

FRAMING *OBI-WAN KENOBI*

Hello There: An Integrative Framing Analysis of the Disney+ Series *Obi-Wan Kenobi*

By

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Abstract

The effective communication of emotions within audio-visual content, such as film, was one of the most important aspects that needed to be considered when creating such content. Within the field of communication, there was a limited amount of research that existed on the communication of emotions in film. This was a problem as such content is becoming more prevalent in society. Knowing how those emotions were created and developed would allow communication scholars to better understand how to effectively elicit emotions from their own audio-visual content. By examining a well-known series, *Obi-Wan Kenobi*, scholars could see how different aural and visual elements influenced the emotions found in a narrative. Most communication scholars would accomplish this using media framing theory, yet there are limitations with this theory. Therefore, by bringing integrative framing analysis to help fill the gaps, a more complete analysis of aural and visual frames can be accomplished. Throughout this study, aural and visual frames found within the series were integrated and analyzed together before conducting separate analyses for each kind of frame. In some cases, aural frames held more influence over the emotions being conveyed by a character and in others, visual frames held more influence. There were, however, some cases where the emotions conveyed had the most influence when both aural and visual frames were examined together.

Keywords: media framing theory, integrative framing analysis, communication, emotion, visual frames, aural frames

Table of Contents

Chapter 1: Introduction.....	9
Problem.....	10
Context.....	12
Emotional Connection	12
Adding Color to Emotional Connections.....	14
Aural and Visual Elements Enrich the Experience.....	15
Influential Background Factors.....	16
History of the Star Wars Franchise.....	16
History of Characters	18
Significance.....	19
Delimitations and Limitations.....	20
Overview of Chapters	20
Chapter 2: Literature Review.....	22
Connection Between Color and Emotions in Film	22
Production.....	22
History of Color in Film and Television.....	24
Color in Film.....	26
Emotions in Film	31
Psychological Effects as a Result of Observing Film.....	34
Color Psychology.....	35
Emotional Connection	37
Cinematherapy	38

Communication Research	40
Visual Communication	41
Media Framing Theory	44
Chapter 3: Method	47
Overview of Steps.....	51
Step 1	51
Step 2	52
Step 3	52
Description of the Artifact	53
Significant Context Needed for Analysis	54
History of Luke and Leia	57
Closing Statement	58
Chapter 4: Analysis.....	59
Episode I	59
Characters' Emotions.....	66
Aural Frames Analysis.....	68
Visual Frames Analysis	71
Visual Frames Analysis: Color	74
Episode II.....	75
Characters' Emotions.....	79
Aural Frames Analysis.....	81
Visual Frames Analysis	85
Visual Frames Analysis: Color	87

Episode III.....	87
Characters' Emotions.....	93
Aural Frames Analysis.....	93
Visual Frames Analysis	94
Visual Frames Analysis: Color	95
Episode IV	96
Characters' Emotions.....	100
Aural Frames Analysis.....	101
Visual Frames Analysis	103
Visual Frames Analysis: Color	104
Episode V.....	105
Characters' Emotions.....	108
Aural Frames Analysis.....	110
Visual Frames Analysis	113
Visual Frames Analysis: Color	114
Episode VI	115
Characters' Emotions.....	119
Aural Frames Analysis.....	120
Visual Frames Analysis	120
Visual Frames Analysis: Color	121
Chapter 5: Conclusion	123
Discussion.....	123
Characters' Emotions.....	124

Aural Frames.....	125
Visual Frames	126
Communication Outcomes.....	127
Rhetorical Outcomes.....	128
Methodological Outcomes	129
Limitations and Future Recommendations	130
Contributions to the Field of Communication	130
Closing Statement	131
References.....	132

Chapter 1: Introduction

Color has been a prominent aspect of everyday life. What has not been commonly understood was how color was connected to so much of the human experience. This was especially true with the experience of watching films and television series. Scholars of film, television, and digital media understand the importance of colors, their connection to emotions, and how they influenced the way people felt when they watched any form of media. However, many tend to see colors just as they are and nothing more. What many people could have missed, then, was the ability to comprehend why they felt a certain way when they watched a particular scene or how the colors they saw on screen impacted the emotions being presented within the film or show they were watching. Scholars were taught how to use color in their video projects to communicate many different aspects effectively, and one of the most common and most important aspects was that of emotions. Emotions were something that could be understood by the audience. That audience, with that understanding, could relate to the feeling that was created during the watching experience. Therefore, communicating them properly was key for any film or television series. Whether or not emotions were communicated effectively could be studied from any film or series, but it would be best to do so with one that many people knew, recognized, and to which they had some sort of connection. This study examined the content of *Obi-Wan Kenobi*, a series directed by Deborah Chow and produced by Disney by answering the following question:

RQ 1: How does *Obi-Wan Kenobi*, a Disney+ Star Wars series, present the emotions being communicated within the story through aural and visual frames?

The use of media framing theory also brought forth another purpose of this study.

Media framing theory (MFT) was first introduced by Todd Gitlin, who was heavily influenced by Erving Goffman's Frame Analysis. The theory had been looked at as having too broad of a definition by many communication scholars, such as Michael Cacciatore, Dietram A. Scheufele, and Shanto Iyengar (Cacciatore et al., 2015). This was especially when it came to much of the research that had been conducted throughout the years. Therefore, to aid in bringing MFT back to a more narrow, more focused form, this study sought to propose new parameters for the theory through integrative framing analysis (IFA), a method proposed by Viorela Dan (2018).¹ For now, IFA proposed that framing studies need to focus more on integrating both visual and verbal framing data rather than examining each element separately without the context of the other (Dan).

Problem

To answer the research question, the content of this study entailed an analysis of the *Obi-Wan Kenobi* series and the emotions that were communicated within the presented stories. This study also examined how MFT, when looked at through IFA, specifically impacted the story and emotions through aural and visual elements.

Film scholars may have had prior knowledge about how to communicate emotions that appeared on the screen through visual images, the movement within those visual images (movement refers to any movements made by the camera or the characters), the dialogue, and the colors used throughout the film or series. However, they may not have known the impact that MFT had on understanding how those elements come together. These scholars already understood why movement, dialogue, and color all influenced the story and emotions being presented. Yet, if they also knew how to apply MFT to examine a story's overall structure, it

¹ This method is presented in more detail in Chapter 3.

could enhance that knowledge. Meaning, it would allow them to become better communicators by giving a communication perspective to the way a film is pieced together.

MFT is a communication theory that has stood the test of time. Michael A. Cacciatore, Dietram A. Scheufele, and Shanto Iyengar (2015) talked about how framing, which is another way to say MFT, had become increasingly popular and also mentioned how framing was starting to become more ambiguous because of the rise in popularity.

Framing has emerged as one of the most popular areas of research for scholars in communication. . . . Yet despite the attention paid to the concept, framing is arguably less clear now than at any point in its history. The ambiguity around the concept begins with a lack of consistency around how the concept is defined or how these definitions connect with the explanatory models underlying the theory. (pp. 8-9)

Cacciatore and his colleagues went on to say, “Currently, the field of communication produces dozens of framing studies each year, many of which have little to do with the original conception of framing” (Cacciatore et al., p. 9). Therefore, an adjustment to MFT and how it is defined was necessary. By presenting the elements of movement, dialogue, and color as aids to create new parameters for MFT, scholars could gain a better understanding of media content, such as films, television, and digital media. This would allow for a better understanding of the direction the theory should take because utilizing different forms of media, and not just the news, could give scholars a better overall look into the whole realm of media rather than a sliver of just one of the many forms media could have.

The everyday person could have no prior knowledge about anything in this study except for *Star Wars*. Many have known about the Star Wars universe in some capacity, whether they were a fan or not. What this group of readers could be missing was the knowledge of how the

movement and color they saw on screen and the dialogue they heard influenced how they felt about what they were watching. They were also missing how MFT could be seen in the media they consumed, in this study's case, the films and series they watched.

Context

Some additional context was necessary here revolving around how the different aspects of the study affected people and why this topic was being studied in the first place. First, there was a discussion on the emotional connection an audience tended to form with the characters within the story and why that was specifically important to the story presented in *Obi-Wan Kenobi*. Then, the discussion went one step further to explain the connection between those emotions and colors and how adding the element of color influenced and enhanced the audience's connection to the characters within the series. Finally, the author combined the importance of the emotional connections audiences form and the influence color had when it was added to the mix to explain how both of these contextual elements culminate to create an understanding that would enrich an audience's viewing experience when they watched the series.

Emotional Connection

Alice E. Hall (2019) stated that "An important element of audiences' responses to narrative media is their sense of connection to characters" (p. 88). When members of an audience related to a character from a movie, the connection that was formed can strengthen that member's enjoyment and their adoption of the story. This connection to a character occurred because an audience member saw themselves in that character. Audiences could identify with that character and began to merge their perspectives with that of the character. Multiple factors contributed to the likelihood of an audience member developing a sense of connection with characters. The attributes of a character, attributes of the audience at the time they make a

connection, and how familiar the audience was with the character, all contributed to a potential emotional connection between the audience and the characters presented on the screen (Hall, 2019). This was especially true with the characters of Obi-Wan Kenobi and Darth Vader, formerly Anakin Skywalker. These characters had grown and developed throughout generations since the first *Star Wars* movie, *Star Wars: Episode IV – A New Hope*, came out in 1977. Since then, audiences of all ages had been able to watch these two characters as they lived their lives. Every high and every low, audiences had walked with them, grown with them, learned with them, and felt with them. It can be assumed that this familiarity contributed to the success of the *Obi-Wan Kenobi* series. Alani Vargas (2022) talked about how the finale of the series was a rematch that audiences had long been waiting for.

Obi-Wan's moments of weakness [seen in the first half of the series] give weight to a powerful return to form in the long-awaited reunion between master and former padawan. (It was made all the more powerful thanks to the fact that Ewan McGregor and Hayden Christensen both returned to play Obi-Wan and Anakin, respectively.) And just like on Mustafar, this battle makes manifest the pair's entire tortured history. The parallels between the heartbreaking, intense battle in *Revenge of the Sith* and this one in *Obi-Wan Kenobi* are clear, even on a surface level. (para. 1-8)

This related to the importance of recognizing that audiences create an emotional connection with characters that they know and love. Without the connection the audience had to Obi-Wan and Darth Vader, that final battle would likely not have had as much impact as it did.

Another element of these emotional connections that were made between viewer and character was how that connection could be used as a benefit in therapy. Jesse D. Geller (2020)

writes about this and explains how movies can be used by therapists to help their patients work through hard situations in their lives.

[Pioneering cinema-therapist, Ryan] Niemiec's theorizing about the transformative powers of movies draws heavily on the fundamental precept of Bandura's (1977) social learning theory, according to which “most human behavior is learned observationally through modeling. . . A primary aim of Niemiec's approach to cinematherapy is to offer guidance to therapists who wish to use movie portrayals of character strengths and virtuous actions to engender “cinematic elevation”—the inspiration is to do good, and “cinematic admiration”—the motivation to improve oneself—in their patients. (Geller, 2020, p. 1428)

Humans learn by watching, therefore any time they watched a certain situation play out on the screen they were learning the proper or improper way to handle a situation depending on the context of what was happening on screen. This was relevant to communication studies as it added a layer of context between visual communication and those who engaged in it. If humans learn by visual observation, then they also learn through visual communication. Knowing how people connect in this way to visuals could help visual communicators improve their practice and their work to produce a better outcome.

Adding Color to Emotional Connections

There was a powerful connection between colors and emotions. This connection influenced the effects color and emotions have on each other, especially on the big screen. Whether it was realized or not, color has played a big part in the human experience. Andrew J. Elliot and Markus A. Maier (2014) discussed how color influences human decisions and emotions.

Color considerations emerge regularly in our decision-making and conversation, as we choose which color clothes to wear, pick a color for our new car or computer, and comment on the color of our friend's skin, hair, or makeup. Popular opinions abound on the nature of color associations and on presumed influences of color on our feelings, aesthetic judgments, and beyond. (Elliot & Maier, 2014, p. 96)

Colors have a purpose. Specific colors were associated with specific things for a reason, and it was the same way in the *Obi-Wan Kenobi* series. Throughout the entirety of the *Star Wars* franchise, red was associated with the antagonists, while blue was associated with the protagonists. This contrast between red and blue also highlighted a conflict between good and evil, as well as the dominant emotions an antagonist or protagonist displayed within *Star Wars*. The antagonists were more known to rely on their anger and hate. On the other hand, the protagonists were known for being more peaceful. Elliot and Maier (2014) spoke to this concept of red being associated with more aggressive behavior when they stated, "The mechanism to account for the red effect posited by Hill & Barton (2005) is that wearing red enhances one's dominance, aggressiveness, and testosterone, which facilitates competitive outcomes" (p. 102). All of this was discussed to show that color affected the emotions being perceived and expressed by an audience as they watched a series like *Obi-Wan Kenobi*.

Aural and Visual Elements Enrich the Experience

If audiences could see how the elements of dialogue, sound, music, movement, and color intersect with one another and build off each other, they would have the opportunity to enrich their viewing experience. Understanding such context would allow for a deeper look into the characters. This would be especially true when it came to the end of the final battle between Obi-Wan and Darth Vader, which was looked at in more detail in Chapter 4. When an audience can

notice small details, like the emotions expressed and the reflecting colors changing from red and blue on Obi-Wan's and Vader's faces, they can gain a deeper, more detailed sense of the characters and how they felt. This then creates a deeper emotional connection because they can relate to what the characters were going through, thus enriching the audience's viewing experience.

Influential Background Factors

Now that some contextual reasons why this study was important have been identified, some background factors that influenced the creation of the study should be discussed. Such factors include the creation of the *Star Wars* universe and the franchise as a whole and a brief history of the central characters seen in *Obi-Wan Kenobi*.

History of the Star Wars Franchise

George Lucas is the creator of the *Star Wars* universe. The first *Star Wars* film, released in 1977, was originally titled, *Star Wars*, however, later, it would be renamed *Star Wars: Episode IV – A New Hope* as the franchise started to grow. This first film earned roughly \$3 million within the first week of its release, but by the end of that summer, the number of earnings had risen to \$100 million. The film also won six Academy Awards as well as a special-achievement award for the work done in sound and changed the industry with the advancements made in special effects. One example of such was the creation of Industrial Light and Magic, which is a visual effects company Lucas started specifically for *Star Wars*. Two sequels were subsequently released, *Star Wars: Episode V – The Empire Strikes Back* in 1980 and *Star Wars: Episode VI – Return of the Jedi* in 1983. The time sequels were released and afterward was a time of great prosperity for the franchise (Navarro, 2022).

Over 20 years since the first film, Lucas began to release a prequel trilogy. First, *Star Wars: Episode I – The Phantom Menace* was released in 1999. Second, *Star Wars: Episode II – Attack of the Clones* was released in 2002. Lastly, *Star Wars: Episode III – Revenge of the Sith* was released in 2005. Though they all did well at the box office, these three movies received less praise than the original trilogy. The animated series *Star Wars: The Clone Wars*, which showed events that transpired between *Attack of the Clones* and *Revenge of the Sith*, came out three years later in 2008. Many successful video games and other merchandise, such as action figures, clothing, and books all contributed to the \$20 billion figure that the franchise had amassed in just 30 years, which was an achievement that was unparalleled in the film industry (Navarro, 2022).

In 2012, the Walt Disney Company bought George Lucas’s company Lucasfilms Ltd., and, in 2015, Disney produced its first Star Wars entry, *Star Wars: Episode VII – The Force Awakens*. This seventh installment was the start of a new sequel trilogy, with *Star Wars: Episode VIII – The Last Jedi* (2017), and *Star Wars: Episode IX – The Rise of Skywalker* (2019) completing said trilogy. For this study, only the content from the prequel trilogy and original trilogy are relevant. Along with the original trilogy, prequel trilogy, and sequel trilogy, two stand-alone films round out the film side of the *Star Wars* franchise, *Rogue One* (2016), which covered the events between *Revenge of the Sith* and *A New Hope* and *Solo* (2018), which followed the character of Han Solo before the events of *A New Hope* (The Editors of Encyclopedia Britannica, 2018). Even after the main story of what Disney now calls the “Skywalker Saga” had finished, there was still more Star Wars content for audiences to look forward to. In the last few years, original series such as *The Mandalorian*, *The Book of Boba Fett*, and most recently *Obi-Wan Kenobi*, which had an overall budget of an estimated \$90

million (Constantino, 2022; Burt, 2022), and *Andor* became some of the fans' most sought-after titles. This added to the franchise's increasing \$70 billion total revenue (Navarro, 2022).

History of Characters

Next, some background on the characters that audiences recognize should be given to provide the context needed to understand what was happening in the characters' lives in *Obi-Wan Kenobi*.

Obi-Wan Kenobi.

Obi-Wan Kenobi was first introduced as Ben Kenobi in *A New Hope*. He died in that movie, yet his spirit was seen throughout the last two episodes of the original trilogy. Obi-Wan's character was explored more deeply in the prequel trilogies. Audiences saw Obi-Wan step from apprentice to master as the prequel trilogy progressed. Obi-Wan was also featured throughout the *Clone Wars* series. The next time audiences saw the character of Obi-Wan on screen was in the *Obi-Wan Kenobi* series.

Anakin Skywalker.

Anakin Skywalker was originally introduced to audiences as Darth Vader in *A New Hope*. Vader was the main antagonist of the original trilogy. By the end of that trilogy, it was revealed that Vader is Anakin Skywalker, Luke's father, and at the very end, his character shifted from antagonist to more of the protagonist. The life of Anakin Skywalker, like Obi-Wan's, was explored in more depth in the prequel trilogy as well as in the *Clone Wars* series. He was introduced in *The Phantom Menace* as a young boy, and audiences watched him grow up throughout the rest of the trilogy. In contrast to the original trilogy, Anakin started as one of the main protagonists, but then he became the main antagonist, Darth Vader, by the end of the prequel trilogy.

Luke Skywalker.

Luke Skywalker was a young boy in *Obi-Wan Kenobi*. He was the main protagonist of the original trilogy and showed up again in *Episode VII: The Last Jedi*. He was first introduced in *A New Hope* along with Leia, Obi-Wan (Ben) Kenobi, and Darth Vader. He continued through the original trilogy as the main protagonist.

Leia Organa.

Leia Organa (Princess Leia) is a central character in *Obi-Wan Kenobi*. She was young when the events of the series take place. Leia was first introduced in *A New Hope* as the damsel in distress. She continued to be the leading female character throughout the original trilogy and continues to be the main featured character throughout the sequel trilogy.

Significance

For media scholars, this study sought to contribute to a deeper understanding of how MFT can be beneficially applied to films and television series by utilizing IFA. It also provided an opportunity for an in-depth look into the already-existent knowledge of how dialogue, sound, music, movement, and color are used to influence the portrayal and observation of emotions and how that relationship affects the viewers psychologically. This study also proposed guidelines for new parameters of MFT. As stated in previous sections of this chapter, research on MFT has shown that the theory needs to be reconstructed back into a less broad, more focused definition. Applying the theory to the content within *Obi-Wan Kenobi*, with help from IFA, allows for the creation of new parameters of MFT. This was done through this study by applying MFT to the content observed in *Obi-Wan Kenobi* and cross-examining those observations with IFA to form new guidelines. These new guidelines not only apply to news media, but to film and television

series as well. This is because the theory cannot accurately apply to all forms of visual media in its current state.

Delimitations and Limitations

This study focused on the story content and the emotional aspects of the *Obi-Wan Kenobi* series. This was done by looking at aural and visual frame, and how each of those elements come together to communicate emotions presented on the screen to the audience watching the series. Media framing is more commonly associated with news sources rather than narrative sources. Thus, the application of this theory to a television series could have potential limitations. However, this study sought to help contribute to MFT being applied to more than news sources.

Overview of Chapters

In the following section of this study, the literature that was researched was reviewed. Connections were made between articles and books. Discrepancies were also pointed out and how they were relevant to the study. Throughout the literature review, many sources were brought in and connected to show how the definition of MFT needs to change to include specific aural and visual elements in its application.

In the third chapter of this study, the chosen method and the steps taken to complete the study was further broken down and explained. The reasons why the specific method was chosen was looked at more in-depth, as well as why the specific theory and method were chosen to be applied to the *Obi-Wan Kenobi* series over any of the other communication theories that apply to visual communication.

In the fourth chapter, the series was analyzed utilizing the steps outlined in chapter three. A summary was given of each episode, followed by an in-depth analysis of specific scenes from

the episodes. This analysis was broken into separate categories based on emotions, aural frames, and visual frames.

In the fifth chapter, a summary of what was researched was given, as well as any limitations that impacted the study as the research phase was completed. Conclusions were also made, along with recommendations for future research. Lastly, the contributions this study provided within the field of communication studies were outlined.

Chapter 2: Literature Review

This chapter provides an exploration of literature that centered around the main concepts of this study. This literature was organized into the following sections: Connection between Color and Emotions in Film, Psychological Behaviors as a Result of Observing Film, and Communication Research. Each of these main sections were further broken down into subcategories that focus on different aspects of the sections.

Connection Between Color and Emotions in Film

Emotions are what drive a film. They connect with audiences on a personal level, as some within that audience can relate to what is happening on screen. These emotions are backed significantly by how and where colors are used throughout a film. Certain colors will mean certain things to different members of the audience due to their backgrounds and culture. Before diving into the connection between emotions and color in film, however, a background on the production done within the Star Wars saga and how production techniques and color editing techniques developed over the years should be given.

Production

The production equipment that was available during the production phase affected how Star Wars film or show was made. In the case of *Star Wars*, George Lucas wanted to create something that audiences of that time were not ready for visually. In the 70s, there was no technology available that would make Lucas's vision of aliens, explosions, and a story set in space seem real. Therefore, to make his visions a reality, Lucas, along with special effects designer John Dykstra, created Industrial Light and Magic, or ILM (Englehardt, 2016).

“I realized I was going to have to start a company and put together a whole group of people that would just be specifically for making Star Wars,” said George Lucas in 1979.

It started with John Dykstra, who had worked previously in effects for a sci-fi movie, and his network of effects aficionados became some of the first ILM crew. They crafted everything from the ship models to the motion-control camera system used to shoot them. (Knox, 2022, para. 2)

This visual effects production company was used to create many of the effects that *Star Wars* is known for. Robots and spaceship models were constructed from scratch, and animation, meticulously detailed miniatures, and computer-controlled motion photography were used to generate the special effects seen in the original three *Star Wars* films, Episodes IV through VI (Englehardt, 2016).

In contrast, the prequel trilogy, Episodes I through III, was almost all computer-based. More effects were digitally created and added by a visual effects (VFX) compositor team during the editing phase (post-production). Where the first trilogy physically built places, ships, and characters, the prequel trilogy created the same elements using computer-generated imagery (CGI). One of the first characters to ever be created using solely CGI was Jar Jar Binks from the prequel trilogy. This was also one of the first instances of testing the limits of motion capture technology that had been created by Lucas. The growth of motion capture and CGI technologies affected not just the *Star Wars* franchise, but also other big-time films, such as *Avatar* and the *Lord of the Rings* trilogy (Englehardt, 2016).

The original trilogy and the prequel trilogy are on two sides of the visual effects spectrum. On one side, there are the physically constructed effects seen in the original trilogy, and on the other side are the digitally constructed effects seen in the prequel trilogy. “Experience has shown that a careful, harmonious blend of live-action and digitally-created sequences is ideal for that feeling of realism and connection with characters” (Englehardt, 2016, para. 11). The

sequel trilogy, Episodes VII through IX, consists of a happy medium utilizing both physical and digital effects. Life-sized models of the Millennium Falcon, X-wing fighters, and TIE fighters were used, alongside digitally rendered environments and characters, to create a realistic, visually stunning array of landscapes and characters for the audience to connect with (Englehardt, 2016).

