. On the other hand, the military camera operators who recorded combat footage in World War II had advance knowledge of what they would encounter by entering live battlefields. Accordingly, they adjusted their filming style, by making conscious decisions of, where possible, what to include and what to omit from their cinematic frames. It is understood, then, that the difference between the two types of footage lies in the possibility of manipulation that each one offered. Combat footage of World War II offered more opportunities for creative intervention at the pro-filmic level. Even when the camera operator was filming under life-threatening circumstances, spontaneous yet conscious decisions of what to shoot and how to frame it could still be made. On the other hand, the most dramatic 9/11 clips have been caught on camera by accident, thus removing the opportunity to frame them in a certain, selected way. Both categories of nonfiction material, though, can be manipulated at the filmstrip/video level, by utilising the latest editing technology. Regardless, the extensive mediatisation of the 9/11 clips arguably makes them easily recognisable when these are rewatched by viewers in the narratives of feature films. Accordingly, any changes made to these clips by computerised means and which alter their appearance may be similarly easily pinpointed by spectators, resulting in diminished indexicality and, by implication, a lessened truth claim.

Not accounting for footage which pertains to other terrorist attacks, the 9/11 footage analysed primarily concerned the two landmarks (the World Trade Center and the Pentagon) which were hit by the terrorists out of a total of three intended targets. 9/11 feature films that utilise actuality footage often choose clips that have been recorded on a single day, that of the attacks, for example the Twin Towers collapsing and the second plane crashing into the South Tower. On the other hand, World War II combat footage is more wide-ranging as it spans numerous battlefields and a period of approximately six years. Moreover, there are far more Hollywood films using nonfiction inserts that are about World War II than about any other conflict. Lastly, the contemporary American public in this war had different means for watching real footage of the war effort compared to the more recent audiences of 9/11 since, at the time, 'most Americans followed the news of the war through three sources: radio broadcasts, newspapers – there were more than 11,000 in the country then – and newsreels that preceded the movies at their local theatres' (Public Broadcasting Service, 2007). The last two sources, newspapers and newsreels, were the only means through which the American public could see real violent imagery from the battlefield. Accordingly, a future investigation into the emotional impact of the insertion of nonfiction material into World War II feature films would provide valuable insights as to how these affect the emotional engagement of the spectator, if at all. Moreover, future pertinent research may explore those sub-genres of trauma cinema which deal with personal traumas, for example a rape or a car crash, rather than cultural ones, such as terrorist attacks and wars, and how documentary footage coming from those frameworks may affect certain viewers.

Bruzzi (2013: 42) has stated that 'the relationship between raw documentary data and their re-use in other, frequently fictional contexts is a dynamic one', albeit she did not elaborate on the specific mechanisms which drive this dynamic relationship between real and staged filmic content. This thesis, based on the findings of its analyses, asserts that juxtaposing re-enactment, drama and actuality provides an effective combination of elements within a trauma cinema feature film, which work synergistically towards encouraging an emotional response through increasing

filmic verisimilitude, ultimately leading to greater spectatorial pleasure if the associated invitation to feel is accepted by viewers.

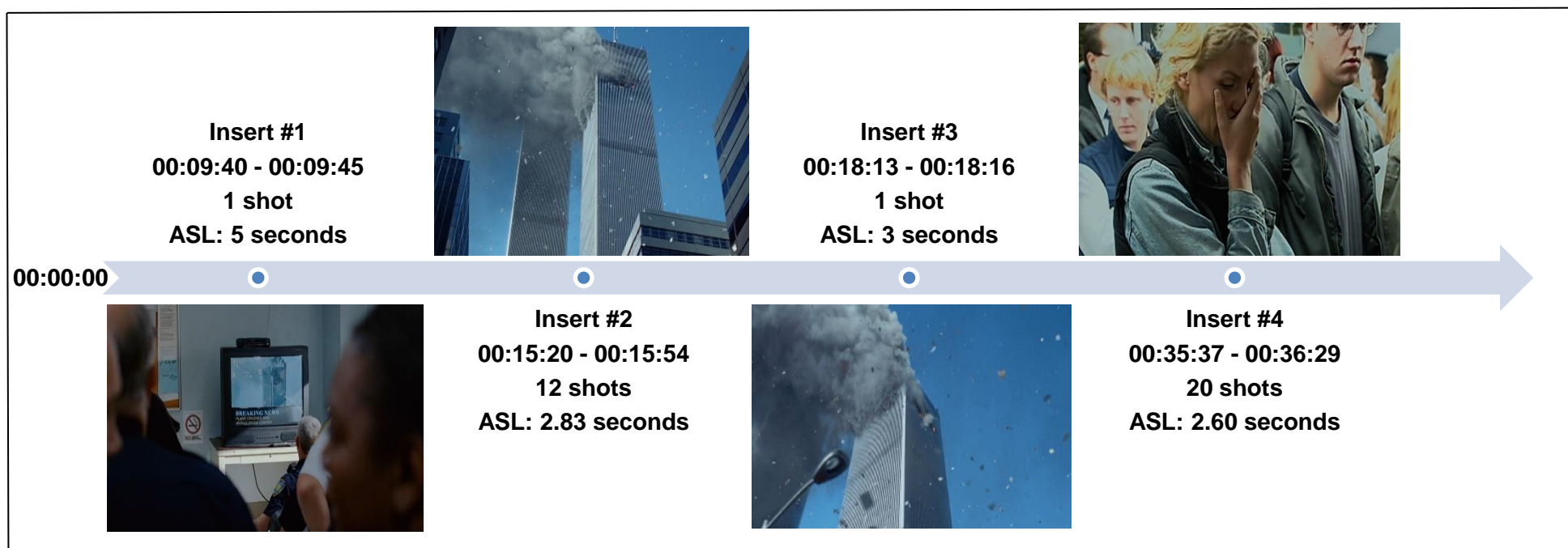
Appendix I: Analytical Matrix of *World Trade Center*



Time point at which the insert appears in the narrative	Brief description of the insert's content
Doc insert #1 at 00:09:40	The 1-shot, 5-second insert, shows news footage of black smoke coming out of the World Trade Center's North Tower, such footage deployed through a TV in a police station.
Doc insert #2 at 00:15:20	The 12-shot, 34-second insert, shows the North Tower burning up from various angles and in close proximity, as seen from the viewpoint of several New York PAPD police officers who had just arrived on the scene.
Doc insert #3 at 00:18:13	The 1-shot, 3-second insert, offers another angle of the North Tower burning, again in close proximity.
Doc insert #4	The 20-shot, 52-second insert, shows footage of various people across the world watching on TV or hearing on the radio the news about the 9/1 terrorist attacks,

at 00:35:37	followed by news footage showing black smoke coming out of the Pentagon, such footage deployed through a TV in a diner.
Doc insert #5 at 00:36:54	The 4-shot, 32-second insert, shows news footage of the North Tower collapsing, such footage deployed through a TV in the office of one of the main characters in the film, namely Allison Jimeno.
Doc insert #6 at 00:38:16	The 4-shot, 51-second insert, shows news footage of the immediate aftermath of the terrorist attacks in Manhattan, such footage deployed through a TV in a house where several key characters of the film are gathered.
Doc insert #7 at 00:45:37	The 1-shot, 4-second insert, shows news footage of the immediate aftermath of United Airlines' Flight 93's crash in rural Pennsylvania, such footage deployed through a TV in a house where Allison Jimeno is located.
Doc insert #8 at 00:46:57	The 3-shot, 14-second insert, shows news footage of President Bush's statement following the attacks, such footage deployed through a TV in a corporate building.
Doc insert #9 at 00:48:40	The 1-shot, 4-second insert, shows news footage of the Manhattan skyline covered in a cloud of smoke, such footage deployed through a TV in the house of one of the main characters in the film, namely Donna McLoughlin.
Doc insert #10 at 00:51:45	The 1-shot, 3-second insert, shows news footage of Mayor Giuliani's statement following the attacks, such footage deployed through a TV in a barbershop.
Doc insert #11 at 00:56:27	The 9-shot, 37-second insert, shows news footage of various instances of the terrorist attacks' aftermath, such footage deployed through a TV in a house where several key characters of the film are gathered.
Doc insert #12 at 01:03:07	The 1-shot, 9-second insert, shows news footage of World Trade Center 7 collapsing, such footage deployed through a TV in a police station.
Doc insert #13 at 01:49:39	The 1-shot, 2-second insert, shows news footage of various instances of the terrorist attacks' aftermath, such footage deployed through a TV in a hospital.

Narrative's timeline and positioning of the inserts therein



Insert #5
00:36:54 - 00:37:26
4 shots
ASL: 8 seconds



Insert #7
00:45:37 - 00:45:41
1 shot
ASL: 4 seconds



Insert #6
00:38:16 - 00:39:07
4 shots
ASL: 12.75 seconds

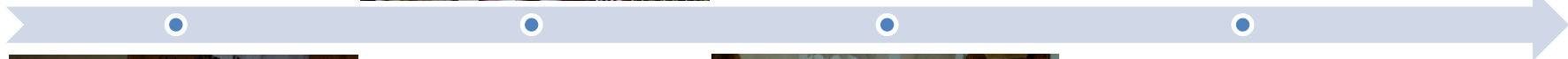


Insert #8
00:46:57 - 00:47:11
3 shots
ASL: 4.67 seconds

Insert #9
00:48:40 - 00:48:44
1 shot
ASL: 4 seconds



Insert #11
00:56:27 - 00:57:04
9 shots
ASL: 4.11 seconds

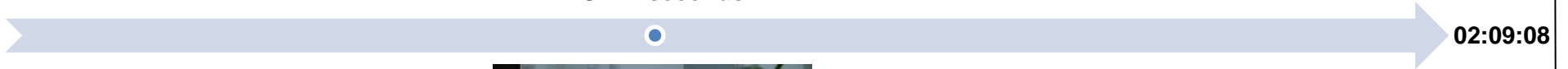


Insert #10
00:51:45 - 00:51:48
1 shot
ASL: 3 seconds



Insert #12
01:03:07 - 01:03:16
1 shot
ASL: 9 seconds

Insert #13
01:49:39 - 01:49:41
1 shot
ASL: 2 seconds



Doc insert #	Length of shot immediately preceding the insert	Total length of all shots comprising the insert	Length of shot immediately following the insert	Section(s) of narrative in which the insert is positioned (in reference to the order-disorder-order restored concept)
1	7 seconds	5 seconds	2 seconds	00:09:40 (disorder section)
2	23 seconds	34 seconds	2 seconds	00:15:20 (disorder section)
3	3 seconds	3 seconds	23 seconds	00:18:13 (disorder section)
4	10 seconds	52 seconds	13 seconds	00:35:37 (disorder section)
5	12 seconds	32 seconds	3 seconds	00:36:54 (disorder section)
6	4 seconds	51 seconds	28 seconds	00:38:16 (disorder section)
7	5 seconds	4 seconds	3 seconds	00:45:37 (disorder section)
8	9 seconds	14 seconds	7 seconds	00:46:57 (disorder section)
9	2 seconds	4 seconds	4 seconds	00:48:40 (disorder section)
10	6 seconds	3 seconds	13 seconds	00:51:45 (disorder section)
11	6 seconds	37 seconds	3 seconds	00:56:27 (disorder section)
12	20 seconds	9 seconds	2 seconds	01:03:07 (disorder section)
13	7 seconds	2 seconds	16 seconds	01:49:39 (order section)

Number of actuality shots comprising the insert	
Doc insert #1	1 through a TV screen as part of a bigger frame.
Doc insert #2	3 in full screen and 9 solely staged shots interspersed with the rest of the actuality shots within documentary insert #2 and considered as being an indispensable part of the latter due to their proximity and homogeneity.
Doc insert #3	1, in full screen.
Doc insert #4	18 in full screen and 2 through TV screens as part of a bigger frame.
Doc insert #5	3 through TV screens as part of a bigger frame and 1 solely staged shot interspersed with the rest of the actuality shots within documentary insert #5 and considered as being an indispensable part of the latter due to its proximity and homogeneity.
Doc insert #6	3 through TV screens as part of a bigger frame and 1 solely staged shot interspersed with the rest of the actuality shots within documentary insert #6 and considered as being an indispensable part of the latter due to its proximity and homogeneity.
Doc insert #7	1, through a TV screen as part of a bigger frame.

Doc insert #8	2 through TV screens as part of a bigger frame and 1 solely staged shot interspersed with the rest of the actuality shots within documentary insert #8 and considered as being an indispensable part of the latter due to its proximity and homogeneity.
Doc insert #9	1, through a TV screen as part of a bigger frame.
Doc insert #10	1, through a TV screen as part of a bigger frame.
Doc insert #11	4 through TV screens as part of a bigger frame and 5 solely staged shots interspersed with the rest of the actuality shots within documentary insert #11 and considered as being an indispensable part of the latter due to their proximity and homogeneity.
Doc insert #12	1, through a TV screen as part of a bigger frame.
Doc insert #13	1, through a TV screen as part of a bigger frame.

Doc insert #	Cinematography of the shot immediately preceding the insert	Cinematography of the shots comprising the insert	Cinematography of the shot immediately following the insert
1	The 7-second shot shows several police officers in medium shot , watching the news footage featured in the next shot, offscreen. The lighting used in the shot is high-key and the audio of the shot is a combination of diegetic (room noise, chatter and commentary from the news report) and non-diegetic (subtle poignant music) sounds.	The actuality footage used in the insert, which does not occupy the whole screen but forms part of a staged frame, comprises a single shot lasting 5 seconds and showing a news report broadcast on a TV located in a police station. The report depicts black smoke coming out of the North Tower's upper level after it had been hit and is watched by several police officers, through an over-the-shoulder shot , while the camera slowly zooms in on the TV. The text "8:51 ET – BREAKING NEWS – PLANE CRASHES INTO WORLD TRADE CENTER" appears on the footage, which parallels the news footage of United 93's documentary insert#2, except that the logo of CNN and the stock index banner at the bottom of the footage are missing in the case of World Trade Center's documentary insert #1. This similarity in the	The 2-second shot is thematically and cinematographically the same as the one preceding the insert, which has already been discussed.

		<p>news footage deployed in the narratives of the two films, is suggestive of the emotion-eliciting power that such hold, a power which is grounded in the repetitive viewing that such news footage has undergone by the public when it was first broadcast. Consequently, the text that appears on the footage acts as a trigger for viewers who have seen this footage before, prompting them to mentally relive the event. The fact that the news footage analysed here does not feature the logo of a news agency, such as CNN, is not considered to be lessening the truth claim inherent in the footage for two reasons – first, such logo is featured in multiple instances where similar news footage is deployed within the narrative and, second, such footage is deemed to be easily recognisable as forming part of the actuality footage being broadcast when the attacks occurred, as it maintains a similar visual style. Such footage, together with the text accompanying it, further anchors reality into the fictional narrative that accommodates it. Diegetic audio (room noise, chatter and commentary from the news report) is playing throughout the insert. The lighting used across the insert is high-key.</p>	
2	<p>The 23-second shot shows a bus, carrying PAPD police officers, arriving at the World Trade Center, at which point the officers get off the bus and are shown in full shot, staring at the Twin Towers, offscreen, in a state of shock</p>	<p>The actuality footage used in the insert comprises 3 shots showing the World Trade Center, with the North Tower burning up, from various angles, including a shot depicting a person falling into the void. PAPD police officers are on the scene, seemingly disturbed, observing the situation in a state of shock. Fictional elements, such as pieces of paper coming out of the Towers and flying into the air, are superimposed in</p>	<p>The 2-second shot shows several police officers in medium to close-up shot, looking at the Twin Towers, offscreen. The lighting used in the shot is natural/available (daylight) and the audio of the shot is</p>

	<p>and disbelief, while several pieces of paper, coming from the burning building, fly all over the place. The lighting used in the shot is natural/available (daylight) and the audio of the shot is a combination of diegetic (street noise and chatter) and non-diegetic (poignant music) sounds.</p>	<p>the actuality footage, resulting in composite shots which blend together the staged and the real. The insert comprises twelve shots in total, with their duration, content and cinematography being as follows:</p> <p><u>1st shot (real, full screen – composite shot)</u>: 5 seconds (upshot of the Twin Towers, with the North Tower burning up and smoke coming out of the point where it was hit. Several pieces of paper fly in the air, representing fictional elements superimposed on the actuality shot, thus tampering with the latter's inherent truth claim and risking lessening such. The camera is almost static, with nearly no movement).</p> <p><u>2nd shot (staged)</u>: 3 seconds (medium to close-up shot, while the camera moves closer slightly, of a police officer looking at the Twin Towers offscreen).</p> <p><u>3rd shot (staged)</u>: 2 seconds (medium to close-up shot, while the camera moves away slightly, of two police officers looking at the Twin Towers offscreen).</p> <p><u>4th shot (staged)</u>: 3 seconds (medium shot of a police officer looking at the Twin Towers offscreen, then turning to listen to his superior talking).</p> <p><u>5th shot (staged)</u>: 2 seconds (multiple police officers are shown in medium shot from the side, while one of the main characters, Will Jimeno, looks up at the Twin Towers, offscreen).</p>	<p>diegetic (street noise and screams).</p>
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		<p><u>6th shot (real, full screen – composite shot):</u> 3 seconds (close-up of the point in the North Tower where the plane crashed, and smoke and fire are coming out from. Again, fictional elements in the form of flying paper are superimposed in the, otherwise, real shot).</p> <p><u>7th shot (staged):</u> 3 seconds (several people are shown in medium to long shot looking at the Twin Towers offscreen, while police officers are trying to keep them at a safe distance from the buildings. The camera is handheld and shaky).</p> <p><u>8th shot (staged):</u> 5 seconds (similar to the 7th shot above. The camera, again, is handheld and shaky, although not so much as the case is in the 7th shot).</p> <p><u>9th shot (staged):</u> 2 seconds (a handheld and shaky camera pans very quickly to the left and ends up with a close-up of one of the police officers looking up at the Twin Towers offscreen).</p> <p><u>10th shot (staged):</u> 1 second (medium to close-up shot of a police officer looking at the Twin Towers offscreen, while other police officers are in the background too).</p> <p><u>11th shot (staged):</u> 2 seconds (several police officers are shown in medium shot looking at the Twin Towers offscreen).</p> <p><u>12th shot (real, full screen – composite shot):</u> 3 seconds (close-up of the Twin Towers, with the</p>	
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		<p>camera tracking, in a fast and shaky motion, a person falling into the void between the two buildings. This shot comprises intense and emotionally-charged footage, in a way similar to Zero Dark Thirty's shot #7 in documentary insert #3, and to United 93's shot #4 in documentary insert #4. What these shots have in common is that they entail real loss of life which, even if not explicitly shown, it is nevertheless implied. This results in raising the tension already created by the shots with which the actuality footage in question is juxtaposed, thus engaging the viewer emotionally in a stronger manner).</p> <p>The whole insert moves at a very fast pace, as evidenced by its low ASL (the third lowest among all the inserts, at 2.83 seconds), thus raising tension in the narrative. Most of the shots in the insert have been shot through a handheld camera that moves dynamically, its cinematography being shaky and spasmodic, although to a lesser extent compared to United 93. This further raises tension and also strengthens the cinematic realism that characterises the insert. As the case is with the documentary inserts in United 93 which share similar cinematography traits, the confusion and agony felt by the on-screen characters is conveyed to the viewer, a sense only complemented by the disturbing nature of the real footage that is juxtaposed with the staged shots in the insert. The audio of the insert is a combination of diegetic (street noise and chatter) and non-diegetic (poignant music, that only plays from the 1st shot until</p>	
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		the 5 th shot, then it stops) sounds. The lighting used across the insert is natural/available (daylight).	
3	The 3-second shot shows John McLoughlin running amidst the debris falling from the burning North Tower. The handheld camera tracks his movement, showing him in a medium to close-up shot , while he runs and, at the same time, looks up in the direction of the Twin Towers, offscreen. The lighting used in the shot is natural/available (daylight) and the audio of the shot is a combination of diegetic (street noise and dialogue) and non-diegetic (poignant music) sounds.	The actuality footage used in the insert comprises a single shot lasting 3 seconds and showing an upshot of the North Tower burning up, through a point-of-view (POV) shot , as evidenced by the shaky camerawork, which mimics McLoughlin's pace of running. POV shots provide an exaggerated sense of intimacy that aids viewers in identifying with the on-screen character and persuades them to make an emotional investment in the latter. As the POV shot pertains to an actuality , and not to a staged shot, which is also of a graphic and disturbing nature, the emotional result is further augmented . Again, fictional elements (flying paper) are superimposed in the actuality shot. The lighting used across the insert is natural/available (daylight). At the end of the insert, the shot cuts to black , in conjunction with a loud thud , and remains black for a whole second , before cutting to the next staged shot. As the case is with the other films that make use of the black screen , this device acts both as a separator of the real and the staged , and also as the catalyst for the culmination of the emotional build-up that the actuality footage, leading up to the black screen, brings about. Effectively, the viewer's emotions, as such are activated by the documentary insert, transition to the next shot via the black screen, thus helping to hold onto the emotional power of the actuality footage, from one scene to the next.	The 23-second shot is a relatively long take, which shows John McLoughlin and his team prepping up to enter the burning North Tower, with a view to saving those trapped within it. McLoughlin is shown in a medium to long shot throughout the shot. The tracking of the camera stops during the last 2 seconds, and the shot ends with a two-shot of McLoughlin and another officer engaging in conversation. The lighting used in the shot is high-key and the audio of the shot is diegetic (room noise and chatter).
4	The 10-second aerial shot shows a satellite in orbit	The actuality footage used in the insert comprises a series of shots, 18 in total, showing mainly people in	The 13-second shot shows several police officers in

