

**A composite method for
achieving transitions between
dreams and realities in dream
theme popular movies**

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Abstract

This research explores the correlation between the use of props and the camera's perspective in dream sequences in popular films. In my research, I have developed a new categorization of props and shots based on their frequency of use, who uses them, and where they are used – stimulus props and transition props. This has led to the development of a composite approach to filmmaking. This method emphasises the correspondence between the two types of props with the camera's point of view, uniting props and the camera's point of view in a single method. The application of this method will contribute to future discussions on the topic of low-budget films and beginner's cinematography.

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I have made many friends during my time in the UK, and they have all given me precious memories of my studies. Though we are all from different parts of the world, we came together with the same goal.

One hundred and fifty years ago, the first Chinese students walked off the docks of the United States. No one could have imagined that fifty years later, they would become the founders of China's modern telegraph and railway industries, its modern education system, its modern police system, and its modern banking system.

One hundred and fifty years later, Chinese students still remember our ancestors and their pioneering and progressive spirit. We are even more aware of the important role that Chinese students play in the Chinese social system. The idea of learning from barbarians to control them has gradually been replaced by the call for a community of human destiny. I am aware of the responsibility and commitment to rejuvenating the Chinese nation and the country's development.

In the 400 days I spent in the UK, I did not feel the sadness and loneliness of living in a foreign country, but rather the love and friendship I gained in the UK, the kindness and tolerance of the people. So perhaps a part of me has remained forever on York Minster's spires and amid Edinburgh's rainy nights.

To all those I have shared this experience with, thank you!

Declaration

I declare that this thesis is a presentation of original work, and I am the sole author. This work has not previously been presented for an award at this or any other university. All sources are acknowledged as References.

Any publications arising from the thesis are acknowledged in this section.

A composite method for achieving transitions between dreams and realities in dream theme popular movies

1. Introduction and literature review

1.1 Dreams in films

Dreams are frequently associated with films and the spectator's experience in the cinema (Sharot, 2015), nor is it unusual to present a dream sequence to express a character's mental world. Fantastic and colorful dreams have been introduced into films for many years, from *Das Kabinett des Dr. Caligari* (1920) to *The Wizard of Oz* (1939), from *Mulholland Drive* (2001) to *Inception* (2010). Fellini believed that only dreams are real (Chandler, 2001). Bergman also said the pictures in his creations were drawn from his dreams (Kinder, 1988).

To seek a clear and accessible way to help inexperienced filmmakers to centralise and save resources and work more efficiently and economically through a composite method from perspectives from shot designs and props productions in the pre-production process, I researched the relationship between props and point-of-view shots. Beginning filmmakers include those who transform texts into images during the pre-production of low-budget films, such as directors, storyboard artists, and producers. In this study, I propose a group of new concepts termed 'transition props' and 'stimulus props'. I also offer a possible composite filmmaking method for these two kinds of props and the choice of either an objective or subjective point of view. These ideas come from analysis and observation of contemporary films

produced and might serve to help beginning filmmakers create more immersive and natural changes that do not cause a sense of incoherence between dream and reality plots. Additionally, this method can assist inexperienced filmmakers working in a low-budget environment.

I have chosen films to analyse based on their typicality, popularity, and accessibility.

1.2 Purpose of the research

This research will explore a comprehensive method for creating transitions between dreams and reality through the use of POV shots and props. This exploration may provide a new view of the role props play in the pre-production process. From this new perspective, production designers, directors, and storyboard artists will notice the relationship between designs, visual information, and story structures, especially the possible influence on the design and photography of prop designs based on the story structure. Moreover, because of these comprehensive views, the method could still benefit the close collaboration between directors, directors of photography, and production designers while transforming the source texts into visual images in pre-production.

The motivation behind the research was to provide theoretical guidance on the practical shooting process and the possible difficulties while shooting a dream-themed film, particularly in terms of budget, planning of shots, and scene design.

1.3 Literature review

This research centres around identifying possible practical methods for clarifying the boundary between dreams and reality in films, using both cinematography and props. Because discussion about the strict definition of a

dream in psychology and philosophy is not particularly helpful in the context of this study, I provide a description in the next chapters of how dreams are defined for the purposes of this research.

1.3.1 Popular films as research objects

It is worth noting that ‘popular film’ does not indicate a particular fixed genre of films. Some films may not be popular now, and some films will become popular in the future (Dauenhauer et al., 2014). The existence of websites such as *30 Most Popular Films Right Now* (Alex Vo, 2022), *IMDb Top 250 Films* (IMDb, 2022), and *All-Time Box-Office Top 100 Films* (Filmsite.org, 2022) demonstrates interest in popular films. Filmmakers who want to exhibit their work and gain public appreciation must know what audiences’ favorites are. From this perspective, consideration of popular films would make the research more relevant to the practical needs of filmmakers. The box office also shows that audience demand is growing.

1.3.2 Defining dreams from multiple perspectives

Dreams and films have associations with each other in productions. Based on a general population study at a family practice clinic in Hawaii, an adjusted questionnaire including new questions about the effects of dreams on awake executive function, precognitive dreaming, and dreams of transformation was sent to Sundance Institute Screenwriting and Directors Labs in 1995, 1996, and 1997. The results showed that in comparison with the general population study in Hawaii, filmmakers demonstrated higher levels of dream recall, nightmare recall, dream description to others, and dream effects on waking behavior (Pagel et al., 1999). Moreover, the study asserted that filmmakers had more opportunities to relate their dreams (Pagel et al., 1999, p.254). Three groups of respondents – an ‘all filmmakers’ group, a ‘creative’ group, and a ‘concrete positions’ group – showed a progressive relationship in the way dreams affected them (Pagel et al., 1999, p.254). The key point of this

research is to offer evidence of the use of dreams as resources for filmmaking (Pagel et al., 1999). This works as a basis for conventional methods in dream films that employ props and cinematography (Pagel et al., 1999). The research provides vital information about the relationship between dreams and the creative process. The data illustrate that the appropriate application of dream elements is essential to the creation of films, not merely the subjective aesthetic pursuit of the director and also a natural and physiological reflection.

While a dream can be challenging to describe in words, even the earliest filmmakers realised that film visualizations could be used to emulate dreams (Orwell, 1970). Dreams in films are a common phenomenon for which few people can provide a definition or clear explanation (Orwell, 1970).

The film is a dreamlike medium. Intriguing similarities exist between dreams and film imagery (Metz, 1982). A particular definition or conceptualised description can contribute to an understanding of the different feelings evoked by films. However, psychology and medicine provide only academic definitions. Two points must be clarified: What does a dream look like in a film? And what kind of dream-related content can be involved in this research? These two questions can be further elaborated upon:

1. How is a dream introduced into films?
2. Why is this arrangement necessary? Or what can dreams in films solve?

First, the convention in the popular film is to draw a clear distinction between the dream and the real world, the subjective and the objective, and the unconscious and the conscious. The mission of dreams in popular films is to make dreams meaningful (Sharot, 2015). Secondly, dreams in the film allow a character to temporarily suspend involvement with the external world (Pagel

et al., 1999). This statement raises two concerns: The difficulties in describing a mental situation necessitate the introduction of dream sequences. Introducing dreams is a way to make a person's mental activities become graphic and visible. This idea also provides more possibilities for extending storytelling and narrative structures (Pagel et al., 1999).

Generally, dreams in films often express a situation about a character's experiences and the mental world, which are independent of reality, and establish a different narrative plot that distinguishes the differences and modifications between reality and dream. An obvious example is *Long Day's Journey into Night* (2018), in which the long, dark situations and the entrance to a cave indicate a transition between dream and reality (Pagel et al., 1999).

Thus, when a dream is portrayed in popular films, it is treated as comparatively independent from reality.

This situation raises two points in terms of driving the narrative. The first point is about the character. Dreams are usually regarded as the expression of a person's expectations or desires. This aligns with Freud's interpretation of the consciousness and the subconscious. Dreams reveal the inner workings of the character's mind. This helps make the content more colorful and fulfilling while pushing the story forward. Because the dream is related to people's experiences, in reality, the contents of the dream must reflect personal experiences and information about the protagonists, this situation will make the dream personalised. The dream must be based on the protagonists' experiences, dreams should be different in different plots, events, and characters' minds. Thus, 'This helps make the content more colorful and fulfilling'. It also focuses the plot development on concrete events. The second point reflects the role the dream plays in the story structure: Is it a signal for a change in the direction of the story's development? Does it open a new chapter that presents relationships of juxtaposition? Or is it used to

accumulate a kind of emotional force? The answer to this question provides a clue as to how to push the story forward.

In any case, the definition of 'dreaming' is still uncertain and controversial (Pagel et al., 2001). A review of recent journal articles in the publication *Dreaming* found that the authors had supplied a definition of 'dream' in only 11.5% of their articles, definitions which had similarities but which, in some cases, bore little resemblance to others (Pagel, 1999). Mainstream research seems to provide no unified definition. Researchers and authors tend to avoid the problem of defining dreams (Pagel et al., 2001).

The uncertainty about the definition of dreams does not mean that film creations cannot employ them. On the contrary, the diversity of approach allows a wide range of dream-themed films, including *Inception* (2010), *Alice in Wonderland* (2010), and *Spellbound* (1945).

Inception (2010) shows the complex and multi-layered structures of dreams, particularly in the twisted corridor called a paradox by Arthur. The film uses the sense of falling to show a way to enter or escape different dreams. *Spellbound* (1945) is a dream-themed film from the early period, and the film helps people establish a new view about dreams and realizations via psychoanalysis, connecting psychology and film. Finally, the film *Hi, Mom* (2021), uses a shuttling structure to show a girl who is encouraged and inspired by dream experiences. The shuttling structure is a usual plot structure. It means: A person in a modern era goes to the past (Such as childhood, such as 200 years ago, such as becoming a king or duke of an empire) and faces many challenges. When this person finishes 'missions', he or she goes back to the modern era.

From these cases, it can be seen that dream-themed films do not entirely obey scientific research. On the contrary, the dream allows many fantastic characters, objects, and occurrences to appear reasonable in films. Film also

allows such non-scientific episodes because films as entertainment productions cannot wholly follow the science and give up dramatic aesthetics.

Psychoanalysis is frequently mentioned in analyses and comments about dreams in film. Is psychoanalysis therefore a key to understanding a dream in a film? What is the relationship between psychoanalysis and filmmaking? Seen from a Freudian perspective, the film is a kind of doctor that can interpret the dream at costs that the public can afford (Packer, 2002). Thus, seeking some feedback and comfort from films would not be a wholly inexplicable pattern of behavior.

However, Collick (1991, p. 288) raises this concern:

Films that consciously imitate the processes of dreaming are disturbing because they undercut the narrative coherence of cinema, simultaneously alienating the viewer from the image while underscoring the film's similarity with the process of dreaming itself. No analysis is offered, the viewer is merely presented with absurd images that probably mean something else, but the meaning is elusive.

Although the dream sequence is regarded as a negative force that leads people away from the actual plots and contents (Collick, 1991), this destruction also provides the possibility of rebuilding the feelings about the film according to the logic of the images.

In its representation of dreams, the classical style assumed the commonly accepted distinctions between reality and dream, the objective and the subjective, the unconscious and the conscious. It was precisely these distinctions that the Surrealists sought to break down or overcome, and whereas in popular films it was the task of the "real world" to make sense of

the dreams, the Surrealists proposed that dreams provided the model for their “super-reality (Sharot 2015, page 70)”.

However, according to Sharot,(2015) few surrealists transformed their ideas into practical filmmaking projects because they had not clarified whether all films were like a dream. Moreover, due to social turbulence and the contemporary discussion of Freud’s psychoanalysis, the film industry, especially the Hollywood film industry, established a mutually beneficial relationship with psychoanalysis. A wave of attention on the association between psychoanalysis and films followed the growth in the Hollywood film industry (Sharot, 2015).

According to Mogg, the production of *Spellbound* (1945) can be regarded as an iconic event (Mogg, 2008). The dream sequence in *Spellbound* (1945) has been termed “the heart of the film” though it lasts only about two minutes (Mogg, 2008, p. 95). Furthermore, this film has also been thought of as evidence that American popular cinema appropriated psychoanalysis in the the1940s and early 1950s at about the same time as it appropriated surrealism (Abel, 1987). The short dream sequence is regarded as the film’s core because it shows how psychoanalysis works, at least according to Hollywood. This point involves three aspects:

1. How did the surrealists think about the relationship between dreams and realities in movies?
2. What was the conventional way for Hollywood films of the time to depict dreams?
3. How was this manifested in *Spellbound* (1945)?

Although the surrealists had not established a complete and certain description of dreams, reality, and films, in the 1940s, they believed the way

to blur the boundary between dreams and reality was a more desirable way to show dreams (Sharot, 2015). Some surrealists believed that films should be similar to dreams (Sharot, 2015). The surrealists sought to create works that were absolutely free and highly perceptual, in which events cannot be thought of as motivation (Sharot, 2015). They supported the subversion of the classical realist style (Sharot, 2015).