The creation of ILM and Lucasfilm has led to some significant breakthroughs in the technology used in films today. Without Lucasfilm, Avid editing software would not exist.

[Lucas] insisted as early as the filming of the original trilogy that there had to be a better way to edit. It took Lucasfilm less than 10 years to develop the initial version of this technology, dubbed the EditDroid. “George knew [nonlinear editing] was going to happen and that technology was going to take us to that,” says producer Frank Marshall.

(Knox, 2022, para. 17)

Without ILM employee John Knoll and his programmer brother Thomas Knoll, Photoshop would not exist either. John Knoll wanted to create an imaging application that would display photos on a personal computer, as not everyone could afford powerful computers for the same purpose. There was a suggestion of adding editing features, and thus Photoshop was born (Knox). The technological developments made by Lucas and ILM left an imprint on the film industry that can still be seen today. It is a part of the film industry’s history, in a way. With color being one of the prominent elements this study examined, it is important to give the historical context of color within film and television.

History of Color in Film and Television

Color television, when it first came about, was not the most popular choice. Even though the first rough color images impressed those who viewed them, color was deemed impractical.

The complexity that color television required to even be seen at the start of its creation was a major turn-off for any potential consumers. This led to color television being seen as more of a novelty feature rather than a standard (Higgins, 2009; Murray, 2018). Color television's movement toward standardization was impacted by the question of how to understand the relationship between the viewers and the colors that exist out in the world (Murray). Film experienced something similar during its transition from black and white to color.

According to Buscombe, it was the film industry's obsession with realism that prompted the economic choices that moved it to color. Yet as well as initiating the move to color, ideology also obstructed it: color did not approach the status of cinema's chromatic default until the mid-1950s because it was not perceived as verisimilar until then. (Misek, 2010, p. 28)

In 1953, color television was adopted as a standard by the Federal Communications Commission (FCC), however, it was not until over a decade later that color television was largely available in the United States. In the 1970s, it was predicted that computers were going to be the answer to color television's complexities and technical inconsistencies by merging the two technologies. Fast forward from the 1990s to the present and that is exactly what happens. Color correction is being done through various digital software and editing programs. Black and white films are all but gone and color takes center stage as an element that changed the production practices and economics of the film and television industry forever (Murray). As technologies developed for *Star Wars* influenced other films and software that were created, color, as it continued to change throughout its history, was influenced by the editing techniques that were developed through the years.

Before discussing color in film, the important history and impact color technology has had within the film industry should be explored. Color and cinema have been intertwined since the beginning. The first signs of color in film were accomplished by Kinemacolor (Higgins, 2009; McKernan, 2013).

[T]he UK exhibition of Kinemacolor [was] the first natural color system to enjoy commercial success between 1909 and 1919. This was a two-color additive process that photographed through a red and green filter wheel and then projected the film through a Kinemacolor projector outfitted with a complementary filter system. (Jackson, 2015, p. 2)

Fast-forward to today and there are a multitude of digital editing programs that integrate some sort of color editing tab. Color editing has two distinct parts: color grading and color correction. Programs like Avid Media Composer, the industry standard for editing, Adobe Premiere, Final Cut Pro, and DaVinci Resolve, the industry standard for colorists (editors who specialize in color editing) all have the option to color edit. A colorist's job is to help tell the story the director and the DP (Director of Photography) have captured on camera during the production phase. This is a highly collaborative process, yet it is one of the most important processes within the film-making process (Hullfish, 2013a). Colorists can get a viewer into a story and keep their attention focused on that story just by using color (Hullfish, 2013b). That is the impact color has in film.

Color in Film

Color is one of the most important elements within a film. Without color, films would not have certain looks. In this way, color has a massive impact on film. This impact is helped by what colors mean both on-screen and off-screen to characters and audience members. About the relationship between color and audience members, how audiences typically respond to color is something directors must be aware of during the making of a film.

The Impact of Color.

There is growing interest in color and film that can be seen in the ever-increasing research publications on this topic. This growth can be attributed to a combination of color and digital media as well as the very notion of color in cinema (McKernan, 2013; Weiberg, 2017). The way visual media creators can manipulate color within a digital environment, whether it be through digital postproduction techniques or even Instagram, has made those in the academic world more aware of the subjectivity of color (McKernan). This shift can also be attributed to the shift from using color to merely mimic reality to using it as a creative resource within films (Askari, 2014).

Color now works alongside all the other elements in a film, like movement and dialogue, to create one cohesive message. This can be seen in the *mise-en-scène*, which is the collection of set design, environment, and costumes in a film, and it can be seen especially in the lighting. Colors have a great impact on film, and lighting has a great impact on how those colors appear on the screen. The colors on the screen are a direct result of the color of the objects within a film and their interaction with light. The resulting color of the lights and objects is then associated with the characters' moods and psychological states (Flueckiger, 2017). If the overall look of a scene is dark, achieved by dark lighting and dark-colored objects, it could then be assumed that the character, presented in said scene, is also feeling dark, and the same goes for a more brightly lit scene. Darker scenes have a more sad, depressed feel to them, while brighter scenes have a more uplifting feel. Renowned British cinematographer Vittorio Storaro (2018) is a master when it comes to understanding color's potential on the movie screen.

No one should be afraid of colour. We have to get to know it and its expressive potentialities. By creating harmony or conflict between the three primary colours

Red/Green/Blue, and their three complementary colours Cyan/Magenta/Yellow, we can convey visual emotions to the audience, in the same way that words convey sensations in literature, and notes in music. (Storaro, 2018, p. 12)

To better understand the impact color has in film, one also must understand which elements within a film impact color. However, what elements impact color are not the only things that must be understood. If colors have certain meanings to certain audiences, a filmmaker would be naïve to ignore those already established meanings. For colors in a film to have a true impact on the audience, their meanings must be conveyed.

The Meaning of Color.

The meanings that colors have all depends on the context in which they are perceived, their material presentation, the given cultural framework, and an individual's subjective response (Flueckiger, 2017; Tham et al., 2019; Van Der Meulen, 2019). Different cultures associate colors with different things. For example, English-speaking countries usually use phrases like *green with envy* to convey jealousy, and having a *green thumb* conveys someone is good with nature, which is also naturally associated with green, hence the phrase, *out of the blue* when talking about something that happened randomly, *red hot* to convey excitement, and *white as a ghost* to convey fear. In Chinese cultures, however, *bright white* means to understand, *red fire* means to flourish or good luck, or *gray heart* means to be discouraged. Going back to green, Russia has an antiseptic solution that is used to treat infections called "zelyonka." This translates to "green thing" in Russia. More common meanings that are given to colors are as follows: death – black, innocence – white, nature – green, dirtiness – brown, sadness – gray, femininity – pink, brightness – yellow, passivity – blue, activity – orange (Tham et al.). The meanings colors can be associated with also depend on the people viewing them and how they interpret those colors.

[P]eople who like red are supposed to be “action oriented,” “active, cheerful, and optimistic” and their driving force is “power,” “competitiveness and desire”. People who like yellow have a “logical mind,” they are “perfectionists or dreamers,” “fun,” and “spontaneous and active”. (Jonaskaite et al., 2018, p. 272)

Storaro (2018) said, “Red has represented our existential dawn since human life began. It increases blood flow, muscular tension, and pulse rate. It signals the Positive and is the flame of the human spirit. It is the colour of the past” (p. 10). Colors, such as blue, can have different meanings depending on the shade. This accounts for why blue can be seen as sad, as well as, calming, relaxing, contentment, happiness, and joy. Lighter shades of blue will evoke more positive emotions, while darker ones play on the more negative emotions (Jonaskaite & Mohr, 2022). When it comes to experiences and communication, colors can help deliver information, create a lasting identity, suggest imagery, and impart symbolic value (Van Der Meulen, 2019). These differing meanings of color can be attributed to how audiences respond to color as those meanings come from one’s interpretations of the different shades.

An Audience’s Response to Color.

How audiences are going to respond to the colors in a film or series is something the director, editor, and colorist must keep in mind. Audiences’ responses are based on what colors mean to them. “The majority of research studies in the color psychology field focused on how color conceptually relates to emotions or affective dimensions” (Jonaskaite et al., 2018, p. 272). To some red could mean anger, while to others it could mean attraction [arousal]. Wang et al. (2022) conducted a study on this very subject by focusing on six main different colors: Red, yellow, green, cyan, blue, and magenta. They discovered that the color red aroused emotion more easily than other colors and yellow tended to produce more proactive emotions. Wang et al.

then proceeded to distribute multicolor samples of green, cyan, and magenta. The results of these samples showed that these colors made people feel more peaceful. Blue was found to result in negative emotions more easily (Wang et al., 2022). Brighter and more chromatic colors were rated as more pleasant; darker and more chromatic colors were rated as more arousing; and darker and more saturated colors were rated as more dominant (Jonaskaite et al., 2018). Hue (the color people see), lightness, more commonly referred to as brightness in the film context (how close to black or white a color is), and chroma or saturation (how close or far away a color is from gray) all influence how an audience perceives a color. All of this is to say that there is a typical, common response to colors that takes place.

Mustafa Yousry Matbouly (2020) talks about how there are five different forms color processing can take in humans. First, there is a biological response. This form is out of human control; it is natural. Second, the collective unconscious refers to the form that occurs due to generational experiences. For example, in Europe, black is commonly associated with death and mourning, while in China white is associated with mourning. Third, conscious symbolism deals with colors' common symbols. Red is commonly symbolic of fire and passion. Blue could be associated with royalty, when it comes to the shade royal blue, or depression. Fourth, cultural influences, such as ethnicity, geographic location, and local mannerisms, can cause people to prefer warmer, brighter colors over cooler, darker colors or vice versa. Lastly, personal relationships determine one's color preferences based on their memories (Yousry Matbouly, 2020). Colors, therefore, appear to be methodically associated with emotions when evaluated and music can act as a valuable tool for inducing certain moods (Jonaskaite et al., 2018).

Emotions in Film

When talking about emotions in film, there are two possible ways to do so. First, are the emotions observed on-screen that are being portrayed by the characters. Second, there are the emotions that are observed within an audience while watching a film or television show. Research of emotion in film is more focused on the latter. Many things influence the emotions exhibited by an audience, and that is what this section is focused on.

Emotional Influences in Film.

There are many different ways films can elicit a certain response or emotion from the audience through movement. This can be done through the narrative, itself, the rhythm of the narrative, and the music that is used throughout a film or series. Concerning emotional influential elements within film, Erika Kerruish (2013) talks about the narrative's influence on emotions.

[A] narrative structure brings together feelings, incidents, actions, ideas, objects and responses to form a person's emotion. Thus, emotions are understood as a series of events unfolding over time that are experienced by individuals in particular contexts. . . . The narrative structuring emotions occur from a personal perspective, situating ideas, events and objects in terms of their value to a particular individual. (pp.42-43)

Studies have shown that, when it comes to trying to evoke positive or negative responses, negative responses were easier to provoke from audiences. It has also been established that films are effective in inducing moods in both younger and older adults (Fernández-Aguilar et al., 2019).

As for the rhythm of the narrative, Karen Pearlman (2016), an experienced editor in the film industry, focuses on interpreting rhythm as movement. In her words, "Rhythm in film is made from patterns of movement. Movement is what editors mirror neurologically, what

activates their kinaesthetic empathy, and what they work with intuitively to shape the film's rhythm" (Pearlman, 2016, p. 30). This brings up an interesting concept: Kinaesthetic empathy.

Kinaesthetic empathy refers to sharing or feeling the emotions or sensations connected in movement as one's own, or simply, "feeling with movement" (Pearlman, 2016, p. 18).

Kinaesthetic empathy is a part of everyone, to some extent. It allows viewers to imagine what movement feels and hears like when they see it on the screen. This is because, though they may not realize it, the viewers' bodies' will draw on past experiences of movement to help determine the feeling of what they are seeing. All of this is accomplished by the triggering of what are called mirror neurons. These neurons are triggered not only while someone participates in movement, but also while the same movement is being performed by someone else. For example, Person A is a drummer. While Person A is participating in the movement of drumming, their mirror neurons are being triggered. Yet, if Person A sits and watches Person B, who is also participating in the movement of drumming, Person A's mirror neurons will still be triggered as if they were still drumming themselves, even though they remain still. To take this one step further, there is also "embodied simulation." This suggests that individuals watching movement not only observe and mirror participation in the movement, but also anticipate it. For example, if there is a shot of car keys, the audience can anticipate that the next gesture would be someone grabbing the keys. The concept of feeling through mirroring participation is especially prevalent in nonverbal behavior. Individuals can observe movement such as facial expressions, hand gestures, posture, eye movement on the screen and decide and interpret what those movements mean because of kinaesthetic empathy and mirror neurons (Pearlman). It is important to note that individuals do not go through this process consciously, as it can be a rather unconscious process. When looking at rhythm through movement, it is also important to note the tools that are used to

build said rhythm, along with the different kinds of rhythm found in a narrative.² The reason these are relevant to the discussion of emotion in film is that they are all visual aids in communicating emotions. Each of these elements of rhythm in narrative provide a glimpse into the internal processes of viewers when they observe movement and the make-up of that movement, which in turn, brings a new perspective on the process of communicating and observing emotions in film. However, movement is not the only way emotions can be evoked in film.

Music's Influence on Emotions in Film.

As described by Jochen Steffens (2018), numerous studies have proven that music can effectively induce an emotional response in audiences.

Film music has a special ability to affect listeners' emotions (Bullerjahn, 2001) and can be regarded as a second source of emotion besides the film itself (Cohen, 2001) . . .

According to La Motte-Haber and Emons (1980), the special effects of film music compared to other forms of music reception are due to a stronger inclusion of the recipient and a less "distant view" on behalf of them. If a person is emotionally affected by a movie scene, the reason for this affection is often unclear to them at first, and thus attributed to the actors in the film. (p. 4)

The emotional influence music can have on film is not a new development by any means. When Kinemacolor films were being shown in a hall back when the industry first started, they were often accompanied by a live orchestra. While these orchestras were originally used to attract a more prestigious crowd, Kinemacolor film creators soon realized the presence of the orchestra created and influenced more engagement in the audience (Jackson, 2015). The element of music,

² All of these are explained further in Chapter 3 and in visual context in Chapter 4.

though not strictly created by the director, is guided by the director during the scoring process. Because music is such a common element in films, patterns within film scores can be seen. Horror scores will always include certain instruments and sounds that will elicit certain responses. Comedy scores will always be somewhat quirky, and thus always create a sense of happiness in the viewer. This is centered around the emotions exhibited through these different scores.

It has been argued that the systematic link between music and colors is mediated by emotions. Considering that music evokes emotions and systematically associates with colors, music is thus a good medium to use to assess color associations with induced mood. (Jonaskaite et al., 2018, p. 273)

Therefore, “filmmakers are able to speculate (correctly most of the time) viewers’ emotional reactions based on cultural knowledge. It is thus possible for filmmakers to ‘design’ film emotions to optimize engagement with viewers” (Feng & O’Halloran, 2013, p. 83). This optimization is what can help lead to audience members connect with certain films and characters.

Psychological Effects as a Result of Observing Film

Whether audiences are aware of it or not, there is a reason they make connections with characters in films and television shows/series. This could be because of the psychological effects that color can influence and have on an audience or emotional connections with characters they relate to on a personal level. As seen in a later part of this section, these connections can then be used by therapists through cinematherapy to help their patients comprehend and/or cope with difficult situations they have faced or have been facing.

Color Psychology

Color, as previously discussed, has a major impact on films and the responses of the audiences watching those films. Those responses are indeed no accident for there is a psychological reason why they respond the way they do. Humans view the world as a colorful place and this perception of color is vital to visual experiences (Detenber et al., 2000; Elliot & Maier, 2014). A fair amount of research has been done on many of the aspects of color, yet there has not been as much research done on the specific area of how color perception relates to the psychological functions of humans. However, in the last decade, this area of research has seen some significant growth. Johann Wolfgang von Goethe was credited with being one of the first scholars interested in this connection between color and psychology.

In his classic work “Theory of Colors,” Goethe (1810/1967) offered intuition-based speculation on the influence of color perception on emotional experience. Colors were categorized as “plus colors” or “minus colors.” Plus colors, namely, yellow, red-yellow, and yellow-red, were thought to induce positive feelings such as lively, aspiring, and warm, whereas minus colors, namely blue, red-blue, and blue-red, were said to induce negative feelings such as restless, anxious, and cold. (Elliot & Maier, 2014, p. 97).

Goethe’s ideas were expanded upon in the twentieth century by Kurt Goldstein. Goldstein believed red and yellow could prompt an outward focus and produce forceful action, while green and blue could prompt a more relaxed, inwardly focused feeling and produce stable, calming action (Elliot & Maier, 2014). “Goldstein contended that color inherently elicits physiological responses from the body that are manifest in emotional experience, cognitive focus, and motor action” (Elliot & Maier, 2012, p. 64). The downfall of most color research that has been conducted is that it has failed to address color’s many attributes in creating color manipulations.

Hue [the color itself], lightness [brightness], and chroma [saturation] all influence how an audience perceives a color (Elliot & Maier, 2012). However, most of the recent research has sought to ground the effects color has in biology, studying both human and non-human (animal) responses. The color red has been the predominant focus (Elliot & Maier, 2014). Adam Fetterman (2014), along with his fellow authors, states that “after white and black, red is the next color recognized by people in most cultures” (Fetterman et al., 2014, p. 106). Thus, it makes logical sense that red would be so popular in the extent of research.

Color’s role in films is to evoke strong emotional responses in viewers, which makes it one of the most important tools a director has in their toolbox. It is a subconscious element that serves as informational, compositional, and expressive functions in film and television. This information, whether literal or symbolic, tells the audience something more about what is being seen on screen. This can also be used to control and shift emphasis within a frame, which flows right into the art of composition (Detenber et al., 2000).

Other color effects are thought to be rooted in the repeated pairing of color and particular concepts, messages, and experiences; over time, these pairings create strong and often implicit color associations such that the mere perception of the color evokes meaning-consistent affect, cognition, and behavior. (Elliot & Maier, 2014, p. 99)

In the context of *Star Wars*, this is much like the color pairing of red being assigned to the antagonists (Sith) and blue, along with green, purple, yellow, and white, respectively being assigned to the protagonists (Jedi). This pairing of red and Sith and blue (along with mostly green) and Jedi stays consistent throughout the entirety of *Star Wars*, thus creating, as Elliot and Maier stated, a strong color association of evil versus good to which audiences can connect and relate to on an emotional level.

Emotional Connection

Many different emotions are elicited as a result of what audiences experience when they watch a film or series. Many people enjoy watching either because other forms of media fail to engage an audience's emotions in a way film and series can. This is especially true of the Star Wars saga. Jason Dean and Geoffrey Raynor (2017) talk about how Star Wars' main theme of good and evil is, in reality, a surface-level theme.

We do not watch these films as passive observers; rather, these films stimulate our unconscious minds, which are organized according to these very themes. As we watch the films, we engage in our own personal struggle of love and hate, and it is the stimulation of these unconscious fantasies that makes the films so engaging. (p. 84)

The reason why people are so engaged when watching Star Wars is that the story is about a desire to acknowledge one's flaws of hatred and turn them towards love. This goes back to Pearlman's (2016) idea of kinaesthetic empathy, and being able to feel what the characters feel, and is why Star Wars continues to be successful because it gives the audience different perspectives of different central characters over the years. This aids in the ability to connect with said characters on a personal level, thus adding to the emotions experienced while watching. Alice Hall (2019) explains how identification and parasocial relationships (PSRs) are two different ways someone could connect and/or relate to a character. Identification occurs when the audience merges their perspective of what is happening with a character's perspective, effectively watching from the character's perspective rather than their own. Identification also takes the narration or the way the story is told into consideration. If a story is told through the villain's point of view, the audience will identify with other characters the same way the villain does, and this goes for a hero's perspective as well. PSR is more concerned with the familiarity

the audience has with a character. If different aspects of a character, like Obi-Wan Kenobi, are revealed over time, someone is more likely to engage in a PSR with that character (Hall, 2019). Essentially, these are two ways audiences will connect with a character(s). This connection is rooted in a viewer's mind and is created because they relate to what the character may be going through. This is important when it comes to psychology, especially the aspect of therapy.

Cinematherapy

Films and television shows/series have been increasingly used by therapists as a way to get their patients to open up about their experiences by giving them someone they can connect with and relate to. This is commonly called cinematherapy. During cinematherapy, patients are exposed to commercial films that contain material that relates to a patient's psychological or physical difficulties. This allows patients to understand their difficulties through a third-person view by watching a character who struggles with the same thing, thus offering patients new ways to cope with those difficulties. Watching someone else go through the same thing they did also allows patients to come to grips with and recognize their own emotions. This, therefore, gives therapists a chance to talk to their patients about their situations because the patients have a better grip on what happened and how they feel (Sacilotto et al., 2022). This is beneficial for communication scholars because this gives them a better understanding of how people relate to characters, and how that connection helps open up the door for more meaningful conversations within the academic realm. Jesse Geller (2020) speaks further into this idea of cinematherapy in an article he wrote about connecting psychology (i.e., therapy) with cinema.

When I [Jesse] am trying to advance a patient's understanding of the cultural influences that have shaped his or her sense of self and values, I am apt to ask the following types of questions: Who were your childhood heroes and heroines? What characteristics did they

share? What about them did you wish to emulate and identify with? Like myself, many have discovered that some of their earliest idealized role models were first encountered as fictional characters in films. (Geller, 2020, p. 1427)

Geller used patients' relations to specific characters to speak to who they were as a person, as, Hall (2019) mentioned, people tend to form some sort of relational connection to characters as they watch a film because they relate to them in some way.

Our defenses bypassed, a movie theater [or film] can become a playground for unconscious associations to erupt in full fury. We may become fearless heroes, hapless victims, or wide-eyed scared children sunk deeply in our seats. We go to the movies for the wish to be entertained, but we may leave being transformed. (Manchel, 2010, p. 10)

Along with Manchel's idea that watching a film is essentially a playground for the unconscious mind, Dr. Gillian Rose (2001) talks about how cinema is an incredibly powerful medium of visual communication because a film can create and transport its audience to a whole new world.

Films manipulate the visual, the spatial and the temporal and, as Laura Mulvey (1989: 25) says, by "playing on the tension between film as controlling the dimension of time (editing, narrative) and film as controlling the dimension of space (changes in distance, editing), cinematic codes create a gaze, a world and an object." (p. 101)

Therapists can use this to their advantage with their patients. "Using cinema in clinical practice can allow patients to externalize their problems in a less formal context and discuss their problems in a more detached way to overcome their resistance to the therapy" (Sacilotto et al., 2022, p. 2). In this process, emotions and emotional interaction play a key role. The film that is chosen for a patient cannot describe the problem outright; rather it must do so using a metaphor.

This way the emotional interaction between the patient and the character can be seen and felt.

The techniques used to create a film come into play here.

The application of various cinematic techniques also adds to the portrayal of these themes in a unique way. Using perception, the films are able to convey certain messages directly to the viewer through a stimulation of the unconscious in a way that a novel could not.

