

Study Questions:

1. In the opening scene and at the end of the movie we see that it has begun to snow in LA, a part of the US where it rarely snows (at this point in history anyway...)

What exactly do you think the Director is trying to say by doing this?

If it can snow in LA, anything is possible is the director's take on it.

It is an optimistic model. With all the prejudice, problems, and impossible odds to overcome in American society the director still believes that things will work out.

2. What does the director of *Crash* and Professor May point out as a device to move the picture from one act to another? The headlights...

3. What juxtaposition was noted as a possible sign of emasculation of Brendan Fraser's character, Rick Cabot the District Attorney, when speaking to his wife Jean (Sandra Bullock)?

The figure of the nude woman painting which was behind Sandra Bullock represented the naked emotion and vulnerability that she exposed to her husband as she excoriated him over his lack of insight, protection and understanding he offered to her after she and he had been robbed by the character played by Ludacris and Laranz Tate.

4. What lighting effect was used on Nola Gay's Character (playing the aid to District Attorney Rick Cabot) which symbolized the change in their 'implied' relationship and what did it mean?

When the light in the elevator illuminated her and

then went out as the door closed in their last scene together, one might suppose that the implied relationship that they had with each other is over.

5. What lighting effect was used to symbolize the relationship of the Director Cameron Thayer played by Terence Howard to the Executive Producer (Fred) played by Tony Danza, and what did it mean?

Howard had believed that he and Danza were equals in their collaborative partnership. When Danza protested that the actor in the scene wasn't playing black enough, it soon became apparent who held the power in the relationship. Once Howard realized that he had no decision making power the lights behind the two characters went out symbolizing and foreshadowing the darkness that was soon to overtake him.

6. There were two Father Daughter relationships which paralleled each other. What were they and what were their significance to the story in terms of juxtaposition?

The Persian American family and the Mexican American Family. Both daughters saved their fathers in some way.

7. Quick/jump cuts were utilized throughout the film...point out an scene where this technique is used and how does it creatively assist the movie 'better' than a cross fade or fade to black might have?

There were many instances when the cut utilized in editing the film was juxtaposed one event with another. As a door in one scene would close, another would open in the next scene.

8. Do you see any evidence of Sergei Eisenstein's approach to distort reality through lighting techniques other than those mentioned above?