However, regarding Hollywood film's way of showing dreams, Sharot uses *Peter Ibbetson* (1935) to express the difference between Hollywood and the surrealists (Sharot, 2015). This case illustrates that dreams in Hollywood films are usually different from the real world in films (Sharot, 2015):

These techniques do not convey a sense of dreams as illusions. But they contribute to the seamlessness between dreams and reality in the film. This seamlessness was, for the Surrealists at least, an exception among Hollywood films of drama as most dreams in the popular films of the classical Hollywood period were differentiated clearly from the "real" world of the film's diegesis. (Sharot, 2015, p. 77)

Hollywood practice displays a marked difference from that of the surrealists. *Spellbound* (1945), for example, followed Hollywood's classical practice despite using some surrealist content to enrich the story. As Sharot comments: "When Hollywood invited him [Salvador Dali] to design a surrealist sequence, this almost invariably had to be a dream inserted into an otherwise 'realistic' narrative." (Sharot, 2015, p.77) Therefore, using a classic narrative mode to organise the story and surrealist elements to enrich the contents was a feature of the time. A good example is Dali's contribution to *Spellbound* (1945), which clarifies the differences between dream and reality (Sharot, 2015). Also, in some way, Dali's creation in the film is also thought of as a case to support:

Surrealism and popular cinema also appropriated each other. The Surrealists did not, for the most part, admire popular films with dream sequences (Peter Ibbetson was an exception), but they admired films of popular cinema, particularly serials and comedies, that deviated in some way from classical narrative and whose absurdities were placed in realist settings. But whereas the Surrealist appropriation of popular cinema was for the most part limited to their written discourse and a few paintings, Hollywood appropriated Surrealism within its films made in its realist style (Sharot, 2015, p. 84).

Sleep is an essential condition for dreaming. As Freud pointed out, the dream is defined as the psychic activity of the sleeper, since he is asleep (Freud, 2010).

For thousands of years, people have tried to define what a dream is.

According to the *Oxford English Dictionary*, a dream can be “a series of images, thoughts, and emotions, often with a story-like quality, generated by mental activity during sleep; the state in which this occurs. Also, a prophetic or supernatural vision experienced when either awake or asleep.”

(Oxfordlearnersdictionaries.com, 2022) Dreams also have a relationship with deception, delusion, and ghosts (Packer, 2002). Furthermore, diverse cultures and histories have enabled people from different places to have a special understanding of dreams (Packer, 2002).

The recognition of the dream stems from the early stage of the development of humankind (Freud, 2010). People took it for granted that dreams were related to the world of supernatural beings (Freud, 2010). With this primitive motivation, people are keen to believe the dream is meaningful (Freud, 2010).

1.3.3 Dreams and psychoanalysis in films

Two films that engage with psychoanalytic theory and tropes are *Spellbound* (1945) and *Inception* (2010). In *Spellbound*, director Alfred Hitchcock uses psychoanalysis to construct a story about a man who suffers from childhood trauma and is so shocked that he forgets essential information about a murder. To find the truth, Dr. Constance Peterson starts a series of diagnoses and an in-depth analysis. Although the appearance of the doctor's psychoanalysis is direct, the film is still thought of as a successful comment on the combination of psychoanalysis and film. In *Inception* (2010), Cobb's job is to use distortions and reflections of people's daily lives to influence people's actions in real life to gain benefits. Cobb and his mates use Dreaming inception technology to build another dream world that is opposite to a person's real life. They use this dream world to enable a person to form a consciousness made by Cobb. This action will let the person change his mind by himself rather than other people's requests. Therefore, this job can be understood as a simple application of psychoanalysis. Cobb is presented as a victim of Dream Inception technologies as well. Psychoanalysis can explain his many mental actions, such as his wife's appearance, which is thought to have been a product of his sense of guilt over his wife's suicide.

The dream theme is like a bridge between films and psychoanalysis. Both rose to prominence in the same era, and dream-themed films and psychoanalysis are relevant to dreams. The two films, separated by over half a century, show that psychoanalysis is not entirely forgotten in films, and combining two areas can still bring an exciting story. Furthermore, every time dreams are mentioned, psychoanalysis must be remembered by many people. Therefore, tracing the beginning of the relationship between them will better understand why they can gain the audience's interest.

The invention of the X-ray and the birth of psychoanalysis led the public into a wave of exploring beneath surfaces, and films also led the public to see the

world from a new perspective. This change becomes a kind of new social and cultural atmosphere. Although one tends to depth, the other is to surface, they all open a new space for the development of societies which reflect the common interest in newness and exploration (Packer, 2002).

Packer (2002) believes that films and psychoanalysis “shared a common starting point and evolved out of the same cultural climate” (p. 31). Both psychoanalysis and cinema reflected the experiences and expectations of society (Packer, 2002). In a word, the era that saw the creation of dream-themed films and the growing influence of psychoanalysis also provided the ground for the two to be combined.

Stories about transient experiences, which means the plot about the character will be inspired or get an insight from a dream scene, satisfies the long-established traditional understanding of dreams. As a result, this arrangement gained much interest from audiences (Packer, 2002).

Although psychoanalysis is a psychological treatment and film is a form of entertainment, both are keen to explore dreams (Packer, 2002). Furthermore, though the ordinary public may approach psychological treatments with a sense of mystery, the nature of media dissemination in films helps simplify an understanding of psychoanalysis to a wider audience. Thus, thanks to films that explore the theme, psychoanalysis becomes an accepted way to explore an individual’s mental world, particularly the world of dreams (Freud, 2010).

In addition, the Second World War led to the immigration of European psychologists to the United States. This situation provided fertile ground for the spread of psychoanalysis, including those involved in the film industry (Packer, 2002). This tendency can be seen in *Spellbound* (1945). Sharot (2015) comments: “The film in general, and the centrality of the dream in particular, reflects the widespread belief in psychoanalysis in Hollywood, and in American society as a whole, following World War II.” (p. 78) The dream

is the way to explore people's mental worlds. This belief comes from the filmmaker's understanding of the relationship between dreams and films during the communication between psychoanalysis and film creation.

After the war, the development of films and the development of psychoanalysis shows a tendency for intersection and connection. In the mid-1950s, theorist Edgar Morin proposed a "dual state" that arises when audiences watch films, in which the audience knows they are not under hypnosis, but nonetheless feel experience a blurring of the distinction between apparent reality and the dream (Morin, 2005). This dual state is described by Pedro Sangro Colon:

We have already noted the analogies that make films resemble dreams: the structures of the film are magical and respond to the same imaginary needs as those of the dream; the cinema screening displays parahypnotic characteristics (darkness, bewitchment by the image, "comfortable" relaxation, passivity, and physical powerlessness). But the spectator's "relaxation" is not hypnosis (Morin, 2005, P. 150-151).

The film, by contrast, has a reality outside of the spectator: materiality, even if it is only the impression left on the film strip. However objectively perceived, however much it is reflection of real forms and movements, the film is recognised as unreal by the spectator, that is to say, as imaginary. The spectator knows that he is seeing an image and identifies his vision to experience it aesthetically. Also, the cinema is a complex of reality and unreality; it establishes a dual state, straddling the state of wakefulness and dreaming (Morin, 2005, p. 151).

Morin's contribution to this discussion was to notice the effects of film on audiences, especially the change in psychological processes and mental activities. Furthermore, this discussion that took place between the end of the

war and the 1970s “puts forward some of the foundations on which the future psychoanalytic study of the cinema is laid down” (Pedro, 2008). In short, in film, the application of psychoanalysis led to a greater appreciation of the part played by the film spectator.

Many theories about people’s psychological activities and film have been proposed, based on notions of recognition and identification (Pedro, 2008). The 1970s saw the rise of the idea that films are an “auxiliary psychological device” (p. 7) that can allow audiences to make themselves a dominant position (Pedro, 2008). In this context, audiences project their views onto the particular element which appears in films (Pedro, 2008). The particular elements or the symbols gradually receive the focus.

Traces of this shift are still on display in the creation and interpretation of some films. For example, as mentioned previously, in *Inception* (2010), the notion of changing Fisher’s mind through his own motivation is an application of the simplified popular presentation of psychoanalysis. This is particularly noticeable near the end when Fisher opens the safe to find a toy windmill that can be regarded as a symbol of his unhappy childhood. This causal relationship between childhood experiences and adult behavior closely aligns with Freudian theory. Additionally, in *Long Day’s Journey into Night* (2018), the key to understanding the dream, which is shot in a miracle long take, is to be found in Luo’s childhood experiences, such as the death of White Cat and the mother’s abandonment. Moreover, even the woman’s subjective appearance (her red hair and insanity) stems from the conflict between the distorted memory of his ex-girlfriend and the lack of love from his mother. Providing a biography can also be a valuable way to create a vivid protagonist, providing a context for the rules and conventions which protagonists use to deal with their surroundings. This reliance on past events to determine the course and character of the present is reminiscent of psychoanalysis.

Adopting a more modern viewpoint, Packer's book — *Dreams in Myth, Medicine, and Films* — releases film from the shackles of the strict definition of psychoanalysis. Professional producers have come to realise that the advance of technology, especially digital, has changed filmmaking, although films nowadays may be regarded as an art form rather than a purely technological endeavor (Packer, 2002). The fact that new 'scientific' cinema was simultaneously scientific and artistic may have been fortunate for Freud, who also attempted to fuse scientific scrutiny with literary analysis through his approach to dream interpretation. One can even speculate that cinema's simultaneous success at bridging art and science was one of many factors that helped legitimize Freud's unusual approach to dream interpretation (Packer, 2002).

However, the rejection of Freud does not mean that the use of psychoanalysis in films is incorrect. On the contrary, perhaps Freud was correct, as a scholar, to keep his distance from controversial and unorthodox areas to protect his theory. In fact, although the application of psychoanalysis in films may not be faithful to Freud, it is still the outcome of the development of the film industry and the continuous exploration of psychoanalysis. What has granted film such freedom is the popularization and exploration of Freud's theory.

Nowadays, the research into dreams and films has become calmer and more rational (Packer, 2002). By the 1970s, when serious university study of the film began, film scholars were occupied with new concerns. Therefore, psychoanalytic studies of the film have gradually faded out. (Packer, 2002)

1.3.4 The multiple-view way of thinking

From films as a kind of language to some concerns about exaggerations of the role played by directors, this thinking process inspires my idea about using multiple-view ways.

Cinema has its own specific language system, which includes visual designs, points of view, and other things necessary to tell stories to people (Brown, 2016). This state can be approached from several perspectives.

Firstly, from the perspective of a complete film or the main story idea, producing a visible world or environment where the characters live is the primary purpose of creating a film (Brown, 2016). This is because the world of the film will provide a place that enables audiences to put themselves into the character's position and thereby understand the plot. For example, the collapse of the dream world at the beginning of *Inception* supplies the basic logic that dreams are like different levels in a building, and the way to understand the plot that follows is based on the analogy between falling between floor levels and the transition between dreams.

The language of cinema helps establish a method for observing and understanding the events and characters through the relationship between shots, scenes, sequences, and the whole world of the film.

Secondly, different formal elements of the film provide keys to understanding and interpretation. In *Cinematography: Theory and Practice*, Brown delineates these elements, including the frame, the angle of the lens, the color, the light, and other aspects (Brown, 2016). They can constitute a shot, scene, or sequence. To use an analogy, when we are writing a story or telling a story, we will mention the time, the place, the characters, the reason, and other things. Each element might be described in a different way; for example, we might identify a specific time by presenting a specific number or showing the moon in the sky.

Cinematic language offers methods of showing the time with particular shots or sequences. Dark blue light, for example, can establish a color style that signifies night, and the stable or static motion can show a quiet and peaceful feeling. In short, many elements have different meanings in films, and using

these elements to build a world in films is like using different words, sentences, and rhetorical devices.

The film creation process consists of using different ways to combine these elements appropriately into complete action. Disciplinary knowledge and comprehensive application are key to appreciating visual style in a film (Barnwell, 2018). However, film theory is still problematic as regards production design (Barnwell, 2018). Production design presents a gap between film theory and practice that should be the object of greater attention. Jane Barnwell believes that the key to the problem is the different understanding of faithfulness to reality and expressionist set design (Barnwell, 2018). This idea can be traced to the ideas of André Bazin, who proposed that the realism of the cinema is drawn from its photographic nature (Bazin, 1967).

