

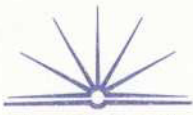
Film techniques can be important in shaping an audience's response to a character. This is certainly the case in Peter Weir's 1984 film "Witness". The character of John Book is one that film techniques have helped shape the audience's response to him.

The audience's first image of a character is very important, so in the first scene where we meet John Book, Weir uses a number of film techniques to help shape the audience's response to him.

Weir uses a low shot with a dutch tilt, as Book enters the train station, so that the audience is looking up at him, giving them an image of his confidence and power.

At the same time, a bright white light flashes as Book opens the door, giving the audience the impression that he is in the spot light, and is taking control.

This opening sequence of shots when Book



first enters sets him up ~~as~~ straight away, as the hero of the movie.

This use of film techniques in this scene help to shape the audiences response to John Book, by creating an atmosphere of excitement and importance around him.

Throughout ~~the~~ "Witness", Weir uses humour as a technique to shape the audiences response to Book.

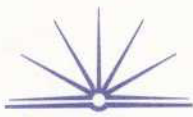
For example, the scene in which Eli comes into Books room saying "it's 4.30. Time for milking", allows the audience to laugh at Book, which helps to shape their response to him.

This is further emphasised by a close-up shot of the disgruntled look on Book's face as he struggles to wake-up.

~~Another example of humour~~ Also, Weir allows Book to say some humorous lines to further shape the audiences response to him.

For example the lines, "Yeh, just never one this





big" and "Honey, that's great coffee", allow the audience to have a laugh at and also with Book.

This use of humour, allows the audience to relate better to Book, in turn shaping their response to him.

In the scene where Book and Rachel try to fix the car, and end up dancing to the song "(What a) Wonderful World", Weir uses many film techniques to shape the audience's response to Book.

The use of the silent soundscape, followed by the loudness of the music, allows the audience to link this to Book's effect on the Amish community.

The dance that Book shares with Rachel, complemented by closeups on both characters faces, and also by the laughter, portrays Book momentarily as a romantic and fun loving character. This allows the audience to contrast this scene, with the

previous scenes, we see of Book. Serious and tough.

When Eli walks in to find ~~the~~ Book and Rachel dancing Weir cleverly uses film techniques.

The audience receives a medium shot of Rachel, with Eli out of focus in the background and Book's shoulder out of focus in the foreground. This shot alone shows Book's place in Rachel's life. She is stuck between her tradition and culture, and this Englishman who has stolen her heart.

This clever use of film techniques by Weir, gives the audience a clear view of Book's place in the story, and the effects that he is having, allowing the audience to shape their personal response to him, whether it be positively or negatively.

In the final sequence of scenes, Weir allows the audience to shape their response to the character of John Book, by using





a number of film techniques.

This sequence of shots is full of dramatic tension, as the audience barracks for Book in the ultimate showdown between good and evil.

From close-ups of Book's face to a straight up shot as he clings to a ladder with Fergie below, the camera angles and shots in this final sequence of scenes, allows the audience to experience what John Book is going through, better allowing them to shape their response to him:

The sound scape is also important in building the dramatic tension. The loud harsh noises, for example the shot gun being fired, keeps the audience focused and allows them to take in everything that is occurring.

~~The~~ Book is once again represented as the hero, as the evil policeman are all brought to justice.

"Enough!" he cries, showing once again his power and authority.

Being a part of the audience watching Peter Weir's "Witness" one can't help but have their response to John Book shaped, as mine was, by the film techniques used by Weir.