	<p>above the earth, while non-diegetic actuality audio, in the form of news reports' commentary, plays over the shot. The lighting used in the shot is between low-key and high-key.</p>	<p>various parts of the world, watching, listening and reacting to the news of the 9/11 terrorist attacks, as such are deployed by either TV or radio, as well as 2 shots of news footage covering the attack on the Pentagon, playing through a TV in a diner. The insert comprises twenty shots in total, with their duration, content and cinematography being as follows:</p> <p><u>1st shot (real, full screen)</u>: 4 seconds (camera starts off with a view of 3 TV screens inside the display of a store selling electronic equipment, such screens playing real news footage of the Twin Towers burning up, then pans right to reveal several people in full shot, watching said footage offscreen).</p> <p><u>2nd shot (real, full screen)</u>: 1 second (close-up of two people watching what is assumed to be news footage of the attacks offscreen, in a state of shock).</p> <p><u>3rd shot (real, full screen)</u>: 3 seconds (camera starts off with close-up of a person watching what is assumed to be news footage of the attacks offscreen, in a state of shock, then pans left to reveal a similar close-up of another person).</p> <p><u>4th shot (real, full screen)</u>: 3 seconds (medium to long shot of two people at home, watching news footage of the attacks).</p> <p><u>5th shot (real, full screen)</u>: 3 seconds (close-up of a mother holding her child, while watching what is assumed to be news footage of the attacks offscreen).</p>	<p>medium shot, sitting at a diner and watching news reports covering the terrorist attack on the Pentagon, offscreen. The camera moves slowly in front of the officers and stops at the end of the shot to focus on one of them who shouts "bastards" as a reaction to what he is seeing. The lighting used in the shot is high-key (daylight) and the audio of the shot is diegetic (room noise, chatter and commentary from the news report).</p>
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		<p><u>6th shot (real, full screen)</u>: 4 seconds (medium shot of a man located at a flea market, holding a large radio next to his ear, presumably listening to news of the attacks, while several other people in the background go about their business. The camera moves slightly closer to him as the shot progresses).</p> <p><u>7th shot (real, full screen)</u>: 1 second (close-up to medium shot of two people watching what is assumed to be news footage of the attacks offscreen, while several more people in the background are doing the same).</p> <p><u>8th shot (real, full screen)</u>: 2 seconds (over-the-shoulder shot of a video wall playing footage of the Manhattan skyline covered in smoke).</p> <p><u>9th shot (real, full screen)</u>: 2 seconds (medium shot of a person addressing the public in a foreign language).</p> <p><u>10th shot (real, full screen)</u>: 2 seconds (another person addressing the public is shown in medium shot, in the upper part of the frame, while 3 monitors are visible in the lower part. The one on the left shows the person mentioned in the 9th shot talking, the one in the middle shows the Pentagon and smoke coming out of it, and the one on the right shows the person in the upper part of the frame talking).</p> <p><u>11th shot (real, full screen)</u>: 2 seconds (medium to close-up shot of a person on the street talking to the</p>	
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		<p>camera in a foreign language, while holding an American flag).</p> <p><u>12th shot (real, full screen)</u>: 2 seconds (medium shot of two people noticeably sad, the one putting her palm on her face in a gesture denoting despair).</p> <p><u>13th shot (real, full screen)</u>: 2 seconds (exterior shot of the building of France Télévisions).</p> <p><u>14th shot (real, full screen)</u>: 1 second (medium shot of two people on the street, looking deeply sad).</p> <p><u>15th shot (real, full screen)</u>: 2 seconds (three persons sitting at a table are shown in medium to long shot, watching what is assumed to be news footage of the attacks offscreen).</p> <p><u>16th shot (real, full screen)</u>: 2 seconds (close-up of two people watching what is assumed to be news footage of the attacks offscreen, the one whispering something to the other).</p> <p><u>17th shot (real, full screen)</u>: 2 seconds (medium to long shot of several people in a room watching news footage of the attacks through a small TV positioned on a shelf high up in the room).</p> <p><u>18th shot (real, full screen)</u>: 2 seconds (medium shot of four people watching what is assumed to be news footage of the attacks offscreen)</p>	
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		<p><u>19th shot (real, but part of staged frame): 8 seconds</u> (the shot starts off with full-screen real news footage showing black smoke coming out of the Pentagon, then the camera zooms out slowly to reveal the source of said footage, that is a TV screen which, at the end of the shot when the camera stops its movement, occupies approximately 70% of the frame. The text “BREAKING NEWS – FIRE FORCES PENTAGON EVACUATION – CNN LIVE” appears on the news report).</p> <p><u>20th shot (real, but part of staged frame): 4 seconds</u> (the camera starts off with a view of eggs and bacon being fried, then booms up to reveal the cook and another person in medium shot, watching the same news footage as that played in the 19th shot, via the same TV).</p> <p>In shots 1-18, the visual quality of the actuality footage is grainy, such having been shot mainly with handheld cameras, clearly distinguishing it from its staged counterparts, and matching the quality of the actuality footage found in other films examined, such as <i>United 93’s documentary inserts #2-5</i>.</p> <p>Actuality audio is playing throughout shots 1-18, in the form of a combination of commentary from the news reports and people talking to the camera. Such actuality audio changes according to the geographic region in which the actuality footage takes place, by switching to the language spoken in that region. Through a combination of J and L cuts throughout</p>	
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		<p>shots 1-18, such actuality audio is interspersed within said shots, in a way that it feels as if the different regions, people and ethnicities depicted in shots 1-18 are, in fact, connected between them, sharing the same tragedy and resulting sadness. There is strong continuity in the succession of the shots, even when one ethnic group watching the news changes into another doing so too.</p> <p>Documentary insert #4 is the only insert among those examined in the films under analysis, that depicts real footage of actual people (not actors) watching actuality footage through TV screens. This ties in well with the considerable presence of TV screens, such playing actuality footage yet forming part of staged frames, throughout the narrative. Accordingly, a connection can be formed here, with the extensive consumption of news footage by the American public on 11 September 2001 – a study showed that, on that day, Americans were watching an average of 8,1 hours of television (Rickli, 2009). Television, and the footage broadcast by it, played a major role in the unfolding of the events in people’s lives on the day of the attacks, thus by incorporating this phenomenon in the narrative, viewers are provided with stimuli that prompt them to relive the day and its traumatic events. Such is the extent of the use of television within the narrative of <i>World Trade Center</i>, that in the 10th shot of documentary insert #4, as described above, a person addressing the public is shown and, within the same frame, a TV broadcasting her image in real time is also present – a case of TV-within-TV. There is also an</p>	
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		<p>instance in the film where a character makes a direct reference to the unending broadcasting of news footage covering the traumatic events on the day of the attacks, as can be seen in the analysis of documentary insert #6's 1st shot below.</p> <p>The several ethnicities depicted in shots 1-18 serve the same purpose as that of the multiple locations featured in United 93, that is to convey to the viewer the magnitude of the attacks and the extent to which such have affected the world at large.</p> <p>The lighting of shots 1-18 is mainly low-key throughout. Apart from the diegetic audio (street/room sounds, dialogue and commentary from the news reports), non-diegetic poignant music is also playing in most of the shots.</p> <p>The actuality news footage shown in shots 19-20 through a TV screen, is of better visual quality compared to that of shots 1-18, yet this is not considered to grant these shots a superior truth claim over the others. The lighting used in these shots is high-key and their audio is a combination of diegetic (room noise and dialogue) and non-diegetic (poignant music) sounds.</p>	
5	<p>This 12-second tracking shot has the camera following Allison Jimeno in medium shot as she makes her way through a warehouse, in a clearly</p>	<p>The actuality footage used in the insert comprises 3 shots where news footage showing the collapse of the North Tower is played through a TV which forms part of a bigger, staged frame. The insert comprises four shots in total, with their duration, content and cinematography being as follows:</p>	<p>The 3-second shot shows a character named Jerry, in medium shot from the side, talking to Allison Jimeno on the phone, while looking offscreen at the Lincoln</p>

	<p>concerned state. The lighting used in the shot is high-key and the audio of the shot is diegetic (room noise and news commentary coming from the TV in the next room). The text “CARLSTADT, NEW JERSEY” is superimposed in the shot.</p>	<p><u>1st shot (real, but part of staged frame)</u>: 8 seconds (tracking shot has the camera following Allison Jimeno in medium shot while she opens a door and enters a room. The camera movement stops near the end of the shot, and an over-the-shoulder shot of news footage covering the collapse of the North Tower is established).</p> <p><u>2nd shot (staged)</u>: 9 seconds (medium shot of 3 people, including Allison Jimeno, watching said news footage offscreen).</p> <p><u>3rd shot (real, but part of staged frame)</u>: 4 seconds (over-the-shoulder shot of the TV playing the news footage, similar to the one near the end of the 1st shot above. At the end of the shot, Allison Jimeno turns around and makes her way out of the room).</p> <p><u>4th shot (real, but part of staged frame)</u>: 11 seconds (tracking shot of Allison while she walks up to her desk and answers a ringing phone, then the camera stops at a fixed position and Allison is shown in medium shot talking on the phone).</p> <p>The text “BREAKING NEWS – CNN LIVE” can be seen on the news reports in the first two instances, while the rest of the text on them is illegible. As for the third instance of news footage, the text that appears on it is completely illegible. As mentioned in the analysis of <i>United 93</i>, the text that appears on the actuality news reports, helps to further anchor reality</p>	<p>Tunnel. The lighting used in the shot is natural/available (daylight) and the audio of the shot is diegetic (dialogue).</p>
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		<p>into the fictional narrative that accommodates it. The same also acts as a trigger for the viewer, in the way described in the analysis of documentary insert #1 above.</p> <p>The audio of the insert is diegetic (room noise, chatter and commentary from the news reports) and the lighting used across the insert is high-key.</p>	
6	<p>The 4-second shot shows the exterior of a house surrounded by trees. The lighting used in the shot is natural/available (daylight) and the audio of the shot is diegetic (nature sounds). The actuality audio from the news report that forms part of the documentary insert that follows the shot, can be heard playing over within the shot, in the form of a sound bridge.</p>	<p>The actuality footage used in the insert comprises 3 shots containing news reports deployed through television and showing various instances from the aftermath of the attacks on the Twin Towers – people running for cover amidst the chaos, the Towers collapsing and rubble all over the place. The insert comprises four shots in total, with their duration, content and cinematography being as follows:</p> <p><u>1st shot (real, but part of staged frame)</u>: 24 seconds (for the first 17 seconds of the shot, a TV screen, which occupies most of the frame, shows a series of instances where people experience the aftermath of the attacks on the Twin Towers, specifically their collapse and the fall of debris everywhere. This news footage consists itself of 7 shots, and is characterised by shaky cinematography, grainy visual quality, fast and abrupt zoom ins and zoom outs, hasty pans, a momentary blackout of the screen, and even static near the end of the footage. At the end of these 17 seconds, the camera slowly pans to the right and ends up with a close-up of one of the characters, who utters the words ‘they are showing the same thing, over, and over, and over’, referring to the news</p>	<p>The 28-second shot is a relatively long take that has the camera moving between 3 main characters, including Donna McLoughlin, in close-up, while they discuss about the fate of their loved ones, who happened to be inside the Twin Towers when the latter collapsed. The lighting used in the shot is high-key and the audio of the shot is diegetic (dialogue and commentary from the news footage playing through a TV in the room).</p>

		<p>footage; an important phrase, for it captures the essence of the massive and non-stop news footage deployment that took place by TV channels on the day of the attacks. The text “BREAKING NEWS – AMERICA UNDER ATTACK” can be seen in most instances of the news footage, anchoring reality into the staged narrative, as argued before, and further raising tension through its disturbing wording. The same diegetic actuality audio plays throughout the shot, indicative of the fact that the news footage played on the TV is from a single source/channel. The lighting of the shot is high-key).</p> <p><u>2nd shot (staged)</u>: 10 seconds (camera moves from one character in the room to another, both shown in close-up to be discussing between them while watching the news footage offscreen).</p> <p><u>3rd shot (real, but part of staged frame)</u>: 6 seconds (all 3 characters in the room are shown in full shot, watching the news footage while having their backs at the camera. The TV broadcasting the footage is located at the back of the frame, and the viewer can only see a cloud of black smoke on the screen, while the text accompanying the footage is completely illegible).</p> <p><u>4th shot (real, but part of staged frame)</u>: 11 seconds (as with the 1st shot above, a TV that occupies most of the frame shows instances of the attacks’ aftermath, specifically the collapse of the North Tower, through a total of 3 shots. The first two shots are each 1 second</p>	
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		<p>in duration, while the third one lasts for 9 seconds and shows the collapse of the North Tower as it was captured live on camera. The cinematography of this last shot is the same as that of the 1st shot above, but even shakier and grainier, as the collapse of the building that was caught on camera probably posed a threat to the camera person's life, affecting the cinematography of the footage).</p> <p>Again, text accompanies the news reports, such helping to further anchor reality into the fictional narrative that accommodates it. It also acts as a trigger for viewers, prompting them to relive the traumatic events. The haphazard cinematography of the news reports that form part of documentary insert #6, serves a tension-raising purpose that ties in well with the dramatic arc of the film. It is assumed, then, that the real and staged elements of the film work effectively in interplay, in terms of heightening the emotion elicitation stemming from the narrative.</p> <p>The audio of the insert is diegetic (chatter and commentary from the news reports) and the lighting used across the insert is high-key.</p>	
7	<p>The 5-second shot shows Allison in medium shot, talking on the phone, while her image is reflected in a mirror on the wall. The lighting used in the shot is high-key and the audio of the shot is diegetic (voice of</p>	<p>The actuality footage used in the insert, which does not occupy the whole screen but forms part of a staged frame, comprises a single shot lasting 4 seconds and showing a news report broadcast on a TV located in a family's house. The report comments on the crash of United Airlines' Flight 93. The text "BREAKING NEWS – AMERICA UNDER ATTACK – UNITED AIRLINES PASSENGER JET CRASHES</p>	<p>The 3-second shot shows two characters in medium to long shot, sitting on a sofa and watching the news footage offscreen. The lighting used in the shot is high-key and the audio of the shot is diegetic</p>

	<p>the person on the other end of the phone and commentary from the news reports playing through the TV located offscreen in the room). The actuality audio from the news report that forms part of the documentary insert that follows the shot, can be heard playing over within the shot, in the form of a sound bridge. The text “CLIFTON, NEW JERSEY” is superimposed in the shot.</p>	<p>NEAR PITTSBURGH – CNN” appears on the footage, which parallels the news footage of United 93’s documentary insert#2, which also had the CNN logo on it, thus making the footage eponymous and credible. The same comments as those made for documentary insert #1 above regarding emotion elicitation, apply here as well. Diegetic audio (commentary from the news report) is playing throughout the insert. The lighting used across the insert is high-key.</p>	<p>(commentary from the news report).</p>
8	<p>The 9-second shot is a crane shot showing several people in medium to long shot, watching news footage on a TV located in the room. The lighting used in the shot is high-key and the audio of the shot is a combination of diegetic (commentary from the news report) and non-diegetic (poignant music) sounds.</p>	<p>The actuality footage used in the insert comprises 2 shots containing news reports deployed through television and showing part of President Bush’s statement following the attacks. The insert comprises three shots in total, with their duration, content and cinematography being as follows:</p> <p><u>1st shot (real, but part of staged frame)</u>: 6 seconds (news footage of President Bush addressing the public in medium shot, shown on a TV screen which occupies part of the frame, while the camera slowly zooms in and brings the screen closer, making it to progressively occupy a larger part of the frame. The text “EARLIER – ATTACK ON AMERICA – BUSH SAYS U.S. MILITARY ON HIGH ALERT AT HOME AND OVERSEAS” can be seen during the first 4 seconds of the news footage, then it changes to</p>	<p>The 7-second shot is similar to the one preceding documentary insert #8 in terms of structure, except that at the end of it, one of the main characters, Dave Karnes, leaves the room while uttering the words “I don't know if you guys know it yet, but this country's at war”. The lighting used in the shot is high-key and the audio of the shot is a combination of diegetic (dialogue and commentary from the news report) and</p>

		<p>“BUSH VOWS TO “HUNT DOWN” THOSE RESPONSIBLE FOR ATTACKS”. The same comments as those made for documentary insert #6’s 1st shot above regarding emotion elicitation brought about by the news footage’s text, apply here as well).</p> <p><u>2nd shot (staged)</u>: 5 seconds (upshot of Dave Karnes in medium shot, watching the news footage offscreen while the camera slowly zooms in).</p> <p><u>3rd shot (real, but part of staged frame)</u>: 3 seconds (the same news footage described in the analysis of the 1st shot above continues playing, with the setting of the frame remaining the same. The news footage comprises two shots – the first one shows President Bush in the manner described in the analysis of the 1st shot above, and the second one shows Air Force One. The text accompanying the footage is the same as that described in the 1st shot above, except that the word “EARLIER” is removed towards the end).</p> <p>Once again, emotionally-charged wording, such as “ATTACK ON AMERICA”, “HIGH ALERT” and “HUNT DOWN”, accompanies the real news footage, thus raising the tension brought about by said footage even further. While the cinematography of the news reports in this insert is not comparable to that of the news footage from the aftermath of the attacks described above, nevertheless said news reports succeed in eliciting emotion due to the gravitas of President Bush’s vow to hunt down the terrorists.</p>	<p>non-diegetic (poignant music) sounds.</p>
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		The lighting used in the insert is high-key and the audio is a combination of diegetic (dialogue and commentary from the news report) and non-diegetic (subtle poignant music) sounds.	
9	The 2-second shot shows a character in medium to close-up shot , watching the news footage of the insert that comes next, offscreen. The lighting used in the shot is high-key and the audio of the shot is a combination of diegetic (commentary from the news report) and non-diegetic (poignant music) sounds.	<p>The actuality footage used in the insert, which does not occupy the whole screen but forms part of a staged frame, comprises a single shot lasting 4 seconds and showing a news report broadcast on a TV located in a family's house. The report shows grainy footage of the Manhattan skyline from a distance, covered almost wholly in a cloud of smoke, while the camera slowly zooms in. The text "ATTACK ON AMERICA – NEW YORK CITY" appears on the footage, along the logo of NBC, which parallels the news footage of United 93's documentary insert#2, which also had the CNN logo on it, thus making the footage eponymous and credible. The same comments as those made for documentary inserts #1, #6 and #8 above regarding emotion elicitation brought about by the text accompanying the news reports, apply here as well.</p> <p>The lighting used in the insert is high-key and the audio is a combination of diegetic (commentary from the news report) and non-diegetic (subtle poignant music) sounds.</p>	The 4-second shot is exactly the same in structure as the one preceding the insert, but with another character present in the frame.
10	6-second exterior shot of a street with moving cars. The lighting used in the shot is natural/available (daylight) and the audio is diegetic (street sounds). The	The actuality footage used in the insert, which does not occupy the whole screen but forms part of a staged frame, comprises a single shot lasting 3 seconds and showing a news report broadcast on a TV located in a barbershop. The report features Mayor Giuliani in medium shot , addressing the public	The 13-second shot shows Dave Karnes receiving a haircut at a barbershop while watching the news footage offscreen. The camera starts off with a medium shot of

	<p>actuality audio from the news report that forms part of the documentary insert that follows the shot, can be heard playing over within the shot, in the form of a sound bridge.</p>	<p>following the attacks. No text accompanies the news footage, as the case was with the news footage featuring President Bush's statement, found within documentary insert #8. Nevertheless, the footage featuring Mayor Giuliani too carries an emotional load. While Bush promises revenge, Giuliani focuses on 'saving as many lives as possible'. The two actuality statements work in interplay, in terms of offering an emotional jolt to the spectator.</p> <p>The lighting used in the insert is high-key and the audio is diegetic (commentary from the news report).</p>	<p>Dave and gradually zooms in, ending up with a close-up of him. The lighting used in the shot is high-key and the audio of the shot is diegetic (room noise and commentary from the news report).</p>
11	<p>The 6-second shot shows several characters in full shot, watching the news footage of the insert that comes next, offscreen. The lighting used in the shot is high-key and the audio of the shot is diegetic (commentary from the news report, room noise and dialogue).</p>	<p>The actuality footage used in the insert comprises 4 shots containing news reports deployed through television and showing various instances from the aftermath of the 9/11 terrorist attacks – police officers and firemen trying to control the situation, paramedics carrying wounded victims and the ruins of the collapsed Twin Towers. The insert comprises nine shots in total, with their duration, content and cinematography being as follows:</p> <p><u>1st shot (real, but part of staged frame)</u>: 3 seconds (a TV screen, which occupies part of the frame, shows grainy and shaky footage of a police officer in full shot, having a piece of cloth over his mouth in order to avoid inhaling the debris that surrounds him. The text "BREAKING NEWS – AMERICA UNDER ATTACK – PART OF PENTAGON COLLAPSES – CNN" can be seen on the news footage, anchoring reality into the staged narrative, as argued before, and further raising tension through its disturbing wording).</p>	<p>3-second, medium to long shot of various characters, including Donna, watching the news footage offscreen. The lighting used in the shot is high-key and the audio is diegetic (dialogue and commentary from the news report).</p>

		<p><u>2nd shot (staged)</u>: 2 seconds (medium shot of a character watching the news footage offscreen).</p> <p><u>3rd shot (real, but part of staged frame)</u>: 10 seconds (tracking shot of Donna's daughter, shown in medium shot while entering the room, and ending up in an over-the-shoulder shot of her changing the TV channel and watching the news footage on a TV that occupies part of the frame. The text "BREAKING NEWS – AMERICA UNDER ATTACK – TERROR ATTACKS AGAINST TARGETS IN NEW YORK AND WASHINGTON – CNN" appears on the news footage before the TV channel is changed, then the new footage that appears is accompanied by the text "BREAKING NEWS – AMERICA UNDER ATTACK". The news footage before being changed, depicts several people being evacuated in Manhattan, while the new footage after the TV channel is changed shows paramedics carrying wounded victims on stretchers).</p> <p><u>4th shot (staged)</u>: 6 seconds (medium to long shot of Donna and her daughter watching the news footage offscreen, with the camera tracking Donna as she sits down in a manner denoting anxiety).</p> <p><u>5th shot (real, but part of staged frame)</u>: 6 seconds (a TV screen, which occupies more than half of the frame, shows grainy and shaky footage of several firemen in full shot, before this footage cuts to numerous police officers, with pieces of cloth over their</p>	
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		<p>mouths, walking towards the camera. The text "BREAKING NEWS – AMERICA UNDER ATTACK – TERRORISTS CRASH HIJACKED AIRLINERS INTO WORLD TRADE CENTER, PENTAGON" accompanies the footage).</p> <p><u>6th shot (staged)</u>: 2 seconds (Donna is shown in medium shot watching the news footage offscreen, while another character located offscreen puts his arm on her shoulder).</p> <p><u>7th shot (staged)</u>: 3 seconds (the character that put his arm on Donna's shoulder in the previous shot, is shown in medium shot watching the news footage offscreen).</p> <p><u>8th shot (staged)</u>: 3 seconds (same structure as that of the 6th shot, except that Donna exclaims "oh my God").</p> <p><u>9th shot (real, but part of staged frame)</u>: 2 seconds (a TV screen, which occupies more than half of the frame, shows grainy and shaky news footage of the ruins of the World Trade Center after both Towers collapsed. The text "BREAKING NEWS – AMERICA UNDER ATTACK – BOTH TOWERS OF WORLD TRADE CENTERS COLLAPSE" accompanies the footage).</p> <p>As the case is with the news footage that forms part of documentary inserts #1, #4, #5, #6, #7, #8 and #9, the text that accompanies the news reports within documentary insert #11 helps to augment the</p>	
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		<p>cinematic verisimilitude already established by the visual content of said footage and complemented by the staged shots juxtaposed with this actuality footage. As discussed above, this text acts as a trigger for viewers, persuading them to cerebrally and psychologically position themselves back to where they were on the day of the attacks; to re-feel the emotions originally felt as a result of these traumatic events.</p> <p>The audio of the insert is diegetic (room noise, chatter and commentary from the news reports) and the lighting used across the insert is high-key.</p>	
12	<p>The 20-second shot features John McLoughlin in close-up, trapped under the ruins of the World Trade Center, exchanging words with his also trapped colleague, Will Jimeno, who is located offscreen. The lighting used in the shot is low-key and the audio of the shot is a combination of diegetic(dialogue) and non-diegetic (poignant music) sounds.</p>	<p>The actuality footage used in the insert, which does not occupy the whole screen but forms part of a staged frame, comprises a single shot lasting 9 seconds and showing a news report broadcast on a TV located in a police station. The report shows live the collapse of World Trade Center 7 from two different angles via two shots, with the first dissolving into the second. For the first 6 seconds of the insert, the camera remains static, then starts slowly panning to the right, until the TV moves offscreen and a few police officers who are entering the station covered in debris appear in the frame, shown in medium to long shot from the side. The text “ATTACK ON AMERICA – EARLIER – ATTACK ON AMERICA – NEW YORK CITY” appears on the footage, as the case is with most of the news footage injected in the narrative, however this is the only instance where the disturbing wording “ATTACK ON AMERICA” is superimposed twice on the same news</p>	<p>The 2-second shot shows a seated police officer in medium shot, talking on the phone while looking offscreen at her colleagues who enter the building wounded and covered in debris. The lighting used in the shot is low-key to high-key and the audio of the shot is diegetic (room noise, chatter and commentary from the news footage).</p>

		footage, making its presence more felt and its resulting emotional impact more powerful. Diegetic audio (room noise, chatter and commentary from the news report) is playing throughout the insert. The lighting used across the insert is low-key to high-key .	
13	The 7-second shot shows Donna and another character in medium to long shot , sitting in the waiting room of a hospital, while another character in the frame, presented in medium shot , watches news footage on a TV which is also in the frame, but only part of its back is shown. The lighting used in the shot is high-key and the audio of the shot is diegetic (room noise, chatter and commentary from the news report playing on the TV).	The actuality footage used in the insert, which does not occupy the whole screen but forms part of a staged frame, comprises a single shot lasting 2 seconds and showing a news report broadcast on a TV located in a hospital. A few people in the frame are watching the news footage with their backs at the camera. The report shows people running at a frantic pace while the camera shakes to a great extent. The text "BREAKING NEWS" appears on the footage, while the word "ATTACK" can also be read on it, but barely, as there is a head blocking the view of that particular part of the TV screen. Diegetic audio (room noise, chatter and commentary from the news report) is playing throughout the insert. The lighting used across the insert is high-key .	The 16-second shot starts off by being similar to the one preceding documentary insert #13 in terms of structure, then it employs a tracking shot that follows Donna who gets up from her chair, walks up to a vending machine and inserts a coin in it. A medium shot is maintained throughout. The lighting used in the shot is high-key and the audio of the shot is diegetic (room noise, chatter and commentary from the news report).

Doc insert #	Editing of the shot immediately preceding the insert	Editing of the shots comprising the insert	Editing of the shot immediately following the insert
1	Eye-line match cut to the insert.	Straight cut to the next shot.	Straight cut to the next staged shot.
2	Eye-line match cut to the 1 st shot of the insert.	<p>The editing of the shots comprising the insert is as follows:</p> <p><u>1st shot</u>: straight cut to the next shot.</p> <p><u>2nd shot</u>: straight cut to the next shot.</p> <p><u>3rd shot</u>: straight cut to the next shot.</p> <p><u>4th shot</u>: straight cut to the next shot.</p> <p><u>5th shot</u>: eye-line match cut to the next shot.</p> <p><u>6th shot</u>: straight cut to the next shot.</p> <p><u>7th shot</u>: straight cut to the next shot.</p> <p><u>8th shot</u>: straight cut to the next shot.</p> <p><u>9th shot</u>: straight cut to the next shot.</p> <p><u>10th shot</u>: straight cut to the next shot.</p> <p><u>11th shot</u>: eye-line match cut to the next shot.</p> <p><u>12th shot</u>: straight cut to the next shot.</p>	Straight cut to the next staged shot.