Moreover, from this, André Bazin believes that the marvelous or fantastic on the screen does not destroy reality but rather has its own “valid justification” (Bazin, 1967). Based on an acknowledgment of the fundamental difference between the logic of films and that of the natural world, André Bazin goes on to state that the concept of the universe is exclusive, and the world on screen replaces the real world during the film (Bazin, 1967). The cinema is in essence a dramaturgy of nature, there can be no cinema without the setting up of open space in place of the universe rather than as part of it (Bazin, 1967). Furthermore, the convention that film needs to show details that confirm this reality is a behavior lacking expression (Bazin, 1967). Bazin invokes *Caligari* (1920) as evidence that the expressionist set design without realistic features may explain the film’s lack of success upon its release (Bazin, 1967). Barnwell proposes that Bazin’s argument may stem from the debate about how to treat truth and reality. However, the discussion about whether a film is an art form is caused by insecurity from the early days of the medium around the belief in the film as a kind of art (Barnwell, 2018).

Addressing this issue, Truffaut considers how a genius could become mediocre and how an average director can accidentally create a good film to support the view that the film is as valid an art form as any other (Bazin, 2008). This view emphasises that film art also consists of a new language system (Barnwell, 2018).

First, the views above establish a connection between realistic production design and the notion of film as art, which needs the support of the language system. Secondly, the use of props is related to the building of environments or spaces. Thirdly, the camera position and point of view represent the place from which the film audience ‘stands’ to observe the action. In the end, the use of props and viewpoints can provide a sense of realism and drama. Finally, the use of dreams in films relies on a sense of the reality of the surroundings. Therefore, people can identify the dream by confirming the reality of the space.

Concerning the status of films in art, Barnwell raised concerns in response to Truffaut, noting that using personal contribution, taste, and emotion as the standard to judge a film would excessively exaggerate the influence of the director over the film as a whole, especially in the case of a famous director, even though this method emphasises the active influence of the director’s talent (Barnwell, 2018). This situation is the source of what Barnwell (2018) terms the “director’s visual signature” (p. 17). This exaggeration may cause critics to praise a film that in no way deserves it (Barnwell, 2018). The effect of this would be highlighting the contribution of the director at the expense of other aspects of the film (Barnwell, 2018).

Usually, other members of the film crew are responsible for realizing the overall vision of a film, underlining the importance of a multi-perspective approach to film analysis. This also reminds me that the over-interpretation and the isolated analysis of directors’ ideas in a scene or performance will not

be better than the consideration and analysis from the perspective of the cooperation between different positions in production.

Adopting this approach to the understanding of dream sequences, I first set a fundamental principle about what counts as a dream in a film. As mentioned, there is no doubt that the dream theme in films has not been limited to simple fantasy dreams or a video about the science of dreaming. Therefore, identifying what constitutes a dream for the purposes of this research should account for both life experiences and scientific explorations.

1. The scope of the research is limited to popular films. Popular films have an obvious story or theme and more objective story structures and storytelling. People can follow the story's development to immerse themselves and produce some common emotions.
2. The dream sequence should occupy a significant position in the film narrative. If possible, the dream sequence can show easily-understood transitions and distinctions between dream and reality.
3. The dream in a film is introduced as another event rather than a mere virtual representation of feeling. This means the dream can reflect people's normal life experiences. In daily life, people might say, "I had a dream. The dream told me something." This also means the dream in films should be introduced by sleeping.

1.3.5 The use of props and POV shots

Props

The definition of props is certain, but the props audiences encounter in many films go beyond this definition. *The Oxford Learners' Dictionary* defines props as “small objects used by actors during the performance of a play or in a film” (Oxfordlearnersdictionaries.com. 2022). However, in practice, props include many aspects and influence the audience’s viewing experience. The significance or function of props can be organised according to the points listed by Deguzman (2021):

1. Time and location
2. Genre
3. Plot
4. Character’s appearance
5. Concepts and meaning

Props can influence the storytelling because they appear directly in the frame. The function of props is to show the relationship between the protagonists and their surroundings, a process that may be better than texts and dialogue in terms of describing the characters (Otto, 2018). Otto proposes the main functions of props that might contribute to the understanding of dreams in film (Otto, 2018):

1. Providing a particular motivation.

In *Long Day’s Journey into Night* (2018), for example, a note left in the old clock becomes a key motivation for seeking Kaizhen, giving her crucial information about her identity. It becomes a particular motivation for her to search and dream.



Figure 1: A note left in the old clock (Long Day's Journey into Night, 2018)

2. The 'catalyst'

The 'catalyst' (p. 75) is used to help spectators set individual emotions and the basic Views of the plots. As Otto notes, props usually act as a catalyst for action, allowing the viewer both to orient him or herself in the story and to organise individual plots and motifs (Otto, 2018).

For example, in *Long Day's Journey into Night* (2018), Luo's friend White Cat is killed because of the failure of killing. The reason for this failure is that Luo forgot to finish the business about apples. This clue appears firstly in Luo's statement. Apples subsequently become a symbol of his regret over White Cat's death. Consequently, every scene where the apple appears is a visualization of Luo's thinking or dreams. Additionally, eating apples becomes his way of understanding the past and his trying to relieve his pain by placing himself in others' positions. This is reflected in other moments in the plot. For example, before going to the porn cinema, Luo meets White Cat's mother, who is paring an apple and getting ready to eat it. This action shows the color

of learning about the past and Luo's willingness to relieve the pain by knowing the truth. Luo imagines White Cat's last action, tearfully eating an apple, before taking revenge. Small baskets of apples appear when Luo is following his mother, suggesting that White Cat and seeking the truth behind his mother's abandonment are equally significant to his life and equally unforgettable.

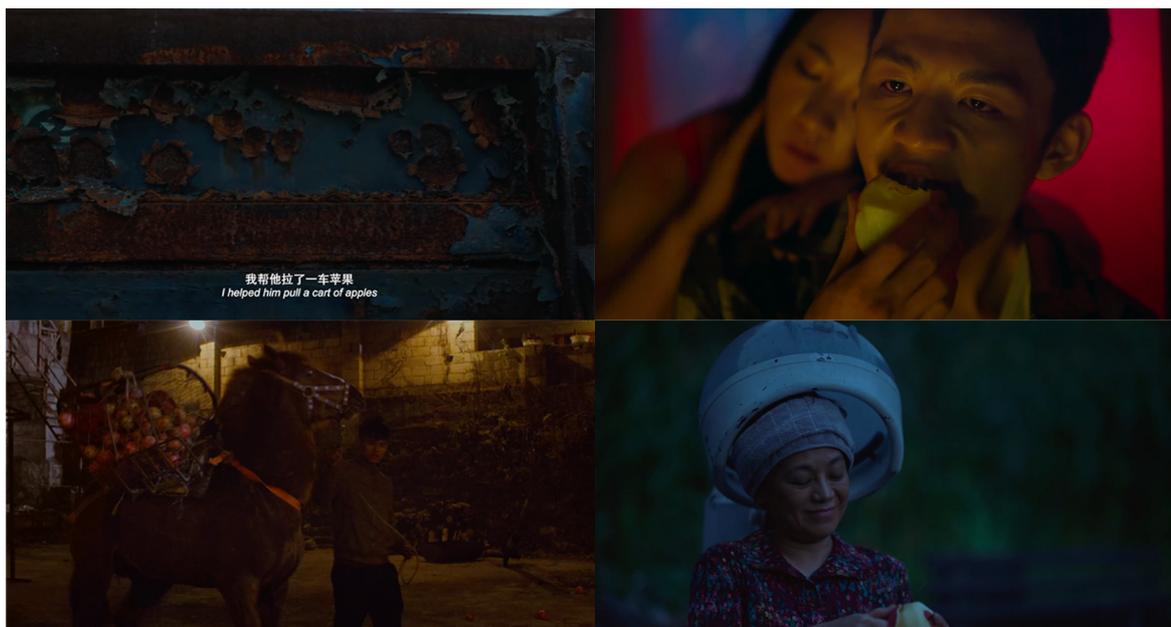


Figure 2: Apples in different scenes (Long Day's Journey into Night, 2018)

3. Establishing character

In *Hi, Mom* (2021), for example, patching a pair of jeans is Xiaoling Jia's mother's particular skill. However, this skill cannot appear in her mother's youth. Thus, the appearance of props will serve to establish the images of the characters.



Figure 3: Making patches is the skill after having a girl (*Hi, Mom*, 2021)

4. Prompting deeper consideration about contents.

An example of this appears in *Inception* (2010), where the spinning top is a familiar prop that brings a deeper consideration of the dream and the real world.



Figure 4: The spinning top does not stop (*Inception*, 2010)

Props can also benefit the film in six ways (Risk, 2019):

1. Pushing the story forward
2. Inserting helpful information and meaning into the transition

3. Immersing the audience in the story and making the storytelling coherent
4. Revealing or providing motivation
5. Reflecting on the character's reaction
6. Expressing the theme

Although all the props in every film may be equipped with these features, the choice of props for analysis should not be random, but research should instead concentrate on those props which are thoughtfully designed rather than those props which are used without any particular meaning.

First, props appear directly in the pictures, and some props even are used as a necessary element of the performance. Additionally, because the design is not only related to the character's performance, it needs to be suitable for the whole story background. Thus, the props need to be designed ingeniously and appropriately to assist the performance and building of the atmosphere. If the design cannot achieve this, such as an impressionist painting appearing in an ancient Roman hall, the whole film might be rendered ridiculous. That is also one of the reasons why many people, especially audiences who like history-themed films, like to pay attention to the props in films. From this perspective, a change in the design of props might directly interest the audience.

Second, in these dream-themed films, some films are created by simulating dreaming and the feeling of dreaming. Some films use dreams as a format to extend the contents of the film story. However, in both of these cases, psychoanalysis is still an unavoidable topic. Psychoanalysis can provide directors with the necessary tools to realise different creative concepts. No matter if the film uses psychoanalysis to achieve a reflection of people's

mental world or express the feeling of dreams. Stephen Sharot notes that as ideal, analytical types, dreams in films and dreams can be distinguished by three dimensions (2015):

1. Dreams in films are placed within a classical narrative framework and subservient to that narrative, but dream films subvert the rules of the classical narrative.
2. Dreams in films are distinguished from their frameworks by special effects or fantasy settings. The dream film is filmed in an optically realistic style in commonplace settings.
3. Whereas dreams in films are represented as the subjectivity of a particular character, dream films are represented as objects (Sharot, 2015). In another world, dreams in films are about characters' subjective ideas, but the dream film is an objective creation.

Surrealism and popular American cinema adopted those aspects of Freudianism with which they found an elective affinity (Sharot, 2015). In another word, both Surrealism and popular American cinema agree with the active effect of expressing their own particular style or emotional situation in movies, but they go in different directions from the same point. Surrealism adopted Freud's writings on dreams to celebrate the irrational, the uninhibited unconscious, and the creative imagination. Hollywood, on the other hand, adopted Freud's writings on dreams to overcome neurosis and to return "maladjusted" protagonists to normality and appropriate gender roles (Sharot, 2015).

This relationship between film and psychoanalysis raises the question of how to present psychoanalysis on the screen. Although there is no standard answer, many cases indicate possibilities. For example, in *Spellbound* (1945), the

designer of the scene, Salvador Dali, provides many colorful designs, such as the sheet, fence, brush, and others, making this film a worthy subject of analysis regarding the role of props in film dream sequences.

Film and theatre technicians have developed widely accepted props categories to help distinguish who is responsible for what. Props are often divided into two major categories: hand props and set props (Hart, 2013). Hand props have many different existing forms in films, such as hero props, background props, and stunt props, but all of them are frequently used. The specific differences lie in the details of their use: background props are more straightforward and rough because of cost pressures, stunt props require a higher standard for safety, and hero props are asked to be made more delicately (Hart, 2013) In practice or formal filmmaking, compared with Background props and Stunt props, designers and makers will be required to pay more attention to Hero props. Due to the high frequency of use, on one hand, Hero props should be designed and made of good quality and the quality should satisfy the performance of characters, on the other hand, Hero props need to be designed more appropriately and especially, which means the looks of Hero pros need to show representativeness and harmony in a plot because Hero props will be frequently shot in shots which particularly show the performance of actors and special story plots.

Set props are easier to identify – while they also come in different forms, most are furniture (Hart, 2013). Set props appear as either trim props or set dressings (Hart, 2013). Hart (2013, page 4) believes: 'Trim props are items that hand on the walls, such as curtains, blinds, or pictures.' As for Set dressing, this item usually is managed by set decoration department, it belongs to the range of props and provides assistance with sets, but it should be made by another department, rather than props department. Although these categories can help filmmakers prepare the different props and plan for shooting, this category does not adequately help beginning filmmakers to

consider the application of props, particularly given the need for inspiration and ideas in the early design phases. Although the industrialised filmmaking process can help to guarantee quality, the difficulties and chaos in a filmmaker's early career should also be noticed.

For example, the spinning top in *Inception* (2010) is shown particularly. Its details are shown, it is also made in good quality. And pipes are set with walls, and it is just shown for building an environment. It is on the wall as a kind of background, the wall and the pipes are together. The chair and cabinet are the furniture. Because the paper on the window is for decorating the space and making the room have more atmosphere of an office, it is called trim props. And also, the things on the shelves are also the trim props.