(Dean & Raynor, 2017, p. 100)

Geller (2020) adds to this discussion of the importance of the techniques that are being used to create film by mentioning how filmmakers during COVID-19 were switching up their composition from medium shots, a common shot where most of a character's body was seen in the frame, to close-ups, where more subtle details of a character could be seen. This was because people were less likely to watch a film in theaters at the time and spent more time watching films and television shows on devices like their phones, computers, or tablets. "Like the microscope, close-ups of micromovements of the facial muscles can make visible subtle shifts in emotion that are not readily apparent to even visually literate individuals" (Geller, p. 1435). This shift to more use of the close-up gives more opportunity for connection as more subtle signs of characters' emotions can be seen more clearly, especially in their facial expressions, eye lines, head movement, or a combination of all three. This idea of using cinematic films to help patients better communicate with their therapists leads to how people communicate through visual communication as well as how this all impacts the realm of visual communication research as a whole.

Communication Research

Now that a sufficient background has been given on film production processes, the use of color in film, the emotions experienced in a film, as well as out of the film within the audience,

the psychology behind color choices, and an audience's emotional response to color, the context of communication should be given. This study mainly looked at visual forms of communication and applied the communication theory of MFT to that visual communication. It is important to understand some context about visual communication before diving into MFT, as visual forms of communication are what the theory primarily applied to. In this section dealing with communication research, visual communication and MFT are both defined and examined.

Visual Communication

Ryan McGeough (2019) defines visual communication as “[T]he use of visual symbols to create and share meaning or to encourage action” (p. 3). This form of communication is intriguing as it describes how people interact with other people to discover information about the world around them. This information, and humanity's response to it, mainly comes from visual sources. It is for this reason that visual communication is studied by a multitude of different fields both inside and outside the world of academia (McGeough). Uta Russmann and Jakob Svensson (2017) talk about visual communication, as well, and how the visual image is a unique piece of research.

The visual image is a unique object (of research). Visual images are often understood as additional modes of communication complementing written or spoken text— they help the viewer to understand a message faster. Visual images also create meaning on their own and they often incorporate multiple meanings. . . Visual images suggest reality, create causal relationships and foster interaction. (pp. 1-2)

Stephanie Geise and Christian Bladen (2014) also add to the discussion about visual communication research by talking about how the research of visual communication through media frames (MFT) has been focused primarily on the textual, more linguistic, elements that

make up a frame rather than a frame's visual elements. Any research that was being done on the visual elements was treated as a separate category (Geise & Bladen, 2014). Mary Angela Bock (2020) adds to the other side of the conversation by mentioning how doing visual communication research in this way can cause researchers to miss something that is key to an audience's visual experience, the way it makes them feel. "Visual communication is distinct from linguistic forms; it is phenomenological, material and engages the body in ways that words do not" (Bock, p. 1). This is also confirmed by Thomas Powell et al. (2018) when they found that "Everyday experience of people's habitual and minimally effortful media routines shows that visual elements of news are more easily processed than the written word" (p. 572). Visuals are easier for some viewers to process and effect viewers in a way that textual elements never can. This begs the question, then, of how one can shift from a primarily textual form of visual communication research to a more visual-centered form of research. Doing visual communication research also means researching the creation of visual content which entails using both visual and non-visual elements. McGeough (2019) also touches on the importance of visual communication research, saying, "Studying visual communication means becoming attuned to the choices involved in creating visual elements" (p. 6).

As Geise and Bladen (2014), along with McGeough (2019), mentioned, visual communication scholars must learn to identify the different visual elements that are used to create a visual image to truly understand what is being communicated. One such element is that of composition. Composition is how the visual elements, such as actors, characters, and props, are organized in a frame. This is important because it affects the audience's interpretation depending on how these elements are organized and where they can be seen on screen. Other such elements include elements as simple as dots, lines, and shapes. On the more complex side,

there are the elements of color, depth, and motion. The element of color has already been discussed in previous sections of this chapter, yet it is important to note that it is a central part of how viewers make sense of visual communication. Depth is one of the most useful aspects of vision. It is the relation of how close or far away one object(s) is to another object(s). Size and perspective are perhaps the most powerful depth cues. These cues particularly make closer objects appear bigger taking up more of the visual field and objects further away seem smaller taking up less of the visual field. Unlike the previously mentioned visual elements, motion, or the illusion of movement in an image, demands the most attention. The human eye is alert to motion more than any of these other elements. There are two types of motion: Implied motion and apparent motion. For this study, only apparent motion is relevant to this discussion. Apparent motion is the illusion that is perceived when multiple still images are displayed in a rapid sequence and is the foundation of the motion picture, or film (McGeough, 2019).

There are also non-visual elements to visual communication that are worth examining as well. Storytelling, message, and content are non-visual elements that are key to good visual communication. Lawrence Mullen (2022) discusses these three elements.

Storytelling is both the essence of, and where the current work fits in to the tale of, visual communication. . . The *message* is a core visual communication element. This is also tied to another key element, *content*. Mashing them together gets you “the message of the content or the content of the message.” Beyond, or embedded in whatever is used to window- dress the words and images we study, there is the content and its message. Sometimes we study the window dressing; sometimes we study the message, and sometimes both. (p. 2)

Both these visual and non-visual elements are key to understanding visual communication when conducting research. This then turns the discussion back to visual communication research by flipping the question of what the keys are to understanding visual communication to what the keys of visual communication research are. Shahira Fahmy, Mary Angela Bock, and Wayne Wanta (2014) state in their book that “The keys to successful visual communication research lie in two broad areas: A rigorous methodology and a compelling theoretical framework” (p. 2). Geise and Bladen (2014) also make a connection between framing and visual communication in that there needs to be some sort of theoretical guide.

To obtain a theoretical grid integrating recent advances from framing and visual communication research, we focus on how individuals construct coherent meaning from complex stimuli. Framing here serves as a “bridging model” (Reese, 2001) for explaining the structures, functions, and effects of visual and multimodal content, and a “life line” (Coleman, 2010) for linking visual communication research back to the mainstream of the field. (p. 47)

There is one key theory that is utilized throughout the theoretical framework of visual communication research, and that theory is MFT.

Media Framing Theory

MFT and its roots come from frame analysis; a theory originally proposed by Erving Goffman. Goffman (1974) states that “[His] aim is to try to isolate some of the basic frameworks of understanding available in our society for making sense out of events and to analyze the special vulnerabilities to which these frames of reference are subject” (p. 10). This idea of framing is also based on photography in a way. Photographers, when they take pictures, only capture a part of something. They cannot photograph the whole world, only the part that they

chose to be contained in their camera's frame. The way photographers look at the world around them, make a conscious choice to photograph a certain part over any other part, and the effect that those choices have on the audience is central to MFT. Goffman defined "frame analysis" as how individuals organize events in everyday life (Fahmy et al., 2014) and these events can essentially be categorized as specific, framed parts of someone's experienced world. Not everyone is going to have the same experience, and therefore, have a different perspective of said frame. As said before, MFT is looking at the whole of something and choosing a certain frame to focus on. Another way of breaking this down to a more understandable level is by thinking of MFT as a tool used to gain meaning from complex visual ideas, going from the big picture (the whole world) to a specific detail (specific frame of the world).

[It] can serve as a general framework for understanding the information processing steps that construct coherent meaning from complex stimuli—regardless of their modality. In this, both visual and textual information processing follow a recursive sequence of (a) the selective perception and structuring of information, (b) its semantic decoding, (c) the construction of meaningful relations between detected elements, and (d) their integration into coherent meaning. (Geise & Bladen, 2014, p. 47)

There are many different ways to look at MFT, yet many scholars agree that MFT and its counterparts have become too vague.

On this topic of MFT becoming too vague, some scholars even go to the extent of suggesting that the theory be retired from use entirely. D'Angelo et al. (2019) mention that, "This notion infuses Cacciatore et al.'s (2016) clarion call to define frames strictly in terms of equivalence—and even retire the concept altogether. Krippendorff (2017) also wants to retire framing, only on different theoretical grounds" (p. 14). Bock (2020) also wrote, "Cacciatore,

Scheufele, and Iyengar (2016) argued that framing has become a vague, meaningless construct and that such studies are better labelled with the specifics of their stimuli in the service of priming, agenda-setting or related theories” (Bock, p. 2).

Seemingly, at the center of this is Michael Cacciatore (2015) with fellow authors Dietram A. Scheufele and Shanto Iyengar.

[D]espite the attention paid to the concept, framing is arguably less clear now than at any point in its history. The ambiguity around the concept begins with a lack of consistency around how the concept is defined or how these definitions connect with the explanatory models underlying the theory. (p. 8)

Definitions of MFT vary from scholar to scholar. Some view frames as principles of organization; some view frames as principles of selection, emphasis, and presentation; some define frames as structured understandings that are also aspects of how the world functions; and some view frames as the way a story is created, i.e., how it is written or produced. This variance of definitions tells other scholars that there is definite disagreement over what framing is and that the communication field has allowed for a considerable overlap of MFT with other conceptual models, such as agenda-setting, without a clear definition of when to use MFT and when not to use it (Cacciatore et al.).

With visual content, such as films, television shows, and digital media constantly growing in the amount that is available to the public, it seems rather foolish to abandon MFT altogether. Yes, there are many definitions of MFT, yet there are many different types of visual media. One main definition cannot possibly fit all types of media, otherwise, instead of being too vague, the theory might then become too specific. Therefore, it would be better to create parameters that centered on the different types of media that then relate to MFT.

Chapter 3: Method

This study was conducted through an integrative analysis of the content within the artifact, the *Obi-Wan Kenobi* series. How a story is put together, or structured, shapes the way people understand and are affected by the content. In this study's case, it can be seen as the way a film or series is put together.

MFT is focused on how a story is put together, yet it does not define what elements are used specifically. IFA takes both visual and verbal framing and suggests that the two would be more effective if they were combined. Viorela Dan (2018) dedicates her book, *Integrative Framing Analysis: Framing Health through Words and Visuals*, to this discussion, which highlights how messages that use multiple types of communication, rather than a singular type, have become normal within human communication and how that affects the research for framing studies. Dan states, “[M]any studies analyzing visuals cite framing in their theory sections. While the number of visual framing studies pales by comparison to that of verbal framing studies, many scholars have devoted attention to visual framing in the last decade” (p. 17). Put simply, IFA, as proposed by Dan, is the process of conducting two separate analyses of visual and verbal content to integrate the data that is found. This is done by using one approach for verbal frames and another approach for visual frames. Choosing the approach that fits the most appropriately depends on the content being studied and the way in which the researcher wants to conduct their study. In this study's case, for visual frames a symbolic-semiotic approach was taken. This approach allows for the breakdown of camera angles and camera distance [and camera movement], which are a part of the overall movement within a frame. It also allows for the examination of nonverbal behavior, which contributes to the communication of emotions within a scene.

When it came to an approach for verbal frames, however, choosing an appropriate fit became difficult. With IFA, the focus of verbal frames had largely been on frames of text (Dan, 2018), which means this process of analysis had [and has] yet to be applied to audio. In addition, there were four more general steps specified by Dan, which were as follows: Research instrument development for both verbal and visual frames, data collection for both verbal and visual frames, frame identification and analysis for both, and the calculation of the verbal-visual frame congruence ratio. As described with the approaches to analyzing verbal frames, these last steps were more suited for textual versus visual analysis rather than aural versus visual analysis. There was a collection of notes rather than a collection of data; frames were identified throughout the analysis rather than in a separate step; and there was no ratio calculation, as this study was more focused on the integration of aural and visual elements working together rather than how often they match together. Therefore, in order to address the lack of application of this method to an audio/visual artifact, this study expanded upon this process by analyzing audio elements, such as dialogue, music, and sound effects as aural frames, grouping them into patterns based on the changes in emotions being communicated throughout the series. Then, using a symbolic-semiotic approach, visual frames of movement, which were broken down into camera movement, camera distance, character movement, and nonverbal behavior, were analyzed alongside color to examine the affect they have on the emotions being presented within the series. Another alteration to the IFA process this study proposes was to the steps of the analysis. Instead of first conducting separate analyses for aural and visual frames and then bringing them back together, this study places the integrated analysis at the front of the line. Doing the integrated analysis before separating the aural and visual frames allowed for a proper amount of context to be gathered on the emotions happening within a scene. Without that initial context, not

enough information would be known to conduct a well-done analysis on either the aural or the visual frames.

Before diving into the analysis, the idea of movement needs to be further explained.

Pearlman (2016) describes movement as follows:

The movement through time and energy of all the filmed images is shaped into phrases of related movements and grouped emphasis points. These phrases are then varied, juxtaposed, interpolated, and shaped within themselves and in relation to each other to make the overall experience of time, energy, and movement in a film that is known as rhythm. (p. 47)

Simply, movement is how viewers see time and energy within a film. There are specific tools used to help create this movement, and they are timing, pacing, and trajectory phrasing. Each of these can be broken down into three sub-categories that must be considered in the analysis of the artifact. Timing can be broken into the choice of frame (which frame to cut on), choice of duration (how long or short a shot feels), and the choice of placement of the shot (when to reveal information that impacts the audience). Pacing can be broken into the rate of the cut (accelerating during a car chase), rate of movement or change within a shot (seeing the beginning, middle, and end of action versus the height of it), and the rate of overall change (overall change of events versus overall movement of images and emotions) within a film. The last tool, trajectory phrasing, is a term coined by Pearlman herself. It can be broken into linking or colliding trajectories (smooth links versus abrupt collisions of energy), selecting energy trajectories (choosing from different takes varying in energy), and stress (creating specific points or accents by manipulating trajectory movement). Each of these tools, along with their sub-categories, play a specific role in the creation and communication of emotions within a film. Yet, these three

tools are also all used in the creation of three different types of rhythm: Physical, emotional, and event (Pearlman, 2016).

These three types of rhythm—physical rhythm, emotional rhythm, and event rhythm—are cumulative. The physical rhythm sets up a kinesthetic empathy. The emotional rhythm relies on emotionally expressive physical movement. And the event rhythm relies on both the physical and the emotional to communicate its world, ideas, and story. (p. 91)

Physical rhythm is created by emphasizing and audible physical movement over all others through movement patterns or using a cut as movement. Emotional rhythm is created deciding where the emotional energy will go from one shot to another by determining which shot to use, where it will go, and how long it will last. This shapes the movement into a cause-and-effect relationship between characters as one character throws their energy and another catches that energy and throws it back. Event rhythm is the rhythm of a film's structure or the movement of story. This is why opening shots and scenes are very important to the rest of the film because they set the tone and expectations for how the film is going to play out. The shaping of event rhythm is dependent on sensing when and how an audience knows enough about one event and if they are prepared to be introduced to the next event. All three of these rhythms work interchangeably with each other. "The physical moves emotions, the emotional moves events, and the events move visually and aurally. . . [therefore] balancing and working in a cause-and-effect relationship with one another almost all of the time" (Pearlman, 2016, pp.150-151).

By examining how both aural elements, such as dialogue, music, and sound effects, and visual elements, such as movement, and color, are used within a film or series, scholars could further examine the influence those elements have in shaping the emotions being observed and portrayed through the characters. This was done so that a more accurate conclusion could be

found since human communication is no longer comprised of strictly what is seen (visual frames) or strictly what is heard (aural/verbal frames). Therefore, to best analyze the artifact, MFT was applied as the main theory when considering how the series was put together as a whole. Then, IFA was applied when it comes time to examine specific aural and visual elements within the series, such as dialogue, music, sound effects, movement (camera angle, camera distance, camera movement, character movement, and nonverbal behavior), and color. This was the best way to complete this study because using IFA allowed for the separate examination of aural and visual frames. This was an in-depth examination as a result of integrating the frames first rather than last. Then, MFT was used to analyze how that interaction helps create a story through the communication of emotions using both aural and visual frames.

Overview of Steps

The steps taken to conduct this study required multiple watch-throughs of each episode of the *Obi-Wan Kenobi* series. Those watch-throughs focused on the analysis of the different elements previously mentioned. During the watch-throughs notes were taken on how the characters' emotions changed throughout the scenes that were selected, and which elements, aural and visual, had the most significant impact on those emotions. These steps were as follows:

Step 1

The first step consisted of a watch-through of the series that focused on the emotions that were exhibited by the characters on screen during the chosen scenes. With both visual and aural elements in play, notes were taken on how a character's dialogue, both verbal and non-verbal, influenced their emotions. It was also noted how other aural and visual elements, such as sound effects, music, movement, and color, all impacted the emotions a character conveys. Thus, completing the integrative framing analysis at the beginning rather than at the end.

Step 2

The second step consisted of a watch-through analyzing only the aural content within the series. This was done by listening to the series rather than watching it. Throughout this process, notes were taken for each episode on what was heard, i.e., the dialogue, music, and any sounds that are present within the episodes, and any changes that may have occurred within those elements that signal either a change in behavior or a change of emotions.

Step 3

The third step consisted of two watch-throughs analyzing only the visual material within the series. This was done by muting the audio as the series is watched, allowing the focus to shift solely to the visual elements. This step was divided into two parts, movement, and color.

Step 3 – Part 1.

The first part of the third step consisted of a watch-through that focused on the movement. The audio was muted so that no influence from that area would interfere with the analysis. Notes were taken on any significant changes in the movements of the camera and/or the characters, and how non-verbal communication was seen throughout each episode. This step required the author to rely heavily on Pearlman's (2016) concept of kinaesthetic empathy to determine the meaning of any nonverbal behavior that was exhibited by the characters, as well as her specifications on rhythms (physical, emotional, and event) and the tools used to create those rhythms.

Step 3 – Part 2.

The second part of the third step consisted of a watch-through that was focused on the colors seen throughout each episode. Again, the audio was muted for this watch-through to ensure there was no interference with the analysis. Notes for this part consisted of how the colors

changed from character to character and environment to environment, and again, how this affected the non-verbal communication found within the series. As with movement, Pearlman (2016) was relied upon for the analysis of nonverbal behavior.

Description of the Artifact

The *Obi-Wan Kenobi* series is comprised of 6 episodes that range from 40 minutes to almost an hour in length and was directed by Deborah Chow and produced by Kathleen Kennedy. The series brings back *Star Wars* veterans Ewan McGregor, reprising his role as Obi-Wan Kenobi, and Hayden Christensen, reprising his role as Anakin Skywalker / Darth Vader. Vivien Lyra Blair plays a young Leia Organa and Moses Ingram plays Reva, the series' secondary antagonist. Music was composed by Natalie Holt and John Williams, who came out of retirement to complete the project. The series was edited by Nicolas De Toth (3 episodes), Kelley Dixon (3 episodes), and Josh Earl (1 episode) (IMDb, 2022). The show follows a middle-aged Obi-Wan Kenobi, now going by Ben to hide from the Empire, the main antagonistic force of the series. Kenobi claims to be done with the Jedi, having given himself up on living a normal life watching over Luke. This changes when an old friend, Bail Organa, comes to him and asks for his help in finding his daughter Leia. Audiences familiar with the *Star Wars* storyline will know that Luke and Leia are siblings, yet they had to be hidden from the Empire, namely Darth Vader (their father). The rest of the series follows Obi-Wan and a young Leia as they try to get her back to her family.

This is significant because it is the first live-action series to follow and center around a main character from the *Star Wars* universe. Audiences know and love the character of Obi-Wan Kenobi; therefore, getting to see his backstory develop by seeing what his life was like after the events in *Episode III – Revenge of the Sith* and before the events in *Episode IV – A New Hope*

was exciting. This also holds true for the characters of Luke and Leia. The audience started to see the beginnings of Luke's desire to be anywhere but on the farm. Audiences also got to see where Leia's rebellious spirit came from and how it grew through the duration of the series. With the context provided by the series, audiences also got to witness how Leia's growth would blossom into her being connected with the rebellion in *Episode IV – A New Hope* and become a general by *Episode VII – The Force Awakens*. These characters are already emotionally established with the viewers, which makes them perfect to analyze for how the emotions were portrayed on the screen.

Significant Context Needed for Analysis

The series picks up ten years after the events of *Revenge of the Sith*. Characters like Obi-Wan and Darth Vader (Anakin Skywalker) make their returning appearance, and younger versions of already beloved characters Luke Skywalker and Leia Organa are introduced along with new, unfamiliar characters. For the characters already known, it may be helpful to provide context from the other films that have already been made.

Some history of the Obi-Wan Kenobi and Darth Vader (Anakin Skywalker), characters is necessary here. This section will discuss 10 key points of the two's relationship throughout the franchise.

First.

In *The Phantom Menace*, Obi-Wan meets a young Anakin after his master Qui-Gon Jinn introduces them. Young Ani is excited to meet another Jedi and shakes Obi-Wan's hand. This first moment is key because if it were not for Qui-Gon's insistence that Anakin should be trained in the ways of the Jedi, the two would likely have never met.

Second.

At the end of *The Phantom Menace* after Qui-Gon's death, Obi-Wan takes Anakin as an apprentice as a fulfillment of the promise he made Qui-Gon before he died to train the boy.

Third.

In *Attack of the Clones*, Obi-Wan and Anakin encounter Count Dooku, a Sith Lord. Ignoring his master's assessment of the situation, Anakin confronts Dooku alone, losing his hand in the process. This shows Anakin's inability to step back and analyze a situation first rather than diving in headfirst. This is later recalled in an *Obi-Wan Kenobi* flashback where Obi-Wan tells Anakin that his need to prove himself is his undoing.

Fourth.

During a mission to rescue Chancellor Palpatine in *Revenge of the Sith*, the duo faces Dooku once more. Remembering how their last encounter went, Anakin steps back and agrees that the two should take him together this time around. Though this initially shows growth on Anakin's part, that growth is snuffed out when Chancellor Palpatine orders Anakin to kill Count Dooku. This moment is one of the first times the audience sees a glimpse of the dark side of Anakin.

Fifth.

As they make their escape, the Chancellor tells Anakin to leave Obi-Wan, who had been knocked unconscious during the battle with Dooku, behind, but Anakin refuses. This shows that the light is still present within Anakin even after he killed Count Dooku.

Sixth.

Later in *Revenge of the Sith*, Obi-Wan and Anakin are sent on separate missions. Before they part ways, Anakin admits to his master that he has been unappreciative of Obi-Wan's

training and apologizes for his arrogance. Obi-Wan reassures Anakin by telling him that he is proud of him and that he has become a great Jedi. This scene is another key moment in the two's relationship because it is the last time they see each other as friends.

Seventh.

As *Revenge of the Sith* ends, Obi-Wan must face Anakin, who has now turned fully over to the dark side. This confrontation culminates with the defeat of Anakin at Obi-Wan's hands. The end of this scene is particularly emotional for both the characters and the audience as Obi-Wan is forced to leave his former apprentice behind to die, or so he thinks. Chancellor Palpatine, now revealed to be Darth Sidious, rescues Anakin and he is transformed into the Darth Vader audiences recognize.

Eighth.

During Darth Vader's and Obi-Wan's first encounter with one another *Obi-Wan Kenobi*, Vader seeks revenge on Obi-Wan and how he let him burn on the planet Mustafar by raising flames from the ground and throwing Obi-Wan into them with the Force. This callback shows how Anakin is truly gone because of how willing he is to inflict pain on someone he was once close to.

Ninth.

In *Obi-Wan Kenobi's* finale, Obi-Wan and Darth Vader faced off against each other for the first time since Mustafar. After Obi-Wan sliced a piece of Vader's helmet off, Anakin's voice mixed with Vader's to create a chilling sense that Anakin might still exist. Obi-Wan apologized for what happened to Anakin, but Vader assured him that he did not kill Anakin. Vader then shifted and said that he would destroy Obi-Wan in the same way he destroyed Anakin. Obi-Wan,

after hearing this, resigned to the fact that Anakin was truly gone, and referred to Vader as “Darth” rather than “Anakin” for the first time.