		<p>There are 2 instances of using the eye-line match cut editing technique in the insert. In addition, the shot preceding the insert also makes use of this technique when cutting to the 1st shot of the insert. As discussed in the primary analysis of United 93, the eye-line match cut technique creates a link between the staged and real shots, and it also draws the attention of the viewer to the actuality footage embedded in the narrative, thus intensifying its emotion-eliciting capacity, while the straight cuts in the insert safeguard scene continuity. Accordingly, the real footage embedded in documentary insert #2 is considered to blend in well with the staged footage with which it is juxtaposed.</p>	
3	<p>Eye-line match cut to the insert.</p>	<p>At the end of the insert's sole shot, the latter cuts to black and stays like this for a whole second, then jump cuts, instead of fading from black, to the next staged shot. While cutting to black, a loud thud is heard. This device separates the real elements in the narrative from the fictional ones (the loud thud that accompanies the cut makes this separation more felt, like putting a hard end to the insert and beginning anew with the staged footage), and it also transitions the associated emotions activated on the level of the viewer by the disturbing actuality footage, to the shot following the insert, which shows John McLoughlin and his team getting ready to embark on their life-threatening rescue mission. The pairing of the black screen with the actuality footage works in a synergistic manner, resulting in an emotional catalyst for the viewer, helping to intensify the latter's emotions, then to invest them in the fictional narrative.</p>	<p>Straight cut to the next staged shot.</p>

<p>4</p>	<p>Match cut from a satellite orbiting the earth to real footage of people across the world watching on TV or hearing on the radio the news about the 9/11 terrorist attacks. A J cut is also applied in this shot, as the actuality audio in the form of audio commentary from the news reports watched by the people in the documentary insert, can be heard before the insert comes into play, creating a sound bridge between the staged shot and the insert. Finally, the juxtaposition between the satellite and the people from all over the world watching the news, is perceived as a form of intellectual montage, which highlights to the viewer the pervasive nature and reach of the media and of the news they deploy, and also the emotional impact that such have on the global public.</p>	<p>The editing of the shots comprising the insert is as follows:</p> <p><u>1st shot</u>: straight cut to the next shot.</p> <p><u>2nd shot</u>: straight cut to the next shot.</p> <p><u>3rd shot</u>: straight cut to the next shot.</p> <p><u>4th shot</u>: straight cut to the next shot.</p> <p><u>5th shot</u>: straight cut to the next shot.</p> <p><u>6th shot</u>: straight cut to the next shot.</p> <p><u>7th shot</u>: eye-line match cut to the next shot.</p> <p><u>8th shot</u>: straight cut to the next shot.</p> <p><u>9th shot</u>: straight cut to the next shot.</p> <p><u>10th shot</u>: straight cut to the next shot.</p> <p><u>11th shot</u>: straight cut to the next shot.</p> <p><u>12th shot</u>: straight cut to the next shot.</p> <p><u>13th shot</u>: straight cut to the next shot.</p> <p><u>14th shot</u>: straight cut to the next shot.</p> <p><u>15th shot</u>: straight cut to the next shot.</p>	<p>Cutaway from the diner to Allison Jimeno making her way through a warehouse.</p>
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		the transition between the shots in the insert, except where stated differently, is considered to be effected through straight cuts , even if said shots toggle between different locations (a situation that would otherwise call for a cutaway), as for analysis purposes the insert's shots are perceived to comprise a single scene – a depiction of how the tragic news were taken in by the global public.	
5	Straight cut from Allison Jimeno making her way through a warehouse to her entering a room where news footage is playing through a TV.	<p>The editing of the shots comprising the insert is as follows:</p> <p><u>1st shot</u>: straight cut to the next shot.</p> <p><u>2nd shot</u>: straight cut to the next shot.</p> <p><u>3rd shot</u>: straight cut to the next shot.</p> <p><u>4th shot</u>: straight cut to the next shot.</p> <p>This is an insert that exhibits strong continuity between the actuality shots, and which merges the latter well with their staged counterparts.</p>	Eye-line match cut to the next staged shot.
6	Straight cut from the exterior of a house to news footage deployed through a TV found inside said house. A J cut is also applied here, as the commentary from said news footage can be heard before the footage comes into play. Finally, a form of intellectual montage is	<p>The editing of the shots comprising the insert is as follows:</p> <p><u>1st shot</u>: straight cut to the next shot, with rapid cutting between the news footage's shots shown in the TV, conveying to the viewer a feeling of chaos and disorder.</p> <p><u>2nd shot</u>: straight cut to the next shot.</p>	Straight cut to the next staged shot.

	<p>employed, since the tranquillity that characterises the shot of the exterior of the house is juxtaposed with the chaos that characterises the news footage shown in the 1st shot of the insert, forming an antithesis that conveys to the viewer the feeling that tragedy can strike abruptly, as the case was with the 9/11 terrorist attacks.</p>	<p><u>3rd shot</u>: cut-in to the TV showing news footage.</p> <p><u>4th shot</u>: straight cut to the next shot.</p> <p>This is an insert that exhibits strong continuity between the actuality shots, and which merges the latter well with their staged counterparts. The cut-in editing technique employed draws the attention of the viewer to the disturbing actuality footage even further.</p>	
7	<p>Straight cut from Allison Jimeno talking on the phone to the insert showing news footage commenting on the crash of United Airlines' Flight 93.</p>	<p>Straight cut to the next shot.</p>	<p>Straight cut to the next staged shot.</p>
8	<p>Eye-line match cut to the 1st shot of the insert.</p>	<p>The editing of the shots comprising the insert is as follows:</p> <p><u>1st shot</u>: straight cut to the next shot.</p> <p><u>2nd shot</u>: eye-line match cut to the next shot.</p> <p><u>3rd shot</u>: straight cut to the next shot.</p> <p>Again, a link between the staged and real shots is effected through the eye-line match cuts employed, which also draw the attention of the viewer to the actuality footage embedded in the narrative, thus</p>	<p>Cutaway to the next staged shot.</p>

		<p>intensifying its emotion-eliciting capacity, while the straight cuts in the insert safeguard scene continuity. The cutaway applied, establishes proximity between various different locations and further safeguards continuity. Accordingly, the real footage embedded in documentary insert #8 is considered to blend in well with the staged footage with which it is juxtaposed.</p>	
9	<p>Eye-line match cut to the insert.</p>	<p>Straight cut to the next shot.</p>	<p>Straight cut to the next staged shot.</p>
10	<p>Straight cut from the exterior of a road to news footage deployed through a TV found inside one of the buildings assumed to be located along said road. A J cut is also applied here, as the commentary from said news footage can be heard before the footage comes into play.</p>	<p>Straight cut to the next shot.</p>	<p>Cutaway to the next staged shot.</p>
11	<p>Eye-line match cut to the 1st shot of the insert.</p>	<p>The editing of the shots comprising the insert is as follows:</p> <p><u>1st shot</u>: straight cut to the next shot.</p> <p><u>2nd shot</u>: straight cut to the next shot.</p> <p><u>3rd shot</u>: straight cut to the next shot.</p> <p><u>4th shot</u>: eye-line match cut to the next shot.</p> <p><u>5th shot</u>: straight cut to the next shot.</p>	<p>Straight cut to the next staged shot.</p>

		<p><u>6th shot</u>: straight cut to the next shot.</p> <p><u>7th shot</u>: straight cut to the next shot.</p> <p><u>8th shot</u>: eye-line match cut to the next shot.</p> <p><u>9th shot</u>: straight cut to the next shot.</p> <p>Same comments as those for the editing of documentary insert #2 above.</p>	
12	Cutaway from the trapped John McLoughlin to a TV playing news footage of World Trade Center 7 collapsing.	Straight cut to the next shot.	Eye-line match cut to the next staged shot.
13	Eye-line match cut to the insert.	Straight cut to the next shot.	Straight cut to the next staged shot.

Rhythm of the narrative's editing and how it compares/is disrupted to/by the rhythm of the insert's editing (ASL ≤ 2 seconds: very fast paced, 2 seconds < ASL ≤ 4 seconds: fast paced, 4 seconds < ASL ≤ 6 seconds: moderately fast paced, 6 seconds < ASL ≤ 8 seconds: moderately slow paced, ASL > 8 seconds: slow paced)	
Narrative	Generally, the rhythm and pacing of the narrative's editing are considered to be moderately fast paced .
Doc insert #1	The rhythm/pacing of this insert's editing is moderately fast paced , thus making it compatible with the overall rhythm/pacing of the narrative's editing.
Doc insert #2	The rhythm/pacing of this insert's editing is fast paced , thus making it compatible with the overall rhythm/pacing of the narrative's editing.
Doc insert #3	The rhythm/pacing of this insert's editing is fast paced , thus making it compatible with the overall rhythm/pacing of the narrative's editing.

Doc insert #4	The rhythm/pacing of this insert's editing is fast paced , thus making it compatible with the overall rhythm/pacing of the narrative's editing.
Doc insert #5	The rhythm/pacing of this insert's editing is moderately slow paced , thus making it slightly incompatible with the overall rhythm/pacing of the narrative's editing.
Doc insert #6	While the ASL of this insert is high (12.75 seconds), indicative of a slow paced rhythm/pacing, for analysis purposes we look at the rhythm/pacing of the news report deployed by the TV screen in the frame – such is very fast paced , thus making it mainly compatible with the overall rhythm/pacing of the narrative's editing.
Doc insert #7	The rhythm/pacing of this insert's editing is fast paced , thus making it compatible with the overall rhythm/pacing of the narrative's editing.
Doc insert #8	The rhythm/pacing of this insert's editing is moderately fast paced , thus making it compatible with the overall rhythm/pacing of the narrative's editing.
Doc insert #9	The rhythm/pacing of this insert's editing is fast paced , thus making it compatible with the overall rhythm/pacing of the narrative's editing.
Doc insert #10	The rhythm/pacing of this insert's editing is fast paced , thus making it compatible with the overall rhythm/pacing of the narrative's editing.
Doc insert #11	The rhythm/pacing of this insert's editing is moderately fast paced , thus making it compatible with the overall rhythm/pacing of the narrative's editing.
Doc insert #12	Same comments as those for the rhythm/pacing of documentary insert #6 above, except that the rhythm/pacing of the news report deployed by the TV screen in the frame is fast paced , thus making it compatible with the overall rhythm/pacing of the narrative's editing.
Doc insert #13	The rhythm/pacing of this insert's editing is very fast paced , thus making it mainly compatible with the overall rhythm/pacing of the narrative's editing.
Conclusion	The overall rhythm/pacing of the documentary inserts' editing is in line with that of the narrative's editing.

Cinematography of both the narrative and the inserts, and how the two compare	
Narrative	The nature of the narrative is mainly a dramatic one. Stone makes extensive use of close-ups , which heighten the emotional engagement of viewers and persuade the latter to invest themselves in both the characters and the narrative. Nearly all of the actuality footage embedded in the narrative comprises news reports , such being deployed through TV screens found in various locations throughout the narrative, signifying the important role that media played on the day of the attacks. Most of the news reports have text

	superimposed on them, which serves the purpose of anchoring reality into the fictional narrative that accommodates it. The fact that disturbing text such as “AMERICA UNDER ATTACK” and “ATTACK ON AMERICA” is prevalent among the different news reports, irrespective of the news channel broadcasting said reports, prompts emotion elicitation even further. The combination of extensive news footage usage within the narrative that covers all the significant events of the day (Twin Towers, Pentagon, United Airlines’ Flight 93, World Trade Center 7, Bush’s and Giuliani’s statements, and the rescue efforts) and actuality footage of people around the world taking in such news and reacting to them, acts as a trigger for viewers, persuading them to relive the day and its traumatic events, thus further raising tension in the narrative and heightening the viewer’s emotional engagement in it.
Doc insert #1	Given its characteristics, as such have been described in the analysis of the insert’s cinematography above, the insert is considered to be cinematographically compatible with the narrative.
Doc insert #2	Given its characteristics, as such have been described in the analysis of the insert’s cinematography above, the insert is considered to be cinematographically compatible with the narrative.
Doc insert #3	Given its characteristics, as such have been described in the analysis of the insert’s cinematography above, the insert is considered to be cinematographically compatible with the narrative.
Doc insert #4	Given its characteristics, as such have been described in the analysis of the insert’s cinematography above, the insert is considered to be cinematographically compatible with the narrative.
Doc insert #5	Given its characteristics, as such have been described in the analysis of the insert’s cinematography above, the insert is considered to be cinematographically compatible with the narrative.
Doc insert #6	Given its characteristics, as such have been described in the analysis of the insert’s cinematography above, the insert is considered to be cinematographically compatible with the narrative.
Doc insert #7	Given its characteristics, as such have been described in the analysis of the insert’s cinematography above, the insert is considered to be cinematographically compatible with the narrative.
Doc insert #8	Given its characteristics, as such have been described in the analysis of the insert’s cinematography above, the insert is considered to be cinematographically compatible with the narrative.
Doc insert #9	Given its characteristics, as such have been described in the analysis of the insert’s cinematography above, the insert is considered to be cinematographically compatible with the narrative.
Doc insert #10	Given its characteristics, as such have been described in the analysis of the insert’s cinematography above, the insert is considered to be cinematographically compatible with the narrative.
Doc insert #11	Given its characteristics, as such have been described in the analysis of the insert’s cinematography above, the insert is considered to be cinematographically compatible with the narrative.

Doc insert #12	Given its characteristics, as such have been described in the analysis of the insert's cinematography above, the insert is considered to be cinematographically compatible with the narrative.
Doc insert #13	Given its characteristics, as such have been described in the analysis of the insert's cinematography above, the insert is considered to be cinematographically compatible with the narrative.
Conclusion	The overall cinematography of the documentary inserts is in line with that of the narrative.

Lighting of both the narrative and the inserts and how the two compare	
Narrative	The lighting of the narrative is a combination of low-key (for example, in the scenes taking place beneath the ruins of World Trade Center, where officers Jimeno and McLoughlin are trapped) and high-key (for example, in most of the shots taking place inside buildings).
Doc insert #1	The light used in this insert is high-key , thus it is compatible with the overall lighting used in the narrative.
Doc insert #2	The light used in this insert is natural/available (daylight), thus it is mainly compatible with the overall lighting used in the narrative.
Doc insert #3	The light used in this insert is natural/available (daylight), thus it is mainly compatible with the overall lighting used in the narrative.
Doc insert #4	The light used in this insert is mainly low-key , thus it is compatible with the overall lighting used in the narrative.
Doc insert #5	The light used in this insert is high-key , thus it is compatible with the overall lighting used in the narrative.
Doc insert #6	The light used in this insert is high-key , thus it is compatible with the overall lighting used in the narrative.
Doc insert #7	The light used in this insert is high-key , thus it is compatible with the overall lighting used in the narrative.
Doc insert #8	The light used in this insert is high-key , thus it is compatible with the overall lighting used in the narrative.
Doc insert #9	The light used in this insert is high-key , thus it is compatible with the overall lighting used in the narrative.
Doc insert #10	The light used in this insert is high-key , thus it is compatible with the overall lighting used in the narrative.
Doc insert #11	The light used in this insert is high-key , thus it is compatible with the overall lighting used in the narrative.
Doc insert #12	The light used in this insert is low-key to high-key , thus it is compatible with the overall lighting used in the narrative.
Doc insert #13	The light used in this insert is high-key , thus it is compatible with the overall lighting used in the narrative.
Conclusion	The overall lighting of the documentary inserts is in line with that of the narrative.

Historical significance of the event(s) depicted and degree of mediation of the latter

The film revolves around the 9/11 terrorist attacks as they unfolded on the day, focusing on the collapse of the Twin Towers, the trapping beneath their ruins of officers Jimeno and McLoughlin and their eventual rescue. The 9/11 terrorist attacks are considered to be one of the most horrific and **historically significant** acts of terrorism in recent memory, that prompted the Global War on Terrorism, an international military campaign that was launched by the US government shortly after the attacks. While the Global War on Terrorism is ongoing to this day, one can argue that the 9/11 terrorist attacks were **somewhat mediated** through the killing of bin Laden by American forces. Thus, acts of terrorism continue to happen throughout the world, sadly, thus the Global War on Terrorism **has not yet been fully mediated**.

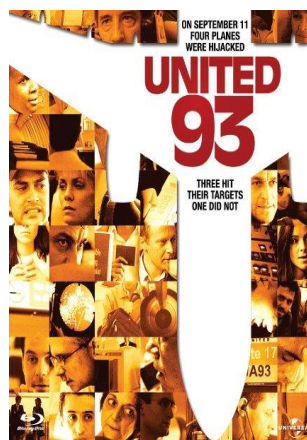
How was/were the event(s) depicted mediated and how many years after it/they happened?

As above – the 9/11 terrorist attacks can be considered as having been mediated through the killing of bin Laden, so nearly 10 years after their happening.

Time distance between the happening of the events and the film's release

The film was officially released on 9 August 2006, thus if we take the 9/11 terrorist attacks as the reference point, by considering them to be the focal point of the narrative, as discussed above, the film was released **four years and eleven months** following that event.

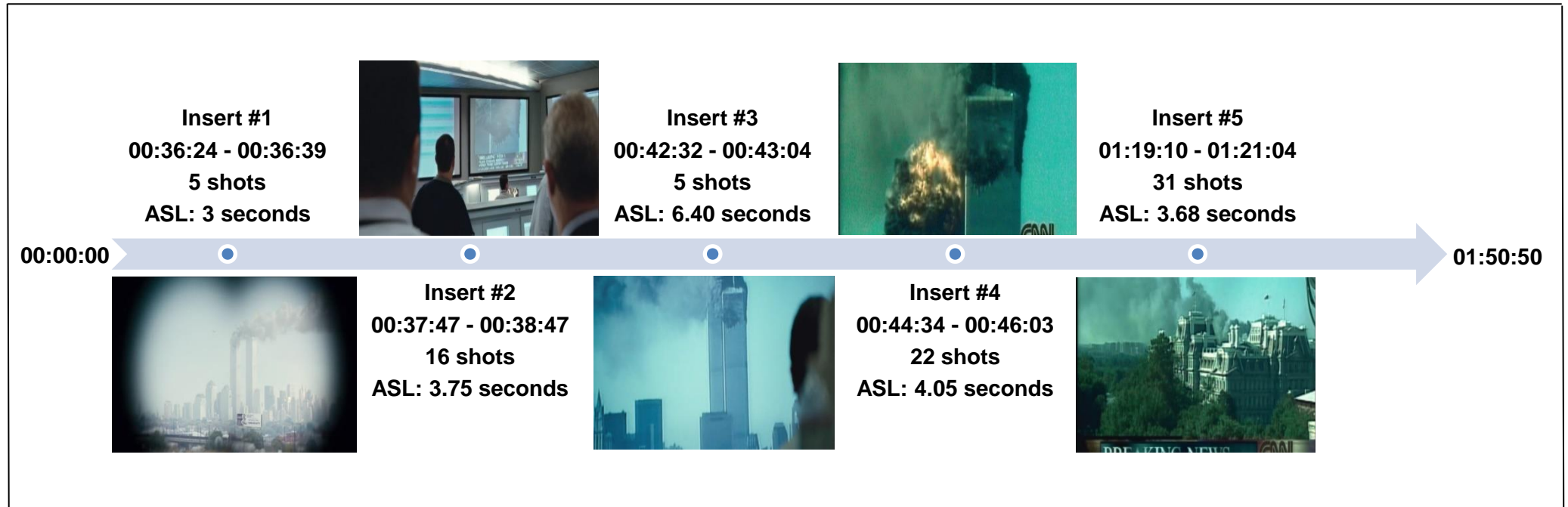
Appendix II: Analytical Matrix of *United 93*



Time point at which the insert appears in the narrative	Brief description of the insert's content
Doc insert #1 at 00:36:24	The 5-shot, 15-second insert, shows black smoke coming out of the World Trade Center's North Tower as seen from the viewpoint of the air traffic controllers working out of Newark Airport's air traffic control tower.
Doc insert #2 at 00:37:47	The 16-shot, 60-second insert, shows various people, including one of the main characters of the film, Ben Sliney, then the national operations manager at the Federal Aviation Administration's (FAA) Command Center in Herndon, Virginia, watching footage broadcast by CNN depicting black smoke coming out of the World Trade Center's North Tower.
Doc insert #3 at 00:42:32	The 5-shot, 32-second insert, again shows Ben Sliney and others watching the same type of CNN footage as in doc insert #2, at the FAA's Command Center.
Doc insert #4	The 22-shot, 89-second insert, shows the instance of the second plane crashing into the World Trade Center's South Tower, from the viewpoint of the air traffic controllers working out of Newark Airport's air traffic control tower. The insert also features CNN

at 00:44:34	footage of the crash and the moments just after it, watched by the personnel of the Northeast Air Defense Sector (NEADS) in Rome, New York and by that of the FAA's Command Center.
Doc insert #5 at 01:19:10	The 31-shot, 114-second insert, shows CNN footage of the plane crash at the Pentagon, watched by the NEADS personnel.

Narrative's timeline and positioning of the inserts therein



Doc insert #	Length of shot immediately preceding the insert	Total length of all shots comprising the insert	Length of shot immediately following the insert	Section(s) of narrative in which the insert is positioned (in reference to the order-disorder-order restored concept)
1	4 seconds	15 seconds	7 seconds	00:36:24 (disorder section)
2	6 seconds	1 minute	6 seconds	00:37:47 (disorder section)
3	5 seconds	32 seconds	2 seconds	00:42:32 (disorder section)
4	4 seconds	1 minute, 29 seconds	3 seconds	00:44:34 (disorder section)
5	2 seconds	1 minute, 54 seconds	1 second	01:19:10 (disorder section)

Number of actuality shots comprising the insert	
Doc insert #1	2 through the windows of the air traffic control tower and 1 through binoculars, all 3 occupying part of a staged frame rather than being presented in full screen. There are 2 more shots between the 2 nd and 5 th actuality shots that comprise solely staged footage (medium and close-up shots of airport official watching the smoke coming out of the Twin Towers offscreen). These shots will be considered as being an indispensable part of documentary insert #1 for the purposes of this analysis due to the fact that the eye-line match cut editing technique is applied on these shots and the last actuality shot (view of the Twin Towers with smoke coming out of them), effectively creating a link between them.
Doc insert #2	3 in full screen, 5 through TV screens as part of a bigger frame and 8 solely staged shots interspersed with the rest of the actuality shots within documentary insert #2 and considered as being an indispensable part of the latter due to their proximity and homogeneity.
Doc insert #3	1 that starts off as part of a bigger frame and ends up being presented in full screen, by means of zooming in on it, 1 through a TV screen as part of a bigger frame, and 3 solely staged shots interspersed with the rest of the actuality shots within documentary insert #3 and considered as being an indispensable part of the latter due to their proximity and homogeneity.
Doc insert #4	1 through the windows of the air traffic control tower and 4 through monitors of different sizes, all 5 occupying part of a staged frame rather than being presented in full screen. There are also 3 news reports presented in full screen and 14 solely staged shots interspersed with the rest of the actuality shots within documentary insert #4 and considered as being an indispensable part of the latter due to their proximity and homogeneity.

Doc insert #5	1 in full screen, 5 through TV screens as part of a bigger frame and 25 solely staged shots interspersed with the rest of the actuality shots within documentary insert #5 and considered as being an indispensable part of the latter due to their proximity and homogeneity.
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Doc insert #	Cinematography of the shot immediately preceding the insert	Cinematography of the shots comprising the insert	Cinematography of the shot immediately following the insert
1	The 4-second shot shows a NEADS officer in close-up via a handheld camera, reading something in code. The lighting used in the shot is low-key and the sound of the shot is diegetic (room noise and dialogue).	<p>The actuality footage used in the insert comprises shots showing black smoke coming out of the North Tower, as seen from the viewpoint of Newark Airport's air traffic control tower's personnel. The insert comprises five shots in total, with their duration, content and cinematography being as follows:</p> <p><u>1st shot (real, but part of staged frame)</u>: 4 seconds (the North Tower is shown at a distance through the windows of the air traffic control tower along with part of the Manhattan skyline, via an over-the-shoulder shot and a handheld camera, with black smoke coming out of it. The shoulder, over which the shot is taken, is out of focus and very close to the camera's lens).</p> <p><u>2nd shot (real, but part of staged frame)</u>: 3 seconds (another over-the-shoulder shot of the North Tower and part of the Manhattan skyline, only this time the shot is taken over two shoulders that are in focus and not so close to the camera's lens, while the actuality footage is out of focus).</p>	The 7-second shot is a medium shot of Newark Airport's air traffic control tower's personnel looking offscreen at the World Trade Center, while one of them talks on the phone. The audio of the shot is diegetic (room noise and chatter), with subtle instances of non-diegetic audio (suspenseful music, similar to a radar's bleeping sound). The lighting employed in the shot is high-key .