Figure 5: Different props (*Inception*, 2010)

POV shots

This research aims to get a reasonable shooting method to guide filmmaking beginners to shoot a dream. The Point of View and POV shots are important items in a storyboard. Because it presents the standpoint where people need to observe the event and receive shot information, it is related to how directors arrange the stories and events. Different choices of shots will influence the order of shots in the storyboard. Thus, consideration of the point of the shot is also necessary because this may make the research equip the feature of practical meaning.

The POV shot is a subjective shot that illustrates to audiences the situation or the environment that the character in the film sees (Kuhn and Westwell, 2012). POV shots indicate how the audience is to observe the event and

environment. In a more simple understanding, POV shot is a kind of shot that show plots from the perspective of characters or the view of characters through some shooting skills like handheld, shaking, or rotating. Compared with normal objective shots people usually see, POV shots will produce a strong sense of immersive and the similarity between the audience's view and the character's view. The objective and subjective views express the viewpoint and standpoint the director wants the audience to maintain. A subjective view will be good at simulating a sense of immediacy or presence, while the objective view is generally applied to tell a story.

POV shots do not merely show an environment but also serve as a structural mechanism to show characters' different visual experiences and provide the film with a more complicated presentation of temporal and spatial relations (Branigan, 1975). This means that POV shots will help clarify the story.

Research into POV shots emphasises that the multiple combination method would improve the flexibility of story narrations and shot designs to lead audiences to another time and space (Branigan, 1975). Moreover, the POV allows for a change of perspective, because the POV structure is a mechanism whereby we experience contemporaneously with a character (Branigan, 1975). Similarly, dream structures regarded as narration extracted from fantasy novels are a reflection mechanism (Yoo, 2016). Thus, the differences between dreams and reality become the critical element of transformations and the modification of POV shots presents the core meaning of fantasy dream structures.

An early article, 'Formal Permutations of the Point-of-View Shot', discussed the necessary elements of POV shots (Branigan, 1975). The article claims the four elements are "point", "glance", "transition", and "from an objective view". The elements separately present the five perspectives: the physical spatial relationship, the guidance of movement, the continuity of time, the

continued movement, and the object that causes the movement (Branigan, 1975).



Figure 6: Elements of POV shots – Point, glance, transition, and from an objective view (*Hi, Mom*, 2021)

The five elements identify the POV shot and also reveal the necessity of including viewpoints in the current study.

A number of case studies demonstrate how a POV shot works in identifying characters and convincing the audience to immerse themselves in the scene and the events on screen. However, after outlining several diverse views of the relationship between identification and the central image, the author argues that the real influence is not from the POV structures because the audience already experiences the character's internal world in other ways (Choi, 2005). However, the case studies used show that POV shots are a straightforward way to convey a dream feeling because the POV shots directly depict what is present in the dream world.

The literal, subjective view through a character's eyes is the filmmaker's usual technical definition of a POV shot (Branigan, 1981). The choice of POV shots presents the point of view, and the choice of point of view presents who is looking and what is going to happen. Thus, the different modes of narration shown by POV shots might be related to the consideration of dream themes, especially the achievement of an experience of dreaming.

2. Methods

2.1 The overall description

This exploration of how to achieve a smooth and reasonable transition between dreams and reality uses qualitative analysis because generalizations must be drawn from a variety of films. Thus deeper thinking about transitions would be more suitable for qualitative analysis.

‘Transition’ here is taken in the narrative (rather than technical, editing sense) to mean a transition between the dream world and the film’s reality. These transitions take place over time rather than being produced simply by editing. For example, in *Lucid Dream* (2017), the transition does not employ special visual effects. It is a comparatively long sequence rather than a concrete shot or a clever visual effect.

For this research, I adopt a standard inductive approach. In the first step, I chose appropriate dream-related popular films as resources for my research.

In the second step, I analysed each case, starting by watching the whole film and clarifying the storyline and the general contents. The second step is breaking the story down into sections. There are several standards for identifying parts: 1. A change of time, 2. A change of location, 3. A change in the appearance of characters, 4. Movements and actions which offer relevant visual information about dreaming and sleeping, 5. Information dialogue, music, or other sounds.

The change of time can mean a change of the era, an incoherent time not caused by the continuity editing, the reversal of time, and a new timeline from the beginning to the end. It might be presented with the image of a clock or watch. For example, *Hello, Huanying Li* ([English title: *Hi, Mom*], 2021) portrays an apparent boundary between the dream world and the real world.

The real-time is the present, while the dream world is set during Huanying Li's youth. The car in the image is a symbol of reform and open policy, it is about the 1990s, and the slogan on the wall presents the 1980s. Thus, this film can clarify different parts via the change of time.



Figure 7: The change of time (*Hi, Mom*, 2021)

The change of location might show a similar environment, different places in different worlds or environments, or the repetition of the same places. Prominent are impossible, unmatched elements of scenes in a coherent time. In *Long Day's Journey into Night* (2018), Luo's position is changed through a mine cave. In reality, Luo stays in a cinema, and in the dream, Luo comes to a huge karst cave where there is a tiny village that lacks a clear exit. However, Luo says he gets to the karst cave through a hidden corridor to persuade himself that he is awake.



Figure 8: The change of location (Long Day's Journey Into Night, 2018)

Characters, too, might suddenly change appearance to become older or younger. Except for the protagonists, all people become older or younger. The characters meet different people in different periods. A very well-known case is *Wild Strawberries* (1957). In the film, the professor dreams about his childhood and past experiences, but his appearance is not changed. He is like an observer of the events. Although the professor's sleeping actions can identify the sequence as a dream, characters' changed appearances can also support this identification.



Figure 9: Changes in the appearance of characters (*Wild Strawberries*, 1957)

Relevant movements and actions portray sleep-related activities such as sleeping, going to bed, losing consciousness, possibly being crazy, using machines or medicine, or some assistance methods. For example, the DC mini in *Paprika* (2006), the injection machine in *Inception* (2010), the brain technology machine in *Lucid Dream* (2017), and the memory elimination machine in *Eternal Sunshine of the Spotless Mind* (2004) each indicate sleep. *Wild Strawberries* (1957) explicitly shows the action of sleeping. Thus, some movements and actions can be regarded as signals of the transformation between dream and reality.

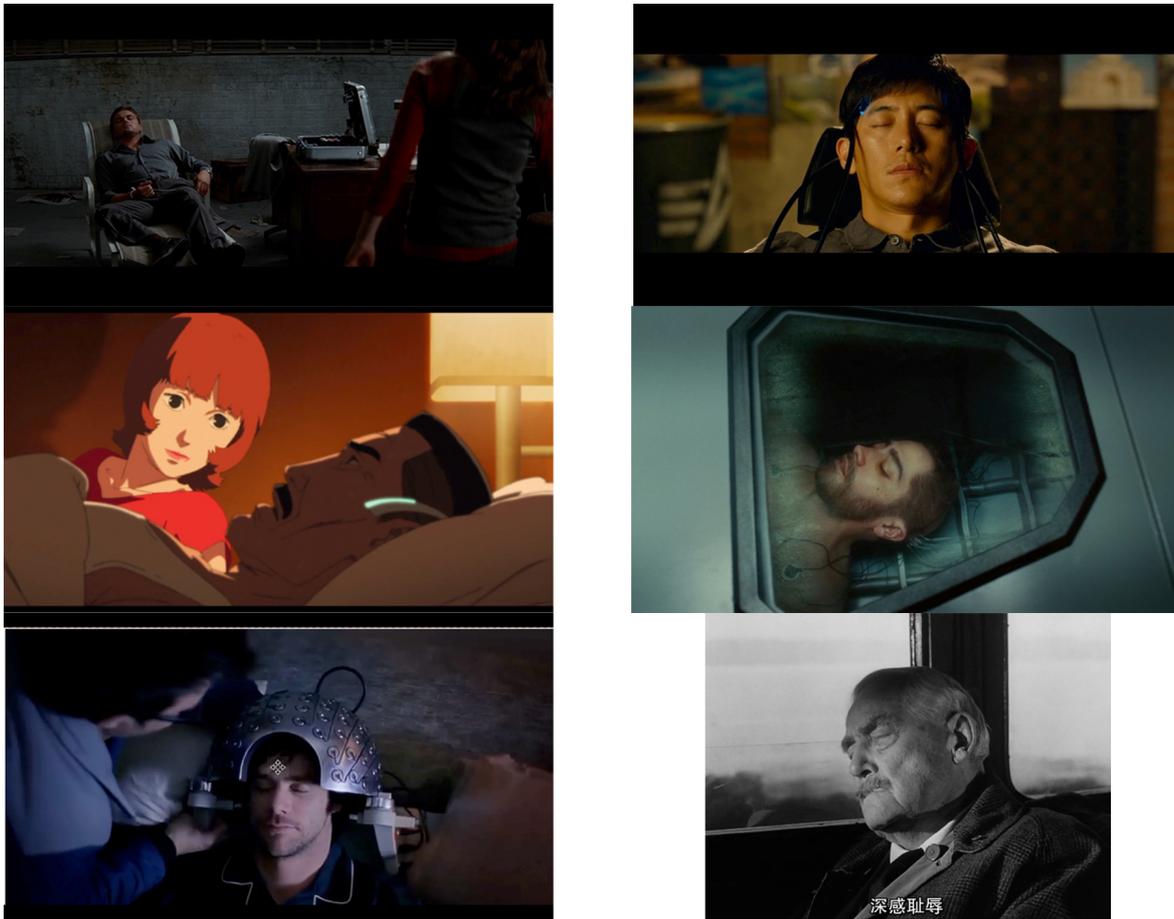


Figure 10: Dream-related movements and actions (Inception, 2010; Paprika, 2006; Eternal Sunshine of the Spotless Mind, 2004; Lucid Dream, 2017; Source Code, 2011; Wild Strawberries, 1957)

The information might be presented in dialogue, music, or voices. For example, the dialogue can describe a dream and what can be thought of as a dream. In *Long Day's Journey into Night* (2018), the first dialogue states her appearance means she was in a dream.

Information from scenes that portray a connection between dreams and reality shows that there may be a potential similarity in the use of props. In this step, I follow the previous categorization to clarify what props are used in the transitions or the critical non-transition elements of the story.

Finally, the identification of common elements of dream sequences uncovered in the analysis supports a deeper exploration of filmic conventions to establish shooting techniques grounded in theory.

My research holds to the fundamental principle that the analysis should be focussed on the filmmaker (directors, storyboard artists, or pre-visualization artists), drawing conclusions that can be applied to practical filmmaking projects. I use analysis of the audio-visual language to find the major transitions in a dream-themed popular film. However, a primary method that focuses on the features of a single film would still lack generalizability.

To decrease these potential effects, I explore a number of films in order to support parallel comparisons, with a focus on the issues below:

1. Is there a transition or a change between dreams and reality in story? Where is the transition in the film?
2. To which category do these props belong?
3. Which type of POV shots or viewpoints are represented?

Moreover, because the appearance of the props is my main object of analysis, I also seek to address the following concerns:

1. What kinds of props appear in the transitions?
2. How do they appear?
3. How do they establish a relationship with protagonists, and how do they interact with protagonists?
4. During the transition, what kind of role do they play?

The following questions contribute to the analysis of points of view:

1. Who is looking at something?

2. What are audiences and characters seeing?
3. What relationship is shown by the transition?
4. How does the point of view influence the relationship?

Clarification of these issues will help achieve the feeling of immersion and a more flexible way to portray transitions between dreams and reality.

2.2 Stages

2.2.1 Choosing appropriate films

In keeping with the focus of the research, I chose 19 popular films as my sample (see list A). These films all present a transition between dreams and reality and have themes that are generally associated with dreams and sleeping.

There are several stands that are based on previous research that can be used in my research in order to make my research controlled.

1. The necessary condition is feature films or popular films.
Popular films or feature films have an obvious story theme or storyline, and the story's structures and storytelling can be thought of as another person's experiences told in the Third person view.
2. The dream part in a film should occupy a significant position in storytelling and film structures. If it is possible, the dream part in a movie can show easy-understanding transitions and identifiable differences between dreams and reality.

3. The dream in a movie is introduced as another event more than a virtual representation of feeling. This means the dream theme can usually be like people's normal life experiences. In daily life, people would say 'I had a dream, the dream told me something. This request also means the dream in films should be introduced by 'sleeping'.

Inception (2010) and *Source Code* (2011) use lethargy to achieve dreaming and sleeping.

Alice in Wonderland (2010) is a famous film about a fantasy trip between different worlds. After several other adaptations of the original material, this film still exhibits comparatively complete transition structures.

Spellbound (1945) is regarded as a classic film that formally introduces psychoanalysis; it has been a valuable example for researching dreams and reality in film studies.

Wild Strawberries (1957) is also a famous dream-themed film. In the film, Isak travels to the dream world to review his childhood and have visions of his deep emotions. The whole story takes place on Isak's journey, changing settings between dreams and the natural world several times.