Tenth.

In *A New Hope*, Obi-Wan had become an old man and met Darth Vader for the final time. As the former friends dueled, Vader predicted he will win, yet Obi-Wan told him that even if Vader did strike him down, Obi-Wan would still be the stronger opponent. Obi-Wan accepted his fate and was struck down by Vader. He fulfilled his promise to Darth Vader by mastering the art of drawing on the Force to exist in the world as a Force ghost (Carlo, 2022).

History of Luke and Leia

Luke Skywalker was a young boy in the series, but he was not shown too much throughout. As he grew up, he knew about Obi-Wan, but he only knew him as Ben Kenobi. The turning point of Luke’s life was when his aunt and uncle were killed by the Empire. He left his home with Kenobi to save Princess Leia. During the rescue/escape, Luke watched Vader kill Kenobi. Kenobi came back though, at least in spirit, to help mentor Luke in the Jedi arts, along with Luke’s new master, Yoda. Both Yoda and Kenobi cautioned Luke against believing Vader, who he now knew was his true father, had good still left in him. He also learned that Leia was his long-lost twin sister. Luke and Vader eventually fought each other, and Luke almost gave into his anger and almost killed Vader when he threatened to turn Leia against him. Luke resisted his anger, however, which resulted in him almost being killed by Palpatine. Vader stepped in, though, and saved his son in one final act of goodness.

Leia Organa (Princess Leia) is a central character in the series. She is only ten during the events that take place within the series. As she grows up, she becomes one of the leaders of the rebellion and asks for Obi-Wan’s help in the fight. She is eventually found out by the Empire and

is taken prisoner by Vader. She first meets Luke when she is rescued, and the two become close as they continue to fight in the rebellion. She knows she has a connection with Luke, yet she does not realize he is her brother until he later tells her himself. As time goes on Leia continues to lead the rebellion.

Closing Statement

The context provided for the characters was necessary for the analysis. This was because it outlined where the characters were in the prequel trilogy before the events of the series and what they did after the series in the original and sequel trilogies. This, in turn, provided additional understanding to the familiar characters that appear throughout the series, and, thus, the analysis.

Chapter 4: Analysis

For this rhetorical analysis of *Obi-Wan Kenobi*, Chapter 4 is broken down into six major sections, one for each episode. From there, each section is divided into one to four smaller scenes that are looked at through an IFA perspective. A summary of what happened in each episode is given before breaking down the smaller scenes so that the appropriate context is given to fully understand what is happening at the time of the smaller scenes. Each of these scenes were picked due to the emotional significance they provided for the overall stories seen in the series. After the summary, each scene is dissected by first looking at the character emotions present within them. Then the aural and visual frames are separated and analyzed to determine which elements (dialogue, music, sound effects, camera movement, character movement, nonverbal behavior, and color) are utilized in creating, influencing, and impacting the emotions within each specific scene.

Episode I

The first episode opens with a visual and aural review of Obi-Wan and Anakin's history together from the prequel trilogy, bringing the audience up to speed with where the characters, such as Obi-Wan, Anakin (now Vader), Luke, and Leia are at the start of the series. After this, it transition into a flashback of younglings (young Jedi in training) training in the Jedi Temple, whose lesson gets interrupted by clones carrying out Order 66. The Jedi teaching the lesson tries to protect the younglings but ends up getting killed by the clones. The younglings have to regroup, and they continue through the temple attempting to survive.

The series moves into present day on the planet, Tatooine, ten years after the events of Order 66. People are going about life as normal when a ship lands in the middle of the town. Three Inquisitors (Reva aka the Third Sister, the Grand Inquisitor, and the Fifth Brother), those

who serve Darth Vader and the Empire hunting any remaining Jedi, exit the ship, and make their way to a tavern. There they confront the owner of the tavern about housing a Jedi. One Inquisitor, Reva, throws a knife towards the owner in an attempt to flush out the Jedi. It works, as the Jedi catches it, thus exposing himself to the Inquisitors. The Jedi tries to escape, but the Inquisitors surround him, and Reva ignites her lightsaber to stop the Jedi from leaving. She tries to kill him, but the Grand Inquisitor stops her using the force. The Jedi uses this as an opportunity to escape, leaving the Fifth Brother no choice, but to chase after him. The Grand Inquisitor warns Reva of being too obsessive in her hunt for Jedi trying to find Kenobi. He gives her an ultimatum, either she forgets about Kenobi or else she will be dealt with (likely killed).

Now, the viewer is finally introduced to the current version of Kenobi, or rather, Ben. He works as a butcher and seems to be living a normal, non-heroic life. This is evident when a fellow worker confronts their boss about a lessening of pay. Instead of helping the other worker when the boss pushes him around, Ben simply stands by and does nothing. He rides the shuttle back to town, feeds his Eopie (camel-like creature) some meat he stole from the yard, and heads back to the cave he calls home. There he eats dinner as normal, until he is interrupted by a character named Tika. Tika bring Ben a model ship he had been looking for. While trying to persuade Ben to buy something more, Tika mentions that he found a Jedi's belt. This is likely the first time Ben has heard anything of the Jedi in a long time, but shows relatively no interest in the belt. Tika leaves, and Ben ponders on this discovery of a Jedi. Later that night, he dreams of Anakin and Padme, which unsettles him greatly. He tries to reach out through the force to his old master, Qui-Gon, however, he gets no response. A new day comes, and Ben is making his way through the desert. He hides out in some rocks as he watches Luke and Owen. Luke runs off and pretends he is a pilot, which reminds Ben of when he first met Anakin. He waits until nightfall

and leaves the model ship on the farm for Luke. On the way back to his cave, Ben is approached by the Jedi from earlier. He says his name is Nari and asks Ben for help, to which Ben says he cannot help. Nari has the wrong person. He is Ben now. Ben tells Nari to bury his lightsaber in the desert, forget his old life, give up hope because the fight is done. After this Ben rides off, leaving Nari alone.

Viewers are transported from the sand-ridden planet of Tatooine to the lush, green planet of Alderaan. Here, they are greeted with a montage of servants dressing a little girl. As the servants complete their task, Breha Organa enters the room asking if she is ready. The girl walks forward with Breha as she talks about the upcoming party in honor of the family that is visiting. Breha stops, though, and notices that something is not quite right. She pulls back the little girl's hood to reveal that it is, in fact, not Leia in the clothes. Breha looks at the servants with mild annoyance, begins listing off where she (Leia) could be, and settles on the woods as the most likely location. Here it cuts to Leia running through the woods with her droid, Lola. She climbs a tree and watches the different ships leave the planet, naming them off as they pass by. Breha finds Leia and tells her to come down from the tree. Leia does so begrudgingly and looks to her mother as she tells her to turn off the droid for the rest of the day. They walk back to the main clearing and Leia pauses to apologize to her mother. She gives her a hug, which Breha returns, only to feel Leia digging in her pocket for Lola. Breha laughs and ushers Leia inside. As this is happening, it is revealed that the two are being watched by an ominous presence.

It cuts back to Ben at work as the whistle blows. Same as before, Ben collects his earnings, rides the shuttle back to town, and feeds his Eopie, however the routine is interrupted by someone (Owen, Luke's uncle) throwing down the bag the model ship for Luke was in. Owen does not like having Ben around, as he believes Luke should be allowed to be simply a boy on

the farm. There is no need to Ben to watch him. Ben insists that Luke needs to know that there is a whole world outside of the family farm, and that, if the time came, Luke would need to be trained in the ways of the force. Owen does not like this idea because he knows Ben trained Anakin, and he points out what happened with him. He does not want the same thing to happen to Luke, so he tells Ben to stay away and leaves. Ben watches him go, but someone yelling in the crowd for others to get out of the way catches his attention.

It is revealed that the Fifth Brother is the one yelling and Ben hides deeper in the stall in the shadows. Reva is also there, walking down the road. The Fifth Brother is offering a reward for anyone who would come forward with information about the Jedi from earlier. Impatient with the crowd, Reva instead threatens that she will cut off hands of anyone who withholds information. A citizen speaks out, saying they have no rights to do so. Reva sees this as a threat to her authority, so she follows through with her threat and cuts the citizen's hand off. Realizing that she is serious, the crowd becomes more uneasy. Owen is caught up in the middle of this and is forced to act as natural as possible. Reva begins stalking the crowd and settles on Owen. She walks over to him and starts talking to him, asking what he does. He tells her he is a farmer and asks what his farm is worth to her. She wonders if he is hiding a Jedi on that farm and gets in his personal space. This is rather ironic because he is technically hiding a Jedi on his farm, he simply does not know that yet, and he is hiding Ben's location at that moment. Reva does not seem to trust Owen and asks him why she should believe him. He tells her that he thinks the Jedi are vermin and he kills vermin on his farm. Still not fully believing him, Reva turns to the crowd and threatens to kill not only Owen, but his family, if no one speaks up about the whereabouts of the Jedi. She ignites her lightsaber and holds it to Owen's neck to show how serious she is. All this

time, Ben has been watching intently, torn between deciding if he should do something to help or stay hidden.

Finally, the Fifth Brother breaks the tension by leaving a device that contains information about the Jedi on a merchant's cart and telling Reva to stand down. She hesitates but obliges when the Fifth Brother insists. She leaves Owen with a threat, and stalks after her fellow Inquisitor. After they turn the corner, he turns on her, telling her she is too reckless. He assumes that the Grand Inquisitor is right about Reva's obsession with Kenobi and wonders what she hopes to gain by finding him, to which she replies that she seeks what she is owed. She shrugs him off her and leaves. Ben finally reappears as the Inquisitor ship takes off. He thanks Owen, but Owen tells Ben that he did not do that for him (he did it for Luke) and walks away as Ben watches the sky.

Back to Leia and her mother, they walk out to the end of a docking bay to meet Bail Organa. He looks over to Leia and asks her about the ships she saw. Breha tells Bail not to encourage her as a ship lands in front of them. The trio walks forward to greet Breha's sister and her family. Leia tries to be polite to her cousin, but he only gives her a curt nod in response and ignores her.

At the party, the adults are talking about the Empire. There is some tension as Bail brings up issues that still need to be resolved, such as slave labor, and his brother-in-law dismisses him by saying he is not there to discuss issues, but to rather eat his food. This puts Bail off a little, but Breha eases the tension by asking him to get her a drink. Leia and her cousin are with a couple other kids at a separate table. Leia thanks a droid after it brought her something, and her cousin mocks her for it. He wonders why she does that, and she tells him it is simply good manners. He thinks that they do not need manners when talking to a lower life form, and Leia quips back

saying, if that is the case, then she does not need manners when speaking to her cousin. The cousin is taken aback and shifts the conversation away from him towards Leia.

He talks about how she knows nothing because she has seen nothing. She has never left the planet, and the cousin assumes it is because her parents are ashamed that he is not one of them. She is not technically a real Organa. Having humiliated her, or so he thinks, the cousin smirks down at her, but Leia remains unfazed. She returns his eye contact and simply states that her cousin is afraid of his father. This shifts the conversation back in her favor as she exposes her cousin to the other kids. Her cousin tries to play it cool, but she can tell that she struck a nerve, and simply goes back to eating. Bail sees all of this playing out, and it cuts to him and Breha scolding Leia.

Leia defends herself, saying that her cousin was being awful to everyone. Breha tells her she will apologize to her cousin, and Leia stalks out to the balcony. Breha and Bail exchange looks, and she leaves him alone with Leia. He walks over next to her and starts telling her about his childhood dreams. Leia asks why he did not pursue them, and he says that his dreams changed, and he started pursuing her mother. He tells Leia that she will soon be starting school and heading off to junior senate, but she does not want to become a Senator. She is not even a real Organa. Bail hears this comment and kneels down to Leia's level. He says that she is an Organa in every way, she just needs to find her own way to lead. He stands back up and reiterates that she should apologize to her cousin, and she seems more accepting of this now. He leaves, expecting that she will follow shortly, but Leia, instead, heads back out to the woods.

Bail discretely informs Breha that Leia is gone, and she teases him a little bit as he calls for guards to search for her. Leia, in the meantime, is running around the woods, until she runs into a strange man, Vect. She asks him what he is doing out there, and he tells her that he is

waiting for her. Two more people, likely bounty hunters, show up, and Leia runs away. The chase scene is cross-cut with guards searching the forest. The cross-cutting stops as Leia and a guard see each other. She runs to him, but Vect shoots him, leaving Leia with nowhere to go. The bounty hunters surround her and throw a bag over her head.

Ben hears something beeping. He walks over to a box and opens it to reveal a communication device. Bail and Breha are telling him about what happened to Leia. Because there is little to no evidence of who took her, they want Ben to help find her. He hesitates, asking if they could go to the Senate or use their own guard to find her. Bail says that Ben knows how important Leia really is, which is why he is the only one they trust to find her. Ben simply tells them that they must find someone else to help.

On the bounty hunters' ship, Leia is placed in a cell and tied to a chair. She struggles as the door shuts, leaving her alone.

A whistle blows, signaling a return to Tatooine. Ben is going about his day as normal, collect wages, then shuttle to town, but his routine is interrupted. A crowd has gathered, and they are all looking at someone, dead, left to hang for the public to see. Ben is in the midst of the crowd and finally looks up to see that the person hanging is Nari. The Inquisitors got to him. Ben heads back home only for his guard droid to flash red, indicating that someone is in the cave. Ben approaches somewhat cautiously, seeing a hooded figure as he enters, but eases up when he realizes it is Bail. He tells Ben that Leia is headed for Daiyu. Again, Ben is hesitant to go. He is not the man he used to be. Bail simply says that he is going to have to be. Ben says he has to stay because of the boy, Luke, and Bail calls him out, saying that the reason he is hesitant is not because of Luke and Ben knows it. Bail pleads with Ben to take up one last fight.

Back to Leia, she takes Lola out of her pocket and switches her on. She tells Lola to try to cut the ropes, but as she is cutting, Vect comes in. He grabs Lola and smashes her. Leia says that she is not afraid and that her father will find her, but Vect taunts her by telling her that no one is coming for her. He leaves her alone again.

Back to Ben, he is riding out in the desert. He stops and starts digging. This is cross-cut with the bounty hunters contacting someone. Ben continues to dig and finds a chest. In that chest is his old lightsaber, along with Anakin's. As the bounty hunters talk, it is revealed that Reva is the one who hired them. She found a connection between Bail and Kenobi from the old days of the Republic, hence why she hired the bounty hunters to kidnap Leia. She is using her as bait to get Kenobi to come out of hiding.

Ben is at a port with the hood of his cloak up to remain somewhat anonymous. He pauses at the gate. He looks down at his boarding pass and turns slightly like he might forget the whole thing, but the worker at the gate gets his attention by asking if he was coming or not. He turns back around, looking straight, and walks forward to give the worker his pass. He moves his hand on his hip slightly, which reveals his lightsaber as he walks forward towards the ship.

Characters' Emotions

When Owen throws the model ship at Ben's feet, it shows his anger. Throughout the conversation, Owen takes a casual, but more dominant stance at the entrance of the stall. As Owen is talking, however, Ben becomes a little more agitated. This is especially true when Owen tells Ben he should stay away and let Luke be a boy. If he cuts Luke out completely, Ben loses access to the last bit of Anakin he has left. As Owen leaves, Ben watches him, but his eyes snap in another direction as the Fifth Brother starts yelling for people to move.

This is a cue for a shift in the emotional dynamic as the Inquisitors appear, introducing a new tension to the scene. The atmosphere of that tension stays the same as the Fifth Brother offers a reward, but it is heightened when Reva threatens to start cutting off hands. This tension is pushed even further when she actually does cut off a citizen's hand, and a shift happens in the crowd. They shift from being uneasy to scared as Reva stalks around. When she lands on Owen, tension increases for him, Ben, and the audience. As she gets in close with Owen, the discomfort of having one's personal space invaded is evident. Tension felt by Owen, Ben, and the audience increases even more when Reva threatens to kill Owen and his family.

This height of tension is only broken when the Fifth Brother slams a device down and forces Reva to back off. As she does so, Owen releases a shaky breath and takes a couple unsteady steps as the tension dies down. This scene is emotionally significant because it not only shows Ben and Owen's relationship, but also hints at the eventual conflict between Reva, Owen, and his wife Beru in Episode 6 over a Jedi (Luke) on the farm.

Leia's conversation with her cousin handles the tension in a much more subtle way. As her cousin tries to tear her down, Leia keeps her composure. Since trying to make her feel about how she treats droids did not work, her cousin decides to attack her person. By saying that she is not allowed to leave the planet and that she is not a real Organa out loud, he thinks he has humiliated her in front of the other kids. He looks down to see if his tactics worked, but instead of being sad, Leia stares at him undaunted. She then turns the tables on him by telling him, and the others by default, that she knows he is afraid of his father. He acts the way he does to impress his father, so he seems important. Her cousin tries to appear as though her words do not affect him, but unlike her, he fails, signaling that Leia has won the conversation. This is significant, in that it shows that Leia is not like the others, not because she is not a real Organa, but because she

is destined to lead in another way that some would likely not expect, as an eventual aid in the rebellion (original trilogies) and a general for the resistance (sequel trilogies). It also showcases how discerning Leia truly is. She may only be ten years old, but she pays more attention to the people around her than most give her credit for.

As Ben returns home after seeing Nari dead, he is dealing with some difficult emotions. To top those emotions of guilt, Ben learns that someone unknown is in his home, which raises concern. He walks into the cave, only to find Bail. Bail wants him to find Leia, but Ben does not want to go. He is afraid of stepping back into the light because he has been hiding for ten years. He is not who he used to be, but Bail tells him he is going to have to be. Ben is so hesitant to leave the planet because of his failure with Anakin. He does not want to risk that same failure with one of Anakin's children. Bail reassures him though, by telling him that he trusts no one more with his daughter than Kenobi. He asks if Ben would do one last fight in order to save Leia, and he grapples with that choice. He looks at Bail, then down, then back up, each movement becoming more resolved. As the episode unfolded, this moment with Bail is where Ben could openly voice his fears. Bail gives him the encouragement he needs to step out of the shadows and begin his journey to rediscovering himself as both Obi-Wan Kenobi and Ben Kenobi.

Aural Frames Analysis

What impacts the emotions seen throughout the sequence with Owen is the dialogue. Yes, the audience knows Owen's angry because he chooses to throw the model ship, but it is his dialogue in this scene that is truly telling of how deep that anger goes. He starts off by saying to Ben, "I warned you to stay away from him" (Harold et al., 2022a, 27:56). Ben says he (Luke) has a right to know what is out there, that there is a whole galaxy, and, when the time comes, Ben needs to be around in case Luke needs to be trained in the ways of the force, but Owen wants no

part of it. This is because he knows how Anakin turned out and he does not want the same fate for Luke. He counters Ben with “Like you trained his father? Anakin is dead, Ben, and I won’t let you make the same mistake twice” (28:30). This shows that Owen has no trust in Ben after what happened with Anakin. He believes that Ben made a mistake with training Anakin that led to his death, and as said before, he does not want Luke to go down that same path. This line of dialogue especially hits Ben because it reiterates that his friend, his brother is gone, and it is his fault. This is not the first time the audience sees him grappling with that fact, but it is the first time he has had to do it in front of another person. Owen finishes the conversation by telling Ben to leave Luke on the farm so that he can be where he belongs, with his family.

There is a switch in the atmosphere created by Ben and Owen’s conversation when the Fifth Brother is heard telling people to move. It shifts the tension from a more familial perspective to a danger perspective. Murmurs from the crowd can be heard, along with the entrance of low strings in the score (music soundtrack). This signals Inquisitors without having to see them as low, dark music usually accompanies the villains. The Fifth Brother is offering a reward if anyone were to come forward with information regarding the Jedi that has been seen. Reva, impatient with the Fifth Brother’s tactics, threatens the crowd with punishment if no one comes forward, telling them that they will lose their hands first. As Reva speaks the strings in the score become more intense, and they are joined by horns. A citizen speaks up saying, “This is the outer rim. You have no rights here. . .” (Harold et al., 2022a, 29:30). A lightsaber ignites as the citizen is speaking, and the citizen’s dialogue is cut off as a lightsaber strike is heard, followed by a scream and shocked murmurs from the crowd. From the threat made by Reva, it can be assumed that she followed through on that threat and cut the citizen’s hand off.

With tensions high, the horns drop out, that is, until Reva says, “You know something” (30:02) towards Owen. Here, there is a bass hit as the horns come back in. As Reva interrogates him, Owen responds, but gives nothing away. This causes Reva to escalate the situation, yelling at the crowd, “Tell me where the Jedi is or this man and his family die” (31:00). She continues to press the crowd, saying that the Jedi abandoned them, that they only look out for themselves, that they will not save them, but they (the crowd) have the power to save Owen. A lightsaber is heard being ignited again, this time sounding much closer. Strings help to build suspense in that moment, but it is broken by the Fifth Brother yelling “Enough” (Harold et al., 2022a, 31:43) and slamming a device on a cart. He calls for Reva to stand down, and she sheathes her lightsaber, after which she says, “Next time” (32:01) directed toward Owen. After her line of dialogue, the strings release, and the tension finally fades.

As Leia thanks the droid, her cousin questions why. Leia says that it is good manners. Her cousin says, “You don’t need manners when talking to a lower life form” (Harold, 2022a, 35:28). Leia quips back with, “Then I guess I don’t need manners when talking to you” (35:33). This shifts the conversation as Leia’s cousin starts talking about how Leia is not allowed to leave the planet and he tries to hammer his point home by saying she is not one of them, that she is not “a real Organa” (35:45). Leia shifts and simply responds with “You’re afraid of him” (35:56) and goes on to embarrass her cousin by exposing why he behaves the way he does.

The emotional shift in the scene where Bail is in Ben’s cave happens close to the beginning of the conversation between the two. As Ben is coming up with reasons why he cannot leave, such as he is one who he once was and he cannot leave the boy (Luke), Bail stops him and calls him out, saying “This isn’t about the boy and you know it” (Harold et al., 2022a, 44:06). Bail continues, “You’ve made mistakes. We all did. It’s the past” (44:11). This contrasts with

Owen's statement from earlier about Ben making a mistake with Anakin because, instead of blaming Ben and holding the "mistake" of Anakin over his head, Bail chooses to acknowledge the mistake, but leaves it in the past. Bail reassures Ben by saying, "You couldn't say Anakin, but you can save her. . . There is no one I trust more with my child than you" (44:19). This, again, is a stark contrast to Owen. Bail sought out Ben to help find and rescue Leia because he trusts him, yet Owen wants Ben to stay away and leave them alone because he lost that trust.

Visual Frames Analysis

Throughout the conversation between the two, Owen stays relatively far back from Ben, creating a feeling of distance or separation. Since he wants Ben to leave them alone, Owen is also showing that through his posture and said distance. He remains casual but dominant in his body language, whereas Ben seems a bit timid. As the conversation continues, the camera shifts from Over-The-Shoulder shots (OTS) to Medium Close-Up (MCU) profile shots (from the side). This cues a shift in the dynamic that symbolizes seeing things from a new angle as Ben realizes that he might not be able to keep Luke (his last piece of Anakin) in his life. This shifts again as the camera switches back to a straight-on MCU of Ben, as he reacts to what Owen is saying (the line about training Anakin). Ben looks hurt by what Owen said. He tries to hold Owen's gaze to hide that, but he fails as he cannot maintain the eye contact, signaling that Owen has won the conversation. The last shot of Owen returns to a straight-on, Medium Shot (MS), as he finishes the conversation and walks away. Ben watches him leave and looks down, but something catches his attention so that his eyes snap up. It cuts to the crowd moving hurriedly out of the way as the Fifth Brother and Reva show up.