		<p><u>3rd shot (staged)</u>: 3 seconds (medium shot of Newark Airport's air traffic control tower's personnel looking offscreen at the World Trade Center).</p> <p><u>4th shot (staged)</u>: 2 seconds (close-up of Newark Airport's air traffic control tower's personnel looking offscreen at the World Trade Center).</p> <p><u>5th shot (real, full screen – binoculars' view)</u>: 3 seconds (view of the North Tower and part of the Manhattan skyline, through a long shot offered via binoculars. This is the closest view of the World Trade Center among all the shots in the insert).</p> <p>Diegetic audio (room noise and chatter) is playing throughout the insert, with subtle instances of non-diegetic audio (suspenseful music, similar to a radar's bleeping sound). The lighting used across all shots is high-key. The confusion that is evident in the characters' expressions, body language and dialogue exchanged, coupled with the jerky and spasmodic motion of the handheld camera used for the staged shots and the insert's low ASL (3 seconds – the lowest among all inserts in the film), conveys to the viewer a sense of agony and suspense, similar to that experienced by said characters, a sense only complemented by the disturbing nature of the real footage that is juxtaposed with the staged shots in the insert.</p>	
2	The 6-second shot shows personnel at the FAA's Command Center	The actuality footage used in the insert comprises news reports broadcast by CNN on various monitors within FAA's Command Center and showing the North	The 6-second shot shows the pilot of United Airlines' Flight 93 in close-up , talking

	<p>conversing between them, in close-up, via a handheld camera, which moves from one character to the next in a jerky motion. The lighting used in the shot is high-key and the audio of the shot is a combination of diegetic (room noise and chatter) and non-diegetic (subtle poignant music) sounds.</p>	<p>Tower after it was hit by the first plane, with smoke coming out of its upper level. These reports are watched by personnel at the Command Center, who converse between them in a confused manner, trying to figure out how the plane crash happened. The insert comprises sixteen shots in total, with their duration, content and cinematography being as follows:</p> <p><u>1st shot (real, but part of staged frame)</u>: 3 seconds (one of the monitors in the room is turned on, and a CNN news report showing smoke coming out of the North Tower is played on it with the people in the room watching it through an over-the-shoulder shot. The camera movement is shaky and jarred).</p> <p><u>2nd shot (staged)</u>: 1 second (medium to close-up shot of Ben Sliney and another person looking at the news report offscreen).</p> <p><u>3rd shot (real, full screen)</u>: 4 seconds (close-up, via a shaky camera that moves continuously, of the monitor playing the footage, focusing on the upper part of the North Tower, specifically on the crash impact point, where the smoke is coming out from).</p> <p><u>4th shot (staged)</u>: 3 seconds (close-up of FAA's Command Center's personnel looking offscreen at said footage).</p> <p><u>5th shot (staged)</u>: 2 seconds (medium to long shot of FAA's Command Center's personnel looking offscreen at said footage).</p>	<p>to the passengers through a headset. The lighting used in the shot is high-key and the sound of the shot is diegetic (pilot talking).</p>
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		<p><u>6th shot (real, but part of staged frame)</u>: 1 second (medium shot of FAA's Command Center's personnel looking offscreen at said footage).</p> <p><u>7th shot (real, but part of staged frame)</u>: 2 seconds (over-the-shoulder shot of FAA's Command Center's personnel looking onscreen at said footage, with a brief zoom in of the camera effected on the monitor during the last second of the shot).</p> <p><u>8th shot (staged)</u>: 7 seconds (camera moves quickly over the faces of various people in the room, in close-up, while they are watching said footage offscreen).</p> <p><u>9th shot (staged)</u>: 2 seconds (camera moves quickly over the faces of various people in the room, in close-up, while they are watching said footage offscreen).</p> <p><u>10th shot (real, full screen)</u>: 4 seconds (close-up, via a shaky camera, of the monitor playing the footage, focusing on the upper part of the North Tower, specifically on the crash impact point, where the smoke is coming out from, similar to the 3rd shot in the insert).</p> <p><u>11th shot (staged)</u>: 4 seconds (camera moves over the faces of various people in the room, in close-up, while they are anxiously discussing the situation).</p> <p><u>12th shot (staged)</u>: 7 seconds (camera moves back and forth between Ben Sliney and another person</p>	
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		<p>while they are discussing, in close-up, with other people being visible in the background too).</p> <p><u>13th shot (real, but part of staged frame)</u>: 2 seconds (over-the-shoulder shot of Ben Sliney and another person looking onscreen at said footage).</p> <p><u>14th shot (staged)</u>: 8 seconds (close-up of Ben Sliney and another person while discussing, with the camera moving continuously).</p> <p><u>15th shot (real, but part of staged frame)</u>: 6 seconds (handheld camera moving over various persons in medium shot).</p> <p><u>16th shot (real, full screen)</u>: 4 seconds (close-up, via a shaky camera, of the monitor playing the footage, focusing on the upper part of the North Tower, specifically on the crash impact point, where the smoke is coming out from, similar to the 3rd and 10th shots in the insert. The camera zooms out slightly during the shot).</p> <p>The whole insert was shot through a handheld camera that moves dynamically, its cinematography being shaky and spasmodic throughout (comparable in terms of visual style to the camerawork of actual news reports, thus being cinematographically compatible with the actuality footage used in the insert), conveying to the viewer the confusion felt by the on-screen characters. In most of the instances that news reports are featured through monitors present in</p>	
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		<p>the frame, the text “BREAKING NEWS – PLANE CRASHES INTO WORLD TRADE CENTER TOWER – CNN LIVE” appears on them, along a banner at the bottom showing the stock market index next to the current time, further anchoring reality into the fictional narrative that accommodates it. Diegetic audio (room noise, chatter and commentary from the news reports) is playing throughout the insert. The lighting used across the insert is high-key, except for the three shots where actuality news reports are shown in full screen – in these cases, the lighting is low-key and the visual quality grainy, distinguishing these shots from the rest. As the case is with documentary insert #1, the confusion that is evident in the characters’ expressions, body language and dialogue exchanged, coupled with the jerky and spasmodic motion of the handheld camera and the low ASL of the insert, conveys to the viewer a sense of agony and suspense, similar to that experienced by the on-screen characters, a sense only complemented by the disturbing nature of the real footage that is juxtaposed with the staged shots in the insert.</p>	
3	<p>The 5-second shot shows, through a medium shot, an official at the New York Air Traffic Control Center at Ronkonkoma, New York, bowing his head in a gesture denoting relief, while his colleagues congratulate him on a job well done. The</p>	<p>In a manner similar to documentary insert #2, the actuality footage used in the insert comprises CNN news reports focusing on the North Tower after the plane crash, watched by personnel at the FAA’s Command Center. There are five shots in total in the insert, with their duration, content and cinematography being as follows:</p>	<p>Brief, shaky, 2-second shot, showing a close-up of the back of an official at FAA’s Command Center while talking on the phone, then the camera moves up abruptly in a quick motion and cuts to the next shot, conveying confusion. The</p>

	<p>camera is handheld, its movement dynamic, the lighting used in the shot is low-key and the sound of the shot is diegetic (room noise and chatter).</p>	<p><u>1st shot (real, but part of staged frame)</u>: 2 seconds (a monitor in the room broadcasts a news report showing smoke coming out of the North Tower, while people walking around are shown in a medium shot through a handheld, shaky camera. The news report features CNN's logo on its lower right corner).</p> <p><u>2nd shot (staged)</u>: 12 seconds (the handheld camera starts off with a close-up of a person talking on the phone, then follows him as he walks up to and eventually joins a group of people, all shown in medium shot to close-up, while the camera moves from one person to the next).</p> <p><u>3rd shot (staged)</u>: 4 seconds (the same group of people is shown in medium shot from another angle).</p> <p><u>4th shot (staged)</u>: 9 seconds (another angle of the same group of people in medium shot, with the camera moving restlessly between them).</p> <p><u>5th shot (real, full screen)</u>: 5 seconds (close-up of the monitor, showing itself a close-up of the point in the North Tower where smoke is coming out from, then the news report switches to a full shot of both Towers, and the camera zooms in on it, specifically on the upper level of the North Tower which has been hit).</p> <p>As with documentary inserts #1 and #2, the whole of documentary insert #3 was shot via a handheld camera that moves dynamically, its cinematography being shaky and spasmodic throughout, conveying to</p>	<p>lighting used in the shot is high-key and the sound of the shot is diegetic (room noise and chatter).</p>
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		<p>the viewer the confusion felt by the on-screen characters. Diegetic audio (room noise, chatter and commentary from the news reports) is playing throughout the insert. The lighting used across the insert is high-key, except for the last shot where the actuality news report is shown in full screen – in this case, the lighting is low-key and the visual quality grainy, distinguishing this shot from the rest. As the case is with documentary inserts #1 and #2, the confusion that is evident in the characters' expressions, body language and dialogue exchanged, coupled with the jerky and spasmodic motion of the handheld camera and the relatively low ASL of the insert, conveys to the viewer a sense of agony and suspense, similar to that experienced by the on-screen characters, a sense only complemented by the disturbing nature of the real footage that is juxtaposed with the staged shots in the insert.</p>	
4	<p>The 4-second shot shows a close-up of a radar tracking the rapid descent of United Airlines' Flight 175 that eventually crashed into the South Tower of the World Trade Center. The lighting used in the shot is low-key and the sound of the shot is diegetic (dialogue between the people watching the radar).</p>	<p>The actuality footage used in the insert comprises a combination of the Twin Towers seen from the viewpoint of the air traffic controllers working out of Newark Airport's air traffic control tower and of CNN news reports showing the second plane crashing into the South Tower and the moments that followed the crash, such footage being watched in a state of shock and disbelief by the personnel at FAA's Command Center and at NEADS. There are twenty-two shots in total in the insert, with their duration, content and cinematography being as follows:</p> <p><u>1st shot (real, but part of staged frame)</u>: 11 seconds (several people in the air traffic control tower are</p>	<p>The 3-second shot shows a NEADS officer in medium shot, talking to her superior who is located offscreen. The camera zooms out slightly in the last second of the shot. The lighting used in the shot is low-key and the sound of the shot is diegetic (room noise and dialogue).</p>

		<p>shown through a medium, over-the-shoulder shot, monitoring a radar, while the North Tower is shown at a distance through the windows of the tower along with part of the Manhattan skyline, with black smoke coming out of it).</p> <p><u>2nd shot (staged)</u>: 5 seconds (the same group of people is shown in medium shot from another angle).</p> <p><u>3rd shot (staged)</u>: 5 seconds (medium, over-the-shoulder shot, showing two people in the tower, who are out of focus, observing the plane that is descending and about to crash into the South Tower).</p> <p><u>4th shot (real, full screen)</u>: 6 seconds (CNN news report in full screen, capturing live the moment when the second plane hit the South Tower and the latter was engulfed in flames. The visual quality of the footage, which shows part of the Manhattan skyline, is grainy and the non-diegetic, poignant music playing over it, reaches a crescendo at the moment of impact, at which point it stops and diegetic screams of the people witnessing the crash take over. This is one of the rare instances in the film where the non-diegetic music can be heard at such high volume, as said music is mostly subtle and can be barely heard throughout the narrative. This shot comprises intense and emotionally-charged footage, in a way similar to Zero Dark Thirty's shot #7 in documentary insert #3, and to World Trade Center's shot #12 in documentary insert #2. What these shots have in common is that they entail real loss of life which,</p>	
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		<p>even if not explicitly shown, it is nevertheless implied. This results in raising the tension already created by the shots with which the actuality footage in question is juxtaposed, thus engaging the viewer emotionally in a stronger manner).</p> <p><u>5th shot (staged)</u>: 1 second (a NEADS officer is shown in medium shot, via a shaky, handheld camera, reacting to the crash).</p> <p><u>6th shot (real, but part of staged frame)</u>: 2 seconds (a shaky, handheld camera zooms out rapidly, and reveals several people at NEADS, watching the footage, moments after the crash. The text “LIVE – COURTESY WABC – BREAKING NEWS – CNN” appears on the news report).</p> <p><u>7th shot (real, full screen)</u>: 2 seconds (full screen of the CNN news report showing the two Towers in close-up, right after the crash, as the South Tower is going up in flames).</p> <p><u>8th shot (real, but part of staged frame)</u>: 4 seconds (several people at NEADS are shown through a medium, over-the-shoulder shot, watching the CNN footage through one of the monitors in the room).</p> <p><u>9th shot (staged)</u>: 5 seconds (a shaky, handheld camera shows a NEADS officer in medium to close-up shot, talking on the phone, trying to make sense of the situation, while other people are also in the frame behind him, albeit they are out of focus).</p>	
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		<p><u>10th shot (staged)</u>: 9 seconds (several people in the air traffic control tower are shown in medium shot, looking offscreen at the Twin Towers, trying to make sense of the situation).</p> <p><u>11th shot (real, but part of staged frame)</u>: 2 seconds (several people at FAA's Command Center are shown through a medium, over-the-shoulder shot, watching the CNN footage, which is out of focus in the frame).</p> <p><u>12th shot (staged)</u>: 2 seconds (the same group of people is shown in medium to close-up shot from another angle).</p> <p><u>13th shot (staged)</u>: 5 seconds (a shaky, handheld camera goes rapidly from one person to the next in the room at FAA's Command Center, before it stops for the last 2 seconds at a woman, who is shown in close-up, clearly shocked by what she is seeing on the offscreen monitors broadcasting the news reports).</p> <p><u>14th shot (staged)</u>: 2 seconds (several people at NEADS are shown through a medium shot, watching the CNN footage offscreen).</p> <p><u>15th shot (real, but part of staged frame)</u>: 3 seconds (a shaky, handheld camera starts off by showing a monitor broadcasting the CNN news report, then pans left to a NEADS officer shown in medium shot,</p>	
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		<p>before finally returning to the monitor showing the footage).</p> <p><u>16th shot (staged)</u>: 2 seconds (close-up of the same NEADS officer via a shaky, handheld camera, watching the CNN footage offscreen, clearly disturbed).</p> <p><u>17th shot (staged)</u>: 5 seconds (medium shot of the same NEADS officer, talking to one of his colleagues offscreen).</p> <p><u>18th shot (staged)</u>: 3 seconds (the camera starts off with a medium shot of the same NEADS officer, then zooms in rapidly on one his colleagues, shown in medium to close-up shot, answering a question addressed to her).</p> <p><u>19th shot (staged)</u>: 6 seconds (the same colleague is shown in medium shot from another angle).</p> <p><u>20th shot (staged)</u>: 5 seconds (a NEADS officer is shown in close-up talking on the phone).</p> <p><u>21st shot (staged)</u>: 2 seconds (the camera starts off on a NEADS officer in medium shot, then slightly zooms in on him, almost reaching a close-up).</p> <p><u>22nd shot (real, full screen)</u>: 2 seconds (close-up of one of the monitors broadcasting the CNN footage, specifically of the upper level of both Towers, showing</p>	
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		<p>the place where they have been hit and smoke is coming out of).</p> <p>As with documentary inserts #1, #2 and #3, the whole of documentary insert #4 was shot via a handheld camera that moves dynamically, its cinematography being shaky and spasmodic throughout, conveying to the viewer the confusion felt by the on-screen characters when they witnessed the second plane crashing into the South Tower. Diegetic audio (room noise and chatter) is playing throughout the insert, complemented by some instances of non-diegetic, poignant music. The lighting used in the insert is high-key for the shots taking place at Newark Airport's air traffic control tower and FAA's Command Center and low-key for those at NEADS. In the three shots where real footage is shown in full screen, the lighting is low-key and the visual quality of the footage grainy, distinguishing these shots from the rest. As the case is with documentary inserts #1, #2 and #3, the confusion that is evident in the characters' expressions, body language and dialogue exchanged, coupled with the jerky and spasmodic motion of the handheld camera and the low ASL of the insert, conveys to the viewer a sense of agony and suspense, similar to that experienced by the on-screen characters, a sense only complemented by the disturbing nature of the real footage that is juxtaposed with the staged shots in the insert.</p>	
5	The 2-second shot shows, through a close-up , an officer at NEADS uttering	The actuality footage used in the insert comprises mainly CNN news reports showing the Pentagon after it was hit by the third plane in the series of 9/11	The brief, 1-second shot features an over-the-shoulder shot , at FAA's

	<p>instructions at his colleagues. The camera is handheld, its movement dynamic, the lighting used in the shot is low-key and the sound of the shot is both diegetic (room noise and chatter) and non-diegetic (poignant music).</p>	<p>terrorist acts, such footage being watched by the disturbed personnel at FAA's Command Center and at NEADS. The only exception is the last shot in the insert, which shows footage of the Twin Towers after they were hit, and not of the Pentagon. There are thirty-one shots in total in the insert, with their duration, content and cinematography being as follows:</p> <p><u>1st shot (real, but part of staged frame)</u>: 4 seconds (the camera pans left in a rapid motion and stops at a monitor in the room at NEADS, which broadcasts CNN footage showing black smoke coming out of the Pentagon after a plane crashed into the latter. This footage is watched by personnel at NEADS through a medium, over-the-shoulder shot).</p> <p><u>2nd shot (staged)</u>: 2 seconds (the camera pans left and stops at a NEADS officer talking on the phone and watching the CNN footage offscreen in a medium shot).</p> <p><u>3rd shot (real, full screen)</u>: 4 seconds (full screen of a monitor showing the CNN footage, whose visual quality is grainy).</p> <p><u>4th shot (staged)</u>: 2 seconds (full shot of NEADS personnel watching the CNN footage offscreen, while the camera, although handheld, moves left in a dolly-like motion).</p>	<p>Command Center, with Ben Sliney shown in close-up talking to one of his colleagues. The lighting used in the shot is high-key and the sound of the shot is diegetic (room noise and chatter).</p>
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	<p><u>5th shot (staged)</u>: 1 second (medium shot of two NEADS officers watching the CNN footage offscreen).</p> <p><u>6th shot (staged)</u>: 3 seconds (medium to close-up shot of two NEADS officers watching the CNN footage offscreen).</p> <p><u>7th shot (real, but part of staged frame)</u>: 2 seconds (over-the-shoulder shot of a NEADS officer watching the CNN footage on a monitor in the room. The footage is out of focus).</p> <p><u>8th shot (staged)</u>: 3 seconds (the camera starts off with a medium shot of a NEADS officer watching the CNN footage offscreen in an alarmed state, then zooms in on her in the last second and ends the shot in a close-up).</p> <p><u>9th shot (staged)</u>: 2 seconds (medium shot of a NEADS officer walking while watching the CNN footage offscreen, with a slight and brief zoom in on him at the end of the shot).</p> <p><u>10th shot (staged)</u>: 4 seconds (camera starts off with an out of focus closeup of the same NEADS officer, then brings the image into focus during the last 2 seconds, revealing the face of the officer).</p> <p><u>11th shot (staged)</u>: 8 seconds (two NEADS officers are shown, initially in medium to long shot, then the camera zooms in on them, ending with a medium to close-up shot of the officers).</p>	
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		<p><u>12th shot (staged)</u>: 4 seconds (close-up of a NEADS officer giving instructions to his colleagues).</p> <p><u>13th shot (staged)</u>: 7 seconds (shaky, handheld camera hovers over various NEADS officers, and ends up with a close-up of the officer mentioned in shot 12).</p> <p><u>14th shot (staged)</u>: 4 seconds (shaky, handheld camera gives a close-up of a NEADS officer talking on the phone).</p> <p><u>15th shot (real, but part of staged frame)</u>: 5 seconds (a monitor in the room at NEADS plays the CNN footage, the latter first being out of focus and then coming into focus).</p> <p><u>16th shot (staged)</u>: 3 seconds (close-up of Ben Sliney observing the situation in the room offscreen).</p> <p><u>17th shot (real, but part of staged frame)</u>: 3 seconds (a monitor in the room at FAA's Command Center plays the CNN footage, the latter being out of focus).</p> <p><u>18th shot (staged)</u>: 1 second (close-up of an official at FAA's Command Center watching the footage offscreen).</p> <p><u>19th shot (staged)</u>: 2 seconds (medium shot of an official at FAA's Command Center watching the footage offscreen).</p>	
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		<p><u>20th shot (staged)</u>: 3 seconds (a combination of a medium to long shot and an over-the-shoulder shot of various officials at FAA's Command Center watching the footage offscreen. The camera moves away from them in the last second, in an abrupt, sweeping motion).</p> <p><u>21st shot (staged)</u>: 7 seconds (close-up of Ben Sliney talking to his colleagues).</p> <p><u>22nd shot (staged)</u>: 3 seconds (another close-up of Ben Sliney talking to his colleagues).</p> <p><u>23rd shot (staged)</u>: 2 seconds (camera moves quickly from a close-up of a person talking to the phone to an over-the-shoulder shot of Ben Sliney talking to his colleagues).</p> <p><u>24th shot (staged)</u>: 1 second (medium shot of Ben Sliney giving instructions to his colleagues).</p> <p><u>25th shot (staged)</u>: 5 seconds (medium shot of Ben Sliney and his colleagues discussing between them. The shot ends with the camera panning right, resulting in an over-the-shoulder shot of the person that Ben Sliney is talking to).</p> <p><u>26th shot (staged)</u>: 2 seconds (camera moves quickly from the back of Ben Sliney's head to a close-up of another colleague of his).</p>	
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		<p><u>27th shot (staged)</u>: 4 seconds (close-up of Ben Sliney walking and talking).</p> <p><u>28th shot (staged)</u>: 9 seconds (medium to long shot of Ben Sliney and his colleagues conversing between them).</p> <p><u>29th shot (staged)</u>: 4 seconds (medium shot of an official at FAA's Command Center talking on the phone).</p> <p><u>30th shot (staged)</u>: 5 seconds (over-the-shoulder shot showing an official at FAA's Command Center talking to Ben Sliney).</p> <p><u>31st shot (real, but part of staged frame)</u>: 5 seconds (camera starts off with a medium to close-up shot of Ben Sliney and two of his colleagues, then quickly pans left and stops at a monitor showing CNN footage of the Twin Towers burning up. The text "BREAKING NEWS – TWO PLANES CRASH INTO TOWERS OF WORLD TRADE CENTER – CNN LIVE" appears on the news report, along a banner at the bottom showing the stock market index next to the current time, which seems to be 9.17a ET).</p> <p>As with documentary inserts #1, #2, #3 and #4, the whole of documentary insert #5 appears to have been shot via a handheld camera that moves dynamically, its cinematography being shaky and spasmodic throughout, conveying to the viewer the confusion felt by the on-screen characters when they realised that</p>	
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		<p>the Pentagon had also been hit as part of the terrorist attacks of 9/11. Diegetic audio (room noise and chatter) is playing throughout the insert, complemented by a few instances of non-diegetic, poignant music, in the beginning of the insert. The lighting used in the insert is high-key for the shots taking place at FAA's Command Center and low-key for those at NEADS. In the single shot where real footage is shown in full screen, the lighting is low-key and the visual quality of the footage grainy, distinguishing this shot from the rest. As the case is with documentary inserts #1, #2, #3 and #4, the confusion that is evident in the characters' expressions, body language and dialogue exchanged, coupled with the jerky and spasmodic motion of the handheld camera and the low ASL of the insert, conveys to the viewer a sense of agony and suspense, similar to that experienced by the on-screen characters, a sense only complemented by the disturbing nature of the real footage that is juxtaposed with the staged shots in the insert.</p>	
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Doc insert #	Editing of the shot immediately preceding the insert	Editing of the shots comprising the insert	Editing of the shot immediately following the insert
1	<p>Cutaway from NEADS to Newark Airport's air traffic control tower.</p>	<p>The editing of the shots comprising the insert is as follows:</p> <p><u>1st shot</u>: straight cut to the next shot.</p> <p><u>2nd shot</u>: straight cut to the next shot.</p> <p><u>3rd shot</u>: straight cut to the next shot.</p> <p><u>4th shot</u>: eye-line match cut to the next shot.</p> <p><u>5th shot</u>: straight cut to the next shot.</p> <p>The eye-line match cut applied between the 4th and 5th shots, serves a dual purpose – it creates a link between the staged 4th shot and the real 5th shot, and it draws the attention of the viewer to the actuality footage found in the 5th shot. Moreover, through the series of straight cuts in the insert, a strong sense of continuity is achieved. The shots that come right before and after the insert employ the cutaway editing technique, which provides the viewer with a real-time look at multiple key locations, while the terrorist attacks of 9/11 are unfolding, thus offering an idea of said attacks' magnitude and scale. While the straight cuts ensure that the narrative is characterised by continuity, thus progressing logically in the eyes of the viewer, the cutaways help to create a link between all the different locations that had a role to play on the day</p>	<p>Cutaway from Newark Airport's air traffic control tower to New York Air Traffic Control Center at Ronkonkoma, New York.</p>

		<p>of the attacks, hence making the toggling between locations seamless to the viewer. This is also true of the toggling between locations and imagery shown through the actuality news reports (first tower hit, plane crashing into the second tower, Pentagon hit), as this footage is watched by personnel at multiple locations throughout the film, thus the extensive presence of monitors deploying real news reports in these locations, enables this actual footage to be incorporated in and to form an integral part of the staged footage. Effectively, the editing techniques discussed above, apply to both types of footage, enabling them as a result to blend together effectively, each complementing the other through their unique, emotion-inducing characteristics, resulting in a more potent, collective end-result in terms of emotional engagement of the viewer.</p>	
2	<p>Straight cut from the staged shot showing FAA's Command Center's personnel conversing between them to the first shot of the insert, showing a monitor in the room playing actual CNN footage.</p>	<p>The editing of the shots comprising the insert is as follows:</p> <p><u>1st shot</u>: straight cut to the next shot.</p> <p><u>2nd shot</u>: eye-line match cut to the next shot.</p> <p><u>3rd shot</u>: straight cut to the next shot.</p> <p><u>4th shot</u>: straight cut to the next shot.</p> <p><u>5th shot</u>: straight cut to the next shot.</p> <p><u>6th shot</u>: straight cut to the next shot.</p>	<p>Straight cut to the next staged shot.</p>

		<p><u>7th shot</u>: straight cut to the next shot.</p> <p><u>8th shot</u>: straight cut to the next shot.</p> <p><u>9th shot</u>: eye-line match cut to the next shot.</p> <p><u>10th shot</u>: straight cut to the next shot.</p> <p><u>11th shot</u>: straight cut to the next shot.</p> <p><u>12th shot</u>: straight cut to the next shot.</p> <p><u>13th shot</u>: straight cut to the next shot.</p> <p><u>14th shot</u>: straight cut to the next shot.</p> <p><u>15th shot</u>: eye-line match cut to the next shot.</p> <p><u>16th shot</u>: cutaway to the next shot (from FAA's Command Center to the cockpit of United Airlines' Flight 93.)</p> <p>Same comments as those for the editing of documentary insert #1 above, except that, in documentary insert #2, the cutaway editing technique is applied in a single instance within the insert (on the transition of the 16th shot to the next shot), while in documentary insert #1, said technique was applied on the shot preceding the insert and on the one following it. Moreover, there are 3 instances of using the eye-line match cut editing technique in the insert, resulting in the effects discussed in the analysis of documentary</p>	
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		insert #1 above. Accordingly, the real footage embedded in documentary insert #2 is thought to too blend in well with the staged footage with which it is juxtaposed.	
3	Cutaway from the New York Air Traffic Control Center at Ronkonkoma, New York to FAA's Command Center.	<p>The editing of the shots comprising the insert is as follows:</p> <p><u>1st shot</u>: straight cut to the next shot.</p> <p><u>2nd shot</u>: straight cut to the next shot.</p> <p><u>3rd shot</u>: straight cut to the next shot.</p> <p><u>4th shot</u>: eye-line match cut to the next shot.</p> <p><u>5th shot</u>: straight cut to the next shot.</p> <p>Same comments as those for the editing of documentary insert #1 above, except that, in documentary insert #3, only the shot preceding the insert makes use of the cutaway editing technique, while in documentary insert #1, both the shot preceding the insert and the one following it made use of said technique. Nevertheless, due to the extensive use of cutaways throughout the narrative, the real footage embedded in documentary insert #3 is thought to too blend in well with the staged footage with which it is juxtaposed. Lastly, there is one instance of using the eye-line match cut editing technique in the insert, resulting in the effects discussed in the analysis of documentary insert #1 above.</p>	Straight cut to the next staged shot.