12 Monkeys (1995) is a film commonly remembered for its changes between different worlds. This film tells the story of a predictive dream caused by time and space travel, making it valuable for an exploration of the transition between different times and locations.

Vanilla Sky (2001) uses freezing technology and the extension of life after death to show a fluid transition between two worlds that is sometimes hard to detect. This is achieved through similarities in setting, with the real indication of transition being the difference in style between the times before and after

death. The world of death shows similarities to David's dreams, which reflects the psychoanalytic notion of distortion.

Eternal Sunshine of the Spotless Mind (2004) is about eliminating a person's memory. In the film, technological intervention in memory must be finished while the patient is sleeping and dreaming. Moreover, because of the emptiness of memories and the botched operation, the film uses a special view – the protagonist feels strangely familiar with some particular places and items – to express a special sense not felt in the real world of the film.

The Myth (2005) is a Chinese film that uses traditional Chinese legends of an elixir of immortality and ideas of reincarnation. The protagonist dreams many scenes about the Qin dynasty and becomes a general. In his dream, he is responsible for protecting the elixir and promises the princess eternal love. As the film develops, the protagonist finds that all he dreamt is true, and he enters an independent space from the real world and time to see what he had dreamed in the past. In another word, what he dreamt is really true.

The Fall (2006) shows two completely different worlds. However, all items and props in the unreal world can be found in the real world. In other words, the director establishes a tight correspondence between kinds of props. This design emphasises the potential value of getting a connection. To show the existence of two worlds, Alexandria always uses the curtain and the white cloth to isolate two people from the complex and noisy hospital environment. Alexandria helps the actor get pills in this space; sometimes, she is asked to close her eyes. Although many arrangements do not directly show that they are sleeping, many shots depict eyes closing and preparing to sleep and dream.

The Science of Sleep (2008) is a French film that portrays a comparatively messy and uncertain sense of dreams. The film uses many cartoon symbols and stop-motion animation skills to make the dream contents cross the

boundary of reality. The water could be made of plastic fragments, and the camera could be made of paper. This film provides a different perspective on dreams in films: What is the key to identifying the dream? What influences me to know the natural world in the film?

Goodbye, Mr Loser (2015) uses a dream as a framing device, with the dream's content appearing at the beginning and the end. At the beginning of the film, the dream introduces a new time and location to tell the second part of the story. At the end, it leads the film back to reality, giving this film a simple and complete structure reflecting the dream theme.

Your Name (2016) is a Japanese animation in which sunset is shown as the moment when people can meet the past. Moreover, the special Japanese alcohol lets the two protagonists achieve physical connections. First, the girl produces the alcohol. Then, to find the truth, the young man drinks it. This arrangement is another attempt to show how to travel between dreams and reality.

On Body and Soul (2017) uses dreams of deer to depict a connection between two completely different people. Snow, trees, and deer greatly distinguish the factory and city environments. This film demonstrates that there is a method to make a connection between people in different times and places; specifically, the directors show the audience that two deer in dreams are the visual representations of the two protagonists in real life, even though these two people hardly talk to each other.

Lucid Dream (2017) is similar to *Inception*. The film also uses the concept of machines and indicates the process by showing the existence of a traveling machine. Moreover, the whole story structure is accomplished or pushed by the exploration by transitions several times.

Long Day's Journey into Night (2018) was my inspiration for this research. It tells the story of a lost man who returns to his hometown to deal with the aftermath of his father's death. During this process, the protagonist, Luo, is reminded of the girlfriend he had when he was young. He tries to find her, but cannot. Finally, he falls asleep in a silent cinema. Many elements of this film can be interpreted through the lens of psychoanalysis. However, the film hardly shows any place where Luo gets into the dream, and the entire style is too real, gentle, and smooth to enable people to feel the transition between dreams and reality.

Hello, Huanying Li (English title: *Hi, Mom*, 2021) is about a girl who travels to a dream about her mother's youth era, because she and her mother had a traffic accident. In this dream, she experiences many things and learns much about her mother's emotions and experiences. In the dream, Xiaoling Jia, after experiencing some events, has learned how to become more independent in life and how to choose her own life and future independently. But in the end, she has to say goodbye to her mother, because her mother got seriously injured and has to go to the world of death. The film starts from reality, introduces the main story, leads to solutions to events, and finally returns to reality.

2.2.2 Addressing the transitions

Because the transition between dreams and reality is my primary research direction, I needed to investigate the concrete place in the entire film and the details of how the transition happens. The results are listed in the forms in the Appendices.

The dream should have an independent and complete look separate from other parts (Sharot, 2015). This implies that the dream sequence has two features. The first is that the dream is placed in a classical narrative framework. Therefore, it is a part of the film story (Sharot, 2015). This echoes the

Hollywood convention that the dream needs to be different from the real world in a film (Sharot, 2015). The other point is that the distinction needs to be clarified by special effects or fantastic settings (Sharot, 2015). Therefore, the basis for identifying whether something in a film is a dream is the transition between that sequence and reality.

The transition in these films because the transition maintains continuity of time and space, as seen in the widely-accepted notion of 'intensified continuity' (Bordwell, 2002). Furthermore, if no element marks the boundary, the change would cause chaos for the viewer. Alternatively, it might be considered a kind of surrealist method. As Sharot notes, the surrealists favored, if not the complete absence of a narrative, at least a non-coherent one, as well as discontinuous editing and a non-unified and non-linear space and time. For the most part, events were not to be understood as motivated and were not to follow sequences of causes and effects (Sharot, 2015).

The way to achieve this believably is through the character's action or use of props during the transition, with cultural symbols or other things also able to show the way. It should express that the present plot or the world will be interrupted or ended, with a new event or the new world to follow. For example, sleeping in *Paprika* (2006) and *Inception* (2010) is a signal which shows the beginning of dream sequences. The sleeping pills are a direct signal that the unreal part that follows can be regarded as Roy's dream.



Figure 11: Sleeping (*Paprika*, 2006)



Figure 12: Sleeping (*Inception*, 2010)

However, not all films use a straightforward transition between different times and spaces; many use a more indirect way to show dreams. This point is demonstrated by information in List B.

Six of the 19 films (32%) use no transition to signal the change between dreams and the real world. In other words, these films give up the classical narrative structures. The film emphasises the fluidity of the changes rather than the distinction between different parts of the plot. The remaining 13 films, or 68%, do use a transition to express the change between dreams and the real world in the film. These differences are like the differences between Hollywood creation methods and Surrealists' ideas (be mentioned in previous texts). 13 films tend to use the dream formats to mainly tell a story, and the six movies focus on the expression of the feeling of dreaming.

2.2.3 Props and point of view

The analysis of props involves investigating several problems:

1. What kind of props appear? What are they?
2. Why do they appear?
3. How do they appear? What is the condition of appearance?
4. How about pictures or frames? Camera moving? Layout? Or the point of view?

The analysis will also clarify several issues around point of view:

1. Does the point of view changes during the transformation?
2. If not, how do these props achieve the sense of dream? When do the POV shots appear?
3. What is the content of the POV shot?
4. What is the meaning of POV shots?

5. Is the use of POV shots related to props?

6. If so, how?

2.2.4 Comparative analysis

In this step, the primary purpose is to find the possible commonalities in the filmic depictions of dreams, reality, and the relationship between them.

3. From process to final findings

3.1 From transitions to props

Many films establish a special process for when characters decide to go to the dream world or go back to reality. For example, in *Inception* (2010) everyone who wants to get into the dream world needs to be given injections.

Additionally, to enter the dream world, Cobb and his mates also go to an illegal pharmacy to find hypnotic. In *Lucid Dream* (2017), a father in search for his son asks for help from a doctor to let him into the dream world.

Furthermore, *Eternal Sunshine of the Spotless Mind* (2004) uses a special memory elimination technology that empties one's memory via a helmet.

Some films also draw on Freudian psychoanalysis and show a relationship between past reality and the corresponding imagery in dreams. An excellent case is *Spellbound* (1945), which shows that a wheel and a strange man without a face are related to horrible previous events. Moreover, these items help reveal the truth. In *Vanilla Sky* (2001), David can also remember the freezing technology that he used to communicate with an officer who is a distortion of his wish.

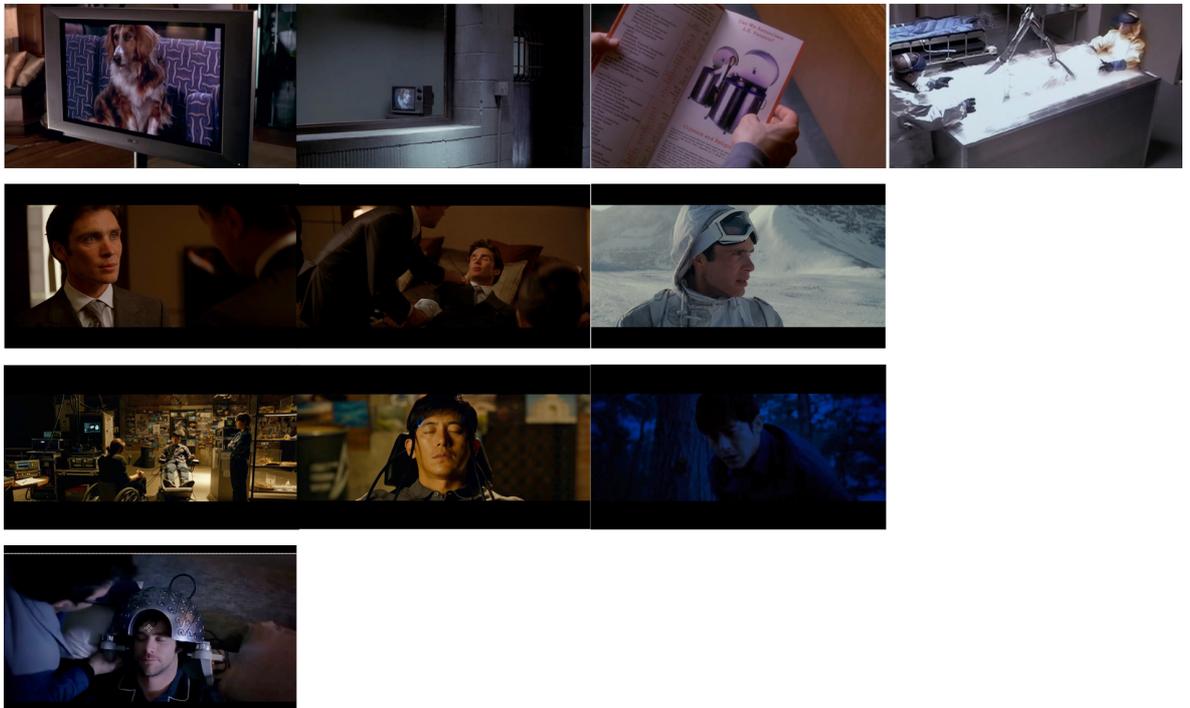


Figure 13: Special processes (*Vanilla Sky*, 2001; *Inception*, 2010; *Lucid Dream*, 2017; *Eternal Sunshine of the Spotless Mind*, 2004);



Figure 14: At an illegal pharmacy in search of aesthetic medicine (*Inception*, 2010)



Figure 15: The strange man without a face and the wheel (*Spellbound*,1945)

This situation is quite similar to *Long Day's Journey into Night* (2018), which uses many props as visual symbols or metaphors. This confirms the existence of a design or cinematography convention to enable audiences to keep the familiarity and connections between dreams and reality in dream-themed films. To be more precise, in these films, it is not rare that the films choose to use a special prop or a set as a kind of trigger. Characters use these props to travel to dreams and back to reality. Moreover, not only does change in time and space link the two worlds in a film but also the details in different worlds show a potential connection. For example, in *Paprika* (2006), characters become aware that the dream and the real worlds have got mixed when the dream parade appears in daily life without the appearance of a DC mini. This means that the dream parade plays a role of common elements in two different worlds, and the appearance of DC mini is a standard for judging whether the sequence is a dream or real.

In *Mulholland Drive* (2001), the explanation for the blue key and box and the change of names on the name tag appear very late in the film. This change made the audience feel uneasy in thoroughly understanding the story plot. Hence, the examples above suggest that using props to maintain links might affect the audience's capacity to distinguish dreams and reality.

3.2 Use of props in films

3.2.1 Props in transitions

Tables C-1 and C-2 (see Appendix) present information on the use of props in films with transition processes. The second column indicates what main props operated by characters appear in the transition. This data is based on the character's performance and the design of scenes. The third column is a category of the type of props based on Hart (2013).

The fourth column indicates what props characters use to cause or trigger the transition. If time, location, or both are changed due to props, props would be a kind of prop that is mainly recorded. This step would support my idea that the dream is more like an independent part. The last column is the frequency of appearances, as numbered based on the time and space change instead of the shot count.

