

Six Levels of Tele-Film Analysis:

Level	Description	Political Analysis (suggested)
1. Frame	A salient or representative still of a shot	What does the frame represent?
2. Shot	The camera movement is unedited (uncut); if the camera's position changes this may be due to panning, tracking, zooming, and so on, but not editing cuts	Wording, Saying, Looks, Surrounding, Moves ...
3. Scene	The camera remains in one time-space, but is at the same time made up of more than one shot	Politics: What ,arguments' are used? What is the meaning of the scene in the context of the movie?
4. Sequence	The camera moves with specific character(s) or subtopic across time-space	Representation: Which messages, stereotypes, ... are transported? What is the ,sum' of the character/subtopic in the various scenes?
5. Generic Stage	Stages are beginnings, middles and endings*	Policy: What stages define the genre of the movie? Where/ How does the movie start, where/ how does it end?
6. Work as a whole	Depending on the lower levels, the work will be more or less classifiable as a particular genre; the primary distinction is between ,narrative' and ,factual'.**	What does the work imply? What does it tell?

* Each genre has a specific set of stages: narratives tend to have an orientation, a complication, a resolution and maybe a coda; factual or expository genres may have an introduction, a set of arguments or facts and a conclusion, or an introduction and a series of facts or procedures.

** narrative genres: fictional, dramatic genres. Factual genres: expository, thematic, issue-oriented genres. Genres are predictable relations between social-cultural, industrial-economic and symbolic-myth orders.

Metaphors can be used at every level of the film.
Interconnection of the levels has to be considered.

(Spalten 1 und 2 nach: Analysing Film and Television: A Social Semiotic Account of Hospital: an Unhealthy Business. In: Handbook of Visual Analysis. London 2001, p. 189)