<p>4</p>	<p>Straight cut from the staged shot showing a close-up of a radar at Newark Airport's air traffic control tower to the first shot of the insert, showing the Twin Towers along with part of the Manhattan skyline through the windows of the control tower.</p>	<p>The editing of the shots comprising the insert is as follows:</p> <p><u>1st shot</u>: straight cut to the next shot.</p> <p><u>2nd shot</u>: eye-line match cut to the next shot.</p> <p><u>3rd shot</u>: match cut to the next shot (staged shot showing the second plane on its way to crashing into the South Tower match-cuts to real news footage presented in full screen, and showing the plane hitting the building).</p> <p><u>4th shot</u>: straight cut to the next shot (since the shot cuts from the news footage showing the plane hitting the South Tower to the NEADS room, and the personnel in that room seem to be watching and reacting to that same footage, we assume that the news footage presented in full screen comes from one of the monitors found in the NEADS room).</p> <p><u>5th shot</u>: eye-line match cut to the next shot.</p> <p><u>6th shot</u>: cut-in to the next shot (close-up of the footage played through one of the monitors in the room).</p> <p><u>7th shot</u>: straight cut to the next shot.</p> <p><u>8th shot</u>: straight cut to the next shot.</p> <p><u>9th shot</u>: cutaway to the next shot (from NEADS to Newark Airport's air traffic control tower).</p>	<p>Straight cut to the next staged shot.</p>
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		<p><u>10th shot</u>: cutaway to the next shot (from Newark Airport's air traffic control tower to FAA's Command Center).</p> <p><u>11th shot</u>: straight cut to the next shot.</p> <p><u>12th shot</u>: straight cut to the next shot.</p> <p><u>13th shot</u>: cutaway to the next shot (from FAA's Command Center to NEADS).</p> <p><u>14th shot</u>: eye-line match cut to the next shot.</p> <p><u>15th shot</u>: straight cut to the next shot.</p> <p><u>16th shot</u>: straight cut to the next shot.</p> <p><u>17th shot</u>: straight cut to the next shot.</p> <p><u>18th shot</u>: straight cut to the next shot.</p> <p><u>19th shot</u>: straight cut to the next shot.</p> <p><u>20th shot</u>: straight cut to the next shot.</p> <p><u>21st shot</u>: straight cut to the next shot.</p> <p><u>22nd shot</u>: straight cut to the next shot.</p> <p>Same comments as those for the editing of documentary insert #1 above, except that, in</p>	
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		<p>documentary insert #4, neither the shot following the insert nor the one preceding it, make use of the cutaway editing technique, as the case is with documentary insert #1. Nevertheless, this particular technique is used extensively within the insert itself (3 instances in total), along with some other editing techniques that draw the viewer's attention to the real footage and increase the latter's emotional impact, such as the match cut applied between the 3rd and 4th shots, cutting from staged to real as if the two were one continuous shot, effectively homogenising them within the narrative, the cut-in applied between the 6th and 7th shots, which brings the real footage closer to the viewer from within the staged frame, so as for the viewer to distinguish such footage from its staged counterpart and to experience it in greater detail, and the 3 eye-line match cuts applied within the insert, the first one cutting to a staged plane making its descend to hit the South Tower, right before full-screen real footage of the same plane hitting the building is shown, and the other two cutting to real news reports playing over monitors, thus once again drawing the viewer's attention to the real elements of the narrative. Accordingly, it is concluded that the real footage embedded in documentary insert #4 blends in well with the staged footage with which it is juxtaposed, as the case is with documentary inserts #1, #2 and #3 discussed above.</p>	
5	<p>Straight cut from the NEADS officer uttering instructions to the first shot of the insert, showing a monitor</p>	<p>The editing of the shots comprising the insert is as follows:</p> <p><u>1st shot:</u> straight cut to the next shot.</p>	<p>Straight cut to the next staged shot.</p>

	in the room playing actual CNN footage.	<p><u>2nd shot</u>: eye-line match cut to the next shot.</p> <p><u>3rd shot</u>: straight cut to the next shot.</p> <p><u>4th shot</u>: straight cut to the next shot.</p> <p><u>5th shot</u>: straight cut to the next shot.</p> <p><u>6th shot</u>: eye-line match cut to the next shot.</p> <p><u>7th shot</u>: straight cut to the next shot.</p> <p><u>8th shot</u>: straight cut to the next shot.</p> <p><u>9th shot</u>: cut zoom in to the next shot.</p> <p><u>10th shot</u>: straight cut to the next shot.</p> <p><u>11th shot</u>: straight cut to the next shot.</p> <p><u>12th shot</u>: straight cut to the next shot.</p> <p><u>13th shot</u>: straight cut to the next shot.</p> <p><u>14th shot</u>: straight cut to the next shot.</p> <p><u>15th shot</u>: cutaway to the next shot (from NEADS to FAA's Command Center).</p> <p><u>16th shot</u>: eye-line match cut to the next shot.</p>	
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		<p><u>17th shot</u>: straight cut to the next shot.</p> <p><u>18th shot</u>: straight cut to the next shot.</p> <p><u>19th shot</u>: straight cut to the next shot.</p> <p><u>20th shot</u>: straight cut to the next shot.</p> <p><u>21st shot</u>: straight cut to the next shot.</p> <p><u>22nd shot</u>: straight cut to the next shot.</p> <p><u>23rd shot</u>: straight cut to the next shot.</p> <p><u>24th shot</u>: straight cut to the next shot.</p> <p><u>25th shot</u>: straight cut to the next shot.</p> <p><u>26th shot</u>: straight cut to the next shot.</p> <p><u>27th shot</u>: straight cut to the next shot.</p> <p><u>28th shot</u>: straight cut to the next shot.</p> <p><u>29th shot</u>: straight cut to the next shot.</p> <p><u>30th shot</u>: straight cut to the next shot.</p> <p><u>31st shot</u>: straight cut to the next shot.</p> <p>Same comments as those for the editing of the rest of the documentary inserts above, since documentary</p>	
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		<p>insert #5 too makes use of certain editing techniques that draw the attention of the viewer to the actuality footage used therein, and aid the same in being amalgamated well with the adjacent staged footage, the one complementing the other in terms of emotion elicitation.</p> <p>These techniques are:</p> <ul style="list-style-type: none">• 3 instances of eye-line match cut, all cutting to real news reports playing over monitors, thus drawing attention to actuality footage.• 1 instance of cutaway, toggling between locations where the same actuality footage is observed.• 1 instance of cut zoom in, which brings a disturbed NEADS officer, who watches the real news reports, in close-up, thus conveying his agony to the viewer. <p>Accordingly, as with the rest of the documentary inserts, it is concluded that the real footage embedded in documentary insert #5 blends in well with the staged footage with which it is juxtaposed.</p>	
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Rhythm of the narrative's editing and how it compares/is disrupted to/by the rhythm of the insert's editing (ASL ≤ 2 seconds: very fast paced, 2 seconds < ASL ≤ 4 seconds: fast paced, 4 seconds < ASL ≤ 6 seconds: moderately fast paced, 6 seconds < ASL ≤ 8 seconds: moderately slow paced, ASL > 8 seconds: slow paced)	
Narrative	Generally, the rhythm and pacing of the narrative's editing are considered to be fast paced .
Doc insert #1	The rhythm/pacing of this insert's editing is fast paced , thus making it compatible with the overall rhythm/pacing of the narrative's editing.
Doc insert #2	The rhythm/pacing of this insert's editing is also fast paced , thus making it compatible with the overall rhythm/pacing of the narrative's editing.
Doc insert #3	The rhythm/pacing of this insert's editing is moderately slow paced , thus making it incompatible with the overall rhythm/pacing of the narrative's editing.
Doc insert #4	The rhythm/pacing of this insert's editing is moderately fast paced , thus making it compatible with the overall rhythm/pacing of the narrative's editing.
Doc insert #5	The rhythm/pacing of this insert's editing is also fast paced , thus making it compatible with the overall rhythm/pacing of the narrative's editing.
Conclusion	The overall rhythm/pacing of the documentary inserts' editing is mainly in line with that of the narrative's editing.

Cinematography of both the narrative and the inserts, and how the two compare	
Narrative	The nature of the narrative is mainly a dramatic one. The director employs a cinéma vérité filmmaking style, making heavy use of cinematic devices that enhance filmic realism , such as jarred/jerky camerawork , the result of using a handheld camera for most of the narrative in such a way that camera movement mirrors the on-screen characters' inner state and emotions, blurred/out of focus parts of the frame that eventually come into focus , abrupt zoom ins/zoom outs , the insertion of grainy actuality footage and the absence of non-diegetic music for most of the narrative. The result is a narrative that is capable of accommodating actuality footage more effectively, enabling the staged and real elements to work synergistically , compared to a narrative whose realism has not been enhanced through the aforementioned devices. Medium, close-up and over-the-shoulder shots also feature frequently within the narrative, further augmenting emotion elicitation .
Doc insert #1	Given its characteristics, as such have been described in the analysis of the insert's cinematography above, the insert is considered to be cinematographically compatible with the narrative.

Doc insert #2	Given its characteristics, as such have been described in the analysis of the insert's cinematography above, the insert is considered to be cinematographically compatible with the narrative.
Doc insert #3	Given its characteristics, as such have been described in the analysis of the insert's cinematography above, the insert is considered to be cinematographically compatible with the narrative.
Doc insert #4	Given its characteristics, as such have been described in the analysis of the insert's cinematography above, the insert is considered to be cinematographically compatible with the narrative.
Doc insert #5	Given its characteristics, as such have been described in the analysis of the insert's cinematography above, the insert is considered to be cinematographically compatible with the narrative.
Conclusion	The overall cinematography of the documentary inserts is in line with that of the narrative.

Lighting of both the narrative and the inserts and how the two compare	
Narrative	The lighting of the narrative is a combination of low-key (for example, in the scenes taking place at NEADS and at the New York Air Traffic Control Center at Ronkonkoma, New York) and high-key (for example, in the scenes taking place at Newark Airport's air traffic control tower and at FAA's Command Center).
Doc insert #1	The light used in this insert is high-key , thus it is compatible with the overall lighting used in the narrative.
Doc insert #2	The light used in this insert is high-key , except for the three shots where actuality news reports are shown in full screen – in these cases, the lighting is low-key . As such, the insert's light is compatible with the overall lighting used in the narrative.
Doc insert #3	The light used in this insert is high-key , except for the last shot where the actuality news report is shown in full screen – in this case, the lighting is low-key . As such, the insert's light is compatible with the overall lighting used in the narrative.
Doc insert #4	The light used in this insert is high-key for the shots taking place at Newark Airport's air traffic control tower and FAA's Command Center and low-key for those at NEADS. In the three shots where real footage is shown in full screen, the lighting is low-key . As such, the insert's light is compatible with the overall lighting used in the narrative.
Doc insert #5	The lighting used in this insert is high-key for the shots taking place at FAA's Command Center and low-key for those at NEADS. In the single shot where real footage is shown in full screen, the lighting is low-key . As such, the insert's light is compatible with the overall lighting used in the narrative.
Conclusion	The overall rhythm/pacing of the documentary inserts' editing is in line with that of the narrative's editing.

Historical significance of the event(s) depicted and degree of mediation of the latter

The film touches upon the 9/11 terrorist attacks as they unfolded on the day, focusing on United Airlines' Flight 93 which was hijacked by al Qaeda terrorists who changed its course by force and headed it, supposedly, towards the White House, before crashing into a field in rural Pennsylvania as a result of the actions of the passengers on board. The 9/11 terrorist attacks are considered to be one of the most horrific and **historically significant** acts of terrorism in recent memory, that marked the beginning of the Global War on Terrorism, an international military campaign that was launched by the US government shortly after the attacks. While the Global War on Terrorism is ongoing to this day, one can argue that the 9/11 terrorist attacks were **somewhat mediated** through the killing of bin Laden by American forces. Thus, acts of terrorism continue to happen throughout the world, sadly, thus the Global War on Terrorism **has not yet been fully mediated**.

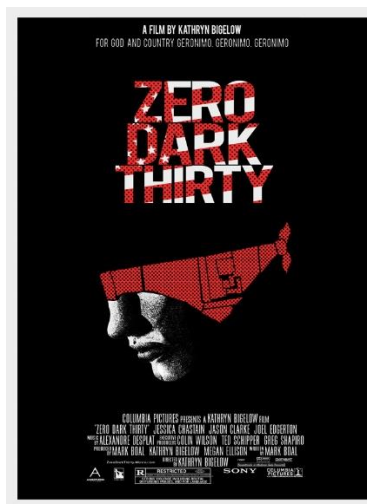
How was/were the event(s) depicted mediated and how many years after it/they happened?

As above – the 9/11 terrorist attacks can be considered as having been mediated through the killing of bin Laden, so nearly 10 years after their happening.

Time distance between the happening of the events and the film's release

The film was officially released on 28 April 2006, thus if we take the 9/11 terrorist attacks as the reference point, by considering them to be the focal point of the narrative, as discussed above, the film was released **four years and eight months** following that event.

Appendix III: Analytical Matrix of *Zero Dark Thirty*



Time point at which the insert appears in the narrative	Brief description of the insert's content
<p>Doc insert #1 at 00:23:28</p>	<p>The 1-shot, 10-second insert, shows an actual news report broadcast through a television occupying most of the screen, and covering the aftermath of the 2004 Khobar massacre, a terrorist attack carried out in Al-Khobar, Saudi Arabia on 29 May 2004, when four armed men attacked two oil industry installations and a residential compound, killing 22 people and injuring 25.</p>
<p>Doc insert #2 at 00:34:50</p>	<p>The 8-shot, 33-second insert, again shows a series of actual news reports covering the aftermath of the 7/7 London Bombings, a terrorist attack carried out in London on 7 July 2005 through suicide bombers and which involved certain Underground trains and a double-decker bus. The reports cover, in particular, the explosion on the bus that was passing through Tavistock Square.</p>

<p>Doc insert #3 at 00:50:04</p>	<p>The 11-shot, 23-second insert, once again shows a series of actual news reports covering the aftermath of the Islamabad Marriott Hotel bombing, a terrorist attack that occurred on 20 September 2008, in which a six-wheeled dumper truck filled with explosives detonated in front of the Marriott Hotel in the Pakistani capital Islamabad.</p>
<p>Doc insert #4 at 00:51:58</p>	<p>The 13-shot, 38-second insert, shows brief instances of President Barrack Obama's interview in <i>60 Minutes</i>, an American television programme, and specifically the part where he denies and denies the use of torture by American officials as a means of extracting information from terrorist suspects.</p>
<p>Doc insert #5 at 01:18:11</p>	<p>The 7-shot, 16-second insert, once again shows a series of actual news reports covering the US authorities' immediate response to the Times Square car bombing attempt that occurred on 1 May 2010, in which a car containing a bomb that was ignited but failed to detonate was found in Times Square and was disarmed before being able to cause any casualties. The only exception to this series is the last shot which shows the then New York City Mayor Michael Bloomberg commenting on TV shortly after the attempted attack that 'there are some people around the world who find our freedom so threatening that they are willing to kill themselves and others to prevent us from enjoying it'.</p>
<p>Doc insert #6 at 01:25:19</p>	<p>The 1-shot, 3-second insert, shows a brief segment of an actual news report from a Pakistani TV station, depicting two individuals in suits who are assumed to be politicians shaking hands.</p>

Narrative's timeline and positioning of the inserts therein



Insert #4
00:51:58 - 00:52:36
13 shots
ASL: 2.92 seconds



Insert #6
01:25:19 - 01:25:22
1 shot
ASL: 3 seconds

02:36:59



Insert #5
01:18:11 - 01:18:27
7 shots
ASL: 2.29 seconds



Doc insert #	Length of shot immediately preceding the insert	Total length of all shots comprising the insert	Length of shot immediately following the insert	Section(s) of narrative in which the insert is positioned (in reference to the order-disorder-order restored concept)
1	1 second	10 seconds	6 seconds	00:23:28 (disorder section)
2	9 seconds	33 seconds	6 seconds	00:34:50 (disorder section)
3	9 seconds	23 seconds	2 seconds	00:50:04 (disorder section)
4	11 seconds	38 seconds	3 seconds	00:51:58 (disorder section)
5	6 seconds	16 seconds	2 seconds	01:18:11 (disorder section)
6	6 seconds	3 seconds	6 seconds	01:25:19 (disorder section)

Number of actuality shots comprising the insert	
Doc insert #1	1 through a TV screen as part of a bigger frame.
Doc insert #2	4 in full screen and 3 through TV/computer screens as part of a bigger frame, with another shot comprising solely staged footage (a close-up of one of the film's characters watching TV without the TV being visible in the frame) with actuality audio playing over it. This latter shot will be considered as being an indispensable part of documentary insert #2 for the purposes of this analysis due to the fact that the eye-line match cut editing technique is applied between it and the last actuality shot (injured survivor talking on TV), effectively creating a link between the two.
Doc insert #3	11, all in full screen.
Doc insert #4	4 through a TV screen as part of a bigger frame.
Doc insert #5	6 in full screen and 1 through a TV screen as part of a bigger frame.
Doc insert #6	1 through a TV screen as part of a bigger frame.

Doc insert #	Cinematography of the shot immediately preceding the insert	Cinematography of the shots comprising the insert	Cinematography of the shot immediately following the insert
1	<p>The brief, 1-second handheld shot shows one of the armed men shooting one of the victims in the back while trying to escape through the stairs. The camerawork is shaky and jerky, creating a heightened sense of realism and immediacy. The lighting of the shot is low-key. The sound is diegetic and comprises gunshots and screams.</p>	<p>The actuality footage used in the insert comprises a 10-second segment of a news report from an Arabian TV station, shown through a TV screen occupying approximately 85% of the frame, and depicting graphic details of the 2004 Khobar massacre, mainly blood stains of the victims across the grounds where the terrorist attack was held. A diegetic commentary in English describes what happened. The footage was shot in close-up using a handheld camera, thus the cinematography of the insert is shaky and jerky, as the case is with the preceding staged shot. The close-up emphasises the disturbing nature of the events depicted by the footage. Arabic text is superimposed in the shot, acting as an enhancer of the realism of the scenes that take place in Middle East. The light of the insert is low-key, enhanced by the flashlight of the handheld camera.</p>	<p>The 6-second shot shows three of the lead characters, namely Maya, Dan and Jessica, in a full, static shot, watching the news report of the preceding documentary insert, in a distressed and clearly concerned state. The TV set broadcasting this news report is partly in the frame on the left (about 40%), with the broadcast content being hardly visible. The actuality audio from the news report of the preceding documentary insert can be heard playing over within the shot, in the form of a sound bridge. The light of the shot is low-key.</p>
2	<p>The 9-second shot has the camera following the moving bus with a right pan movement in a long shot, in a way that resembles CCTV footage. The</p>	<p>The actuality footage used in the insert comprises exclusively news reports covering the aftermath of the 7/7 London Bombings, and in particular the bus explosion. There are eight shots in the insert, as mentioned above (seven actuality shots and one</p>	<p>The 6-second shot shows Maya from the side, in a full, static shot, sitting at a table, clearly disturbed by the sad news (as evidenced by her pushing away a plate) which</p>

	<p>movement of the camera stops only during the last two seconds, the first of the two showing the bus disappearing from the camera's view and the last one showing the explosion behind a line of trees. The lighting used in the shot is natural/available (daylight) and there is a combination of diegetic sound (common street/traffic sounds) and non-diegetic, poignant music which helps to create an emotional build-up leading up to the explosion.</p>	<p>staged), with their duration, content and cinematography being as follows:</p> <p><u>1st shot (real, full screen)</u>: 3 seconds (close-up of ambulance rushing to the injured).</p> <p><u>2nd shot (real, full screen)</u>: 3 seconds (destroyed bus – camera starts off close to it via zoom in, and then pulls back by zooming out).</p> <p><u>3rd shot (real, full screen)</u>: 2 seconds (another angle showing the destroyed bus – camera is static and close to it).</p> <p><u>4th shot (real, full screen)</u>: 1 second (again, the destroyed bus is shown from a different angle in long shot).</p> <p><u>5th shot (real, but part of staged frame)</u>: 4 seconds (paramedics rushing to help the injured, shown through a TV screen occupying approximately 5% of the frame).</p> <p><u>6th shot (real, but part of staged frame)</u>: 3 seconds (again, paramedics rushing to the injured, shown through a computer screen occupying approximately 15% of the frame).</p> <p><u>7th shot (staged)</u>: 6 seconds (Joseph Bradley, the CIA station chief in Islamabad, is shown watching the news reports offscreen in close-up, looking both concerned and troubled).</p>	<p>can be heard in the form of actuality audio transferred over from the preceding documentary insert as a sound bridge. The light of the shot is low-key, and this adds to the gloomy psyche of Maya. On the wall behind Maya, there is a children's drawing which comes into direct contrast with the sad news being played over the shot as well as with the overall atmosphere, that is the children's innocence contrasted with the deadly attacks.</p>
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		<p><u>8th shot (real, but part of staged frame)</u>: 11 seconds (a bloodied victim of the attacks, shown through a TV screen occupying approximately 80% of the frame, speaks to the camera, in close-up, about his experience when the bomb went off).</p> <p>Actuality audio (TV reporter's commentary) is playing throughout the insert. The lighting used in shots 1-5 is natural/available (daylight), in shot 6 low-key, and in shots 7-8 high-key.</p>	
3	<p>The 9-second handheld shot shows Maya escaping the burning hotel together with Jessica, at a frantic pace, amidst the chaos of people screaming and fires raging. Again, the camerawork is shaky and jerky, creating a heightened sense of realism and immediacy. The lighting of the shot is very low-key; so much that, at times, you can barely see the characters and their surroundings. The sound is diegetic and comprises mainly screams.</p>	<p>The actuality footage used in the insert comprises exclusively news reports covering the aftermath of the Islamabad Marriott Hotel bombing. There are eleven shots in the insert, as mentioned above, with their duration, content and cinematography being as follows:</p> <p><u>1st shot (real, full screen)</u>: 2 seconds (exterior shot of the hotel burning from a distance).</p> <p><u>2nd shot (real, full screen)</u>: 2 seconds (close-up of a trembling police tape).</p> <p><u>3rd shot (real, full screen)</u>: 1 second (people searching amidst the hotel ruins in full shot).</p> <p><u>4th shot (real, full screen)</u>: 2 seconds (the hotel ruins shown from a different angle, with the camera panning in left direction).</p>	<p>The 2-second shot shows an establishing shot of the tribal territories of Northern Pakistan. Non-diegetic poignant music is playing throughout the shot. The lighting used is natural/available (daylight).</p>