Thirteen films used a total of 30 props during transitions (see Table C-1). This illustrates that the transition might not only use one prop to achieve the change from dreams to reality. This is common because a scene would include many props with an effect, all of which would consist of a complete scene. As a short summary, an important and preciseness statement should be proposed: This phenomenon is a kind of summary or preliminary prediction, based on several numbers. The phenomenon here which is summarised can not exceed the range of these 19 films (Or 30 props). As far as now, the present numbers without any analysis and exploration can not make this result suitable for all films and become a way that can be applied in any situation.

- Hand props- Hero props:
- Hand props- Background props:
- Set props- Furniture:
- Set props- Trim props:

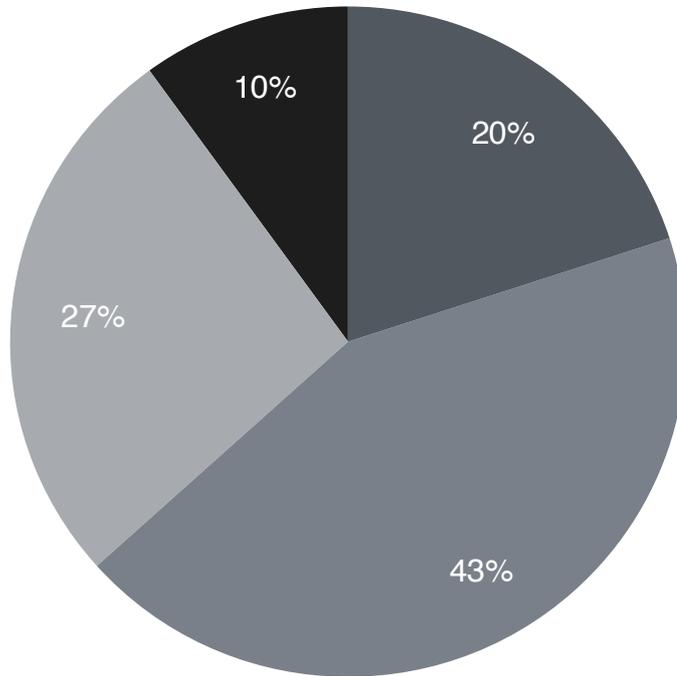


CHART 1: CONSTITUTION OF THE TYPE OF PROPS BY PERCENTAGE(A)

Props – Type	Props Quantity	Percentage
Hand props – hero props	6	20%
Hand props – background props	13	43%
Set props – furniture	8	27%
Set props – trim props	3	10%

CHART 1.1: CONSTITUTION OF THE TYPE OF PROPS BY PERCENTAGE(B)

Summary: The hand props rate reaches about 63%, while the set props rate reaches about 36%, meaning that in these 19 films, the frequency of hand props is 1.75 times that of set props. Therefore, hand props have more chances to be applied. However, it is not clear which type of prop is a prior choice because the higher frequency of the use of hand props naturally brings with it a high frequency of use of hero props and background props.

According to the data in the fourth column (see Table C-1), most films that use props to support transition would have at least one prop at least as the trigger for the dream, and some of them use two. As a short summary, an important and preciseness statement should be proposed: This phenomenon is a kind of summary or preliminary prediction, based on several numbers. The phenomenon here which is summarised can not exceed the range of Table C-1. As far as now, the present numbers without any analysis and exploration can not make this result suitable for all films and become a way that can be applied in any situation.

These films commonly use props related to a sense of crossing. For example, *Inception* (2010), *Paprika* (2006), *Source Code* (2011), *Lucid Dream* (2017), and *Eternal Sunshine of the Spotless Mind* (2004) mention a kind of machine whose operation is like an injection or a process of ‘going through’. *Long Day’s Journey into Night* (2018) and *Alice In Wonderland* (2010) show shuttling or traveling in a narrow environment. Of these 15 props, six are hero props and six are background props. Hand props account for 80% of the total. Thus, on the aspect of number, the percentage illustrates that hand props are a favored choice, but the data cannot show which type of hand prop is dominant.

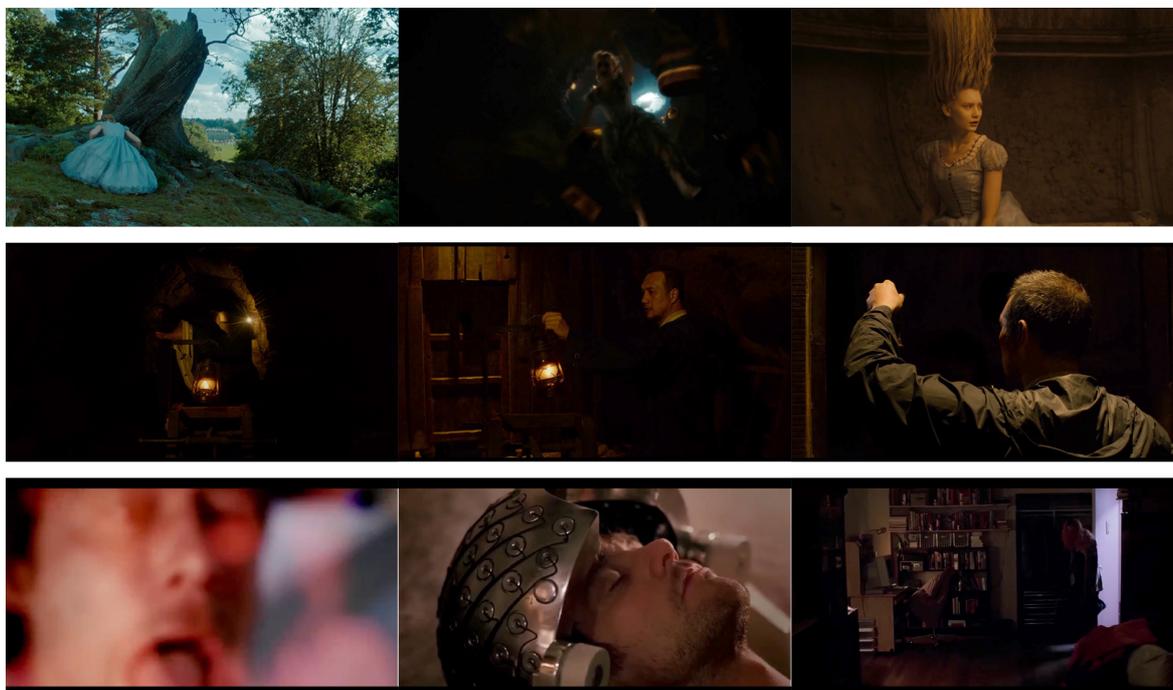


Figure 16: A sense of crossing (*Alice In Wonderland*, 2010; *Long Day's Journey Into Night*, 2018; *Eternal Sunshine of the Spotless Mind*, 2004)

The last column shows the frequency of appearance (see Table C-1), but this does not exhibit any discernible pattern.

Many films would use different props to build a transition scene, and many props take part in the transition. However, only one or two props can directly cause the transitions(see Table C-1).

Table C-2 clearly demonstrates that these props may appear a number of times. The frequency of their use depends on how many times the story needs characters to shuttle between two different worlds. The more times characters need to go to the dream or back to reality to push the story forward, the more chances the props are used to cause the transition.

The more transitions a film has, there more times the props appear. The fourth column shows the relationship between characters and props in the transition scene.

The last two columns of Table C-2 show the props' role in the films. The dream's influence on reality is the standard for judging whether the props change the plot's direction. For example, in *Inception* (2010), every dream level changes Fisher's subconscious. Thus, the injection machine can be thought to be directly related to the change in the plot development because this prop opens a dream that changes the story's direction. The last column shows the degree of association with the detailed elements and clues of dreams.

As for the props interacting with characters, the results from most of the films are identical. Only *Goodbye, Mr. Loser* (2015) presents a different situation. In this film, the tap does not seem to have a direct influence on the starting of dreams. It is more a visual signal than a valuable item.



Figure 17: Appearing only twice (*Goodbye, Mr Loser*, 2015)

Due to the need for props to service the story, in most films on the list, the props and the transitions they cause open a new plot or an event.



Figure 18: Color signals the beginning of the dream (*Vanilla Sky*, 2001)



Figure 19: The meteorite indicates the end of the girl's world (*Your Name*, 2016).

In other words, dreams appear because reality needs them. In more detail, the appearance of dreams serves to solve problems previously presented in the film's reality or inspire the characters to find the truth. Fourteen films (about 74%) show an association with the direction of the story structures. However, because the tap in *Goodbye, Mr. Loser* (2015) is a purely visual element and lacks the feeling of a meaningful prop, this prop also can be thought to be related to the change of plots or the start of new events from the perspective of the structure.

However, the last column shows the opposite situation (see Table C-2). Few films display a relationship between props and other items. Fourteen films do not show correspondence with other items in reality. In these 14 films (74%), those props mainly cause transitions and do not establish the connection between dreams and reality by means of correspondence. These props cannot influence the story details too much. However, three of the remaining films demonstrate that props are not only used for structure but can influence the content of the film by correspondence.

3.2.2 Props in non-transition parts

In Tables D-1 and D-2, I have collated information on the use of props in the non-transition parts of the films. Films that portray dreams naturally use some marks or symbols to present a dream or express the sense of dreaming. Thus, in those films that do not use an obvious transition to express the dream,

props might illustrate some valuable information or regular conventions, providing a reference for my research about composite skills.

The first column is film names (See D-1). The second column of Tables D-1 shows props that are mainly and specially used or operated by characters in the transition part. These props can also be regarded as props that are shot emphatically. And the second column of Tables D-2 shows the props that enable changes in time and space to directly happen. These two column shows a correspondence relationship. The relationship reflects the effects of props which are emphatically shot in stories.

Based on the psychoanalytical theory that many dreams probably relate to people's real-life experiences. The correspondence between dreams and reality is an essential way to explore the use of props. *Long Day's Journey into Night* (2018) exhibits many such correspondences. First, Luo mentions his mother's red hair and apples. Then he dreams about a woman with red hair and a horse carrying two baskets of apples. This association between dreams and reality is supported by Freud's theories and is suitable for people's daily feelings — Day able night dreams. Furthermore, this technique helps audiences who need to know whether what they are watching is a dream or not.

The third column is the same as the third column in Table C-1. It shows the type of props

The fourth column indicates whether the props in the non-transition part also have the function of trigger or switch.

The fifth column shows the frequency of appearance. Again, the principle is based on the plot and the change of events rather than the shot count.

Fourteen films (73%) use props to establish the connection between dreams and reality. In these films, the choices of props are related to the wider plot. For example, *Spellbound* (1945) uses sheets, brushes, fences, and the like to remind the audience that there must be a problematic experience for this man. *Long Day's Journey into Night*(2018) uses the eagle images along with the apple dropped in various places to notify audiences that the boy in Luo's dream is his old friend, White Cat. Here, the table tennis racquet with eagle images is a prop for the establishment of a connection.

However, five films (26%) do not use props to establish the association between two worlds: *Goodbye, Mr. Loser* (2015), *Alice in Wonderland* (2010), *Source Code* (2011), *On Body and Soul* (2017), and *Lucid Dream* (2017). These films have a common feature: the dream story is more like another new story independent of the real world, especially in terms of time and space. *Alice in Wonderland* (2010) is about a cartoon world, and *Goodbye, Mr. Loser* (2015) is about the protagonist's memory. *Lucid Dream* (2017) is about finding the protagonist's child by returning to the past. *Source Code* (2011) is about stopping crimes by replaying the past. *On Body and Soul* (2017) uses a completely different wild animal world to indicate two people's emotions.

This shows that films use props to establish the connection between dreams and reality. In this process, the choice is not fixed, but depends on how the plots have developed. Moreover, every prop can not show similarity in looks, meaning that the use of props relies more on specific content than the application of common rules. More of the films I studied use props to establish connections than do not. This illustrates that it is not an isolated phenomenon that props are used to establish the connection between dreams and reality.

Regarding the type of props (see Table D-1), 26 out of 37 (70%) props are hand props, specifically hero props. The other seven hand props are background props, accounting for 19% of the total. The rate is about 19%.

Only two trim props were used, while the remaining set props are furniture. The data show that hand props are most often used for connections, with set props falling far behind.

The dominance of hero props is undoubtedly related to the nature of hero props as the sort of prop that will be shown more prominently on screen, and that may play a more crucial role.

Table D-1 shows prop use without transitions, including type of prop, frequency of appearance, and the consequent interaction with plots, characters, and possible reflection in different worlds. Most of these films do not equip props with the capacity to change time, location, or the features of the character. This means these props cannot influence the story structures, but are merely the expression of details of dreams. However, there are still four props (11%) related to changes in time, location, and the character's features. No pattern appears in the frequency of appearance.

The third column of Table D-2 details the context of the prop's appearance, while the fourth column shows the relationship between characters and props. This item shows the degree of participation during the props used to show the association between dreams and reality. The fifth and last columns can be regarded as control groups, with the last column reflecting how the props influence the overall expression of dreams. This is similar to the information presented in Table C-2.

As seen in Table D-2, it is not unusual to use a prop more than once. This illustrates that these props have flexibility and diversity.

