

## All Quiet on the Western Front

From Wikipedia <[http://en.wikipedia.org/wiki/All\\_Quiet\\_on\\_the\\_Western\\_Front\\_%281930\\_film%29](http://en.wikipedia.org/wiki/All_Quiet_on_the_Western_Front_%281930_film%29)>

*All Quiet on the Western Front* is a 1930 war film set on the Erich Maria Remarque novel of the same name. It was directed by Lewis Milestone, and stars Louis Wolheim, Lew Ayres, John Wray, Arnold Lucy and Ben Alexander. *All Quiet on the Western Front* is considered a realistic and harrowing account of warfare in World War I, and was named #54 on the *AFI's 100 Years... 100 Movies...* In June 2008, AFI revealed its *10 Top 10*—the best ten films in ten "classic" American film genres—after polling over 1,500 people from the creative community. *All Quiet on the Western Front* was acknowledged as the seventh best film in the epic genre. In 1990, this film was selected and preserved by the United States Library of Congress' National Film Registry as being deemed "culturally, historically, or aesthetically significant." The film won the Academy Award for Best Picture and Best Director.

From McGraw Hill <[http://www.glencoe.com/sec/literature/litlibrary/pdf/all\\_quiet.pdf](http://www.glencoe.com/sec/literature/litlibrary/pdf/all_quiet.pdf)>

The daily scenes encountered by soldiers at the front [during World War I] were nightmarish. In the trenches, men fought and lived among the dead—and pieces of the dead, for the new weapons of war could shatter human bodies. Corpses were also strewn across the narrow stretch of ground known as “No Man’s Land,” which separated enemy trenches that faced each other. The sights, sounds, and smell of death were everywhere. Because conditions in the front line were so horrific, soldiers generally were not placed there for more than a week at a time. They were sent from the front line to a support trench, then farther back to a reserve trench, and then to a quiet base camp at the rear for rest. Trenches, typically about ten feet deep, were built in zigzags. This pattern limited the destruction caused by bursting shells and protected soldiers from gunfire if the enemy entered the trench. Short lengths of trench jutted into No Man’s Land to allow better listening and observation of the enemy. In addition, narrower communication trenches, used to bring up supplies, troops, and orders, connected the main trenches from front to rear. Soldiers in the front line were not always under attack. Days in the trenches tended to be boring, although the danger of sniper fire and random artillery shelling always lurked. In the daytime, the men cleaned their rifles and wrote letters. Most work was done at night when the men could move about more safely. Creeping on their bellies, soldiers ventured out into No Man’s Land to string barbed wire, scout enemy positions, or rescue the wounded. Much time was also spent repairing trenches damaged by shellfire, raids, or rain. As one veteran recalled, “The men slept in mud, washed in mud, ate mud, and dreamed mud.”

### **Film Aspects to Watch for While Watching the Film**

(from: **A Glossary of Film Terms** written and designed for the web by Joel Schlemowitz  
<[http://homepage.newschool.edu/~schlemoj/film\\_courses/glossary\\_of\\_film\\_terms/glossary.html#e](http://homepage.newschool.edu/~schlemoj/film_courses/glossary_of_film_terms/glossary.html#e)>)

**Backwind** - Rewinding film in the camera to shoot a **Double Exposure**. (Happens at end.)

**Cutaway** - A shot, usually a closeup of some detail, or landscape, that is used break up a matching action sequence, and is often very helpful in editing to rescue you from an impossible break in continuity or coverage. A cutaway, as the name implies, is a shot that does not focus on some detail of the shot before or after it but cuts away from the action at hand. The best cutaways are the ones that have some logic to them, that relate to the scene.

**Depth of Field** - While a lens focuses on a single plane of depth, there is usually an additional area in focus behind and in front of that plane. This is depth of field. Depth of field increases as the iris is closed. There is more depth of field the wider the lens and less the longer the lens. There is a deeper area in focus the further away a lens is focused than there is when a lens is focused close. Depth of field does not spread out evenly; the entire area is about 1/3rd in front and 2/3rds behind the plane of focus.

**Double Exposure** - A double exposure occurs when (prior to development) an exposed piece of film is reshot with a second image on top of the first. Several exposures can be made, but it still valid to call it a “double” exposure rather than a “triple” or “quadruple” exposure. It is perfectly alright to say “five double exposures,” as numerically incongruous as it may sound.

**Fade** - A transition from a shot to black where the image gradually becomes darker is a **Fade Out**; or from black where the image gradually becomes brighter is a **Fade In**.

**Master Shot** - A single shot, usually a wide shot, that incorporates the whole scene from beginning to end. Typically a master shot will be filmed first, and then all the close-ups and other shots afterwards.

**P.O.V. Shot** - Point of View Shot. A shot from the perspective of one of the characters, as if the audience were seeing the scene from their eyes. It is often important to get a **Reaction Shot** to establish that any given shot really is a P.O.V.

**Reaction Shot - 1.:** A shot of someone looking off screen. Used either to lead into a **P.O.V. Shot** (and let the viewer know that it is a P.O.V. shot), or to show a reaction right after a P.O.V. shot. **2.:** A reaction shot can also be a shot of someone in a conversation where they are not given a line of dialogue but are just listening to the other person speak.

**Scene** - A scene is really just a single shot. But often scene is used to mean several shots, which is more to do with the word's origin in theater. It is sometimes clearer to say "sequence" for several shots, so as not to confuse the filmic and theatrical meanings of the word.

**Shot** - A shot is the film exposed from the time the camera is started to the time it is stopped.

**Additional term:**

**Propaganda:** the spreading of ideas, information, or rumor for the purpose of helping or injuring an institution, a cause, or a person OR ideas, facts, or allegations spread deliberately to further one's cause or to damage an opposing cause; *also* : a public action having such an effect.

**Questions for Day One:**

- 1) Why do the students join the Army? Are they influenced by propaganda?
- 2) What role did the mailman (Himmelstoess) have after he joined the army? Was he particularly mean to these recruits? What does his pre-war job indicate about his actual abilities as a soldier?
- 3) How were actual conditions at the Western Front different from their expectations in training camp? Were the conditions at all "glorious"?
- 4) What was the impact of the shelling on the new recruits?
- 5) What happened after the bombardment?
- 6) In the attack, how did the machine gun affect their ideas about the glory of war and individual heroism?
- 7) How many of the company died in this first battle? How do you know? Why were they able to eat so well finally?
- 8) Who did they blame for this war? Who did they omit in their list of potential villains?
- 9) What happened to Kemmerich's boots? How did the doctors' react to Kemmerich's plight?