		<p><u>5th shot (real, full screen)</u>: 3 seconds (two people carrying a wounded victim, one of them blocking the camera of a photographer who is trying to take their picture, shown in full shot, with the camera following them by panning left).</p> <p><u>6th shot (real, full screen)</u>: 2 seconds (full shot of ambulance rushing to the injured).</p> <p><u>7th shot (real, full screen)</u>: 2 seconds (full shot of people carrying a dead victim wrapped in a sheet, with blood stains visible on the outside. This shot comprises intense and emotionally-charged footage, in a way similar to <i>World Trade Center's</i> shot #12 in documentary insert #2 and to <i>United 93's</i> shot #4 in documentary insert #4. What these shots have in common is that they entail real loss of life which, even if not explicitly shown, it is nevertheless implied. This results in raising the tension already created by the shots with which the actuality footage in question is juxtaposed, thus engaging the viewer emotionally in a stronger manner).</p> <p><u>8th shot (real, full screen)</u>: 2 seconds (close-up of a fully-destroyed part of the six-wheeled dumper truck that was used for the attack).</p> <p><u>9th shot (real, full screen)</u>: 2 seconds (interior shot of the destroyed hotel, showing a collapsed ceiling with water falling through it).</p>	
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		<p><u>10th shot (real, full screen)</u>: 3 seconds (another interior shot of a destroyed part of the hotel through the lens of a handheld camera).</p> <p><u>11th shot (real, full screen)</u>: 2 seconds (exterior long shot of part of the hotel burning, with a crowd of people gathered in front of it).</p> <p>Actuality audio (TV reporter's commentary) is playing throughout the insert. The lighting used across all shots is mainly low-key, enhanced by the flashlights of the cameras recording the associated footage.</p>	
4	<p>The 11-second shot shows Maya, Jessica and Joseph Bradley in full shot and from the side, while located in the latter's office. Bradley talks to the other two while holding a hold club, then leaves the room once he finishes with his speech. The lighting of the shot is low-key and the sound is diegetic.</p>	<p>The actuality footage used in the insert comprises exclusively actuality segments from President Barrack Obama's interview in <i>60 Minutes</i>, an American television programme, and specifically the part where he denies and condemns the use of torture by American officials as a means of extracting information from terrorist suspects. There are thirteen shots in the insert, as mentioned above (four actuality shots and nine staged), with their duration, content and cinematography being as follows:</p> <p><u>1st shot (real, but part of staged frame)</u>: 3 seconds (Maya and another colleague of hers are shown in long shot sitting in a boardroom and watching a television screen occupying approximately 5% of the frame while Jessica enters the room and walks towards them, having her back at the camera. The television in the room shows President Obama being interviewed in <i>60 Minutes</i>).</p>	<p>The 3-second shot shows a close-up of Maya talking to Jessica offscreen. The lighting of the shot is low-key and the sound is diegetic.</p>

		<p><u>2nd shot (staged)</u>: 3 seconds (close-up of Maya watching the actuality footage offscreen).</p> <p><u>3rd shot (real, but part of staged frame)</u>: 2 seconds (tracking shot of Jessica, showing her sitting next to Maya, in close-up, while the television in the background continues showing President Obama's interview, with the screen this time being closer to the camera).</p> <p><u>4th shot (staged)</u>: 2 seconds (medium shot of Maya's and Jessica's colleague looking at them offscreen).</p> <p><u>5th shot (staged)</u>: 2 seconds (two-shot of Maya and Jessica conversing between them, framed in medium shot).</p> <p><u>6th shot (staged)</u>: 4 seconds (another two-shot of Maya and Jessica, still conversing, but now framed in medium to close-up shot and shown from another angle. At the end of the shot, they stop talking and focus their attention on President Obama's interview, by turning and watching it offscreen).</p> <p><u>7th shot (staged)</u>: 1 second (Maya's and Jessica's colleague, still framed in medium shot, also turns and watches the actuality footage offscreen).</p> <p><u>8th shot (real, but part of staged frame)</u>: 2 seconds (Maya, Jessica and their colleague are shown through a static camera in long shot, looking at the television which shows part of President Obama's interview in 60</p>	
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		<p><i>Minutes</i>, and specifically the part where he denies and condemns the use of torture by American officials as a means of extracting information from terrorist suspects. He is explicitly heard saying 'I have said repeatedly that America doesn't torture'. The television screen in the frame has approximately the same size as in the first shot of the insert, that is 5%).</p> <p><u>9th shot (staged)</u>: 1 second (medium shot of Maya and Jessica watching the actuality footage offscreen, while their colleague is barely visible in the frame).</p> <p><u>10th shot (staged)</u>: 3 seconds (close-up of Maya watching the actuality footage offscreen).</p> <p><u>11th shot (staged)</u>: 2 seconds (medium shot of Maya's and Jessica's colleague watching the actuality footage offscreen).</p> <p><u>12th shot (staged)</u>: 2 seconds (medium to close-up shot of Maya and Jessica watching the actuality footage offscreen).</p> <p><u>13th shot (real, but part of staged frame)</u>: 11 seconds (the shot starts with an over-the-shoulder view of the actuality footage, as seen from behind Jessica's shoulders, then Jessica turns to the side and talks to Maya offscreen while the footage continues playing in the background through the television screen which occupies approximately 33% of the frame. Once Jessica starts talking to Maya the audio from the actuality footage becomes incomprehensible, as</p>	
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		<p>Jessica's spoken words take over. The whole shot is filmed with a handheld camera).</p> <p>Actuality audio (the conversation between President Obama and his interviewer) is playing throughout the insert, albeit such can only be heard clearly during shots 8-13, while in the rest of the shots, although the audio from the actuality footage can be heard playing in the background, it is indistinct most of the time. This actuality audio is interspersed with diegetic audio in the shots, specifically the conversation held between the three persons in the room. President Obama's exact words spoken over shots 8-13 are 'I have said repeatedly that America doesn't torture'. And I'm gonna make sure that we don't torture. Those are part and parcel of an effort to regain America's moral stature in the world'. The lighting used across the insert is low-key.</p>	
5	<p>The 6-second shot shows one of the film's characters, Hakim, searching for another character, Abu Ahmed, a courier for al Qaeda, in a call centre. A young man is in the frame, shown together with Hakim through a two-shot. For the first two seconds of the shot, the young man is out of focus, then he comes in focus and Hakim moves out of focus. At this point, Hakim looks at him briefly</p>	<p>The actuality footage used in the insert comprises six news reports covering the US authorities' immediate response to the Times Square car bombing attempt and one shot showing Michael Bloomberg commenting on the attempt. The duration, content and cinematography of the seven shots comprising the insert is as follows:</p> <p><u>1st shot (real, full screen)</u>: 2 seconds (aerial view of the area being investigated by the US authorities, acting like an establishing shot).</p> <p><u>2nd shot (real, full screen)</u>: 3 seconds (static shot of the car bomb disarming efforts, showing a controlled,</p>	<p>The 2-second shot shows a troubled and concerned Maya in medium shot, impatiently waiting to talk to Joseph Bradley. The light of the shot is high-key, and the sound is carried over from the actuality footage of the previous shot in the form of Michael Bloomberg's statement about the terrorist attempt, thus bridging the real footage with the staged one.</p>

	<p>and tries to overhear what he is saying, then the camera pans right and the young man disappears from the camera's view leaving only Hakim in the frame. Hakim is in close-up the whole time, but without obstructing sight of the young man. The lighting used in the shot is natural/available (interior) and there is a combination of diegetic sound (young man talking on the phone in Arabic) and non-diegetic, ominous music which underscores Hakim's painstaking search for Abu Ahmed. The audio commentary from the news reports which comprise the documentary insert that comes next starts playing during the last second of this shot, bridging the staged footage with the real one.</p>	<p>low-level explosion from within the trapped car, from behind police tape).</p> <p><u>3rd shot (real, full screen)</u>: 1 second (the car containing the bomb is being moved away from the area, while the camera slowly zooms in on it).</p> <p><u>4th shot (real, full screen)</u>: 2 seconds (static shot showing the activity in the area behind a police tape).</p> <p><u>5th shot (real, full screen)</u>: 2 seconds (bomb specialists, shown in full shot through a handheld camera, investigating the car containing the car bomb).</p> <p><u>6th shot (real, full screen)</u>: 2 seconds (the footage here is shot from the same camera as that which recorded the 2nd shot above, but at a different point in time, showing a bomb specialist in full shot investigating the car containing the car bomb).</p> <p><u>7th shot (real, but part of staged frame)</u>: 4 seconds (Michael Bloomberg commenting on the attempt on camera, shown through a TV screen occupying approximately 8% of the frame. This shot was recorded through a handheld camera).</p> <p>Actuality audio (TV reporter's commentary) is playing throughout the insert. The lighting used across all shots is natural/available (street lights, light from shop signs etc. at night-time).</p>	
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<p>6</p>	<p>The 6-second shot has the camera following Maya as the latter goes from standing to sitting on the couch of her Islamabad apartment, in full thobe. Maya is shown in close-up, in low-key lighting, wearing her thobe's veil, her face being dark, and only lighting up when she turns on the TV which is located offscreen, making her eyes visible. The sound of the shot is a combination of non-diegetic ominous music and diegetic audio commentary from the news reports which comprise the documentary insert that comes next and which starts playing during the last second of this shot, bridging the staged footage with the real one.</p>	<p>The actuality footage used in the insert comprises a brief, 3-second segment of a news report from a Pakistani TV station, shown through a TV screen occupying approximately 25% of the frame, and depicting two individuals in suits, who are assumed to be politicians, shaking hands. The light of the news report is high-key, while that of the frame that accommodates the news report is low-key. The sound is diegetic (audio commentary from the news report).</p>	<p>The 6-second shot shows Maya in close-up, removing the veil of her thobe while remaining seated on her sofa, and sipping on a can of soda. The lighting is low-key. The sound is carried over from the actuality footage of the previous shot in the form of audio commentary from the news report, thus bridging the real footage with the staged one.</p>
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Doc insert #	Editing of the shot immediately preceding the insert	Editing of the shots comprising the insert	Editing of the shot immediately following the insert
1	Jump cut from the actual massacre to the news report covering its aftermath.	Straight cut from the news report to Maya, Dan and Jessica watching it on TV, thus maintaining continuity , in conjunction with an L cut , as the actuality audio from the news report is carried over from the insert to the shot following it, creating a sound bridge between the insert and the next shot.	Straight cut to the next staged shot.
2	Jump cut from the re-enactment of the terrorist attack to the news reports covering its aftermath.	The 8 shots comprising the insert are juxtaposed through straight cuts , thus maintaining continuity, except for the transition from shot #7 to shot #8, which is effected through an eye-line match cut . The same actuality audio (TV reporter's commentary) is playing over the whole insert, indicative of the news reports' continuity editing , with the only exception being the 8 th shot in the sequence, where the insert cuts, as described above, to a victim recounting his experience of the attacks, hence replacing the news report commentary with the telling of his story. The 8 th shot cuts to the next staged shot via a straight cut , in conjunction with an L cut , as the actuality audio in the form of the victim's statement is carried over from the 8 th shot to the one following it, creating a sound bridge between the 8 th shot and the next one.	Straight cut to the next staged shot.
3	Jump cut from the re-enactment of the terrorist attack to the news reports covering its aftermath.	The 11 shots comprising the insert are juxtaposed through straight cuts , thus maintaining continuity . The same actuality audio (TV reporter's commentary) is playing over the whole insert, indicative of the news reports' continuity editing . At the end of the 11 th shot, the latter fades to black and stays like this for 7 seconds, with superimposed text reading 'THE	Straight cut to the next staged shot.

		MEETING' appearing during the last 3 seconds, then jump cuts , instead of fading from black, to the next staged shot.	
4	Jump cut from Maya, Jessica and Joseph Bradley in the latter's office to the boardroom where President Obama's interview in <i>60 Minutes</i> is playing.	The 13 shots comprising the insert are juxtaposed through straight cuts , thus maintaining continuity. The same actuality audio (the conversation between President Obama and his interviewer) is playing over the whole insert, indicative of the actuality footage's continuity editing .	Straight cut to the next staged shot.
5	Jump cut from Hakim searching for Abu Ahmed to the news reports covering the terrorist attempt, in conjunction with a J cut , as the actuality audio in the form of audio commentary from the news reports of the documentary insert can be heard before the insert comes into play, creating a sound bridge between the staged shot and the insert.	The 7 shots comprising the insert are juxtaposed through straight cuts , thus maintaining continuity. The same actuality audio (TV reporter's commentary) is playing over the whole insert, indicative of the news reports' continuity editing , with the only exception being the 7 th shot in the sequence, where the insert cuts, as described above, to Michael Bloomberg commenting on the terrorist attempt on camera, hence replacing the news report commentary with Mayor Bloomberg's statement. The 7 th shot cuts to the next staged shot via a straight cut , in conjunction with an L cut , as the actuality audio in the form of Mayor Bloomberg's statement is carried over from the 7 th shot to the one following it, creating a sound bridge between the 7 th shot and the next one.	Straight cut to the next staged shot.
6	Straight cut from Maya watching the news on a TV located offscreen to the insert depicting the actual news footage, in conjunction with a J cut , as the news' actuality audio can be heard before the insert comes into	Straight cut from the news back to Maya watching them on TV, thus maintaining continuity , in conjunction with an L cut , as the actuality audio from the news is carried over from the insert to the shot following it, creating a sound bridge between the insert and the next shot.	Cut-in to a close-up of one of Maya's shoes; a sneaker-type with laces.

	play, creating a sound bridge between the staged shot and the insert.		
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Rhythm of the narrative's editing and how it compares/is disrupted to/by the rhythm of the insert's editing (ASL ≤ 2 seconds: very fast paced, 2 seconds < ASL ≤ 4 seconds: fast paced, 4 seconds < ASL ≤ 6 seconds: moderately fast paced, 6 seconds < ASL ≤ 8 seconds: moderately slow paced, ASL > 8 seconds: slow paced)	
Narrative	Generally, the rhythm and pacing of the narrative's editing are considered to be moderately fast paced .
Doc insert #1	Broadcast news are, by nature, fast paced , with the length of their associated shots being the minimum necessary to send the underlying information across to viewers, thus making the shots' content obvious to them instantaneously. Accordingly, while the ASL of this insert is high (10 seconds), indicative of a slow paced rhythm/pacing, for analysis purposes we look at the rhythm/pacing of the news report's editing deployed by the TV screen in the frame – such is moderately fast paced , thus making it compatible with the overall rhythm/pacing of the narrative's editing.
Doc insert #2	The rhythm/pacing of this insert's editing is also moderately fast paced , thus making it compatible with the overall rhythm/pacing of the narrative's editing.
Doc insert #3	The rhythm/pacing of this insert's editing is fast paced , thus making it compatible with the overall rhythm/pacing of the narrative's editing.
Doc insert #4	The rhythm/pacing of this insert's editing is also moderately fast paced , thus making it compatible with the overall rhythm/pacing of the narrative's editing.
Doc insert #5	The rhythm/pacing of this insert's editing is also fast paced , thus making it compatible with the overall rhythm/pacing of the narrative's editing.
Doc insert #6	The rhythm/pacing of this insert's editing is also fast paced , thus making it compatible with the overall rhythm/pacing of the narrative's editing.
Conclusion	The overall rhythm/pacing of the documentary inserts' editing is in line with that of the narrative's editing.

Cinematography of both the narrative and the inserts, and how the two compare	
Narrative	The narrative has features of various film genres, that is drama, action , and even investigative reporting . The director makes frequent use of close-ups so as to intensify emotion. Realism is also a key feature of the narrative, with various cinematic tropes employed so as to achieve this effect, such as handheld cameras and shaky cinematography.
Doc insert #1	The footage comprising this insert is shaky, rushed and shot amidst the chaos of the terrorist attacks' aftermath. Although these cinematic traits are not prevalent in the overall cinematography of the narrative, such are considered to enhance the underlying cinematic realism , which is a key feature of the narrative. For this reason, the cinematography of the insert and that of the narrative, although not exactly homogenous (with the exception of Act 3 of the narrative, where the cinematography becomes more shaky and jarred), are still considered to be compatible , as that of the insert complements the cinematography of the narrative.
Doc insert #2	Same comments with documentary insert #1 above.
Doc insert #3	Same comments with documentary insert #1 above.
Doc insert #4	Both staged and nonfiction elements comprising this insert, as such have been described in the above textual analysis, are cinematographically compatible with the overall narrative.
Doc insert #5	Same comments with documentary insert #1 above.
Doc insert #6	Insert features Arabic narration and text thus it is considered to enhance the realism of the scenes that take place in Pakistan, underscoring the cinematic realism that characterises the narrative.
Conclusion	The overall cinematography of the documentary inserts is in line with that of the narrative.

Lighting of both the narrative and the inserts and how the two compare	
Narrative	The lighting of the narrative is generally low-key throughout, thus adding to the dramatic nature of the plot.
Doc insert #1	The light used in this insert is low-key , enhanced by the flashlight of the cameras, thus it is compatible with the overall lighting used in the narrative.
Doc insert #2	The light used in this insert is a combination of natural/available (daylight) [shots 1-5], low-key [shot 6], and high-key [shots 7-8], thus the majority of the lighting used in the insert comes into antithesis with the overall lighting used in the narrative.
Doc insert #3	The light used in this insert is low-key , thus it is compatible with the overall lighting used in the narrative.
Doc insert #4	The light used in this insert is low-key , thus it is compatible with the overall lighting used in the narrative.

Doc insert #5	The light used in this insert is natural/available (street lights, light from shop signs etc. at night-time), thus the light of the insert is mostly compatible with the overall lighting used in the narrative.
Doc insert #6	The light of the news report in the insert is high-key , while that of the frame that accommodates the news report is low-key , thus the light of the insert comes into antithesis with the overall lighting used in the narrative while that of the frame is compatible with it.
Conclusion	The overall lighting of the documentary inserts is in line with that of the narrative.

Historical significance of the event(s) depicted and degree of mediation of the latter	
<p>The film touches upon five significant historical events of a traumatic nature, in chronological order within the narrative. These are the London bombings (7 July 2005), the Islamabad Marriott Hotel bombing (20 September 2008), the Camp Chapman attack (30 December 2009), the Times Square car bombing attempt (1 May 2010) and the killing of Osama bin Laden (6 May 2011). All five events fall into the realm of the War on Terror, an international military campaign that was launched by the US government following the 9/11 terrorist attacks in America. As such, they are historically significant. While the Global War on Terrorism is ongoing to this day, one can argue that the first four events stated above were somewhat mediated through the fifth event in the series, that is the killing of bin Laden by American special forces. Thus, acts of terrorism continue to happen throughout the world, sadly, thus the Global War on Terrorism has not yet been fully mediated, a case of winning certain battles but not the war itself.</p>	
How was/were the event(s) depicted mediated and how many years after it/they happened?	
<p>As above – the four events depicted can be considered as having been mediated through the killing of bin Laden, so the London bombings were mediated six years after they happened, the Islamabad Marriott Hotel bombing 2,5 years after it happened, the Camp Chapman attack 1,5 year after it happened and the Times Square car bombing 1 year after it was attempted.</p>	
Time distance between the happening of the events and the film's release	
<p>The film was officially released on 19 December 2012, thus if we take the date that bin Laden was killed as the reference point (taking into account that the film's narrative is centred on this particular historical event) the film was released eighteen months following that event.</p>	

Appendix IV: Master Matrix comparing all films

CINEMATOGRAPHY OF THE DOCUMENTARY INSERTS			
Device	<i>World Trade Center</i>	<i>United 93</i>	<i>Zero Dark Thirty</i>
SHOT SIZE⁴¹			
Extreme close-ups	No usage	No usage	No usage
Close-ups	Frequent (9 instances)	Frequent (28 instances)	Frequent (9 instances)
Medium to close-up shots	Infrequent (3 instances)	Frequent (7 instances)	Infrequent (2 instances)
Medium shots	Frequent (20 instances)	Frequent (28 instances)	Frequent (4 instances)
Medium to long shots	Infrequent (3 instances)	Frequent (4 instances)	No usage
Full shots	Frequent (4 instances)	Infrequent (2 instances)	Frequent (6 instances)
Long shots	No usage	Infrequent (1 instance)	Frequent (4 instances)
Establishing shots	No usage	No usage	Infrequent (1 instance)
SHOT FRAMING			
Two-shots	No usage	No usage	Infrequent (2 instances)
Over-the-shoulder shots	Frequent (5 instances)	Frequent (15 instances)	Infrequent (1 instance)
Point-of-view shots	Infrequent (1 instance)	No usage	No usage

⁴¹ Most instances are applied on staged shots that form an integral part of documentary inserts and not on actuality footage itself.

CAMERA ANGLES			
Low angle shots	Infrequent	No usage	No usage
High angle shots	No usage	No usage	No usage
Worm's-eye view shot	No usage	No usage	No usage
Bird's-eye view shot	No usage	No usage	No usage
Aerial shots	No usage	No usage	Infrequent (1 instance)
CAMERA MOVEMENT			
Handheld camera (shaky/jarred cinematography)	Frequent	Frequent	Frequent
Tracking shots ⁴²	Moderate	Moderate	Moderate
Pan shots (left/right)	Moderate	Moderate	Infrequent
Steady-pace zoom shots (in/out)	Infrequent	Frequent	Infrequent
Abrupt zoom shots (in/out)	Infrequent	Frequent	No usage
OTHER			
Inferior visual quality of the real footage compared to the staged one (for example, visible signs of filmic aging, wear and tear, and granularity)	YES (most)	YES (most)	YES (some)
Use of television screens/monitors deploying actuality footage	Frequent (20 instances)	Frequent (16 instances)	Frequent (6 instances)
"Based on true events" proclamation in the beginning of the film	YES ⁴³	NO	YES ⁴⁴

⁴² Tracking shots are applied in those shots within the documentary inserts that feature actuality footage as part of a bigger, staged frame, for example when this nonfiction material is deployed through a television screen that only occupies part of the frame. The tracking shots in question are applied to the staged characters within these shots and not to the actuality footage itself.

⁴³ "These events are based on the accounts of the surviving participants."

⁴⁴ "The following motion picture is based on first hand accounts of actual events."

Brief description of the events depicted provided at the end of the film	YES	YES	NO
Acknowledgement of the actuality footage's source in the closing credits	YES	YES	NO
Actuality news reports featuring news agencies' logos (for example, CNN)	YES (most)	YES (most)	YES ⁴⁵
Actuality news reports featuring descriptive text (for example, "AMERICA UNDER ATTACK")	YES (most)	YES (most)	YES ⁴⁶
Actuality news reports featuring any other traits that increase realism, such as banner at the bottom showing the stock market index and current time	YES	YES	NO
Actuality news reports featuring authority figures making public statements	YES	NO	YES
Text superimposed on actuality shots ⁴⁷ (locations/dates/times/people)	NO	NO	YES (some)
Fictional elements superimposed on actuality shots (composite shots)	YES ⁴⁸	NO	NO

⁴⁵ Only the Arabic news reports, not the American ones.

⁴⁶ Only the Arabic news reports, not the American ones.

⁴⁷ Other than actuality news reports, most of which have, by default, descriptive text superimposed on them.

⁴⁸ Fictional elements, such as pieces of paper coming out of the burning Towers and flying into the air, are superimposed on the actuality footage, resulting in composite shots which blend together the staged and the real.

Non-diegetic narration playing over actuality footage	NO	NO	NO
Non-diegetic music playing over actuality footage	YES ⁴⁹	YES ⁵⁰	NO
Actuality footage showing, either explicitly or implicitly, real loss of life	YES	YES	YES
“Accidental” actuality footage	YES ⁵¹	YES ⁵²	NO

EDITING OF THE DOCUMENTARY INSERTS			
Type of cut	<i>World Trade Center</i>	<i>United 93</i>	<i>Zero Dark Thirty</i>
Black screen (fade to black/cut to black)	YES	NO	YES
Intellectual montage	YES (2 instances)	NO	YES (2 instances)
Continuity editing	YES	YES	YES
Eye-line match cut	Frequent (13 instances)	Frequent (14 instances)	Infrequent (1 instance)
Cut-ins	Infrequent (1 instance)	Infrequent (1 instance)	NO
Cut zoom ins/outs	NO	Infrequent (2 instances)	NO
L cuts	Frequent	NO	Frequent

⁴⁹ Mainly poignant/dramatic music, in a minor key.

⁵⁰ Mainly poignant/dramatic music, in a minor key.

⁵¹ News footage of the Twin Towers and World Trade Center 7 collapsing, and an actuality shot showing a man falling into the void between the two Towers.

⁵² CNN footage of the second plane crashing into the World Trade Center's South Tower.

J cuts	Frequent	NO	Frequent
Straight cuts	Frequent	Frequent	Frequent
Jump cuts	Infrequent (1 instance)	NO	Frequent (6 instances)
Cutaways	Infrequent (2 instances)	Frequent (8 instances)	NO
Match cuts	Infrequent (1 instance)	Infrequent (1 instance)	NO
Dissolves/wipes	Infrequent (1 instance)	NO	Infrequent (1 instance)

OTHER CINEMATICAL MEASURES OF THE DOCUMENTARY INSERTS			
Measure	<i>World Trade Center</i>	<i>United 93</i>	<i>Zero Dark Thirty</i>
Average shot length (ASL) of all actuality shots combined (in seconds, calculated as total duration of actuality shots divided by total number of actuality shots)	4.45 seconds	3.63 seconds	3 seconds
ASL of all actuality shots combined (low/moderate/high) ⁵³	Moderate	Low	Low
Total duration of the actuality shots embedded in the narrative (in seconds)	187 seconds	98 seconds	97 seconds
Total duration of the actuality shots embedded in the narrative (as a percentage over total film duration)	2.41%	1.47%	1.03%

⁵³ ASL ≤ 4 seconds: low, 4 seconds < ASL ≤ 8 seconds: moderate, ASL > 8 seconds: high.