The fourth column of Table D-2 indicates that of 37 props from 19 films, 31 of these interact directly with characters, meaning there is a close relationship between the characters and the props. First, the character uses this prop in performance. Second, the prop appears many times. Third, the use of the prop

is essential to the action and the character's performance. Fourth, it is shown or mentioned particularly by the characters or the camera. The fact that 84% of props fit these criteria confirms that these props affect the performance and the building of scenes. Most of them are given concrete meaning rather than serving as irrelevant decorations.

The opposite tendency can be seen in the last two columns of Table D-2. Thirty-two props (86%) did not change the direction of the plot, with only five (14%) related to the structures of the stories. The result illustrates that these props cannot efficiently affect the structures and the plots, although they may establish a resonance between dreams and reality.

3.3 POV shots

3.3.1 The viewpoint

In films such as *Inception* (2010), *Lucid Dream* (2017), and *Source Code* (2011), the position of props that appear in transition parts is comparatively fixed compared with that of props in non-transition parts.

The reason for this is related to the role the props play in films. As transition props, they play a role in maintaining the integrity of the narrative or essential logical links. In short, by fulfilling their standard functions, such as decorating the space and showing the features of a certain era, transition props link different parts or events together and connect them as a complete story. However, in films that do not use transitions, the change in time and space is more difficult to notice. It is worth noting that this is not a value judgment. If the director would like to show a feeling like dreaming instead of the logical links, the director can weaken the existence of obvious transitions and use props as a signal to express the relationship between dreams and reality. If the director wants to use dreams to extend the story's contents or supply its development, obvious transition props would help audiences understand

better. Based on the need for logical structures, the appearance of props in transitions would be limited to ensure the links and structures are clear. For instance, in *Source Code* (2011), the interior of the life support system where the captain communicates with staff always appears before the captain goes to the dream world and returns to reality. This often happens in the film, but the contents and the effects are similar. In *Paprika* (2006) and *Inception* (2010), the DC mini and injection machines also appear many times to mark the boundary between dreams and reality.

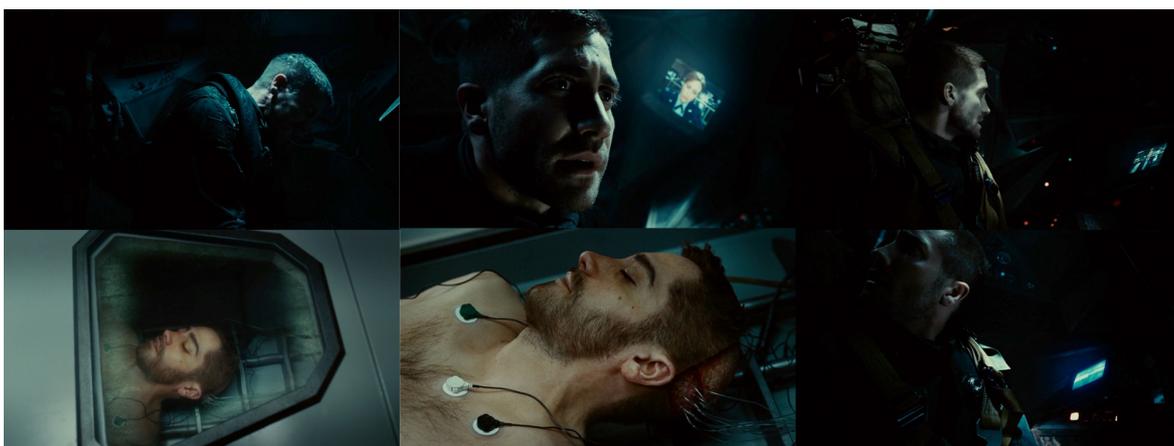


Figure 20: Props in transitions do not show many changes (*Source code*, 2011)

Furthermore, the red hair, the eagle pictured on a table tennis racquet, and the torch show great flexibility in *Long Day's Journey into Night* (2018). These props do not have a place in the narrative. Moreover, the conditions of appearance are different as well. In the film, Luo mentions that his mother might have red hair, while in the dream, Kaizen and an escaped middle-aged woman have red hair.

Luo also mentions that the father of his childhood friend had an eagle tattoo. Thus, in Luo's dream, the boy with a distorted look has a table tennis racquet with an eagle image, and the racquet is also mentioned when Luo makes his promise to Wan. It is obvious that this kind of prop is accounted for by Freud's theories, and they establish a correspondence relationship between two different worlds. These props establish both a connection and a distortion between the character's experiences, memories, and the detailed appearance

of dreams. When childhood and dream images are mentioned by the characters, audiences do not need to do much work to analyse the deeper reality



Figure 21: Props in non-transition parts show more flexibility in appearance (*Long Day's Journey into Night*)

Exploring the appearance and function of these different props, I came across a description of viewpoints in research about Hitchcock (Smith, 1999). Using POV shots is a way to hand decisions over camera placement to the characters (Smith, 1999). This process shows the binding effect of immersing the audiences into the film world without any trace (Smith, 1999).

3.3.2 Application of points of view

The process would concentrate more on the point-of-view shots in this part. The Table uses a similar layout to lay bare the parallels between prop use and point of view, in line with the logic of Props - POV shot composite skills.

The four columns, from first to fourth, are the same as in the previous Tables (see Table E). They show the objects of the application of the point of view.

The fifth and sixth columns of Table E show the use of points of view. The subjective point of view is roughly equivalent to the viewpoint of POV shots for the purposes of this research. The use of 'POV shot' is not intended to imply that no objective point of view is present in the sequence, merely that it presents an overall subjective point of view. I set the last column to investigate the situation of the use of POV shot groups and structures in the film.



Figure 22: a subjective point of view (*Hi, Mom*, 2021)



Figure 23: A subjective point of view (*Your Name*, 2016)

As seen in the fifth column of Table E, in the transition sequence, 12 films use the objective point of view while shooting props, and five films use the subjective point of view to shoot props. The rates of both are separately about 63% and 26%. So, based on the data from these films in the Table, this situation shows a tendency for an objective point of view to have more rates be used, though far from exclusively. This suggests that props are more like a part of the story structure than a part of the performance, but the data in the Table cannot prove this.

The sixth column in Table E shows that the frequency of the appearance of POV shot structures is quite similar to the frequency of the appearance of subjective viewpoint. The rate reaches 83%. Only one film does not use the shot structures simultaneously when the subjective viewpoint is applied. However, only five out of 15 films include both POV shot structures and an objective viewpoint. This confirms that subjective points of view may be more readily associated with POV shots and POV shot structures.

According to the result (see Table E), by comparing the frequency of the use of two different viewpoints, props in transitions also tend to use objective points of view. Nine props use objective viewpoints more than subjective viewpoints, while four props use both equally. The opposite situation includes two props. The rates of these three situations are 41%, 18%, and 9%. This situation illustrates that, for a single prop, the props in transition have more close associations with objective viewpoints.

In Table F (see Table F), the first four columns are the same as the previous Tables.

The information about the use of viewpoints in this Table shows that 25 props are presented using objective viewpoints, while 24 are seen from subjective points of view (see Table F).

Of 19 films (see Table F), 11 use subjective viewpoints and 10 use objective viewpoints. For the 37 props, the rates are about 68% and 65%, and both are equal. This information illustrates those objective and subjective viewpoints are the same on the issue of the use. Both viewpoints are in standard use.

As for the POV structures, all films which use subjective points of view adopt POV shots groups. This rate reaches 100% (see Table F).

Sixteen props (43%) use subjective viewpoints more, while 19% favor objective viewpoints. This demonstrates that props that establish the connection between reality and dreams will be depicted more frequently from subjective viewpoints.

3.4 Analysis

The data have shown there is a type of prop that can be used directly in the transition part between dreams and reality. These props can directly affect the

direction of plots, and do not show many associations with the characters' personal and present situations.

In contrast, the props in non-transition parts cannot have similar effects to those in transition. Moreover, many props in dreams can be traced to the items in reality, and many props, in reality, can be found in the world of the dream. Props here show a closer association with dreams and reality from the perspective of details of content rather than the changes in structures and plots.

Most props in transition sequences are shown from objective viewpoints, although subjective viewpoints can also be seen. However, the props in non-transition parts show an opposite tendency. For the data set as a whole, the use of objective viewpoints and the use of subjective viewpoints are almost equal. Moreover, subjective viewpoints account for a much higher percentage during the course of a single film.



Figure 24: Transition - props and objective viewpoint (*Lucid Dream*, 2017)

There is a potential correspondence. Some props in transitions play a more critical role in the story. They have more to do with the direction of the plot than the complex psychology of the character. Thus, they are commonly shown from objective viewpoints. On the other hand, some props in non-transition parts play a more critical role in showing the details of the stories. These props need to use their appearance to help people to establish the relationship between dreams and reality to form a sense of similarity. This implies that these props affect the whole story at the level of visual content.

Thus, POV shots and subjective viewpoints better show what it is and who is looking, emphasizing the features of the whole film story.

4. Conclusion

4.1 A more conceptual approach

As for how these two kinds of props work to construct a dream and remind audiences about dream parts during playing movies, each kind of prop adopts a different way. This diversity is from the different roles props play in films.

4.1.1 Two main types of props in dream films

Addressing the role that props can play in the presentation of dream sequences, drawing on the 19 films examined in this research, with a particular focus on *Long Day's Journey into Night* (2018), I propose my own typology of props according to the way they are used to mark the transition between dreams and reality in film. Such props can be divided into two main types – stimulus props and transition props. Despite the difference in their manner, presentation, and effect, both types of props have a significant impact on the audience's experience of a dream sequence.

Stimulus props

Stimulus props give audiences a sense of similarity and familiarity when they are watching a dream sequence. People need to identify the film's dream and reality parts to understand the plot development. One way to do this is by observing the change of props, along with observing the modification of scenes, lighting, characters, and other aspects.

The term 'stimulus props' suggests how these props work in films. People get an impression of an item. Later, people realise that this item appears again,

but one time is in reality, and the other time is in the dream. The term is related to the notion of stimulus in psychology, which describes an item, an object, an event, or something that can cause reactions (Dictionary.apa.org, 2022). The second appearance of these props is a stimulus, in that the different sense caused by the appearance in different times and locations is a stimulus to the memory and repetition of previous parts. The name also acknowledges the relation between film and psychology.

For example, in *Long Day's Journey into Night* (2018), except for the mine track, people can use table tennis racquets with eagle images and the goat skull to identify the boy called White Cat and the relationship between the boy and Luo's old friend. From this, people can easily confirm that the cave scenes take place in a dream.



Figure 25: Table tennis racquets with eagle images (*Long Day's Journey into Night*, 2018)

The gun serves a similar connection function in *12 Monkeys* (1995), appearing in Cole's dream and again at the end of the story. This match immediately gives audiences a sense of connection through similarity. Naturally, the audience can develop a complete storyline in their brain.

Creating a sense of similarity between earlier and later sequences in the film is the core mechanism of stimulus props. For example, camera work at the beginning of *The Fall* (2006) simulates Alexandria's view to depict the doctor's protective headgear. Later, the audience will see Governor Odious' soldier's helmet. This reflection in dreams enhances the sense that this is not the real world, but the dream world of Alexandria's imagination. In this case,

the protective helmet satisfies a necessary condition: it is seen in the doctor's first appearance and appears again with the soldier.

Similarly, in *Inception* (2010), the totem, a magic prop that prevents the character from getting lost and should not be touched by others, is a stimulus prop. The totem is described as being equipped with unique features. For example, both audiences and characters can use it to determine whether a dream is taking place. The core standard of judgment is the static situation. Therefore, the totem's nature is as a stimulus prop; When the spinning top stops or not, two results both remind audiences what it means.

Transition Props

The second term I propose is 'transition prop', to designate those props that help audiences enhance the sense of 'traversing' to and from a different time or location. The emphasis is on the movement and the action. Such props cause the change to happen rather than appearing in the situation before and after the shift. This might be considered the movement implied by the word 'shuttling' without the time limitation. The sense of traversing can be considered another description of the boundary between dream and reality. Except for some films which singly concentrate on dreams or reality, films will mention two kinds of world – the dream world and the real world. Comparing plots between dreams and real worlds will bring audiences more emotional shock.

Unlike stimulus props, these props are often used to make the film structure more transparent. Sometimes, the sense of similarity is not entirely beneficial. For example, *Mulholland Drive* (2001) uses too many similarities in character areas to enable first-time audiences to clearly understand the structure and the real story of the film. In other words, the film both fails and succeeds by its plots. In the film, because of her desire for success and little-appreciated work

in acting, the mental situation and mind of Diane, the chief actress, becomes distorted. I say chief actress to avoid confusion as the character goes by three different names. The film uses three people (Betty, Rita, and Diane) to build confusion over names. However, unlike *Inception* (2010), which uses a machine to mark the transition clearly, *Mulholland Drive* (2001) uses props that show a kind of reflection, such as the key without lines and the reappearance of people in dinner of the upper class.