Wide Shots (WS) are used to establish the relational distance, how close or far away characters are from each other, between the characters, specifically Owen, the Fifth Brother, and

Reva. A shot of Ben is inserted here as he watches the Inquisitors. The current tension created by the presence of the Inquisitors does not change until Reva, as she is walking through the crowd, changes her own pace stomping towards a woman in the crowd. This new shift does not stay for long as the tension shifts again when Reva cuts off the woman's hand. This sparks a visible change in the crowd's emotions as they either put a hand over their mouths, glance away quickly, or even take a few jerky steps back. Now everyone is watching Reva with anticipation, wondering what she will do next, including Ben.

Ben is watching with a heightened sense of anxiety as he watches Reva walks around the crowd behind Owen. This is shown through a Point of View (POV) shot that shows exactly what a character would be seeing at that moment. This gives an opportunity for the audience to feel what Ben is feeling in that moment. This tension skyrockets when Reva stops and gestures in Owen's direction. A wide OTS of her over Owen's shoulder again gives relational distance between the two. This shot is reciprocated over Reva's shoulder as she locks eyes with Owen. The camera focus changes to follow her as she walks towards him, stops in front of him, and sizes him up before beginning to interrogate him. This introduces a new tension for Ben, leaving him and the audience wondering if Owen will betray his location.

The tension becomes closer as the camera moves in closer while Reva invades Owen's personal space, giving a clear sense of discomfort. Tensions shift as Reva starts yelling again, moving away from Owen, and addressing the crowd. Ben is listening what she is saying, and the camera stays on him (MCU) as he emotionally processes her words (about how the Jedi have abandoned the people and that they will not save the people, only themselves). The tension increases again as Reva pulls out her lightsaber and gestures towards Owen. She stalks back over

to Owen, ignites her lightsaber, and holds it up to his neck. Here is where all the tension that has been building over this sequence reaches its peak.

Ben, who has remained still the entire time, shifts forward and places a hand on the wall for support, as he slightly panics. Owen holds his head high, but he is obviously scared. The full tension is held in place by the quicker cuts, until it is semi-broken by the Fifth Brother slamming a device with information on Nari on a cart. He addresses the crowd and looks in Reva's direction. She hesitates, looking at her lightsaber, but then finally shakes her head and sheathes it. Before she leaves, she says something to Owen, then stomps away. Owen finally drops his head and shuffles uneasily, taking a few shaky breaths.

During the beginning of their conversation, A WS shows Leia on the left of the screen and her cousin on the right with a few other kids around a table. They both start out equal with the camera, meaning their first few shots are at their own eye levels rather than at a high versus low angle that would show their height differences. What signals a significant change in the emotion of the conversation is the second WS in the sequence. The second WS flips what was seen in the first one, so that the cousin is now on the left side of the screen and Leia is on the right. She is still on the left side of the screen for cutting between the two but flipping where the two are in the wide shots signifies that the conversation has turned in the cousin's favor. The sequence then cuts to a Close-Up (CU) of Leia staring as she takes in what her cousin is saying (about her not being a real Organa). She never once takes her eyes off her cousin. The camera cuts to the cousin's reaction then back to Leia (MCU) as she says something. There is some more cross-cutting of the two, and as she continues to speak, her cousin loses the smirk he had and eventually tries to harden his facial features, trying to appear as if nothing is affecting him when it actually is. After Leia is finished speaking, it goes back to a wide shot like the first, with Leia

on the left and her cousin on the right. This signals that the conflict between the two has resolved and things go back to normal, for Leia at least.

There are more subtle cues to the emotional changes in the conversation between Bail and Ben near the end of the episode. This sequence relies heavily on MCU shots of both characters to capture the emotions they are feeling in that moment, especially Ben. There are also some moments where Ben steps closer, and some where Bail steps closer. When Ben has to decide whether to face his fear of failure in order to save Leia, the camera is in super close, so it catches every single movement on his face. Bail gives him a reassuring nod, and Ben looks at him breathing a little heavy, looks back down, then back up. The way his facial expression changes throughout those last three movements of his eyes conveys a sense of resolve in Ben, signaling his decision of going to rescue Leia.

Visual Frames Analysis: Color

During the sequence with the Inquisitors, they stand out from the crowd not only by movement, but also by color. They wear deep black, somewhat shiny uniforms. This contrasts with the crowd's more neutral tones of tans, browns, and grays. Black in the *Star Wars* universe is also connected with positions of power and authority than usually dominant over others. When Reva ignites her lightsaber, it is the brightest object on the screen, which means it naturally draws everyone's attention to it. Something else that is interesting about this sequence is the feeling the shadows versus the light give. Black is usually associated with the antagonists of *Star Wars*, yet Ben hides in the shadows to feel safe. This is in contrast with those out in the bright Tatooine sun, who do not feel safe as the Inquisitors make their presence and intentions known.

The emotional impact of Leia of being different from the others, of not being one of them, is also shown in the color of her clothes. Earlier in the party scene, it is shown that Bail

and Breha are both wearing blue shades and that Breha's sister's family are all wearing orange, yet Leia wears purple. This separation through color symbolizes the point her cousin makes, but also how she will stand out throughout the series, and the rest of her life, as a leader.

At the beginning of Ben and Bail's conversation, Ben more in the shadows than Bail. As the sequence progress though, Ben comes more into the light and Bail falls more into the shadows. Ben stepping into the light, rather than staying in the shadows, signifies his step into the role of Obi-Wan Kenobi one last time. Bail sticking to the shadows, symbolizes how lost he feels after losing his daughter. Bail does step back into the light, but only as he is trying to get Ben to change his mind about going after Leia.

Episode II

This episode starts off with Ben landing on the planet Daiyu. He is greeted by many unsavory, shady characters who are either trying to sell him something or steal from him. A girl approaches him, asking if he would like to buy some spice (drugs). He tells her no but is looking for information and asks her if she might know how he could find his "daughter," aka Leia. The girl tells him that if Leia is on Daiyu, he is not going to get her back as she was someone's daughter once too. She gives Ben some spice for free and leaves. He is then approached by a boy that tells him he knows of a Jedi that could help him.

Haja is introduced as a Jedi. Ben watches him help a mother and her son as they need a safe way off the planet due to the son having the potential to become a Jedi. He shows off by force-shutting the bars on the windows and using the force to grab a communication device. It is revealed that Haja is faking being a Jedi when he tells the other person on the other side of the communication device that he is inside his mind and then continues with the information needed to get the mother and son out safely. Ben sees this and knows that Haja is a fake. After the

mother and son leave, Ben confronts Haja, holding a gun to his side. Ben tells him about his situation and says that Haja is going to help him find Leia. Haja tells him the most likely spot that Leia could be.

Ben walks through a lower part of the city, and then stops to watch the people. Someone that just exited a building catches his eye, and he follows him. Ben enters that building wearing the individual's cloak, mask, and goggles, and heads for the other side of the room. The building houses an underground operation, and Ben needs a distraction to get a guard away from a specific door. He mixes materials to create an explosion and slips past the guard and through the door. He hurries down the hall but is stopped by two workers. They are suspicious of Ben, and he ends up having to fight them. He defeats both and asks them where Leia is. He makes his way through the halls and stops at a certain cell. He enters the cell but is ambushed by Vect and the other two bounty hunters. Ben then has to fight his way out, using the spice the girl from earlier gave him as a distraction. Reva shows up outside the building and makes her way inside. Ben comes to another cell and enters. This time, Leia ambushes Ben, and tries to run away from him. He grabs her and pulls her back, telling her that her father sent him to rescue her. She does not trust him and hesitates to go with him. Ben grabs her hand and takes her with him anyways. Reva finds Vect and the other bounty hunters shut in the cell, and she angrily asks where Kenobi is. Ben and Leia exit the building and slip into the crowd.

Reva walks away from the building when the Grand Inquisitor, the Fifth Brother, and the Fourth Sister walk towards her. The Grand Inquisitor confronts her about kidnapping an Imperial Senator's daughter. She tries to defend herself by saying she found a connection between Kenobi and Senator Organa, but the Grand Inquisitor does not care. He knows Reva is trying to grab power, and he reminds her of her place when he tells her that no matter how much power she

tries to gain, it will not change who she is: A girl they found in the gutter. The Grand Inquisitor tells the Fifth Brother to get a garrison of trooper to the city and orders him to shut the city ports down. He looks back at Reva, says that he will bring in Kenobi himself, and orders her to stand down. After the three Inquisitors leave her alone, Reva calls for all bounty hunters to search the city for Kenobi.

As all the bounty hunters within the city get the notification and start scouring the city for Ben. He catches onto this and gets a new cloak for Leia. He tries to keep her off the street as best as he can, but she is curious about everything. She starts asking him a bunch of questions about himself, but Ben does not want to give anything away. Leia catches on to this, which surprises him, but they are interrupted as bounty hunters are headed down the street in their direction. Ben hurries Leia off the main street and into the crowd. The boy, who led Ben to Haja earlier, notices all the bounty hunter activity and goes back to Haja. They hatch a plan to get to Ben before any of the other bounty hunters. Ben and Leia are seen by a bounty hunter as they walk down an alley. Ben has to deal with the bounty hunter by knocking him unconscious, which unsettles Leia a bit.

Meanwhile, the Grand Inquisitor says that a garrison of troops is coming in and wants all the ports shut down. The Fourth Sister forcibly brings in a bounty hunter who has a device that has information about Ben. Now the Grand Inquisitor knows what Reva is actually up to. Reva, from the top of a tall building, overlooks the city, waiting. Ben and Leia are still in the alley. As Ben suggests they stay there, Leia sits down. Beeping catches his attention, and Ben goes over to the bounty hunter's unconscious body to investigate. Leia also comes over to investigate and notices his picture on a device that is on the ground. She asks why there is a picture of him and starts to back away from Ben as she realizes he lied to her, thinking she cannot trust him. She

takes off but is stopped as another bounty hunter blocks her way. Ben shoots him, which only makes Leia more determined to get away from him. Ben chases after her as she runs around the corner.

The following chase scene is intercut with the arrival of a trooper garrison led by the Fifth Brother. As Ben climbs onto the roof and runs across the top of buildings following Leia, a bounty hunter starts shooting at them. With Ben locked in a gun fight, Leia runs ahead. Reva, from her perch, sees the blaster fire and heads in that direction. Leia keeps running until she comes across a gap too wide to jump. More bounty hunters show up, but Ben finally manages to shoot one and get away. With Ben coming closer again, Leia tries to jump, but she does not go far enough and falls. She grabs onto a wire that is hanging and holds on with one hand. Ben runs to the side of the building and tells her to hold on. She slips off though and falls.

As she falls, she calls out to Ben, who watches her fall. He reaches his hand out, trying to use the force to catch her. It is not until she almost hits the ground that he does finally manage to stop her with the force and set her down gently. The people around start murmuring about a Jedi as Ben comes around the corner to get Leia out. They head for the port but have to avoid troopers. They get stopped by a bounty hunter, until someone shoots it. Haja saves them and offers to help them after he had watched Ben save Leia. He tells them there is an automated cargo ship they can use to escape and gives them the control and coordinates to someone who will help them. Ben does not trust Haja, but Leia does, so they go along with Haja's plan.

Vect is brought to the Grand Inquisitor, who interrogates him about Ben and/or Reva's whereabouts. He says he does not know, but the Grand Inquisitor kills him anyways. Reva runs into Haja, who is trying to distract her to give Ben and Leia time. She catches on to this and

forces his up against a wall. She extracts the information she needs from his mind using the force and leaves him there.

As they reach the cargo platform, Leia enters without a second thought. Ben is worried that it might be another trap, and Leia encourages him by telling him that if someone is offering help in the midst of a lot of bad things happening, he should take that help. This reminds him of Padme, and he simply stares at her. She wonders why and he tells her a little bit about Padme, leaving out that she was her mom. A commotion behind them causes them to hide. Reva enters menacingly. Ben gives Leia the ship's control, tells her to start it up, and says if he is not back in time to leave without him. She runs as Ben stays. Reva can feel his fear as she hunts for him. She tells him that he is not going to die yet, as she will take him to Vader. Ben stops as he hears this. Reva senses this and confirms that Anakin Skywalker is alive. Ben, up until this point, had thought that his friend had been dead since the events on Mustafar. Reva knocks something over that is close to Ben's location but is interrupted by the Grand Inquisitor entering. He orders her to stand down. She refuses because she is close to getting Kenobi, but the Grand Inquisitor wishes to take over to ensure they do not lose him. Reva acts like she complies with the order, only to kill the Grand Inquisitor. Ben uses this as an opportunity to escape to the ship. The ship takes off, leaving Reva alone on the platform. On the ship, Ben starts to process what Reva said earlier, that Anakin is alive. The episode ends with a shot of Vader bathing in healing liquid, eyes staring straight ahead intently.

Characters' Emotions

As Reva is confronted by the other Inquisitors about kidnapping a Senator's daughter, she is trying to defend herself by explaining that there was a connection between Senator Organa and Kenobi. By kidnapping the Senator's daughter, she hopes Kenobi will be drawn out of hiding

and she will be the one to bring him to Vader. The Fifth Brother tells the Grand Inquisitor about this, and he interprets this as Reva wanting to gain power. He feels threatened by this, and tries to put her back in her place by reminding her of where they found her and how they took her in. She throws it back in his face as she sticks up for herself. Again, this threatens the position the Grand Inquisitor is in, and he reclaims his position of power by taking over the chase for Kenobi and orders Reva to stand down. This is the first time all the other Inquisitors go against Reva, that the audience sees at least. Even though she has solid evidence of a connection between Bail and Kenobi, the others ignore that evidence simply because of who Reva is. She is the least among them, which is why she fights so hard to be seen.

As the bounty hunters are notified about Ben, he notices. This ups his anxiety and urgency to get off the planet. He picks out a plain, green cloak for Leia as a disguise. She wants the shiny one, but he tells her no because it will stand out too much. Ben's anxiety is contrasted with Leia's curiousness. She is simply being a kid, while Ben has to be the adult and get her out. Yet, she picks up on his hesitancy to be honest with her. This is something not typically seen in a ten-year-old girl, furthering the point that Leia is special. This is the beginning of Ben and Leia's relationship, where Ben starts to see who she truly is, and Leia starts to figure out who Ben really is.

This relationship is tested though as Leia runs away from Ben. Even though she runs, he still protects her. As he fights the bounty hunters on the roof, and Leia jumps, he is genuinely worried for her. She is the reason he uses the force again after ten years. He could have used it in the conflict between Owen and Reva, but he chose to stay hidden. Here, he chooses to use the force to catch her, even though he knows there is a risk of exposure. This demonstrates the connection the two share.

This connection is fleshed out as Leia encourages Ben to trust in people, especially when they offer help in the midst of bad things happening. Her determination, among other things, reminds him of Padme. She asks, and he tells her, bringing the two of them closer together. This moment is interrupted by Reva, and the tension returns. Ben tells Leia to get to the ship, and to leave without him if he is not back in time. The tension sticks with Ben though as Reva searches. She feels determined like she knows Ben is caught. She taunts him and reveals that Anakin is alive. She senses his shock, guilt, and all of his emotions in response, becoming overly confident. This confidence is interrupted by the Grand Inquisitor. He wishes to take over, and Reva kills him in response. This allows Ben and Leia to escape. If Reva had let the Grand Inquisitor help, they likely would have had Kenobi, but she was blinded by her own need for power. This gave Ben the chance to escape. Many of the emotional developments within this episode interconnect with one another. This sets the trajectory for the rest of the series as the relationships between Reva and the other Inquisitors and Ben and Leia are becoming more developed.

Aural Frames Analysis

The arrival of the other Inquisitors is made known when the Grand Inquisitor questions Reva, which is accompanied by deep horns. The beginning of the conversation feels like all the scolding on Tatooine until the Fifth Brother says, “She thinks she will gain favor by capturing Kenobi” (Harold et al., 2022b, 14:57). This gets the Grand Inquisitor’s attention as Reva’s ulterior motives are revealed. He says that capturing Kenobi will not change who she is: the least of them.

“You came to us from the gutter. Your ability gave you station, but all the power in the world can’t mask the stench beneath.” – Grand Inquisitor

“Maybe that stench is your failure” – Reva (Harold et al., 2022b, 15:16-15:35).

Reva's comeback puts the Grand Inquisitor on edge a bit because he has to regain control and reassert his dominance as he says that he will be the one to take Kenobi in, effectively taking Reva's desire away. She says she is the one who brought in Kenobi, and therefore is surmising that only she has the right to bring him in. The Grand Inquisitor again puts her back in her place by ordering her to stand down because she is no longer required, and that she will be dealt with once he and the others return. This means Reva has to get to Ben first now, or else she will likely be killed.

Drums pound as Ben realizes what is going on with all the bounty hunters in the city. Strings keeps things tense as Ben and Leia make their way through the crowd. Throughout, Leia asks what seem like silly questions, like why Ben does not use his lightsaber if he is a Jedi, or if he can make her float because she heard the Jedi can do that, all while Ben is trying to get them both out safely. This scene's emotional dynamic changes though when Leia catches Ben off guard.

"You'll have to trust me eventually." – Ben

"How can I trust you when you're hiding something? You think the less you say the less you give away, but really it's the opposite." – Leia

"How old are you?" – Ben

"Ten!" – Leia

"You don't sound like you're ten." – Ben

"Thank you." – Leia (Harold et al., 2022b, 18:46-19:01)

Leia's comment about knowing he is hiding something catches Ben so off guard because it is the last thing he expects her to say or realize, as she is only ten. This is where Ben starts to realize

how keen she is. The music swells as bounty hunters come toward them, and Ben guides Leia off the street to avoid detection.

Horns announce Reva's presence, and blaster fire from Ben's shootout can be heard. A cymbal swell within the score signals Reva's attention on the blaster fire, and another swell, followed by closer-sounding blaster fire signals a return to Ben. The emotion shifts as sub-bass and Reva grunting can be heard along with movement and jumping. This conveys that Reva is on the move. Anytime the sequence goes back to Reva, a deep whoosh is heard as she uses the force to reach the gun fight. Ben calls out for Leia, meaning she is still running from him. The music shifts, which signals Haja's appearance (though this is not conveyed strictly through the audio, but rather supported by the visual). The scene reaches its emotional height as Ben screams for Leia as she jumps. She gasps as she falls, and the creaking of a cable can be heard, meaning she grabbed it. Ben yells for her to hold on tight, which is accompanied by high strings that hold the tension. The strings keep that tension until Leia lets go of the cable and Ben screams. The music cuts out, until the timpani and horns, along with the whole orchestra, come back in. This is meant to represent Ben trying to use the force and is highlighted by Ben struggling. The whoosh associated with use of the force is heard, and the main theme for the series comes in. This signals an important development in Ben's character as he used the force for the first time in years. The whoosh is heard again, followed by Leia gasping and softly hitting the ground. Ben has caught her successfully, and he gasps in relief.

Ships can be heard in the air, signaling Ben and Leia's arrival on the cargo platform. Leia, in response to Ben's hesitancy to trust Haja, asks him if it is so hard to believe that he might have actually have friends.

“Look since I met you, I’ve been chased, shot at, I almost fell to my death, and now there are inquisiting people after us. If somebody is offering us help, I think we should take it.

(pause as strings come in) What now?” – Leia

“Nothing, you just remind me of someone.” – Ben (Harold et al., 2022b, 30:05-30:38)

Her determination and willingness to trust people makes Ben think of Padme. He tells Leia that she reminds him of someone. Leia asks who she was, and Ben tells her she was a leader, fearless and stubborn, just like her. The conversation is interrupted by the cargo bay doors opening. Horns swell as a lightsaber ignites and Reva calls out Obi-Wan’s name. The tension created here stays the same until Reva starts talking about how she can sense Ben’s fear.

“You don’t have to worry. You’re not going to die. . . today. I’m just going to take you to him. Lord Vader will be pleased. (pauses as she senses Ben’s emotions shift as he learns Anakin is not dead) You didn’t know. He’s alive, Obi-Wan. Anakin Skywalker is alive. (Ben’s heavy breathing is heard) And he’s been looking for you for a long time, and I will be the one to deliver you to him!” – Reva

“Third Sister!” – Grand Inquisitor (Harold et al., 2022b, 32:00-32:42)

As Reva speaks, Ben’s breathing rate gets faster and heavier, as if he cannot get enough air. This is a huge emotional shift for Ben as he learns his old friend is not actually dead. The entrance of the Grand Inquisitor breaks the tension between Reva and Ben and ignites the tension between him and Reva. The emotional shift for Reva in this scene comes when she tricks the Grand Inquisitor and kills him, signaled by a lightsaber strike and the Grand Inquisitor groaning and collapsing. On the ship, deep strings come in as Ben breathes hard. Leia can be heard asking him what is wrong, but Ben is focused on one thing, Anakin. All music drops out, but it suddenly

comes back in as a jump scare. Vader's breathing can be heard from 34:31 to 34:50, signaling his entrance to the series.

Visual Frames Analysis

Visually for the conversation between Reva and the other Inquisitors, how the other Inquisitors are positioned is significant. The Grand Inquisitor is in the middle, meaning he is the most important. The other two's positions are interesting though. Usually the next most important person, aka the Fifth Brother would be on the Grand Inquisitor's right side, but he is on the left. Considering the discussion of Reva's place among them, this placement of the Fifth Brother and Fourth Sister seems backwards. Reva and the Grand Inquisitor start out on equal ground as far as the camera angles are concerned. This stay the same until the Grand Inquisitor is seen from straight on in a single shot. This cuts to a CU of Reva, signaling that what is being said hits her hard, and communicates this by refusing to meet the Grand Inquisitor's eyes. Reva moves closer, and the camera moves in with her, so there is no distraction of what is happening in that moment. This causes the framing to squeeze the Grand Inquisitor in, and his smile falters slightly. This means that whatever she said to him also made an impact on him. The Grand Inquisitor shifts his focus to the Fifth Brother, so the camera reciprocates that by also shifting focus in the same shot, then shifting back to the Grand Inquisitor as he moves closer to Reva, crowding her in (seen in a CU OTS). By crowding her in, he is challenging her position, and this time she maintains the eye contact, proving she will not back down (seen in a two-shot of both characters facing each other). The tension breaks as the other three Inquisitors leave.

As Ben moves around a corner, the camera comes in close, so it catches Ben's reaction to the bounty hunters. His eyes get big, and he tilts his head in an "Oh, come on" motion as his shoulders drop. He puts his hood on in response, and he guides Leia back into the crowd. As Ben

and Leia make their way through the crowd, the camera sticks with Ben, and then moves down to Leia, giving proper context for cutting between Ben's height and Leia's height. As they continue, Ben shifts Leia to his other side, guiding her away from troopers. Before the conversation about him hiding something starts, there is a two-shot that establishes a change in the current dynamic.