Time point in the narrative that the first documentary insert comes into play, as a percentage over total film duration	8%	33%	15%
Time point in the narrative that the last documentary insert comes into play, as a percentage over total film duration	85%	71%	54%

Appendix V: Secondary Analysis Table of World Trade Center

World Trade Center					
First-tier sources					
	Publication	Reviewer	Year of review	Reference to documentary inserts?	Pattern coding
	Los Angeles Times	Patrick Goldstein	2006	NO	[EM]
	<u>Language relevant to the attributes examined</u> <ul style="list-style-type: none"> • '[The film is] somber rather than flamboyant, understated instead of indulgent, elegiac instead of inflammatory'. 				
	The Boston Globe	Ty Burr	2006	YES	[EM], [TV]
	<u>Language relevant to the attributes examined</u> <ul style="list-style-type: none"> • '[Oliver Stone] resists the urge to fetishize the images that have been <u>horribly familiar</u> for nearly five years now'. 				
	The Guardian	Peter Bradshaw	2006	NO	[EM]
	<u>Language relevant to the attributes examined</u> <ul style="list-style-type: none"> • 'Paul Greengrass's United 93 was a head-on dramatic act of courage...[and comparing it to World Trade Center]...is just embarrassing'. 				
	The New York Times	Anthony Oliver Scott	2006	YES	[EM], [TV]
	<u>Language relevant to the attributes examined</u> <ul style="list-style-type: none"> • 'The point of the movie is not so much to construct a visual replica as to immerse you, once again, in <u>shock, terror, rage and sorrow</u>'. • 'Our eyes and minds were so quickly saturated with the actual, endlessly replayed images – the second plane's impact; the plumes of smoke coming from the tops of the twin towers; the panicked citizens covered in ash'. • '[World Trade Center] revisit[s] the immediate experience of Sept. 11, staking out a narrow perspective and filling it with maximum detail...[offering]...visual grandeur, sweeping emotion and heightened, sometimes overwrought, drama'. 				
	San Francisco Chronicle	Mick LaSalle	2006	NO	[RP]
	<u>Language relevant to the attributes examined</u> <ul style="list-style-type: none"> • 'Seeing actors, who are anything but everyday people, coming between us and the event with their actor's craft and studied accents really does feel unseemly... it would be fine in a movie about a mine-shaft disaster, but this was a national trauma'. 				
	USA Today	Claudia Puig	2006	NO	[EM]
	<u>Language relevant to the attributes examined</u> <ul style="list-style-type: none"> • '[This is a] particularly <u>powerful</u> scene: The camera takes in the wreckage underground, then pans upward as McLoughlin asks whether Jimeno can see any light. The camera continues to pan up until we are outside in a <u>nightmarish</u> mess of bent steel girders. The camera continues to zoom skyward to the unseen satellites beaming reports of the <u>catastrophe</u> around the world. It is an inspired way to encapsulate a <u>global sense of shock and outrage</u>.' 				

Second-tier sources				
Publication / Website	Reviewer	Year of review	Reference to documentary inserts?	Pattern coding
Empire	Ian Nathan	2006	YES	[EM], [TV]
<u>Language relevant to the attributes examined</u> <ul style="list-style-type: none"> • '[The quintessential 9/11 image of] a passenger jet rippling across the face of a building, is forever imprinted on our minds from those movie-like television images that traced 9/11's traumatic progress...cinema, however, as Paul Greengrass revealed in United 93, is able to take us through the protective shield of the screen and into the gut-wrenching immediacy of [the] 'event'. • 'Stone is pursuing the straightforward emotions of big cinema. [<i>World Trade Center</i> is]...a much easier film to take than United 93, and a far less challenging one, but it may ultimately be more effective. You have to engage an audience with the familiar patterns of disaster movies and soap operas if they are to process the ocean of terror and sadness that lies beneath'. 				
Maxit Magazine	Arnon Shorr	2013	NO	[EM], [TM]
<u>Language relevant to the attributes examined</u> <ul style="list-style-type: none"> • 'No one in "World Trade Center" says what that sound is when bodies fall on the roof. We are expected to recognize the sound, know what it is, and respond to it appropriately. Ten years from now, or twenty, or fifty, someone will make another film about the events of September 11, and the audience will be different. That filmmaker won't be able to rely on our collective memory. That film will be more of a reminder than a reminiscence. It will have the added challenge of creating new memories of the event for the generation that forgets, and for the generation that never knew the day'. 				
Slate	Dana Stevens	2006	YES	[EM], [TV], [RS]
<u>Language relevant to the attributes examined</u> <ul style="list-style-type: none"> • 'It's when Stone tries to get all world-historical on us that the movie stumbles'. • '[Being] reminded that this is an <u>Event that Changed the World</u> feels crass, not to mention condescending. McLoughlin and Jimeno's descent into hell makes for a hell of a story, far truer and more moving than an attempt to represent the whole day on an epic scale'. • '[The scenes of people watching actuality news footage on television] capture some of the wired atmosphere of those first days after the attack, when whole families – even those who didn't have a relative in the towers – clustered around the TV set like cavemen around a fire'. • 'Despite the undeniable power of Stone's <i>World Trade Center</i> (Paramount)...maybe it is [too soon to produce such a film]. Five years after the day that ripped up our country and our world in ways we're still struggling to comprehend, any fictional (or even thinly fictionalized) rendering of that day's story feels ponderous, freighted with the duty to be not a but the 9/11 movie. And that requirement, in turn—that a piece of popular entertainment be the vehicle through which we understand and <u>mourn our losses</u>—feels somehow slightly obscene'. 				

Third-tier sources				
Publication / Website	Reviewer	Year of review	Reference to documentary inserts?	Pattern coding
Entertaining Americanism	Anonymous	2009	NO	n/a
<u>Language relevant to the attributes examined</u> <ul style="list-style-type: none"> Unlike <i>United 93</i> which was highly praised and received critical acclaim, mainly for its realistic narrative and the convincing performances of the (largely unknown) actors which effectively managed to immerse viewers in the narrative, <i>World Trade Center</i> was heavily criticised for overdramatising the facts. 				
debbieschlussel.com	Debbie Schlusssel	2006	NO	n/a
<u>Language relevant to the attributes examined</u> <ul style="list-style-type: none"> 'Sadly, years from now, those who don't know the story will take...[<i>World Trade Center</i>]...to be an accurate version of history...it is anything but...hopefully, saner minds will tell them to view "United 93" instead'. 				
Movie Smackdown	Bryce Zabel	2007	NO	[EM]
<u>Language relevant to the attributes examined</u> <ul style="list-style-type: none"> '<i>World Trade Center</i> feels more like a movie than <i>United 93</i> – it's got star casting all the way through it, starting with Nicholas Cage and working down, and so you are never completely transported because it does feel like a Big Hollywood Picture... <i>United 93</i> has almost nobody in it that you'd recognize and that, combined with its directorial sparseness, makes it a complete immersion into the feelings of 9/11...because we haven't seen the <i>United 93</i> actors, our preconceived notions are limited and that feels right'. 				
9-11 Research	Jim Hoffman	No date	YES	n/a
<u>Language relevant to the attributes examined</u> <ul style="list-style-type: none"> 'Since the [actuality footage showing the collapse of World Trade Center 7] is brief and does not even occupy the full screen, moviegoers will easily miss the resemblance of the event to a controlled demolition'. 				
Academic sources				
Publication	Academic	Year of analysis	Reference to documentary inserts?	Pattern coding
Current Objectives of Postgraduate American Studies	Christina Rickli	2009	YES	[EM], [TV]

Language relevant to the attributes examined

- '[The juxtaposition of real and staged footage is]...rather problematic... [since]...on the one hand it allows spectators to fully immerse themselves in the frantic atmosphere and to better esteem the courage it took the rescue workers to walk into the hellish scenario...[and]...on the other hand it comes close to capitalizing on the troubling television footage...the falling paper in the shot when the officers arrive on the scene might have sufficed to prepare the setting for the horrors to come'.
- 'The two people with the most direct experience of the catastrophe McLoughlin and Jimeno are depicted as the least informed as to the circumstances of their fate...however, this secluded position of the main characters from the global importance of 9/11 allows Stone to narrate their survival on a very intimate level...if Stone had stayed with the two officers, WTC [World Trade Center] could have been a simple rescue movie, without reference to the circumstances of 9/11'.
- 'The role of television cannot be neglected'.
- 'Is Stone, by including original footage into his movie, capitalizing on the mediality of 9/11? Is it a simple move to add authenticity to his narration of a "true tale"? Or is he, on the contrary, trying to work through the basically traumatizing footage of the attacks by embedding them into a story of hope that does not ask for revenge?'
- 'Although the spectator knows that in the case of WTC the television footage is original, it becomes too integrated into the movie to retain an aura of the real'.
- 'The horror depicted in the [original news] footage [utilised in World Trade Center] still recalls the horrors of September 11, 2001, however in a transformed version that elicits cinematic thrills'.

Universidad Carlos III de Madrid e-Archivo

Vicente Diaz Gandasegui

2009

YES

[EM], [TV], [RL], [TM]

Language relevant to the attributes examined

- 'Even though fiction can imitate real footage with perfect credibility, what it cannot emulate are the feelings that arise in the spectator when he/she is aware that the footage is not just a representation of real facts. Special effects and digital technologies can deceive the spectator but cannot create the feeling of knowing that the people that we are watching are facing one of the most important moments in contemporary history'.
- 'If there are images that are defined as shocking, the collision and collapse of the World Trade Center constitutes the paradigm of spectacularity in (post) modern times'.
- 'The most remarkable feature of World Trade Center is how it merged real footage from the event with fiction in a way that simultaneously makes evident the 'cinematography' of 9/11 and the confusing boundary that separates real footage and fiction image'.
- '[Documentary inserts, in the form of traumatic televised transmissions, can] bring us back to the exact moment when we watched the terrorist attacks on television'.

Appendix VI: Secondary Analysis Table of *United 93*

United 93				
First-tier sources				
Publication	Reviewer	Year of review	Reference to documentary inserts?	Pattern coding
Los Angeles Times	Rachel Abramowitz	2007	NO	[EM], [RS]
<u>Language relevant to the attributes examined</u> <ul style="list-style-type: none"> • She recalls ‘an incident that occurred in a New York theater when the trailer [for <i>United 93</i>] ran and one patron screamed, “Too soon!”’. 				
Los Angeles Times	Matt Bellner	2006	NO	[RNS]
<u>Language relevant to the attributes examined</u> <ul style="list-style-type: none"> • ‘It’s never too soon for an important movie...“United 93” is a very important film that everyone should see’. 				
The Boston Globe	Ty Burr	2006	NO	[EM], [RP], [RS]
<u>Language relevant to the attributes examined</u> <ul style="list-style-type: none"> • ‘[Greengrass’ directorial style] lets us feel again what we felt on 9/11 -- whether we’re ready to or not’. • He initially answered ‘maybe...probably’ when asked himself ‘is it too soon?’ in relation to the film’s release being close to the events depicted. • ‘[The scenes at FAA’s Command Center and at the Northeast Air Defense Sector (NEADS) in Rome, New York] take place in dark, crowded, low-ceilinged rooms filled with dumpy men, many of whom, it turns out, are playing themselves...this is both good for the movie -- the actors’ naturalness is welcome, and who’d know better what happened that day?’. 				
The Guardian	Peter Bradshaw	2006	NO	[EM]
<u>Language relevant to the attributes examined</u> <ul style="list-style-type: none"> • ‘But we all know, or think we know, how the story of <i>United 93</i> comes out, and this is what makes the film such a gutwrenching example of ordeal cinema. When the lights go down, your heart-rate will inexorably start to climb. After about half an hour I was having difficulty breathing. I wasn’t the only one. The whole row I was in sounded like an outing of emphysema patients’. 				
The Guardian	Alex von Tunzelmann	2009	NO	[EM], [RP]
<u>Language relevant to the attributes examined</u> <ul style="list-style-type: none"> • ‘Having people play themselves may be a step too far...it is surely impossible for anyone who was actually involved to be impartial about the story or their role in it, especially with a subject as emotive as 9/11’. 				
The New York Times	Manohla Dargis	2006	NO	[RL]

<u>Language relevant to the attributes examined</u>				
<ul style="list-style-type: none"> • ‘The use of nonfiction tropes, like the jagged camerawork and the rushed, overlapping shards of naturalistic dialogue, invests [Greengrass’s] storytelling with a visceral, combat-zone verisimilitude’. 				
The New York Times	Alessandra Stanley	2006	NO	n/a
<u>Language relevant to the attributes examined</u>				
<ul style="list-style-type: none"> • ‘Some of the film's details – a chat between flight attendants in the galley before the hijacking, the coffee Mr. Burnett was served in the first-class section, the way a passenger is stabbed – had to be imagined’. • ‘The film does follow the commission's account of how, in the last minutes, passengers mounted their assault on the cockpit and the hijackers struggled to maintain control, with the man piloting the plane first rolling it from side to side to knock the passengers off balance, then, when they breached the door, intentionally crashing the plane into a Pennsylvania field. But the film does not show the actual crash in Shanksville, Pa’. 				
San Francisco Chronicle	Mick LaSalle	2006	NO	[RP], [RL]
<u>Language relevant to the attributes examined</u>				
<ul style="list-style-type: none"> • ‘Greengrass brings an extra quality of verisimilitude. I was particularly struck by the authentic performance of the actor playing Ben Sliney, the head of air traffic at Herndon, Va. Where did they find this terrific character actor, who has such authority and yet doesn't preen and seems so real? Turns out, Sliney plays himself...so do three other participants at Herndon...these nonactors don't act the way most people do when playing themselves...they act the way people do when they're being themselves’. • ‘To do justice to that event [the struggle of the passengers of Flight 93], Greengrass' clinical and reserved approach is mainly right...the classic MGM treatment, or the schmaltzy Disney treatment, would have been demeaning to the reality of those people and what they did’. 				
USA Today	Claudia Puig	2006	NO	[RP], [RL]
<u>Language relevant to the attributes examined</u>				
<ul style="list-style-type: none"> • ‘The director's choice of unfamiliar actors, as opposed to stars, to play the passengers and crew also adds to the sense that we are watching real people fight for their lives’. • ‘Painstakingly researched from reports of flight recordings, air traffic controllers and aviation officials, as well as mobile phone calls made to family members by some of the passengers, it is undeniably the most gut-wrenching and captivating film released [in 2006]’. • ‘Has the urgency and grit of a documentary rather than a big-studio movie’. • ‘The cast is a revelation...Greengrass wisely chose to use a half-dozen of the real players to augment the sense of verisimilitude...most noteworthy is Ben Sliney, in charge of the FAA's Command Center, who helps make the story feel revealing and accurate’. 				

Second-tier sources				
Publication / Website	Reviewer	Year of review	Reference to documentary inserts?	Pattern coding
rogerebert.com	Roger Ebert	2006	YES	[EM], [RL], [RNS]
<u>Language relevant to the attributes examined</u> <ul style="list-style-type: none"> • 'It is not too soon for "United 93", because it is not a film that knows any time has passed since 9/11'. • 'There has been much discussion of the movie's trailer, and no wonder. It pieces together moments from "United 93" to make it seem more conventional, more like a thriller. Dialogue that seems absolutely realistic in context sounds, in the trailer, like sound bites and punch lines. To watch the trailer is to sense the movie that Greengrass did not make. To watch "United 93" is to be confronted with the grim chaotic reality of that September day in 2001. The movie is deeply disturbing, and some people may have to leave the theater'. • 'When the controllers in the...[Newark Airport]...tower see the second plane crash into the World Trade Center, they recoil with shock and horror, and that moment in the film seems as real as it seemed to me on Sept. 11, 2001'. • '[This particular scene is constructed in such a way as to permit the viewer to] share the confusion of the air traffic controllers'. 				
rogerebert.com	Gerardo Valero	2011	NO	[RL]
<u>Language relevant to the attributes examined</u> <ul style="list-style-type: none"> • '[The cast's] anonymity was an absolute condition if total realism was to be achieved...had there been, say, a Nicholas Cage (as in Oliver Stone's "World Trade Center") this would have allowed the audience to take a step back and remember they were only watching a movie, resulting in a standard and altogether different experience'. 				
Slate	Dana Stevens	2006	YES	[EM], [RL]
<u>Language relevant to the attributes examined</u> <ul style="list-style-type: none"> • 'The chaos and shock of that morning's events...[are]...skillfully [sic] evoked via hand-held camera'. • She refers to the actuality footage of the second plane hitting the South Tower as 'terrifying'. • In referring to the sequence that shows the passengers of the plane fighting back against the terrorists in their attempt to seize control of the plane, she argues that 'Greengrass builds into his story a cathartic act of anti-terrorist violence'. 				
The Atlantic	Mike Miley	2015	NO	n/a
<u>Language relevant to the attributes examined</u> <ul style="list-style-type: none"> • 'For every United 93, there are three World Trade Centers'. 				
The Austin Chronicle	Marjorie Baumgarten	2006	NO	[EM], [RL]
<u>Language relevant to the attributes examined</u> <ul style="list-style-type: none"> • 'The film's hand-held camerawork enhances our sense of the fragmented chaos'. 				

	Clayton Neuman and Rebecca Keegan	2006	YES	[EM], [RL], [RS]
Time Magazine				
<u>Language relevant to the attributes examined</u>				
<ul style="list-style-type: none"> • ‘Many people will certainly feel they’re not ready to see the film...and that’s fine’. • ‘The trailer for United 93 has upset viewers with its gritty evocation of that day, especially a shot of the plane hitting the second tower of the World Trade Center. Audiences who wouldn't flinch at slasher movies and serial-killer thrillers have shouted back at the previews. A multiplex in Manhattan yanked the trailer after complaints from patrons. Some were <u>angry</u>, some <u>in tears</u>. They felt <u>violated</u> to see, in the guise of entertainment, a <u>pinprick reminder of a tragedy</u> for which Americans <u>still grieve</u> and which they may wish to <u>keep buried</u>, along with the people and the image of national invulnerability lost that day’. • ‘[The narrative of the film] is rackingly tense, as real as a newsreel’. 				
Third-tier sources				
Publication / Website	Reviewer	Year of review	Reference to documentary inserts?	Pattern coding
craigerscinemacorner.com	Craig Koban	No date	YES	[EM], [RP], [TV], [RL]
<u>Language relevant to the attributes examined</u>				
<ul style="list-style-type: none"> • ‘Greengrass purposely got unfamiliar faces to play the roles as to not distract the audience...this is key to the film’s ultimate value as a stridently authoritative piece of realistic movie making...a star name (ala [sic] Tom Cruise) would have ruined the effect entirely’. • ‘[Having real people play themselves in the film] furthers the film’s heightened realism’. • ‘When... [the air traffic controllers]...see the second plane hit, they seem as stunned as we were when we saw it on TV’. • ‘[The film’s final sequence is] unconditionally tense and suspenseful’. 				
	Lynda Karr	2013	NO	[RL]
Movie Smackdown				
<u>Language relevant to the attributes examined</u>				
<ul style="list-style-type: none"> • ‘The [realistic] advantage gained by the camera in United 93 is lost in its overly dramatic music...the soundtrack can add to the tension of a thriller, or it can annoy the audience...from the opening seconds of United 93 until the end, we are reminded by the music that something bad is about to happen – as if we didn’t already know’. 				
Academic sources				
Publication	Academic	Year of analysis	Reference to documentary inserts?	Pattern coding
Authenticating the Reel: Realism, Simulation and Trauma in United 93	Frances Pheasant-Kelly	2011	YES	[EM], [RP], [TV], [RL], [TM], [BS]

Language relevant to the attributes examined

- ‘The use of actual individuals involved at the time as central characters, and the inter-cutting of documentary footage of the Twin Towers’ attacks further intensifies the film’s credibility...consequently, the film sustains particularly significant emotional impact’.
- ‘[The (real) scene of the second plane crashing into the World Trade Center] elicits a similar response for the air traffic controllers as it may have done on initially witnessing the real event and sustains similar incredulity for the spectator, perhaps an effect of the temporal distance of 9/11, and its fresh re-viewing’.
- ‘In returning viewers to the reality of September 11,...[the narrative of the film]...remobilizes traumatic memory’.
- ‘The re-contextualisation of these [real] images within the narrative of *United 93* as simulation [that] resurrects some of the original trauma in its close approximation to the real’.
- ‘[The film] achieves...[an]...emotional impact and...[a]...sensitive depiction...[of the underlying events]...through realistic and constrained style, particularly evident in its final scene, which avoids re-enacting the fatal crash of the hijacked plane...instead, the screen cuts to a blank final image, provoking a real sense of loss for the viewer’.
- ‘[The filmic techniques employed by Greengrass are] suggestive of amateur video footage or reality television... [and which]...break fictional conventions and construct a documentary aesthetic’.
- ‘While the film’s construction and articulation through aspects of film form sustain realistic effect, the inclusion of real footage anchors authenticity’.
- ‘Such [real] moments provide a nexus at which representation and reality coalesce and revive the emotions wrought by the original trauma...it is thus both *United 93*’s re-narrativising of actual footage, and its overall realist aesthetic that recreate its harrowing effects’.
- ‘[Realism plays a crucial role in] sustain[ing] believability in fiction’.
- ‘[Filmic] verisimilitude [is required] in order to suspend the audience’s sense of disbelief and suture them into the narrative [and also] encourages identification with on-screen characters’.
- ‘[The directorial techniques of Greengrass] produce highly realistic effects’.
- ‘The close integration of documentary footage of the destruction of the Twin Towers further consolidates this aesthetic, rather than drawing attention to the film’s artifice, as earlier films representing traumatic events have done (for example, *Sands of Iwo Jima* (1949), and *JFK* (1991))...[the] interweaving of footage intensifies [the film’s] authenticity and further blurs the boundary between reality and representation’.
- ‘The re-contextualisation of 9/11 footage [by injecting it in the narrative of *United 93*] and sense of loss generated through its tangible lack of spectacle and special effects, recreates some of the original trauma generated by these images’.
- ‘[The minimalistic soundtrack] help[s] to authenticate the film as real’.

The Hollywood Historical Film	Robert Burgoyne	2008	NO	[EM], [RL]
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Language relevant to the attributes examined

- '[The extensive use of a handheld camera has received] the most critical attention...[as it]...conveys an extraordinary quality of immediacy and urgency'.
- '[The use of the cutaway editing technique in the film is] powerful [and helps to provide] controlled and graduated shocks to the audience'.

Appendix VII: Secondary Analysis Table of *Zero Dark Thirty*

<i>Zero Dark Thirty</i>					
First-tier sources					
	Publication	Reviewer	Year of review	Reference to documentary inserts?	Pattern coding
	Los Angeles Times	Kenneth Turan	2012	NO	[RL]
	<u>Language relevant to the attributes examined</u> <ul style="list-style-type: none"> • '[Bigelow] proves herself once again to be a master of heightened realism and narrative drive'. 				
	The Boston Globe	Ty Burr	2013	YES	[PF]
	<u>Language relevant to the attributes examined</u> <ul style="list-style-type: none"> • '[Obama's public anti-torture statement appears as a] bleak joke'. 				
	The Guardian	Peter Bradshaw	2013	YES	[PF]
	<u>Language relevant to the attributes examined</u> <ul style="list-style-type: none"> • 'At first, the film makes a very big deal of showing us torture failing to get results...then Barack Obama comes in, clamps down on torture, and the agency resorts to conventional analysis and clerical spadework'. 				
	The New York Times	Manohla Dargis	2012	YES	[EM], [BS], [PF]
	<u>Language relevant to the attributes examined</u> <ul style="list-style-type: none"> • 'The openings of movies are always significant...and the key to understanding this one is grasping what occurs during its introductory passages'. • '[The film's introductory combination of real and staged footage] asserts a cause and effect relationship between the void of Sept. 11 voices and the lone man strung up in a cell'. • She refers to the scene which comprises the real footage of Obama as 'crucial' and goes on to comment on this sequence by placing emphasis on the close-up shot of Maya and her 'blank, vacant face' which she tries but fails to read, switching between possible interpretations in a wide range that includes 'stunned, contemptuous, relieved, irritated and indifferent', finally concluding that Maya's face 'offers as much explanation as her silence'. She ends her comments on the scene by arguing that 'how viewers interpret [Maya's] look will depend on them because here and throughout this difficult, urgent movie Ms. Bigelow does not fill in the blanks for them'. 				
	The New York Times	Frank Bruni	2012	YES	[EM], [BS]
	<u>Language relevant to the attributes examined</u> <ul style="list-style-type: none"> • '[The introduction of <i>Zero Dark Thirty</i> represents] a bone-chilling, audio-only prologue of the voices of terrified Americans trapped in the towering inferno of the World Trade Center'. • '[The combined audio introduction and first sequence are] set up as payback'. 				