An Establishing Shot shows Reva on a roof. Her head snaps to her right, and the camera cuts to reveal Ben's gunfight on the other side of the city. The current tension from the gunfight is increased when Reva starts heading in that direction. Cuts between Leia running away, Ben trying to keep up, and Reva on the move creates tension that has no way of being released. It only pauses when the bounty hunters pin down Ben and Leia comes across the big gap. Haja's entrance to the scene also serves as a pause in tension. It cuts to Ben looks back at Leia, then to Leia who looks back at him for a moment. Leia's shots cut from a CU to an ECU as she returns her focus to the building across the gap and prepares to jump. She gets a running start, and the camera switches to an overhead shot as she jumps. Ben's reaction is a CU so the audience can see his true panic. Leia falls but catches the cable. A CU of the gloves Ben begrudging got her is shown. Those gloves likely gave Leia enough traction to hold on for as long as she did, hence why they are shown in this moment. As Ben reaches side of building, he looks down at Leia. A WS provides relational distance of Ben to Leia and Leia to the ground. A later ECU shot of Ben's eyes, as Leia lets go, gives the audience no choice but to watch his reaction. This ECU is reciprocated by an ECU of Leia's hand. As Leia lets go, her fall is in slow motion, while Ben's attempt to use the force is at normal speed. This difference in motion allows Ben's struggle of trying to use the force to be highlighted as Leia falls. She returns to normal speed once Ben catches her and he breathes a sigh of relief, signaling the moment is over.

The scene in the cargo bay remains wide unless Ben and Leia are talking. As they move toward the ship the camera is to their backs. Reva's entrance and her wandering around the bay is intercut with Leia heading for the ship and turning it on and Ben trying to avoid her. The most emotional impact visually comes in after Reva reveals Anakin is alive. The camera stays in close on Ben after that and shows that he is clearly struggling with that fact. This is also true once Ben and Leia have escaped. As Ben's reflection can be seen looking out the window on the door, the camera pans over to Ben as he turns around to lean on the door. A straight on CU, that pushes into an ECU of his eyes, leaves only room enough to focus on Ben's face as he comes to grips that his former friend and padawan, who he thought he had killed, is still alive. A match cut of Vader bathing in healing liquid occurs as he opens his eyes, and the camera moves out slightly.

Visual Frames Analysis: Color

Daiyu is much darker than any of the planets seen so far, which signals the true nature of the situation. The colors stay the same throughout the episode as the events only occur on Daiyu. Something that is interesting in the color choice is when Reva is watching from the rooftop. She is highlighted by a green neon sign. One would assume, that since she is an Inquisitor, an antagonist, that the color of the light would be red to highlight how sinister she can be, yet it is green. This seems like a mere coincidence, yet it is most likely on purpose. The reason behind the color choice is not revealed until episode five where it is revealed that Reva was a youngling during Order 66. Therefore, she was never truly evil, which is why she was put in front of a green sign rather than a red sign because green is more commonly associated with Jedi.

Episode III

Ben sits in a meditation pose, trying to contact Qui-Gon through the force again. This is crosscut with Vader emerging from his tank full of healing liquid as dialogue from the prequels

and the end of episode two are heard. This cuts to a lava planet, Mustafar, where Vader talks to Reva. She is saying that Ben will pay for killing the Grand Inquisitor, trying to blame it on him, but Vader tells her only Kenobi matters. He also tells her that the position of Grand Inquisitor is hers if she can prove herself, but if she fails, he will dispose of her.

Back to Ben and Leia on the cargo ship, Leia asks if they are there yet, as Ben works on Lola. She asks if he can use the force to make it go faster, but that is not how it works. She asks Ben what it feels like, the force, and he tells her that it has the same feeling of being alone in the dark when someone turns on the light. He hands Leia Lola, all fixed.

As the ship lands, Ben and Leia sneak off, but there are only droids around, so it is relatively easy. As they wander around, Ben talks about what Mapuzo, the planet they are on, used to be like before the Empire took over. Leia is a bit confused, as she thought the Empire was there to help, yet what she was seeing said otherwise. Ben tells her that some are trying to help, like her father, but it seems like a losing battle. Ben suddenly stops as a hooded figure catches his eye. It looks like Anakin, and Ben freezes. Leia snaps him out of it, as she gets him to focus on her. She looks at him, and he looks back. Then, he tells her to stay close, and they move on.

Reva's ship comes in for a landing at the Inquisitors' base. She walks through the base, while troopers and officers halting and/or saluting as she passes them. She enters the room where the Fifth Brother and Fourth Sister are and tells them to release any remaining probe droids they have. The other two Inquisitors, especially the Fifth Brother, do not like that Reva is trying to exercise Grand Inquisitor-level power when she does not officially have it. She tells them that Vader put her in charge of the hunt for Kenobi, so disobeying her orders means disobeying Vader. The Fourth Sister gets up to release the droids, while the Fifth Brother slowly gets up. He

tells Reva that he will get what he deserves, and so will she. He meant the last part as a threat, but Reva truly hopes she gets what she deserves. She seems hopeful about this thought rather than concerned as the probes are sent out into space.

Ben establishes a cover story with Leia of her being his daughter as they arrive at the coordinates Haja gave them. No one is there to meet them, and Ben believes he was right to not trust Haja. Leia spots a transport and wanders over to ask for help against Ben's advice. When the transport stops Leia and the driver, Freck, talk as she uses the cover Ben gave them. Freck tells them to hop in the back, and they do. Ben pauses slightly, though, as there is an Imperial flag on the back. When Ben is settled Freck continues on.

As they go along, a group of troopers flag them down. Freck stops to pick them up, and tensions for Ben and Leia increase as they say they are looking for a Jedi. A trooper asks Ben and Leia why they are there. Ben hesitates, but Leia jumps right into a made-up story about the planet being where Ben met her mother. The trooper asks if they know anything about a Jedi, to which Ben says no and Leia asks why they think he, the Jedi, would be on the planet. This could blow their cover as she specifically said "he," which means she knows the Jedi is a man, but the troopers do not catch onto this. Ben tries to shut her up by telling her that the troopers know what they are doing. He ends the phrase with her real name rather than her fake name, and another trooper catches it. He asks why Ben called her Leia. Ben explains that Leia was his wife's name, and that he sees her in his daughter's face so he can get confused. The troopers seem satisfied with this answer and get off.

As tensions ease, Leia looks at Ben. She says that he knew her real mother, to which he says that he did. She then asks if he is her real father. He pauses for a moment, then tells her that he wishes he could say he was. Leia says she imagines what they were like, which Ben says he

also does. Leia looks at him questioningly, and he tells her that he never knew his actual family because he was taken to the Temple for training at a young age.

Freck stops at a gate for an inspection. The troopers at the gate ask them to step out of the back. Ben pauses as he gets off when a probe droid comes out. A trooper asks him to lift his head. As he does, the droid recognizes his face and beeps, but Ben shoots the droid and fights off the troopers. He knocks out Freck last, but a trooper has Leia. He tells Ben to put his gun on the ground, and Ben acts like he is going to comply, but shoots the trooper instead. They run towards the gate, Ben disables it, and they run through only to be stopped by a transport with a couple of troopers and an officer. The troopers tell Ben and Leia to get on the ground, and one of them gets their gun out. A shot is heard. The officer shot a trooper, then shoots the rest and tells Ben and Leia to go with her.

Back at the Inquisitors' base, the probe droid from Mapuzo sent Ben's image, which proves that Reva was right. She tries to leave to tell Vader, but the Fifth Brother tells her he already did that. Reva leaves as the Fourth Sister orders officers to shut down all ports on Mapuzo.

As the officer tries to get Ben and Leia somewhere safe, she explains why she was late and tells Ben the whole planet will be on lockdown now. She tells the two to stay put as she checks out the place where she is going to hide them in. While she is gone Leia says she did not mean to run away. She just wanted it to be fun. Ben realizes the seriousness of the situation might finally be getting to her and tells her he will get her home.

The officer signals them, and they warily cross the street. They enter the room, a droid maintenance bay, which means there is no one else there. The loader droid that is there is on their side, and he lets them into a secret room. The officer tells Ben about The Path, a secret network

that is dedicated to helping people escape from the Empire, especially those who have the potential to become Jedi. Troopers, who have started searching buildings, pound on the door until the loader droid lets them in. They look around, but find nothing, so they leave. Because of this, the officer radios the pilot she had lined up and tells him they are moving up the timeline. Leia walks over to her and asks her if it is hard, pretending to be for the Empire when she is not. The officer tells Leia it is worth it if she can help people, and introduces herself, finally, as Tala. Tala opens a door to a secret tunnel. Ben starts towards it, but then stops.

His breathing becomes faster, and he has to lean on the wall for support. He shakily goes over to the door and looks out. Tala and Leia join him. The street is lined with troopers and all three Inquisitors are lined up. Then, Vader, himself, walks into view. This is the first time Ben has seen Anakin since Mustafar. He slowly walks down the street, but then stops. Suddenly, Vader force-drags/force-chokes someone out of the window of their home, trying to draw Ben out. Tala panics and hurries away from the door. Ben follows, only to tell Leia to go with Tala and makes Tala promise him she will get Leia home. The two of them leave, and he goes back to watching Vader. Vader force-drags someone else down the road, drops them, then stops. He finds another family and looks towards them. Ben, now outside, watches from behind crates. Vader feels this and glances over to an empty space. He then walks off screen towards where Ben ran off to. Ben runs away from the little town but stops when Vader ignites his lightsaber. Ben reaches for his lightsaber but decides to run. Vader sheathes his lightsaber. Ben runs around a mound of sand and slows down, only igniting his lightsaber once Vader starts speaking to him. Ben whirls around searching, waiting for Vader to strike. Ben, finally seeing Vader for the first time, asks him what he has become. Vader responds and tells him he is what Ben made him. Ben does not like this answer and runs away again.

Back in town the Inquisitors and troopers search the buildings. Reva breaks off and enters the maintenance bay. In the tunnel, Leia tells Tala she needs to help Ben. Tala hesitates, but Leia says she can make it on her own. Tala decides to keep moving. Reva searches the room, scanning meticulously, and her eyes settle on the wall that has the secret entrance. Ben walks fast down a path and barely has enough time to block Vader's lightsaber. Vader is aggressive with his swings, which leaves Ben little time to keep up. Tala and Leia continue down the tunnel, but Tala stops. Leia stops, looks back, and tells Tala to go. Reva finds the secret lever and pulls it. Tala tells Leia to keep going until she reaches the port where a pilot where meet her. Leia gives her a hug and tells her to bring Ben back, and they split ways. Ben and Vader are still fighting. Ben gets knocked on the ground and barely dodges a slice. Ben gets up and slices a pipe that releases steam to cover his escape. Reva enters the secret room and notices the republic's symbol carved into the wall. As Reva finds the tunnel's entrance, Leia continues to run.

Ben runs until he hits a dead end. He turns to face Vader, who has ignited his lightsaber. Vader knocks over crates full of flammable crystals. He force-grabs Ben, ignites the crystals, and throws him into the fire and lets him burn, just as Ben did to him on Mustafar. Tala hides up in the rocks and watches as troopers arrive and Vader force-pushes Ben out of the flames, simultaneously extinguishing them. He tells a trooper to bring Kenobi and the trooper starts walking towards ben. Tala shoots the trooper, and then shoots a pipe that explodes and reignites the flames, effectively separating Vader from Ben. The loader droid from earlier drags Ben away as Vader watches. Tala assesses the damage and tells the droid to get him to the ship so they can get him to the planet Jabiiim. Back in the tunnel, Leia is still running. She slows down then stops as she sees someone. Reva's voice is heard telling Leia to not be afraid, and Leia backs away as she sees the pilot's dead body.

Characters' Emotions

As Ben senses Vader's presence for the first time in the series, he is overwhelmed by fear. He starts gasping for breath and has to lean on the wall for support. As Vader come into view, Ben is captivated, almost paralyzed as he watches Vader walk down the street. Only after Vader kills someone does Tala snap Ben out of it. Ben realizes that Vader will not stop killing townspeople until he finds him. He gets Tala to get Leia out so he can lead Vader away. Ben leads Vader away from the town, only stopping because Vader got in front of him. As Vader ignites his lightsaber, Ben acts like he is going to fight, but runs instead. Now surrounded by mounds of sand, Ben, terrified, ignites his lightsaber for the first time and frantically searches for Vader as he speaks to him. Ben's eyes finally settle on Vader, and he sees what has become of Anakin for the first time, since Mustafar. Unable to face his guilt, he runs again. This is impactful because, at this point, Ben is still unwilling to face his past, to face what he did to Anakin all those years ago. Seeing Vader, aka what Anakin has now become, causes all those buried emotions to rise to the surface and Ben cannot handle them.

Aural Frames Analysis

Ben gasps, and Tala asks him what is wrong. He stumbles his way to the door. Nothing is heard, other than quiet, tense strings that create tension. That is until Vader breathes. Deeper strings enter as Vader walks down the street. This continues to build until he stops. The music cuts out and everything stays silent long enough to feel uncomfortable because the tension that was building never got released. Then, Vader suddenly force-chokes someone and the music comes back in. Tala tells Ben to come, but he tells Leia to go with Tala, and makes her promise to take Leia with her. As Ben prepares to face Vader, tensions rise. As Ben leads him away, strings build tension, until Vader ignites his lightsaber, which sounds very close, and the same

progression from the street plays. As Ben runs off, Vader sheathes his lightsaber. When Ben finally ignites his lightsaber, it cuts between sounding very close to sounding a normal distance away. This accompanies the visual aspect of shots from Ben's perspective and highlights the closeness. The only dialogue that occurs in this part of the scene is two lines exchanged between the two.

“What have you become?” – Ben

“I am what you made me” – Vader (Harold et al., 2022c, 33:56-34:03)

Again, this is the first time Ben has seen Anakin in ten years. After the events on Mustafar, he had no idea what Anakin became, and Anakin blames him for making him what he is today because of those events. This is highlighted by a transition in the music from a darker version of the theme from *A New Hope* to a bass line that sounds similar to the musical score known as the Imperial March, which was attached to Darth Vader and the Empire. As Ben is faced with this, he turns his lightsaber off and runs again.

At the point where Ben runs into a dead end, horns accent Vader's appearance. He grunts and forces crates to knock over and spill the crystals inside. Fast strings and strong horns come in as he then force-grabs Ben, causing him to drop his lightsaber. A fire ignites as Vader says, “Now you will suffer, Obi-Wan” (Harold et al., 2022c, 38:23). Vader throws Ben into the fire, and he cries out in pain. Vader tells Ben that his pain is just beginning. This dialogue is especially significant because Vader wants Ben to suffer in the flames and burn as he did on Mustafar. He is doing what Ben did to him and wants him to be in pain, just like he is every day.

Visual Frames Analysis

Throughout the sequence of Vader entering the town, POV shots through the door, side shots, and a variety of MCUs, CUs, and ECUs, highlight the tension felt as the scene plays out.

Suspense of seeing Vader is built by first showing his shadow on the wall, then his boots, then his lightsaber on his hip, then his cape, and then the back of his helmet. Only after Ben sees him clearly for the first time, does the audience finally get to see the Vader they expect within the series. Ben's disbelief, panic, fear can all be seen clearly through his facial expressions because of the use of different sized close-ups. The shot at 32:45 focuses on Vader's lightsaber with Ben in the background. This shows how small Ben feels right now as he prepares to fight with a lightsaber for the first time. During the small sequence of Ben whirling around with his lightsaber, there are some POV shots that bring his lightsaber in close. This is something that has not been seen yet in the *Star Wars* universe, and the rapid movement from the lightsaber conveys a true sense of Ben being frantic and scared.

The most emotionally impactful visual in the scene where Vader throws Ben into the fire, is the shots that are seen of Ben in said fire. They are up close, personal. They bring the audience in to witness Ben's pain. The audience wants it to stop just as much as Ben, and this is contrasted with Vader's stone-cold expression as conveyed by his helmet. He does nothing, remains expressionless thanks to the helmet, when the loader droid drags Ben away to safety.

Visual Frames Analysis: Color

There is a stark contrast between the colors of Dyu, which Ben and Leia just escaped from in the previous episode to the colors of Mapuzo. Dyu was dark and ominous, but Mapuzo is bright and open. Both planets have a similar feeling of danger though. Dyu, with all the harsh neon contrasting all of the dark buildings, feels crowded. Mapuzo, with no cover in the open valleys, feels exposed and vulnerable.

The classic fight between red (evil) and blue (good) is finally seen in the series as Vader attacks Ben. This battle between red and blue is an iconic part of *Star Wars*, so to see it within

the series is a big deal. The contrast of both colors is an element that would be expected by audiences who were familiar with *Star Wars*. Vader's entrance being at night, though, gives him even more of a menacing feel. His grand entrance to the series would not have had the same impact if it had taken place during the day. Had this scene been shown during the day, Vader would have stood out from everyone else. His movements would have been clearly seen. This moment needs the dark to help convey the overall dark and ominous feeling of the entrance and chase scene. The darkness of night helps hide Vader's motions, which adds a sense of uncertainty.

Episode IV

This episode opens with a sequence of Tala getting Ben to Jabiiim and others at the base helping her get him in a tank to heal. As he is in the tank, shots of Vader also in a tank are intercut until Ben wakes up. He panics and swims to the surface where Tala tells him he is safe but needs more time to heal. As Ben gets his bearings, he asks where Leia is.

At the Inquisitor base, Leia is trying to assert any power she might have as a princess/daughter of a senator. Reva enters and tells her that she has no rights since she is a Jedi sympathizer. Leia says Ben will come for her, but Reva tells her that he is dead. Leia returns Reva's stare as best as she can, but eventually looks down, signaling that Reva's words have gotten to her.

Back on Jabiiim, Tala and Ben approach Rokin, the leader of the Path movement. He tells Tala that Ben should not be there and needs to go because he puts the whole operation in too much danger. Ben asks for his help with getting Leia back, but Rokin says it is no his problem. Ben wishes that was not true, and Tala says that Leia knows about where they are and what they do. This means that Leia is a risk, which means the base needs to be evacuated. Rokin is hesitant

to do that, though, as the whole operation runs out of that base. So, Ben asks him to help him get Leia back because he cannot lose her. Ben is afraid of what the Empire will do to her and tells Rokin that he has no idea what they would do. Rokin does, in fact, know though, as his wife had the potential to become a Jedi and Inquisitors found her. He pauses and then tells Ben that he has help. They figure out Leia is on Nur, which is in the Mustafar system. Ben is now worried about Leia encountering Vader (aka her real father). He asks if he is at the base, but no one is sure what it looks like on the inside, so they would be going in blind. Ben suggests they use the speeders they have, but the others are not soldiers. Ben says he will not leave Leia there, and he will go by himself if he has to. Tala volunteers to go with him. She can use she officer clearance to get him in.

As Tala's ship enters the system, Ben practices using the force. Tala watches with some concern, even though Ben says he is fine. She does seem convinced and tells him that his body is not the only thing that needs to heal as things that happened in the past are hard to forget. They simply need time. Ben says some things cannot be forgotten, but Tala warns him that he needs to try, for Leia's sake. As Leia is being interrogated, she asks Reva how Ben died. Reva tells her that he burned to death on Mapuzo because the people she is looking for left him there. She gets down on Leia's level and tells her she can go home if she tells Reva where the Path is. Leia insists she knows nothing, and Reva leans back and tells Leia to think a bit harder. Tala lands the ship and walks to the gate. She gets stopped by a guard who wants her clearance code. The code is taking bit long, so Tala asks if there is a problem. The guard says she is not in her sector and wonders what she is doing outside of it. She threatens the guard and says she has important classified information for the Grand Inquisitor. After that, she gets let through. Once she is inside

the system, she tells Ben, who has been underwater, to head for an opening. He gets out of the water and takes care of a guard who heard him. He relays to Tala that he is in the base.

Reva is trying to extract the information she wants out of Leia like she did with Haja back on Daiyu. She is met with resistance, however. As Reva talks, Lola slips out of Leia's pocket and tries to attack. Reva easily stops this and becomes oddly reminiscent of when she used to have a droid. Tala tells Ben that they likely have Leia on a secure level when another officer tells her to come with him. While Tala is off coms, Ben almost gets caught by a seeker droid and then has to avoid troopers. Once she has knocked out the other officer, she gets back on coms. This causes Ben to almost get caught by the troopers, but he uses the force to distract them and get away. (This was likely a call-back to *A New Hope* when old Ben Kenobi distracted the troopers while disabling the tractor beam in the Death Star).

Reva tries to talk to Leia by telling her how they are alike and that she knows what it is like to be alone. She also says they are all on the same side and that the people Leia is trying to protect will also leave her, like they supposedly left Ben. Leia finally agrees to tell her what she wants to know, but only if she can tell her father first. Reva sees right through her and has troopers take her to a torture chamber. Ben finally finds the secure sector, but he does not find Leia. He finds many dead Jedi, young and old, suspended in some sort of gel. As Leia screams for them to let her go as they strap her in, Reva gives her one last chance. Leia refuses, and Reva switches on the machine. Leia screams for help, which snaps Ben out of his haze. He tells Tala he needs a distraction now. She gets up and leaves. The machine gets closer and closer to Leia until Reva switches it off because an officer came in and whispered something about something being urgent.

She leaves to meet Tala, who says she has important information on where the network of the Path is. She gives Reva faulty details and Reva hesitates to trust her. The lights in the chamber go out, and a trooper is cut down by a lightsaber. The other trooper in there is scared, but also falls to a lightsaber strike. Ben gets Leia out of the machine and gets her out. Reva claims Tala is a traitor spy because how else would Ben and Leia have gotten past the checkpoint. Tala says of course she is a spy, for the Empire. She has been undercover for two years in their midst and could not tell anyone. She promises Reva the Path is housed on Florum. Reva says she likes a good liar. She simply cannot tell if Tala is lying to her or for her, so she sends her down to interrogation.

The alarms sound, so Ben and Leia have been spotted, and Reva leaves. Ben and Leia fight and escape droids and troops, while Tala fights off the troops taking her to interrogation. As Ben deflects shots, one hits the glass cranking it. Ben seals off a door, stopping more troops from coming at them, but the glass continues to slowly break. Leia notices and yells at Ben. He uses the force to hold it in place as Tala shows up at the other end of the hall. Tala gets Leia out as the troops on the other end get the door open. Ben forces the crack towards them, and it breaks, flooding the hall. Ben runs for the other end, and the doors shut just as he makes it through. Tala hands him an officer uniform and they leave.

With the uniform on and Leia under a cloak, the three walk through the main gate unnoticed. As they head for the ship, the Fifth Brother is walking and talking. He wants the base shut down and he knows it is Reva's fault. The trio has almost made it out, but Reva is right behind them. Troops surround them and it seems like it is the end for them, until speeders shoot up the base. As one speeder lands, the trio pile in. Reva tries to follow, but the other speeder shoots at her. The first speeder takes off while their escape is covered, and the second one

follows, but it is destroyed by Reva throwing an explosive at it. Vader arrives and he almost kills Reva for what she has done until she says she let them go. She tells him she put a tracker on the ship so it could lead them to the network and Kenobi. Vader lets go completely and wishes to pursue. The Fifth Brother is concerned about the base, but Reva says that Kenobi is all that matters, which gets Vader's attention because he had said that to her in the previous episode. Vader asks her if she is certain, and she assures him she is.

The speeder makes it to a bigger ship. As the pilot, Sully, and the trio enter looking sad from one side, Rokin enters from the other looking happy. He notices that Wayde is missing and realizes what happened. As he leaves, Tala and Sully split off on one side, while Leia and Ben are on the other. Leia, looking for comfort reaches out for Ben's hand, and he takes it. As she sits, Lola turns on in her jacket pocket, her light glowing red instead of blue, signaling she is the tracker.