San Francisco Chronicle	Mick LaSalle	2013	NO	[EM]
<u>Language relevant to the attributes examined</u> <ul style="list-style-type: none"> • '[The final sequence is] as mercilessly precise, as vicariously thrilling and professionally awe-inspiring as the sight of a surgeon performing miracles, except that the surgeon is in the life business, and this is something else'. 				
USA Today	Claudia Puig	2012	NO	[EM]
<u>Language relevant to the attributes examined</u> <ul style="list-style-type: none"> • 'Some of the side missions and digressions seem unnecessary, particularly the re-creation of terrorist events like the London bombings'. • 'Natural lighting and a handheld camera provide stunning shots, and dramatic sound design...adds to the tension'. 				
Second-tier sources				
Publication / Website	Reviewer	Year of review	Reference to documentary inserts?	Pattern coding
Empire	Kim Newman	2013	YES	[PF]
<u>Language relevant to the attributes examined</u> <ul style="list-style-type: none"> • 'When President Obama (seen only in a TV interview, renouncing the use of torture) puts an end to "the detainee programme", the CIA simply adjust its tactics'. 				
Hollywood Reporter	Todd McCarthy	2012	YES	[EM], [RL], [BS]
<u>Language relevant to the attributes examined</u> <ul style="list-style-type: none"> • '[The film is] structured journalistically around a series of greatest terrorist hits'. • In commenting on the audio-only prologue, he states that there is 'no need for the familiar visuals here'. • 'Quite apart from its historical significance, at least the [final] scene is here to provide a welcome catharsis'. • 'All the technical contributions are put at the service of full verisimilitude'. 				
IndieWire	Eric Kohn	2012	YES	[EM], [BS]
<u>Language relevant to the attributes examined</u> <ul style="list-style-type: none"> • 'The last time such a device [the audio-only black screen] was used to evoke that tragic day without relying on explicit images of burning buildings was Michael Moore's "Fahrenheit 9/11," which utilized reaction shots to underscore the human element of the devastation...in that context, the <u>intimacy</u> served to resurrect the <u>anger</u> and <u>shock</u> later appropriated to start a war'. • 'Bigelow's ability to dramatise modern history known to many but only truly understood by a precious few mirrors the surreal quality of Paul Greengrass' "United 93," which also managed to transform traumatic history into cinematic narrative'. 				
New York Magazine	David Edelstein	2012	YES	[EM], [BS], [PF]

<u>Language relevant to the attributes examined</u> <ul style="list-style-type: none"> • ‘The first masterstroke [the audio-only prologue] is the first thing you see – or, rather, don’t see’. • ‘[The majority of other similarly-themed films opt for] sensationalistic images...[rather than these]...cruel, genuine recordings’. • ‘The anti-torture stance of President Obama...is presented (via a TV interview) as an impediment’. 				
New York Post	Lou Lumenick	2012	YES	[EM], [RL], [SR], [PF]
<u>Language relevant to the attributes examined</u> <ul style="list-style-type: none"> • ‘[The film’s staged re-enactments,] including London’s train- and bus-bombing and another that levels a hotel and nearly kills Maya, are vividly depicted and give the film a tripwire sense of urgency’. • ‘The president [Obama] is fleetingly seen during a TV interview long before the raid, and neither George W. Bush nor Dick Cheney figure at all in the proceedings’. • ‘Bin Laden’s [full] face is never shown’. 				
Rolling Stone	Peter Travers	2012	YES	[EM], [PF]
<u>Language relevant to the attributes examined</u> <ul style="list-style-type: none"> • ‘[The] harrowing early scene in which a CIA enforcer, Dan (a terrific Jason Clarke), waterboards a suspect, Ammar (Reda Kateb), stands in marked contrast to Obama on TV claiming America won’t tolerate torture’. • ‘[Bigelow avoids] flag-waving [and] politics, [mainly by utilising only two actuality clips of authority figures, and then only briefly]’. 				
Slate	Dana Stevens	2012	YES	[EM], [RL], [BS]
<u>Language relevant to the attributes examined</u> <ul style="list-style-type: none"> • She refers to the audio-only prologue as a ‘punch-to-the-gut audio montage’. • ‘[The film is] a taut, hyper-realistic action thriller’. • ‘Our knowledge that the elusive, barely glimpsed man...in the body bag...is the mastermind of 9/11 gives this bravura sequence an especially powerful emotional hook’. • ‘[The film is] a vital, disturbing, and necessary film precisely because it wades straight into the swamp of [the] national trauma about the war on terror and [America’s] prosecution of it’. 				
The A.V. Club	Scott Tobias	2012	YES	[EM], [RL], [BS]

	<u>Language relevant to the attributes examined</u>				
	<ul style="list-style-type: none"> • ‘Zero Dark Thirty stands to become the dominant narrative about this important historical event, no matter its distortions, composites, or other slippery feints of storytelling’. • ‘[Although] it feels exploitative to goose the audience’s emotions with the cries of the doomed, Bigelow want[s] to charge the film with a specific kind of energy—a sense that getting the man responsible for 9/11 is imperative, not just as an act of justice, but as an act of revenge’. • ‘The film...[is]...more concerned with the reality of torture’. • ‘The fact that two people can watch [<i>Zero Dark Thirty</i>] and come to opposite conclusions speaks well of Bigelow and Boal’s [the screenwriter] thrilling procedural, which has a journalistic quality that still allows for some nuance and ambiguity, where the fog of war can cloud up the scene’. • ‘[The filmmakers’] quest for verity isn’t just a pose...offer[ing] up a document for fact-checkers’. • ‘The one piece of affirmative dialogue (“Geronimo”) [a code word uttered during the Abbottabad raid to denote the killing of bin Laden and the successful completion of the mission] arrives as matter-of-factly as “Let’s roll” in Paul Greengrass’ excellent <i>United 93</i>, blessedly free of any impulse to underline heroic action’. 				
	The Austin Chronicle	Kimberley Jones	2013	YES	[EM], [BS]
	<u>Language relevant to the attributes examined</u>				
	<ul style="list-style-type: none"> • ‘This opening gambit [the audio-only prologue] doesn’t feel instantly exploitative [as] the audio runs as a precursor to an extended torture scene’. 				
	The New Yorker	David Denby	2012	YES	[EM], [RL], [BS]
	<u>Language relevant to the attributes examined</u>				
	<ul style="list-style-type: none"> • He argues that the audio-only prologue represents the film’s ‘primal moment’ which, coupled with the staged sequence that comes after it, elicits the message ‘that misery and abjection is what the hunt is all about’. • ‘[The film is] an example of radical realism...[possessing]...devastating certainties’. • ‘[The film] make[s] fluid but firm use of a handheld camera, without excessive agitation, so that you feel pitched into the middle of things but also see clearly what you need to see’. • ‘Bigelow presents bin Laden’s corpse and Maya’s emotions after the kill with considerable circumspection...an example of radical realism’. 				
	The New Yorker	Jane Mayer	2012	YES	[PF]

<u>Language relevant to the attributes examined</u>				
<ul style="list-style-type: none"> • ‘The expectation of accuracy...is set up by the filmmakers themselves...seem[ing that] they want it both ways: they want the thrill that comes from revealing what happened behind the scenes as history was being made and the creative license of fiction, which frees them from the responsibility to stick to the truth’. • ‘[Obama’s public statement represents] the lone anti-torture voice [which is] shown in the film...[as]...a split-second news clip...[that]...flashes on a television screen that’s in the background of a scene...[where the on-screen characters]...barely look up, letting Obama’s pronouncement pass without comment’. • ‘Obama’s opposition to torture comes off as wrongheaded and prissy’. 				
The Oregonian	Marc Mohan	2013	YES	[EM], [BS]
<u>Language relevant to the attributes examined</u>				
<ul style="list-style-type: none"> • ‘[The film’s prologue represents] an effectively manipulative use of snippets of sound against a black screen to evoke the terrors of Sept. 11, 2001’. 				
The Verge	Aaron Souppouris	2012	NO	[EM]
<u>Language relevant to the attributes examined</u>				
<ul style="list-style-type: none"> • In discussing the adverse reaction of a number of US senators to the graphic content of <i>Zero Dark Thirty</i>, which eventually resulted in a formal complaint letter to the film’s distributor, he notes ‘<i>Zero Dark Thirty</i> is labelled as a fictitious work, but opens with a note claiming it is based on first-hand accounts of actual events, which the senators argue blurs the lines between fact and fiction’. • He quotes the senators saying that ‘people who see <i>Zero Dark Thirty</i> will believe that the events it portrays are facts... [the film] has the potential to shape American public opinion in a disturbing and misleading manner’. • He says that the US senators in question were involved in watching, interpreting and acting on the film’s content in the way they did, by fear that audiences would perceive it as a ‘historical document’. 				
The Village Voice	Scott Foundas	2012	NO	[EM], [RL]
<u>Language relevant to the attributes examined</u>				
<ul style="list-style-type: none"> • ‘The next attack could come at any time and with no advance warning, on a crowded London subway or at a seemingly impregnable CIA base in the mountains of Afghanistan...the uncertainty is gripping; the attacks, when they do occur, never less than startling’. • ‘[The final scene showing part of bin Laden’s dead body helps the film to] reach its true emotional peak’. • ‘Even the smallest touches in <i>Zero Dark Thirty</i> feel authentic’. 				
Time Magazine	Richard Corliss	2012	YES	[PF]
<u>Language relevant to the attributes examined</u>				
<ul style="list-style-type: none"> • ‘[The film does not carry] a torch for Obama...[as he]...is seen only for seconds, promising in a 2008 news clip to end waterboarding’. 				

Variety	Peter Debruge	2012	YES	[EM], [RL], [BS], [PF]
<u>Language relevant to the attributes examined</u> <ul style="list-style-type: none"> • '[The audio-only prologue] uses the emotional power that clip dredges up to fuel everything that follows'. • '[The film offers truth] with its handheld camerawork, naturalistic lighting and dialogue-drowning sound design'. • 'President George W. Bush goes entirely unseen, while [audiences'] only glimpse of President Obama is during a 2008 campaign interview'. • '[The final scene showing part of bin Laden's dead body] lacks...the satisfaction of seeing the dead bin Laden's face'. 				
Third-tier sources				
Publication / Website	Reviewer	Year of review	Reference to documentary inserts?	Pattern coding
Cinema Citizen	Jennifer Merin	2014	NO	[RL], [SR]
<u>Language relevant to the attributes examined</u> <ul style="list-style-type: none"> • 'Not only has Zero Dark Thirty been heavily marketed as truth based, the film looks like the ultimate reenactment, and reenactment is a device used frequently by documentary filmmakers, one to which documentary viewers have become quite accustomed, and seem to accept as though they were watching the real event'. 				
Movieline	Alison Willmore	2012	YES	[PF]
<u>Language relevant to the attributes examined</u> <ul style="list-style-type: none"> • '[Obama's public anti-torture statement] is representative, in a wincingly complicated way, of how the new administration's stance will complicate and slow [down things in] what they're doing'. 				
Reelviews	James Berardinelli	2013	NO	[EM], [TV], [SR]
<u>Language relevant to the attributes examined</u> <ul style="list-style-type: none"> • '<i>Zero Dark Thirty's</i> cinematography draws the viewer into the action without resorting to shaky camera work'. • He argues that the attack which took place on 30 December 2009 inside Forward Operating Base Chapman located in the Khost Province of Afghanistan 'led news reports that day'. • He describes the re-enactment of this terrorist attack as 'the most suspenseful sequence in <i>Zero Dark Thirty</i>' and goes on to argue that although the incident was all over the news since it represented the most lethal attack against the CIA in more than twenty-five years at the time, it is '<i>Zero Dark Thirty</i> [that] puts it in context'. 				
Reverse Shot	Jeff Reichert	2013	YES	n/a

<u>Language relevant to the attributes examined</u>				
<ul style="list-style-type: none"> • '[Real] footage is skilfully interwoven with Maya's search so as to minimize audience disruption – we're not supposed to feel the shift in registers between scripted <i>Zero Dark Thirty</i> material and the images taken from the news (the protagonist herself is depicted as having just missed being killed in the Marriott explosion)'. • '[The blending of real and staged material] levels out the differences between the various flavors of footage and their relationship to [the] "real events" [depicted in the film]'. 				
Reviews from the Grave	Anonymous	2013	YES	[EM], [BS]
<u>Language relevant to the attributes examined</u>				
<ul style="list-style-type: none"> • 'This amazingly inventive method of film-making [the audio-only prologue] forces the audience to consider what each individual person in those buildings might have felt...a feeling that no stock footage of the buildings collapsing ever could have achieved'. 				
Sundance Now Blog	Anthony Kaufman	2013	YES	[RL]
<u>Language relevant to the attributes examined</u>				
<ul style="list-style-type: none"> • 'Many Hollywoodized versions of true stories [such as <i>Zero Dark Thirty</i>] begin with archival material to add import and veracity to their proceedings'. • '<i>Zero Dark Thirty</i> utilizes outside reality to heighten the stakes for the viewer'. • '[The final scene showing part of bin Laden's dead body] falters because of this...[reality] framework the film has employed'. • He explains that because there is no 'real-life referent to what is being depicted', that is, the corpse of bin Laden, viewers are inclined to think that what they are watching is an artifice of reality. • 'Without archival footage to back up this revelatory moment, we are left with an unintentional rupture in the film's illusion...alas, it's just a movie...and wouldn't the filmmakers have loved to get their hands on some real macabre picture of the infamous terrorist's remains, helping to seal the triumphant moment in the viewer's mind?'. 				
The Signal	Anonymous	2013	YES	[EM], [BS]
<u>Language relevant to the attributes examined</u>				
<ul style="list-style-type: none"> • '[The audio-only prologue is] a magnificent and powerful way to get the overwhelming loss from this dark day across to the audience'. 				
Academic sources				
Publication	Academic	Year of analysis	Reference to documentary inserts?	Pattern coding
The Violated Body: Affective Experience and Somatic Intensity in <i>Zero Dark Thirty</i>	Robert Burgoyne	2015	YES	[EM], [RL], [BS]

Language relevant to the attributes examined

- 'Drawing on the power of violence to create a disturbing, innovative work, Zero Dark Thirty gives expression to the close connection between aesthetic form and the history of violence that the war film evokes and appropriates'.
- 'Sound slides under the psychic censorship that regularly attends visual representation...[and]...serve[s] to call up the emotional meaning of the events, giving them a personal focus, providing a direct rendering of the experience of the victims, and...put[ting] the audience in the position of witness in a way that both short-circuits the voyeurism often elicited by the imagery of disaster and collapses the distancing that visual representation sometimes allows'.
- '[The final scene showing part of bin Laden's dead body is] 'devastating...the unseen figure in the bag...has...a powerfully unsettling effect'.

Pattern codes' guide

EM: Language associated with emotion

TV: Role of television in mass-transmitting 9/11 actuality footage

RL: Realism of narrative

RP: Real people playing themselves

RS: Film released too soon in relation to the events depicted

RNS: Film not released too soon in relation to the events depicted

TM: Traumatic memory

BS: Black screen device

SR: Staged re-enactments of true traumatic events

PF: Footage of public figures making official statements

Appendix VIII: Glossary of terms used in the primary analysis

1. Terms used to describe the **cinematography** (camerawork) of narrative/shots:

a. **SHOT SIZE**

- i. **Extreme close-up:** shows only a **part** of a character's face/fills the screen with the **details** of an object's part; it draws **greater attention** to the subject; it is often more **memorable** to audiences; adds to the **dramatic intensity** of a scene.
- ii. **Close-up:** shows a character's **face and shoulders**/provides a **detailed** view of an object; it has a **powerful impact** on viewers; brings them **closer** to the action and into the **personal space** of the character, evoking **sympathy/empathy**, but also **tension**.
- iii. **Medium to close-up shot:** frames the character from the **chest or shoulder up**/shows **part** of an object, with the framing being between that of a medium shot and a close-up; the **focus** is on the subject, while **little** is revealed of the surroundings; it is not too close, yet it is close enough to still have a **powerful impact** on the viewer.
- iv. **Medium shot:** shows a character's **upper-body, arms, and head**/frames approximately **half** of an object; used to **emphasise** a character or object in some detail and to provide **new visual information** or show a **closer view** of the action.
- v. **Medium to long shot:** shows a character usually cut off across the legs **above or below the knees**/frames approximately **three quarters** of an object. It is **wide enough** to show the **physical setting** in which the action is taking place, yet it is **close enough** to show facial expression.
- vi. **Full shot:** shows an **entire** character from **head to toe/completely** frames an object; used either to **establish** or **follow** a character, or to show an object in its **totality**.

- vii. **Long shot:** shows a **broad view** of the **surroundings** around the character/object and conveys **scale, distance,** and **geographic location.**
- viii. **Establishing shot:** a shot normally taken from a **great distance** or from a "**bird's-eye view**", and which establishes **where** the action is about to occur.

b. **SHOT FRAMING**

- i. **Two-shot:** features **two characters** in the frame; establishes the **proximity** of the characters to one another and deepens our **understanding** of their **relationship.**
- ii. **Over-the-shoulder shot:** shows the subject from behind the shoulder of another person; it can be used to suggest **tension, intimacy, desire, hatred or connection.**
- iii. **Point-of-view shot:** the viewer sees what a character is looking at in the **first person**; it provides an exaggerated sense of **intimacy**; if the shot belongs to the **protagonist**, then the viewer may feel **sympathy** for the character; if it belongs to the **antagonist**, then it generates **fear** or **tension.**

c. **CAMERA ANGLES**

- i. **Low (upshot):** the camera is placed **below** eye level, looking **upward.** This angle can make a character look **heroic, bigger, stronger, more powerful, nobler** or even more **dangerous.**
- ii. **High (downshot):** the camera is placed **above** eye level, looking **downward.** This angle can make a character look **smaller, younger, weak, confused, vulnerable, powerless** or more **childlike.**
- iii. **Worm's-eye view:** a view of an object from below, as though the observer were a worm; the opposite of a **bird's-eye view.** It can be used to make an **object** look **tall, strong,** and **mighty,** while the **viewer** feels **childlike** or **powerless.**

- iv. **Bird's-eye view:** an elevated view of a subject from directly above it, providing the viewer with the viewpoint of a bird.
- v. **Aerial shot:** an **exterior** shot filmed from the **air**. Often used to establish a **location**, and usually followed by an **establishing shot**.

d. **CAMERA MOVEMENT**

- i. **DYNAMIC SHOTS** (the camera **moves or changes its aim** within the shot):

1. **Handheld camera:** a shot in which the camera operator holds the camera during **motion** to create a **jerky, immediate, realistic** feel, prompting the audience into perceiving the footage as **real** rather than fictional.
2. **Crane shot:** a shot where the camera is placed on a **crane** or jib and **moved up or down**.
3. **Tracking shot:** a shot that **follows** a subject, be it from **behind** or **alongside** or in **front** of it, usually achieved using dollies. It represents an effective way of conveying the **emotions** felt by the character to the viewer, especially when effected using a **handheld camera**, where the **shaky** and **jerky** cinematography can be perceived as **mimicking** the character's emotions. Tracking shots furnish the viewer with **intimacy** and **empathy**, aiding in the **identification** with the on-screen characters.
4. **Pan (left/right):** the camera rotates from **side to side**, so that it aims more to the **left or right**, without changing the location.
5. **Zoom (in/out, steady/abrupt):** the camera's lens is adjusted to **increase** or **decrease** the camera's **field of view**, magnifying a portion of the scene **without** moving the camera. It can draw the viewers' **attention** to a character/object, force them to **fixate** on a single subject,

or even make them feel **claustrophobic**. **Abrupt** zoom ins/outs create more **tension** and **confusion**, compared to **steady** zoom ins/outs, which promote **suspense** and **build-up**.

6. **Boom**: the camera travels **up** and **down**, changing its actual position.

7. **Dolly**: the camera moves **alongside a moving subject**, changing its actual position.

ii. **STATIC SHOTS** (the camera **does not move or change its aim** within the shot).

e. **OTHER**

i. **Freeze frame**: the **freezing** of a portion of the moving image to **end** the **sequence** on an **enigmatic** or **emotional** note.

ii. **Superimposition**: the insertion of an image **on top** of another in the same shot.

2. Terms used to describe the **editing** (transition from one shot to the next) of narrative/shots:

a. **Black screen (fade to black/cut to black)**: used to symbolise **completion**, in the sense that a narrative thought has **finished**. It is one of the most **dramatic** transitions an editor can use, and it is usually used at the **end of a dramatic scene**. A fade to black **eases the audience's emotions** into the next scene or the end credits. It also symbolises a **passage of time**. Fades to black imply **action**, depending on the clips **before** and **after** the transition. Fading to black in a scene, would imply that the narrative **tension** or **emotions** have **transitioned** to the next scene, even if they are not easily apparent in the latter.

b. **Intellectual montage**: uses shots which, when juxtaposed, elicit an **intellectual meaning** and create an **emotional impact** on the level of the viewer.

- c. **Continuity editing:** creates action that **flows smoothly across shots and scenes** without jarring visual inconsistencies. Establishes a **sense of story** for the viewer.
- d. **Eye-line match cut:** a method of **continuity editing** whereby a cut between **two shots** creates the illusion of the **character** (in the first shot, when the character looks offscreen at something) looking at an **object** (in the second shot, when that something is revealed on-screen). As the case is with zooming, the eye-line match cut can too be used to draw the viewers' **attention** to a character/object, and is especially helpful in effecting a **bond** between two consecutive shots.
- e. **Cut-in:** used to cut away from the principal action to show **detail within the scene** (e.g. when a pilot is in the process of taking a plane up in the sky, a cut in shows a close-up of his hand pulling up the take-off lever). Again, this type of cut can be used to draw the viewers' **attention** to a subject.
- f. **Cut zoom in:** cutting **progressively closer** to the subject. Has a similar **emotional impact** on the viewer as the **abrupt zoom in** used in a shot's cinematography.
- g. **Cut zoom out:** cutting **progressively further away** from the subject. Has a similar **emotional impact** on the viewer as the **abrupt zoom out** used in a shot's cinematography.
- h. **L cut:** the viewer is hearing the **audio** from the **previous shot**, even though the narrative moved on to the **next shot**, thus the viewer is **looking at clip B but is still hearing audio from clip A**. This technique keeps the plot **flowing naturally**, while also providing the viewer with **spatial information**. It also forms a **sound bridge** between two consecutive shots.
- i. **J cut:** the **sound** of the **next shot precedes the video** of that shot by **playing over the preceding shot**. Effectively, the **audio from clip B overlaps the picture from clip A**, so that the audio portion of the later shot starts playing before its picture, as a **lead-in to the visual cut**. Again, this technique helps to form a **sound bridge** between two consecutive shots.

- j. **Straight cut:** **abrupt** transitions from one shot to another that convey the feeling of **immediacy** and safeguard narrative continuity.
 - k. **Jump cut:** at the transition, the shots appear to **shift**; jump cuts can be **distracting and draw attention** to the edit, but they can also be used artistically to convey the **passage of time or to enhance action**.
 - l. **Cutaway:** used to cut away from the principal action and show **what's happening elsewhere simultaneously**, thus focusing the attention of the viewer on **interesting details** while providing an idea of the **narrative's spatial extent**.
 - m. **Match cut:** a cut joining two shots whose **compositional** or **thematic** elements match, helping to establish **strong continuity of action**.
 - n. **Dissolve:** it **smooths out** the transition from one shot to the next by **fading up** one shot while simultaneously **fading down** the other and it is often associated with the **passage of time or change of location (or both)**.
 - o. **Wipe:** it presents an alternative to the dissolve; a stately, deliberate effect, that is great for **controlling pacing** throughout a narrative and for **smoothing out** the transition from one shot to the next. As the case is with dissolves, wipes are too associated with the **passage of time or change of location (or both)**.
3. Terms used to describe the **pacing and rhythm**⁵⁴ of narrative/shots:
- a. **Pacing** (it refers to the timing of cuts and occurs when the length of the shots is varied, in which case the viewers are guided in their **emotional response** to the scene):
 - i. **Rapid** pacing suggests **intensity** and **excitement** (ASL is **lower**).
 - ii. **Slower** pacing is more **relaxed** and **thoughtful** (ASL is **higher**).

⁵⁴ The terms "pacing" and "rhythm" are used interchangeably throughout this thesis' research.

- b. **Rhythm** (it refers to the flow and separation of the narrative and requires that the length of the shots should vary).
4. Terms used to describe the **lighting** of narrative/shots:
- a. **Low-key**: shots contain predominantly **dark** tones and colours; this type of lighting is preferred for **gloomy, taut** scenes, conveying **drama, tension** and **atmosphere**.
 - b. **High-key**: shots contain predominantly **bright** tones and colours; this type of lighting is preferred for **upbeat** scenes, conveying **positive** and **uplifting** emotions.
 - c. **Natural/available**: refers to sources of light that are not provided by the filmmaker for the explicit purpose of filming a shot, but they are instead already available **naturally** (for example, the sun) or **artificially** in the diegesis of the shot (for example, a lampshade); this type of lighting elicits feelings of **realness** and **grittiness**.
5. Terms used to describe the **sound** of narrative/shots:
- a. **Diegetic**: the **source** of the sound is **visible** or **implied** in the **diegesis**, for example music coming from a radio that is present in the shot.
 - b. **Non-diegetic**: the **source** of the sound is not **present**, nor it is **implied** in the **diegesis**, for example music or narration coming from outside the world of the shot.

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