Characters' Emotions

The scene of Ben in the tank of healing liquid is parallel to Vader in his own tank. What is seen on Ben is also seen on Vader, such as burns. Similarly, what is not seen on Vader, like a hand, is seen on Ben, who is not missing a hand. This communicates how similar the former master and padawan duo still is. They now have similar wounds and have experienced similar pain. This, coupled with flashbacks of what happened on Mapuzo, pulls Ben out of unconsciousness, and he swims to the top of the tank. There he emerges frantic, where Tala tries to calm him down, by telling him he is safe. The first thing Ben coherently can ask is where Leia is. Even after everything that happened, she is still the first thing on his mind.

Though it is split up through the course of the episode, the interrogation scene with Reva and Leia is very powerful. Throughout the part that starts off with Reva trying to use the force on

Leia, a somewhat gentler side of Reva is eventually shown as she tries to coax information out of Leia. She is strangely reminiscent about the loss of a former droid she had and later tells Leia about how there was a time where she, too, felt alone. It gives what seems like a rare glimpse into the real Reva, until Leia does not give her what she wants, then she turns back into the “normal” version of Reva. Throughout this scene, Leia remains strong in the face of an interrogation, and having to deal with the possibility of Ben actually being gone for good.

After Ben, Leia, and Tala have been rescued by Sully, they dock on a bigger ship. There they enter looking defeated, which is contrasted by Rokin’s initial happiness. As he realizes they lost Wade, the mood in the room darkens. For the first time, Leia reaches out to Ben for comfort, and he obliges. The mood now does not seem as dark to those in the room, but it changes for the audience as it is revealed that Lola has been turned into a tracker for the enemy.

Aural Frames Analysis

What comes through in conveying the emotions in the tank scene in the audio is underwater gasps, bubbles, dialogue bits, Vader saying, “The years have made you weak. . . You should have killed me when you had the chance” (Harold et al., 2022d, 3:22-3:40) and sound effects from the fights in the previous episode, and the music. As Ben wakes up, more bubbles are present along with a cymbal accent in the score. He surfaces with a big splash, and the energy from that moment is the same, until he asks where Leia is.

This transitions to the first part of Leia’s interrogation. The force whoosh is heard, followed by Leia gasping. Reva commenting about how she is strong, creates some tension at least for the audience, as being resistant to mind tricks usually means someone has the potential to become a Jedi. Reva does not catch on to this, thankfully. Leia tries to be brave, but Reva sees right through it.

“Is this supposed to be a staring contest?” – Leia

“The braver you seem, the more afraid you are. I learned that at a very young age as well.

(pause as Lola tries to attack and Reva grabs her) I had a droid when I was younger too. It was taken from me. Like everything else.” – Reva (Harold et al., 2022d, 13:32-14:08).

Leia tries to remain her snarky self, but it is getting difficult. Reva sees through the bravado but is also trying to establish a commonality with Leia with experiences from her own life. By doing so, however, she also reveals a part of herself in the process.

During the second part of the interrogation, Reva switches gears from being semi-intimidating, to trying to get Leia on her side.

“I know what it’s like, being alone. Kenobi is gone. The people you’re trying to protect, they are not coming for you. The only person that can save you now, Leia, is you. Tell me where they are. We’re all on the same side here. These people, they’ll leave you too” – Reva (Harold et al., 2022d, 16:47-17:28).

She tries to communicate to Leia that she is on her own, and that no one is going to save her. The only way out for her now, is to tell Reva the information she wants. Leia agrees to tell her, but only if she can tell her father first since they are on the same side, like Reva said. Reva, however, sees right through her plan.

“Nice try, Princess. I hope you like pain.” – Reva

“I’ll never tell you where they are!” – Leia

“It’s time to make those tears real” – Reva (Harold et al., 2022d, 17:55-18:03).

Strings add to the tension created here, along with horns, until they fade out as the scene ends.

During the scene on the ship after the trio has been rescued, the main emotional factor is the dialogue and the music. There are only two lines of dialogue in this scene.

“Where’s Wade?” – Rokin

“Guess you’re soldiers now after all” – Tala (Harold et al., 2022d, 30:59-31:09)

The scene is full of melancholy, which is highlighted by long, quiet strings. As the mood settles on all the characters, horns join in. Then a full orchestra comes in (when Leia is looking for comfort) signaling an important moment. The music again dies out until only strings are left, then Lola is heard switching on (deeper beep than normal conveys her switch over to the tracker), and that is where the music finally cuts out, ending the episode.

Visual Frames Analysis

The visual comparison between Ben and Vader is what helps impact the emotion in the scene. As Ben is plunged into the tank, the camera lingers on his shoulder burns. This same shot is shown of Vader’s body. As the camera moves down Ben’s arm, it cuts to the camera going down Vader’s arm until it reaches where his hand should be (his hand was cut off by Count Dooku in *Attack of the Clones*) where it cuts back to Ben’s hand. Flashes of lightsabers clashing are seen as Ben tries to fight with the mouthpiece supplying oxygen to him. This is contrasted by the relaxed nature Vader has in the tank. The camera starts at Vader’s shoulder and moves to his chest, where it cuts to the camera moving from Ben’s chest towards his face. It cuts again before Ben’s face is seen and goes back to Vader’s face. It then flashes back to Vader standing by the flames on Mapuzo, accompanied by more lightsaber flashes, and finishes with Ben screaming. Ben finally wakes up, swimming for the surface. He looks around frantically, until his eyes settle on Tala. As she speaks, he again looks around, but this time more controlled. He is searching for Leia.

Leia looks exhausted when Reva tries to use the force on her. They maintain eye contact with each other. Reva squints at Leia, almost in a curious way. This causes the audience to

wonder if she, perhaps knows that Leia might be force sensitive, but if she does know this, she keeps it to herself. Reva lets go, which releases some tension. However, the tension picks back up as Lola tries to attack, and Reva hangs on to her. Reva does something interesting here. Instead of smashing it like Leia expects (because Vect did), Reva brings the droid close to her chest, almost like she cherishes it.

Reva walks around the table to sit next to Leia. This time her posture is not intimidating, but almost seems friendly. Reva is persistent in her body language as she talks, while Leia is avoidant. As she realizes what Leia is up to, Reva raises and curls her hand in a semi-fist, frustrated with the child. Tensions reach height as she motions for troopers to take Leia away.

As the trio, along with Sully enter the ship they look as if they had lost, especially Sully. Rokin comes in from the other side, grinning from ear to ear, until he sees Sully when his expression immediately falls grim. The emotional impact here lies in the distance created, but then also the closeness that is created. There is a wide shot that establishes where Tala and Sully are in relation to Ben and Leia. They sit across from each other, the distance seeming huge, until it cuts to Leia who reaches for Ben's hand. He looks at her hand, then to her, as if to ask if it is okay for him to take her hand. She smiles at him, and he takes her hand in his. The wide shot is shown, but this time both parties are being comforted, making the distance not seem so far this time. The emotion shifts as Lola is revealed to be the tracker Reva had planted by turning on red.

Visual Frames Analysis: Color

At the end when Lola turns on, her light is red, rather than blue-ish white. This signifies her use as a tracker and is done because it furthers the association of red with the antagonists and blue/white with the protagonists. There is very little influence from color in this episode, yet that still represents the emotions that were presented. Though there were some suspenseful moments,

the overall mood of the episode is very grim, which can be seen through the lack of color changes.

Episode V

This episode opens with a flashback to the days of the Republic to a scene where Anakin, as a padawan, and Obi-Wan prepare to train. It cuts to Vader on his ship as they travel through space. Reva arrives and tells him Kenobi is on Jabim. He tells her to kneel and makes her Grand Inquisitor.

As the rescue party returns, there are lots of people waiting for them. Ben gets off, and he spots Haja in the crowd, who is there because he had nowhere else to go. That is why all those people are there, they need transportation off the planet. Ben offers to help and Rokin starts giving instructions. Vader wants the base locked down, but Reva is concerned that the people can hold out. She says they need to break them. Vader simply tells her it is not them they need to break. Evil Lola snoops around and enters a control panel as Ben looks at a wall that has the names of people, Jedi, that came before him. Lola messes with some wires and the base goes into lockdown. Alarms start blaring and controls are not responding. Rokin tells Ben there is a Star Destroyer in orbit. Tala suspects they were tracked, as Ben suspects it is Vader who found them. Vader is asking for surrender, but if they do that, they will all be killed. Ben says Vader will attack next because he is too impatient for a siege, and Rokin asks how he knows that.

It transitions to the flashback, as Obi-Wan and Anakin fight. Anakin is a little aggressive, as usual, which gives Obi-Wan an opening to create distance. He reminds his padawan that aggression is dangerous, that it is not the Jedi way. Anakin says that mercy does not defeat an enemy, and since he knows Obi-Wan values mercy, he believes Obi-Wan will lose. The transition fades as Vader launches the attack.

The crowd in the base is getting restless, so Ben takes charge. He says they are going to hold off the Imperial troops long enough to get the hangar doors open and get everyone out safely. As the others block any other doors to the facility, the troops land in front of the door. They surround the door and wait for Reva. After she lands, she gives the command to start firing. Rokin tries to open the door again, but nothing happens. Haja suggests the small control panel, but Rokin dismisses him. Leia volunteers to go up and see if she can fix it because she will fit. Rokin hesitates, but Ben tells him to do as she asks.

Ben's communication device starts beeping and he asks Haja to watch over Leia. He leaves to see the message and it is Bail. He is worried about the radio silence and worries if Vader has caught on to the children. He tells Ben that if he does not hear from him soon, he will go to Tatooine to help Owen with the boy (Luke). The message ends and Tala comes in to see if everything is okay. Ben says it will be, but she notices his worry. She tells him about her past and how she came to the decision to fight for the other side. She tells him that there are things he cannot forget, but he can still fight to make them better. They are interrupted by Rokin, who says they are in trouble.

The main door will not hold if the firing does not stop. Ben tells Rokin to tell the Inquisitor he wants to talk. The firing stops as she and Ben head for their respective sides of the door. As they talk, Ben starts putting pieces together about how she would have known Vader was Anakin. He realizes she was a youngling during Order 66 and somehow survived. Reva yells at him and is thrown into a flashback of that night as Anakin comes toward her. She tells Ben they thought he was there to help, but he killed her friends instead. She played dead, hiding with the other bodies. Ben realizes she is not serving Vader, but rather hunting him. He offers her his help, but she does not want it because she knows Ben will not kill Anakin. She has survived for

so long alone, that she can do this alone too. She cuts through the bar holding the door shut, and the troops advance. The rebels retreat further in. Haja tells Leia to hurry up once he hears gunfire.

The retreating rebels get pinned down. Someone gets shot, and Ben helps her out. Tala covers them, but she also gets shot. Ben rushes to protect her, while the loader droid, who also gets shot, kneels down to shield her. The droid eventually shuts off, and Tala realizes Ben will die if he tries to save her. So, she activates a thermal detonator and tells him to go. He pushes forward, but the control to the doors gets shot and they close on him. Reva sees what is happening and orders her troops to fall back. Tala lets go and the detonator explodes. Ben runs into the hangar and falls to the ground. Vader is told that Reva has breached the base, but he wants her to stand down because he knows Kenobi is theirs. He has been broken.

Back to training, Anakin has Obi-Wan trapped. He wants him to admit he is beaten. Back in the hangar, Ben does just that. He tells Rokin he is going back out there to surrender. He gives Haja his blaster, lightsaber, and communication device, and makes him promise he will get Leia home. Rokin wonders why he is going out with no weapon, and Ben tells him there are other ways to fight. Ben comes out and allows the troopers there to seize him. Leia is trying to find a wire, while Lola watches. Ben is brought out to Reva and he tells her he is bringing Vader to her. He talks to her, trying to win her over to his side by telling her there are families with children in the facility. He asks her if she is going to let Vader get away with killing children again. By getting Vader to focus on Ben, he will not see the trap that has been set.

As Obi-Wan strains, he sees an opening and gets around Anakin. They exchange more blows, almost hitting each other. However, Anakin knocks Obi-Wan's lightsaber out of his hand, and claims the fight is over. Obi-Wan smiles slightly and tells Anakin that his need for victory

blinds him. Vader is now on the surface and Reva tells him Kenobi is inside the base. He heads in alone, as Ben escapes the troopers. Leia spots a red light, but Lola tries to attack her. Leia grabs her, pulls off the tracking device, and Lola returns to normal. Vader goes after the escaped Kenobi. Leia finds the wire, plugs it back in, and the hangar doors open. Ben runs into the hangar as people load onto the ship. He reunites with Leia, but she asks where Tala is. He gives a shake of his head, and Leia knows Tala is gone. The two head for the ship. Haja also runs but drops Ben's communication device. He pauses to go back for it but changes his mind. Vader opens the hangar doors using the force and grabs the ship, dragging it down. He forces a giant hole in the ship, only to discover it is empty. Another ship takes off, and escapes.

This transitions back to Obi-Wan and Anakin where Obi-Wan gets up and jerks Anakin off balance. He force-grabs Anakin's lightsaber right out of his hand and tells him that he is too eager to prove himself, which is his undoing. Vader looks up to the sky as Reva sneaks up on him. As she goes to strike, though, he uses the force to stop her. He says Kenobi was wise to use her against him. She fights him while he only dodges or uses the force. Eventually he gets her lightsaber, takes one side, and gives her the other to fight him. She attacks, but Vader ends up with both lightsabers again. This time he stabs her through the chest, just like Anakin did to the younglings. He reveals he knew she was a youngling the whole time and that the real Grand Inquisitor is alive. They leave her there to die, and she finds Ben's communication device. She turns it on to get bits and pieces of the message, enough to know about Vader having children and one being on Tatooine with Owen. The episode ends with a shot of Luke as he sleeps.

Characters' Emotions

The entirety of the flashback to Obi-Wan and Anakin training as Master and Padawan serves as indirect communication about what is happening between Ben and Vader as the attack

on the base progresses. The scene is split into five different parts that either highlights something Vader will do or something Ben will do. The first part establishes the flashback scene and the comradery between Master and Padawan, so it makes sense when it is seen later through the episode.

The second part serves as an explanation as to why Ben knows Vader does not have the patience for a siege and will likely attack instead. Anakin has always been a bit aggressive, and Ben knows this because he trained him. This also explains how Vader knows it is not the people they need to break, but Ben. As long as Ben values mercy, as highlighted in the flashback, Vader can exploit that, or so he thinks.

The third part of the flashback is where these flashbacks' use of being an indirect communication between Ben and Vader come into play. As Vader's troops have breached the base, he knows Kenobi is trapped with no way out. This is reciprocated in the flashback when Anakin has Obi-Wan trapped. He wants Obi-Wan to admit defeat. Obi-Wan does not admit he has been beaten, but Ben does.

In the fourth part of the flashback, Anakin seemingly defeats Obi-Wan, yet Obi-Wan warns him that his need for victory blinds him. This blindness still exists as Vader charges through the doors to the hangar and yanks the ship down using the force, which again shows his deep aggression. The irony of the flashback comes out as Vader realizes the ship was a decoy. He was so focused on getting Kenobi that he was blind to the possibility of there being another ship.

The final part of the flashback highlights the reason why Ben's plan worked. Even though, Obi-Wan is weaponless, he still manages to beat Anakin. He cautions his padawan that his need to prove himself is his undoing. Vader fails because he is still trying to prove himself.

His anger towards Ben and his desire to prove he is better than his former master is what ultimately causes Vader to fail in this instance.

The scene between Ben and Reva is impactful because it finally reveals who Reva is and what she is after. She is one of the younglings from the opening scene from the first episode. Once this is revealed, everything about Reva leading up to this point makes much more sense. As Ben puts the pieces together himself, she tells him her story of how she survived Order 66. He realizes she is not serving Vader but hunting him. This is a pivotal moment for Ben and Reva as he realizes what she intends to do. Ben wants to help, but she knows, and he knows, that he does not have the willpower to kill Vader. Reva, however, has been waiting for the moment she could get her own revenge.

As the network members are pinned down in the base, and Tala is shot, there is a crucial moment in that scene where Tala realizes Ben will, in a sense, kill himself trying to save her. Instead of letting this happen, she makes the choice to sacrifice her own life to prevent Ben from losing his. This later takes a toll on both Ben and Leia as they have to navigate the rest of their journey without her.

Aural Frames Analysis

The dialogue in the flashbacks plays off the dialogue in the scenes before and after them.

“Ah, there you are.” – Obi-Wan

“I was beginning to think you weren’t coming.” – Anakin

“Good, that way I stand more of a chance. Are you ready?” – Obi-Wan

“Are you?” – Anakin (Harold et al., 2022e, 2:15-2:40)

Through the first part of the flashback, Vader is indirectly asking Ben if he is ready for what is about to happen. Then, as Vader's ship enters the planet's orbit, Ben knows how things will play out.

"He'll attack next. He hasn't the patience for a siege." – Ben

"How do you know?" – Rokin

"You grow too aggressive, Anakin. Be mindful. A Jedi's goal is to defend life, not take it." – Obi-Wan

"Mercy does not defeat the enemy, Master, which is why you're going to lose!" – Anakin

"Launch the attack." – Vader (Harold et al., 2022e, 7:36-8:15)

Ben knows Vader will attack because he knows he is aggressive in his strategies from training him. Vader also knows that Ben still values mercy, which is why he knows he needs to break him rather than the people. Once Ben's spirit is broken, Vader wins. As the network fights back and Tala dies, Ben's spirit is broken and Vader senses this.

"Tell her to stand down." – Vader

"My lord?" – Officer

"Kenobi is already ours." – Vader

"There's no way out, Master. Admit you are beaten." – Anakin

"It's over. I'm going back. . . He expects me to surrender. He knows I'll do everything I can to protect these people. . . There are other ways to fight." - Ben (Harold et al., 2022e, 22:17-23:33)

Ben knows that there is no way for him to win against Vader in this situation, yet he realizes that he does not have to be the one who fights him. In the fourth part of the flashback, Anakin thinks he has finally won (as Vader also thinks he has won), yet Obi-Wan says otherwise.

“There. Your weapon’s gone. It’s over.” – Anakin

“Your need for victory, Anakin, it blinds you.” – Obi-Wan (Harold et al., 2022e, 26:22-26:37)

This dialogue highlights when Vader, out of anger and need for victory, force-drags the ship to the ground and rips a hole in it, only to discover it was a decoy. He was so blinded by that anger and need for victory, that he did not see the actual ship that Ben was on, proving Ben was right all along.

During the flashback after this, Obi-Wan is talking to Anakin and says, “You are a great warrior, Anakin, but your need to prove yourself is your undoing. Until you overcome it, a padawan you’ll still be” (Harold et al., 2022e, 29:38). Ben talks to Vader through the flashback, telling him that his need to prove himself is why he will lose, and he will still be a padawan until he learns to overcome that need.

During the scene of Ben and Reva at the door, what is the most impactful is Ben figuring out that Reva was a youngling during Order 66 and how she survived that night. Reva describing what she endured is haunting.

“Enough! (pause) We thought he was there to help us. I tried to help them, but I couldn’t. I was too weak. When he (Anakin) left, I played dead. Hid with the bodies. Felt them go cold. They were the only family I knew, and he slaughtered them.” – Reva

“You’re not serving him, are you? You’re hunting him. Let me help you.” – Ben

“Why would I ever trust you?” – Reva

“Because we want the same thing.” – Ben

“Do we, Obi-Wan? Do you really want Anakin dead? Where were you, while he was killing my friends? He was your padawan. Why didn’t you stop him? Why didn’t you save us? I don’t need your help. I don’t need anyone.” – Reva

“You won’t stop him alone.” – Ben

“You have no idea what I’ve done alone.” – Reva (Harold et al., 2022e, 16:06-18:15)

As Ben realizes Reva is trying to go after Vader (Anakin) to avenge her friends, he tries to offer his help, yet she does not want it. Yet again, just like Owen, she blames Ben for not being there to protect her and her friends. She has survived for ten years by herself because of him, and she will get her revenge without as well. During her flashbacks, the marching of clones and the lightsaber strikes accent what she went through that night as well.

The emotional impact of the scene where Tala dies lies in the music and the difference between Ben’s dialogue and her own. After the loader droid gets shot, Ben’s dialogue echoes and sounds distant, while her dialogue remains normal. This symbolizes that the audience is now in her moment. What is happening around her is from her perspective as she bleeds out, which means that the time around her has slowed, hence why everything sounds distant and drawn out. The last thing she says to Ben, “May the force be with you” (Harold et al., 2022e, 21:31), is also significant. She knows that Ben has struggled to use the force again and has tried to encourage and help him. Knowing this makes that line so much more bittersweet, as she is giving him one last bit of encouragement before she sacrifices herself.

Visual Frames Analysis

The flashbacks were lacking in terms of emotional influence. The visuals show the old nature between master and padawan, as Obi-Wan and Anakin train. This triggers nostalgia within the audience through seeing Obi-Wan and Anakin as they were before Anakin turned evil.

They also show Anakin's aggressiveness through his fighting, along with Obi-Wan's calculated patience as he ultimately wins the match.

The visual impact for Reva and Ben's scene is the contrast between CUs and WSs. As she tells her story, the details of her having to hide with the dead bodies is shown. Not only does the audience see what Reva saw as a child, but they also see how her story affects Ben. He only saw what happened that day through a hologram. This is the first time Ben is hearing an actual account of what happened that day, causing him to relive that experience all over again. Because of the use of a CU, the audience is forced to watch his expression as he processes what she is telling him. The Close-ups in this scene also bring the audience right into the conversation. Because of this closeness, though, the wide shots pull the audience out of the moment. This represents Ben snapping out of Reva's story and concluding that she is going after Vader.

In Tala's death scene, the visuals are key to the emotions she is experiencing. As she is shot, she sees Ben coming to the rescue. She also sees her loader droid companion get shot and kneel down in front of her to shield her. After this moment, time seems to slow down as everything around Tala slows down. She, however, remains at a normal speed, signaling that this is her moment. As the droid dies protecting her, she looks back at Ben and makes a choice. She just watched a friend die protecting her, and she realizes Ben will suffer the same fate, so she makes the choice to sacrifice herself for the greater good. This is much like what Ben does in *A New Hope* for Luke and the others so they can escape the Death Star.

Visual Frames Analysis: Color

The brightness of Coruscant does contrast with the dull neutrals of Jabiiim. This could symbolize a happier time in the past versus the dull, gruesome reality of the present. There is also the contrast of Coruscant at night during Reva's flashbacks to Jabiiim's neutral tones. The

flashbacks of Coruscant from Ben, Vader, and Reva's perspective also contrast with each other in color. Ben and Vader's flashbacks are brighter, while Reva's is darker in nature.

Episode VI

The episode opens on Tatooine. Ben's old boss is bullying someone at a water cart, and taunts those around him, challenging them to say something. Reva's voice is heard challenging him, and she knocks the cup out of his hand. She steps up to the cart, taking off her hood, revealing her face, confirming she is not dead. She tells the merchant she is looking for a farmer, Owen.

The fleeing ship of refugees from Jabiiim is being chased by Vader's Star Destroyer. Many of the refugees are trying to comfort each other, and Ben notices Leia letting a kid play with Lola. She says Lola distracts them from being afraid. The ship takes hit after hit, and Ben realizes they cannot hold out for much longer. As he scans over the people, he concludes that the only reason Vader is chasing them down is because of him. Much to everyone's protest, especially Leia's, Ben decides he needs to separate from the group to ensure they escape safely.

Meanwhile, Owen learns that Reva is coming after Luke. He wants to take Luke and run, but Beru, Owen's wife, wants to stay and fight. Owen is against the idea at first, but Beru makes the point that they knew this could happen one day. They have prepared for it, and no one knows the farm better than they do. Beru suspects Reva will likely arrive under the cover of darkness and tells Owen they should get into positions now, while they have the advantage of daylight.

As Leia protests Ben leaving, she tells him that he told her he would take her home. He wishes he could, but he has to leave. He gives her Tala's belt and holster, telling her Tala would want her to have it. She gives him one last hug and tells him to come back. Ben hesitates, but he promises he will come back. Before he leaves, he tries to talk to Qui-Gon one final time, telling

him, whether he dies or Vader, that this ends today. Rokin comes in and tries one more time to talk him out of it, but Ben has to do this. Ben asks Rokin to keep everyone safe and tells him to not stop. Rokin tells Ben he is just getting started. The Star Destroyer gets closer, and as Ben flies a drop ship in a separate direction, Vader tells his crew to break off the pursuit of the network ship. The Grand Inquisitor advises Vader to let Kenobi go, because, if they kept their pursuit of the network ship, they could wipe out them out once and for all. Vader, however, is insistent on pursuing Kenobi because he is obsessed with hunting him down. They follow him to a desolate planet, and Vader takes his own ship down to face Kenobi alone.

Nightfall comes on Tatooine, and Owen and Beru tell Luke that Tuscan farmers are raiding farmers, so he needs to stay put. If something happens though, he has to be ready to run. Luke says he is not afraid, and Owen and Beru reassure him that everything will be fine. They shut him in the room and get ready for Reva.

Ben lands on the planet. It is very rocky, and Ben shuts the ship down to wait. Vader's ship launches and he heads for the surface. As Ben waits, he hears something beeping. Turns out, Leia snuck Lola in his pocket. He smiles and leaves her on the dashboard of the ship. Meanwhile, Reva has arrived on the farm. As Vader arrives on the planet's surface, Ben is there to greet him. Vader asks if Ben is there to destroy him, and Ben ignites his lightsaber and says that he will do what he must. In response, Vader tells Ben that he will die then. It is interesting to note the choice of dialogue here. Those three lines are almost exactly what is said before Obi-Wan and Anakin fight in *Revenge of the Sith*. Vader attacks first, and the two are now locked in combat.

As Reva enters the farmhouse, she ignites her lightsaber. Owen and Beru shoot at Reva, but they are forced to fall back. Back to Ben and Vader, they continue to fight. Ben uses the

force to knock some rocks into Vader, and he notes that Ben's strength has returned, but there is still a weakness in him. Vader then attacks with more force. He punches the ground, causing a giant sink hole to open up and Ben falls in. Vader, using the force, buries Ben alive. Before Vader leaves, he leaves Ben with one last remark of how he failed.

Reva advances on Owen, eventually getting past him. She opens the door to the room Luke is in and is ambushed by Beru. This gives Luke enough time to escape, and Reva is forced to chase after him to a nearby canyon. Back to Ben, he is using the force to hold back the rocks from crushing him. He almost gives in, but when he thinks about Leia and Luke, he gathers the strength to get himself out. Vader is walking to his ship, and Ben ambushes him. They are locked in combat once more. Reva runs towards the canyon and starts looking for Luke, who is doing his best to keep his distance from her. Ben is now becoming more aggressive with his strikes, and eventually he knocks Vader down and slices his helmet open. Ben is ready for more but drops his guard when he sees Anakin's face. Upon seeing this, all his guilt over the last ten years comes rushing out. He apologizes for everything, yet Vader tells him that he is not Ben's failure. He also says that Ben did not kill Anakin, he did. He vows to destroy Ben just like he did Anakin. Ben realizes that Anakin is gone forever, and finally finds some peace. He leaves Vader all alone on that planet.

As he leaves, though, Ben senses that Luke is in danger. At the same time this is happening, Reva has found Luke, and has force-dragged him down the side of the canyon, resulting in Luke being knocked out. Ben immediately heads for Tatooine. Reva is ready to kill Luke, yet she hesitates. She looks at his body and sees her own lying on the ground. As she stands over him, there is a flash to Anakin standing over her in the same way. It flashes back to Reva, and she unsure what to do. She struggles with fighting herself on if she should kill Luke or

not, lightsaber poised to strike. Ben lands at the farm and starts helping Owen and Beru search for Luke. Beru is calling for him and sees Reva carrying him in the distance. She calls to the others and they all watch as Reva brings Luke's body back. She sets him down, and Beru and Owen step forward. Luke does not move, and they all think he is dead. However, he groans, and Beru and Owen rush toward him in relief. Reva breaks down as Owen and Beru take Luke back inside. Ben walks toward her and she tells him she could not do it, and that she failed her friends. Ben tells her she did not fail, but rather brought them peace. Reva asks Ben if she has become like Vader. He says she has not because she chose not to. Whoever she becomes now is her decision. She is free. They both are.

Back on Mustafar, the Emperor is talking with Vader. He can sense Vader's agitation. He wonders if Vader's thoughts about his old master are clear and is concerned that his pursuit of Kenobi has left him weakened. Vader changes his view of Kenobi almost immediately, telling the emperor that he no longer matters, and he only serves him.

The audience is taken back to Alderaan for the first time since episode one. Much like the sequence with the servants in the first episode, Leia is getting dressed, only this time she dresses herself. It is the same process that was first shown, but there is an important difference: She adds Tala's belt and holster and her gloves from Daiyu. Her mother comes in, and hesitates, acting as if she will disapprove of the outfit choice, but tells Leia she loves it. As the two meet Bail out on a docking bay, he gives Leia a questioning look towards her outfit, and she tells him that he told her there were other ways to lead. He smiles at this, and Leia asks who they are meeting this time. Once the ship lands, Ben walks out with Lola right behind him, and Leia runs to meet Lola. Ben walks over to Bail and Breha to talk with them. He tells them that if they ever need help again that they know where to find him. This shows how Ben has grown over the course of the

series, as in the beginning he hesitated to offer help, whereas now, he offers it freely. Before he leaves, Ben and Leia say a heartfelt goodbye. He tells her the truth about knowing her real parents, in the sense of how he can see traits from both of them in her. She hugs him for the last time, and he gets back on the ship as Leia runs back to her parents to watch him take off.

The end of the episode has Ben finally leaving his cave and heading for the canyon he lives in when he is next seen in *A New Hope*. Before heading to the canyon, though, he stops by the farm one last time, and Owen finally lets him meet Luke. He continues towards the canyon, and a familiar face appears. Qui-Gon appears as a force ghost. Ben tells him that he thought he would never come, and Qui-Gon says that he was always there, Ben just was not ready to see him yet. The sun sets as the two journey into the canyon together.

Characters' Emotions

Throughout their conversation, Ben and Vader feel a variety of emotions. Their story in this series culminates to this moment, to this conversation. After slicing the helmet open, Ben gets to see Vader's face, Anakin's face for the first time in ten years. All his guilt comes rushing to the surface as he faces his old padawan. He apologizes to Anakin for everything that has happened to him. Vader, as Anakin surfaces for a bit, tells Ben that he (Vader) is not his (Ben's) failure, and that the death of Anakin was not his fault. Vader continues and promises Ben that he will destroy him like he destroyed Anakin. At this point, Ben, who has been struggling with his guilt and the hope of Anakin still being in Vader somewhere, realizes that his friend is truly gone. With his acceptance of the truth, Ben's emotions resolve, and he leaves Vader alone. Vader, unlike Ben does not accept the truth of the situation and remains angry and alone.

Aural Frames Analysis

The dialogue plays an important part, especially when it comes to Vader. Because his helmet is compromised, instead of the usual Vader voice, there is a mix of both Vader (James Earl Jones) and Anakin (Hayden Christensen). The mix of the two different voices in Vader's dialogue has an interesting impact in the way the lines are delivered.

“Anakin.” – Ben

“Anakin is gone. I am what remains.” – Vader

“I'm sorry. I'm sorry, Anakin. For all of it.” – Ben

“I am not your failure, Obi-Wan. You didn't kill Anakin Skywalker. I did. The same way I will destroy you.” – Vader

“Then my friend is truly dead. Goodbye, Darth.” – Ben

“Obi-Wan! Obi-Wan.” – Vader (Harold et al., 2022f, 24:26-26:33)

The underlined words in Vader's dialogue are said with Vader's voice, whereas the rest is said with Anakin's voice. This split in the voices symbolizes the hope that Ben feels that Anakin may not be gone, until Vader admits that he killed Anakin. This is said in Anakin's voice, rather than Vader's, which could mean that Anakin, essentially, killed himself to become Vader. After this is said, Ben finally realizes that Anakin is gone, and for the first time in the series, refers to Vader, not as Vader or Anakin, but as Darth. This is significant because this provides context for why Ben calls him “Darth” in *A New Hope*.

Visual Frames Analysis

For almost the entirety of this scene, the shots are either MCUs or CUs. This keeps the audience focused on the conversation and brings them in close enough to see the details on both Ben's and Vader's faces. The whole scene is filmed handheld, giving the footage a shaky,

unsteady feeling. This highlights the unsteady, uneasy feeling Ben has as the conversation continues. The shakiness also represents the characters' movement, as they were both fighting and would be unsteady on their feet. This helps make the conversation feel more natural. At the end of the conversation, much like on Mustafar, Ben does not look back as he leaves Vader there, the battle now officially over.

Visual Frames Analysis: Color

Color plays a crucial role in communicating the different emotions being experienced by both Ben and Vader/Anakin by how red and blue are reflected on their faces throughout the conversation. The first time Anakin's face is seen, red is reflected. As Ben sees Anakin's face and calls out his name, blue is reflected. This blue reflection symbolizes Ben's hope that Anakin may still be alive inside Vader. When Vader says that Anakin is gone, red is primarily reflected, but as he finishes the line, there is a hint of blue.

As Ben faces his guilt, both blue and red are reflected, which symbolizes the conflict between his hope for Anakin and his guilt for what he did to him. The red and blue in this moment start as an even split on Ben's face, yet as Ben apologizes, all color shifts to the right side of his face, leaving the left side with no light. This absence of light also symbolizes something. As Ben is forced to deal with all his emotions (mix of red and blue on one side), he also must face the truth of the situation (no light on one side).

The red reflected in Vader's face becomes slightly more mixed with blue as he tells Ben that he is not his failure. The blue highlighted in Vader's face symbolizes Anakin's character. More blue is shown on Ben, as he lets his hope rise a little more. Vader's face is now purple as he admits that he killed Anakin rather than Ben, representing that both Vader and Anakin are admitting this truth. Ben's face starts out all blue, then promptly fades to nothing but red after he

hears this. Vader's face is also all red as he promises Ben that he is going to destroy him. This makes Anakin's red eye pop, harkening back to before he became Vader.

The mix of red and blue are back on Ben's face, with more red showing, as he finally admits that Anakin is truly dead. The next shot of Ben has no color reflected in his face. This symbolizes Ben's acceptance of the truth. He accepts his guilt, and his loss of hope, as he admits to himself as Anakin is gone, says goodbye, and lets go of his emotions. Vader does not want to let go of his emotions, which is symbolized in his face, which still reflects red as Ben leaves him there.

Chapter 5: Conclusion

This research aimed to examine, through a MFT lens, how the *Obi-Wan Kenobi* series communicated the emotions of the characters utilizing both aural and visual frames. The aural and visual elements analyzed were dialogue, music, sound effects, camera movement, character movement, nonverbal behavior, and color. The approach of utilizing IFA was effective in helping to develop new specifications for elements that can be used to create a story, which would help MFT be more applicable.

Discussion

This analysis suggested that the aural and visual frames did have an impact on the emotions communicated throughout the series. It was found that the most impact on emotions occurred when aural elements and visual elements were combined. For example, in Episode VI during the conversation between Vader and Ben, the dialogue, camera movement, and color all heavily contributed to the powerful communication of the emotions. Emotions were communicated with more impact when aural and visual frames were integrated together because they build off each other.

However, it was also found that, depending on the scene, the emotions were more strongly supported by either aural frames or visual frames when examined separately. For example, in the case of the training flashbacks in Episode V, the emotional impact mainly comes from the dialogue that is being said. Also in Episode V, in the scene where Tala dies, the emotions she is experiencing is mainly conveyed in the visuals. Throughout the analysis process, it was discovered that the artifact, while well suited for most of the analysis, was lacking in emotional impact through colors. It has become clear that the only time color played a key role in the overall emotional impact was during the scene that was analyzed for Episode VI. The series

also drew from the prequel trilogy frequently in both aural form and visual form during flashbacks and meditations.

These connections to the prequel trilogies were more commonly in the form of bits of dialogue as Ben reflected on his past life. Another interesting observation emerged through the analysis of the first episode. The whole series focuses on Ben, Obi-Wan Kenobi, yet the audience does not get to hear him speak until roughly 14 minutes into the episode. Rather, they get to see him first. This is interesting as most of the significant impact on the emotions within the series came from the aural frames. While it was found that these specific elements had an impact on the communication of emotions within specific scenes, what does that mean for the practical impact that character emotions, aural frames, and visual frames have on an audio-visual story.

Characters' Emotions

The elements of dialogue, music, sound effects, character movement, camera movement, nonverbal behavior, and color all impact the emotions that a character has and how those emotions are portrayed. Combining these elements together produces the greatest amount of impact as was seen in the analysis. This impact is what viewers could hold on to long after they finished watching. The lasting impact of all the combined elements is a result of the emotional connection that is built between the characters on the screen and the watching audience.

By having the full force of each element behind them, the characters' emotions are communicated to the audience. From there, the emotions are free to be received in any way that an audience member perceives and connects to them. Yes, the elements help to create a certain perception with the audience, but they do not ultimately control an audience's real, raw reaction. The creators of audio-visual stories, i.e. directors, director of photography, editors, actors, etc., they all have an idea for how the story is going to be played out emotionally, yet an audience

member can see an emotion being portrayed on screen that was not necessarily intended. Where some may see an angry, spiteful antagonist, others may see a hurt, misunderstood one. These emotional perceptions may not have been intended originally, but that does not make them any less valid than the perceptions that were crafted through the content's creation process. This, ultimately, stems from who each audience member is as a person and how they see emotions within the world. Communication scholars can latch onto this idea of having a plan in place to communicate certain emotions to an audience, but they must also be prepared for some audience members to come up with an unanticipated connection. If this can be done successfully, then any form of communication that requires emotional communication can benefit because using the proposed elements has been proven to work.

Aural Frames

Dialogue was used throughout the series mainly as a way for the characters to directly express their emotions. By talking to each other, they could relate to one another. This is also true for the viewers. Through information communicated through the dialogue, viewers could, again, develop a deeper emotional connection to the characters. Dialogue was also used to indirectly communicate between characters (as is the case with the Episode VI flashbacks as mentioned earlier). Audio within audio-visual content is what gets processed by an audience first, which is why it is so important. People listen to many things throughout the day. It is how they key in on what is important and the same goes this type of content. Audiences will watch something that has subpar visuals, if it has good quality audio; however, if a film or video has the best visuals the industry has to offer, but its audio is of poor quality, that video is less likely to be viewed. This is because a video such as that would be unpleasant to listen to. Audio is powerful and it is a key first step to building an emotional bridge between the viewers and the characters.

By having good quality audio that catches a viewer's attention and holds it, content, such as this series, has more of an opportunity to hold that viewer's attention long enough for them to become invested in the connection the visuals bring to the table.

Visual Frames

Once a connection has been made aurally, the visuals have a chance to take center stage. The visuals are what reel an audience in once they have been hooked by the audio. They catch the eyes of viewers. Visuals allow viewers to connect to characters on a whole other level because they can see the characters for themselves. Movement, whether it deals with the characters or the camera, is what draws the viewer's attention and also draws out their reactions to the emotions that are presented. Varying the shot sizes and the amount of distance between the actor and the camera creates a space that the viewers can interpret and follow naturally. A wide shot with establish a character's location, but it does not provide much detail. Cut in to a close-up, though, and there are many details to be found. Close-ups allow the audience to see a subtle shift in expression, or also a big expression that stays in close so that the audience has no other choice but to watch. This brings the audience into the moment of the emotions as they happen. Rather than being a casual observer, they are immersed in a world of emotions. The closer a character is to the camera, the closer they will feel to the audience. Certain distances feel more comfortable and natural to the audience because they can sense that boundary themselves. If that boundary is encroached upon though, they also feel that boundary being crossed and can start to get uncomfortable. All of this is encompassed in the aspect of movement.

Color adds to emotions presented on the screen because audiences already have a sense of what the colors mean. People have their own associations with color already established when they watch something, especially if it is a franchise such as *Star Wars*. The scene analyzed from

the end of Episode VI has spectacular, eye-catching coloring throughout, yet that does not diminish the worth and significance of the other colors shown throughout the series. Tatooine was observed as having dull colors, yet they serve as a contrast to Alderaan's lush green forests. Compact, dark Dyu feels extra small and cramped compared to Mapuzo that is nothing but a bright, open space. The black of the Inquisitor uniform contrasted against Ben and Leia's simpler look even serves a purpose within the realm of color. Within each of these instances, color is used strategically. Tatooine's colors are dull and boring because it reflects Ben's life up until that point. The forests of Alderaan reflect Leia's youthful spirit. This green association continues throughout the series through the cape she wears. Dyu reflects the darkness both Ben and Leia feel as they have both been uprooted from their normal lives, while Mapuzo makes them feel exposed, because of how open and bright the planet is compared to Dyu. Color, in this instance, is used in a more subtle way than in the Episode VI scene. Color is powerful in this way.

Communication Outcomes

Though communication was not the sole focus of the series, it did a good job of effectively communicating character emotions to the audience. Through the different aural and visual elements, both the obvious and the more subtle emotions could clearly be seen and felt. This world of communicating emotions is prominent in the realm of film. If emotions are not communicated to an audience properly, a film will not be successful. Yet not everyone in an audience will have the same interpretation of said film. This is why filmmakers, like directors, and actors must learn to be effective communicators of emotion. Without a director's guidance and an actor's portrayal of the character, the emotion of a character within a story would never be able to be brought to life. The emotions of the characters within the series come out through the use of nonverbal cues and expressions, which was not initially expected. The use of these

nonverbals is telling of how well the actors and director worked together to bring out real, authentic emotions from the characters. There were many instances where nonverbal communication heightened the overall emotional impact within a scene, especially when coupled with a CU shot where the audience has no other choice but to watch the nonverbal expressions play out and decode them.

MFT plays an important role when examining the process of putting together a visual narrative story, such as a film. The theory itself is used to pick apart how a visual story is put together, yet it lacks any specific parameters for doing so. By using IFA, this study has proposed specific parameters of structure when it comes to breaking down how a visual story is structured. By looking at the dialogue, music, sound effects, camera movement, character movement, nonverbal behavior, and color, a researcher would have a better idea of what elements truly make up a visual story and how all of those elements interact with one another to build that story up. Knowing how each element individually effects and influences the story-building process will allow for richer, more in-depth research, which should then contribute to a well-rounded understanding of the visual story as a whole.

Rhetorical Outcomes

Rhetorical devices within the film industry include shot sizes (medium, CU, etc), camera angles, lighting, editing, and sound. Each of these can be used to give meaning to and influence emotions. Camera angles are used to convey power between two characters. When characters are seen at eye level, they are equal with one another in power. Yet, if one is seen as more powerful, the camera is pointed up at them. This can aid in the communication of emotions because it can subtly or not so subtly tell an audience who has the most power. Lighting comes into play with the element of color. In the conversation between Ben and Vader in Episode VI, the whole

design of the red and blue reflections in both characters' faces was created for the specific purpose of amplifying the emotions being communicated. Within some of the more suspenseful scenes in the series, a fast-paced edit contributed to that suspense and helped to subconsciously create an anxious feeling in the edit itself, but also the audience. For example, in Episode II, the scene where Leia falls off of a building after a failed jump attempt and Ben watches her hang on to the cable is cut very fast. The shots change roughly every two seconds during that whole segment. This is a fast pace for the editing, yet it is not necessarily consciously perceived by the audience. This is because, in this instant, the editing is used to create a feeling of anxiousness within an audience that is reflected in the expressions they are seeing from the characters and the reciprocating shots of Ben and Leia's eyes as they watch each other.

Sound plays one of the most important parts in communicating emotions in films, though it may not always seem like it. Dialogue, when accompanied by the score of the series, became more meaningful and impactful. When somber music is played with screaming, audiences can conclude that something tragic may have happened. When laughter is joined by wistful music, audiences know it is a happier time. Music adds an additional layer to the emotional impact of dialogue or even the lack of dialogue. When no one speaks but audiences hear music, they still understand the emotions being conveyed because of the influence music has within film.

Methodological Outcomes

The chosen method of utilizing IFA worked well in analyzing this series. Yet, the original process had to be adjusted to adequately account for examining aural versus visual frames. The process IFA initially outlines for an analysis is to examine verbal and visual frames separately first, and then bring them back together and integrate the results. For the purpose of this study, it was better to do an integrated analysis first, and then separate aural and visual frames so that

sufficient context would already be provided for the separate analyses. However, IFA provides no clear definition of aural frames, thus this study also had to specify dialogue, music, and sound effects as said frames. Then, an approach to analyzing those frames had to be developed to go along with the already existing approach for visual frame analysis. This study proposed listening only to the sound, without the influence of visuals, to determine when either dialogue, music, or sound effects influenced a change in emotion. By doing so, it could be determined when dialogue alone was an influence or if the music and the sound effects made a significant contribution to the communication of emotions through aural frames.

Limitations and Future Recommendations

Rather than analyzing each episode in their entirety, specific scenes were chosen from each episode based on their emotional significance to the overall story of the series. Future studies could benefit from a meticulous, scene by scene analysis, which could add additional layers of context for consideration. Additionally, these specifications can be used in MFT research to further integrate aural/verbal and visual frames in a study rather than studying them separately. As seen throughout this study, integrating aural and visual frames within one study allows one to gain a deeper understanding of how both types of frames work together to communication fully developed emotions.

Contributions to the Field of Communication

This study contributes valuable knowledge to the field of communication through the use of IFA. This method was proposed by Dan in 2018, which means it is relatively new. There were some initial limitations with using this method, mainly the lack of an approach for analyzing aural frames against visual frames. Therefore, this study has proposed a way to define aural frames in a narrative storytelling format by identifying and establishing categories for aural

elements, such as dialogue, music, and sound effects. As audio-visual content increases in availability, studies such as this will likely be needed. By understanding what each visual and aural element can contribute to the creation of emotions, researchers can more accurately determine exactly how those elements influence and impact the communication of said emotions. It also contributes to the field by developing new parameters for MFT. Since the theory has no specifications, by utilizing IFA, this study has specified dialogue, music, sound effects, camera movement, character movement, nonverbal behavior, and color as elements that are used to create a story.

Closing Statement

By proposing new ways to view IFA and MFT, this study has introduced much to the realm of communication. It has helped combat the limitations of MFT by providing parameters for the structures used in creating and shaping a visual story, helped develop IFA by providing a way to analyze aural frames rather than just verbal frames against visual frames, and brought a new light to film research in the focus of emotional communication. Both aural and visual frames play an important role in the communication of emotions within film, yet one or the other can have more of an influence depending on how a director or an editor uses those frames. Both strive for an effective communication of emotions to an audience, and based on this analysis, the best way to do that is to combine the impact aural frames have on emotions with the impact visual frames have on emotions in the same analysis.

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