Furthermore, only one covert place can be regarded as a symbol of transition: a blurred picture of a pillow that presents the beginning of a dream. So, this arrangement of the film causes a situation whereby little information is communicated to the audience. Before the final scene, Diane meets the killer and gets a blue key. People think Rita and Betty are two different people rather than two distorted images of one person. This confusion causes the problem that people will need more logic to understand the original characters and the order of events. Nevertheless, it is worth mentioning that this difficulty is the film's distinguishing feature, although it causes problems in determining the truth of what happens.

The opposite example is *Source Code* (2011). This film has a very clear structure, and most people can understand the whole story structure by seeking out transition props. In this film, the transition prop is a machine that allows people's consciousness to travel back to the past. In this film, one character, the captain, travels to the past many times, and audiences can only judge dreams and reality by the appearance of the transition machine.

The transition prop will make the whole story structure clearer. The success of this kind of prop depends on people's recognition and understanding of the process of sleeping. People know from experience that getting into another world while sleeping should be a process. In the past, in many cartoons, many dreaming characters were presented with several bubbles rising from their head. This aesthetic treatment has influenced many generations, and gradually

this treatment has become a common symbol. The transition prop is like the bubbles, both of them show a process of the lead from reality to the dream.

4.2 The composite model

Considering the use of props and points of view, I would like to propose a composite way to achieve a transition between dreams and reality in popular films, one which accounts for the combination of props, setting, and choice of viewpoints.

This method can be divided into two approaches. The first approach (or situation) will be more suitable for being applied to films that need to show a clear story structure to audiences. The first situation will have a better capacity to show stories structured and clear. And the second situation will produce a better effect in those films that tend to be created for expressing the director's subjective feeling or some possible sense or feeling from dreams. This approach will be suitable for situations where more symbolic details are needed. These differences are more like the differences between surrealism and Hollywood films or popular films which are mentioned in previous sections. These two approaches stand on the point that using dreams to tell something, is like a consensus of surrealism and Hollywood films about Freud's theory. These two approaches choose two different directions or paths to express the contents and ideas, is like surrealism believes in the importance of the sense of dream, and Hollywood films use dreams as a kind of narration structure or a template-like set.

In the first situation, the film can employ transition props and use objective viewpoints. This arrangement will present the film's structure more clearly. However, this way cannot provide many details and concrete information about the characters. The contents cannot show a close association with the character's new experiences. They appear at the connection or transition between different scenes or plots. For example, *Inception* (2010) features a

multi-level dream structure, where the level can be identified by observing if characters receive an injection from the injection machine. From the hotel to the fortress, the people use the injection machine to enter the next dream level, and they can use the action of falling to wake up from the last dream level. In this process, the injection machine plays the role of transition prop. It helps the story enter the next stage.

In the second situation, the film can add stimulus props into the dream contents to emphasise the connection and associations between dreams and reality experiences. For example, the appearance position generally is in the interior of dream plots. Furthermore, the shot can be designed using subjective viewpoints or POV shots to get precise information. For example, in *Mulholland Drive* (2001), the waiter's name badge and the blue key and box become the stimulus props. People can connect dreams and reality by identifying the situations and appearances of these props.

In practice, the presence of one of these techniques need not imply that the other one should not appear in the film. If a film can use two methods to organise the story, the whole film is improved in terms of visual effects and story structures. For example, in *Inception* (2010), the totem and its spinning play the role of stimulus props. People can also identify dreams and reality by observing the totem, although the film provides an exciting and meaningful ending by letting it spin.

4.3 The different uses of stimulus and transition props

These two kinds of props show two opposite directions in the storytelling of dream content. Although these two kinds of props show two opposite directions, both are techniques for depicting dreams in films.

Stimulus props are generally more closely associated with the subjective point of view, and POV shots can be used more frequently. In contrast, transition props have more association with the objective point of view.

It is worth noting that transition props have more influence on the story's structure or make the structure clear. Stimulus props have more influence on the visual aspect of the film, displaying connections between the dream and the real worlds by keeping a sense of similarity between them.

4.4 The influence of props on film expression

4.4.1 Stimulus props in use

The way to establish a similarity connection is comparatively fixed: the object must have been mentioned before and must reappear in view of the character. Three further points are important: a precise angle of view, a direct expression of view, and the need to show similarity from the perspective of the supports from each other. POV shots are frequently designed for simulating people's eyes, so it is in the nature of a POV shot to clarify a viewpoint. In dream films, to communicate the impression effectively, the shots must be designed with visual similarity in mind. This process can also be understood as 'I probably saw what I saw before. Given these two points, the POV shot is the natural first choice.

Therefore, the similarity of appearance and the combination with POV shots are two features of the use of stimulus props. This is illustrated in *12 Monkeys* (1995). The gun is depicted from a little boy's perspective. Viewers seeing the gun later will recognise it from Cole's dream. Because the POV shots explicitly depict the character's view, what the shot plays is what the characters see.



Figure 26: The appearance of the gun (12 Monkeys, 1995)

Moreover, the direct expression of view brings a deep expression. To make people feel a sense of similarity, the first step is to give an impression. If the film will show information directly from images, audiences will leave an impression. Thus, POV's direct expression of view can solve the condition of similarity.

On the surface, stimulus props are not a rare feature of films. Generally, these props interact with characters. In addition, audiences and characters would feel familiar with these props because they have left an impression in their brains through previous appearances in the story.

This association is based on stimulating senses, memories, and experiences to evoke people's reactions. For example, in *Inception* (2010), the stimulus prop is the spinning top. The film uses a spinning top to establish a rule of identification. By this rule, people judge the boundary between dreams and reality with reference to the spinning top which appears in both. The last impression in the sequence portraying the real world enables people to react to the spinning top in dreams. Because Arthur 'told' the audience the totem is a sign of a boundary between dreams and realities. Audiences and characters are aware that the totem is a sign of a boundary between dreams and reality. Similarly, in *12 Monkeys* (1995), the gun is associated with flashbacks that show a mysterious experience. Thus, stimulus props draw an association between dream and reality by appearing unchanged in both.

The conclusion of this research is supported by ideas drawn from history. The spread and adaptation of Freud's theories may be the basis for the use of

stimulus props in popular dream films. In the 1970s, the concepts of film criticism proposed by Jean Louis Baudrillard about cinematic situations, the isolation caused by dreams, and the impression of reality helped extend the use of a psychoanalytic framework (Albano, 2013).

Using ideas about wish fulfillment and distortion in dreams may be an essential aspect of stimulus props.

Freud's model of dreaming centres around notions of wish fulfillment (Freud, 2010). Freud believed this because people can seek convenience. Stimulus props can be regarded as a symbol of 'Achieve'. For example, in *Vanilla Sky* (2001), David likes paintings and needs the album to make himself happy. Thus, in dreams, the wish-fulfillment lets his wish become reality, such as the color of the sky and daily life. The stimulus props establish a relationship between the two different parts to allow people to see the visual elements twice. Then, the stimulus props achieve the expression of the step 'achieve'. In short, showing the step 'Achieve' through reflection is the core of achieving transitions between dreams and reality.

The distortion (Freud proposed in *The interpretation of dreams*) in dreams is a significant element of the relationship between dreams and reality in films. In some interpretations of dreams, distortion is still an aspect of wish fulfillment (Freud, 2010). Freud believed some dreams, such as nightmares, painful dreams, or unfulfilled dreams, were thought to appear when wishes and needs cannot be transferred fluently or successfully. This kind of dream would be considered a 'counter-wish dream'. (Freud, 2010, p. 181). For example, in *Mulholland Drive* (2001), jealousy and voracious desire cause the characters to struggle and suffer. Thus, in the dream, Diane, her competitor, and herself in dreams become a confusing point about distortion.

Combined with the information uncovered in the literature review, this research suggests the possibility of stimulus props existing as a robust

category. However, from a psychoanalytic perspective, the idea is mainly to step forward into a deeper level of the psychoanalytic mechanism. Therefore, the view is concentrated on the people's actions and behavior throughout the film. Interpreting how elements are shot and how these elements can be more effectively put on screen is not the core of the analysis.

This research will synthesise the effects of psychoanalysis, shots, and props in stimulus props in search of an improved method of shooting dream sequences. Because the method includes both props and the composition of shots, the method may improve communication and cooperation between production designers, storyboard artists, and directors.

In summary, stimulus props are a composite concept that incorporates features of POV shots and psychoanalysis, in contrast to the idea that props are the means for expressing psychological ideas. This change tends to practically build a film instead of analyzing already-available film plots.

4.4.2 Transition props in use

Transition props are more like a time and space switch. Transition props first identify the dream and real parts by changing an existing timeline. Secondly, the props also illustrate tendencies of 'insertion' and 'interposition'.

The typical dream story structure in a film can be divided into three parts: the present situation (before dreaming) the dream and the story's development (dreaming), and the changing world and new life (waking up). The story illustrates two different worlds: a dream world and a world which is waiting for change. In another world, before introducing the dream, the timeline and location are independent and different from each other. This point can be illustrated by *Inception* (2010), *Paprika* (2006), and *Goodbye, Mr Loser* (2015). In *Inception* (2010), Cobb uses his unique technology to change Fischer's mind as well as his attitude toward his family and the surrounding

world. In *Paprika* (2006), the DC mini enables Paprika to be close to the fat boy and save the world.



Figure 27: Changing Fisher's mind (*Inception*, 2010)

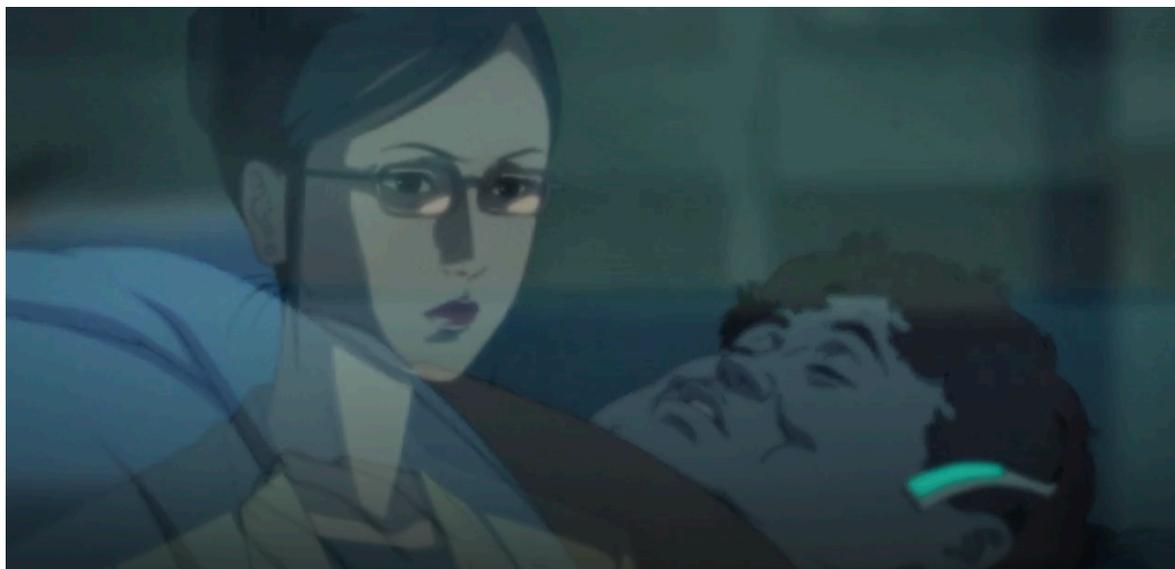


Figure 28: The use of the DC mini (*Paprika*, 2006)

The purpose of transition props is to establish the association between the dream and reality by changing time and space. The transition usually leads to a 'dual character' time and space (Im, 2018). This idea appears in Korean research about the representation of sleepwalking, and is manifested in two ways:

1. A fictional character who has experienced supernatural events can move everywhere and interact with normal things in a normal and natural world. The dual-character space can accept two different timelines in the same space (Im, 2018).
2. An unreal, uncertain space is inserted into a character's continuous timeline (Im, 2018).

The representation of dreams in film seems to follow this dual-character timeline. In dream films, different spaces generally appear in a continued timeline; this is the character's timeline, which is hardly recognised.

Examples are *Long Day's Journey into Night* (2018), *Vanilla Sky* (2001), and *Hi, mom* (2021). *Long Day's Journey into Night* (2018) shows a different world to audiences, and the timeline is continued. Additionally, the character can talk and interact with other people and things. In summary, the change in such sequences leads to a dual-character time and space.

Transition props have one of two functions: either they present a possible meaning or offer a clue by virtue of their appearance, or they influence the direction of the story.

The understanding of a transition might be explained from the perspective of the symbolic understanding of the prop. This means that transition props may signal a transformation.

A good example is the injection machine in *Inception* (2010). The injection machine is designed with a medical or surgical aesthetic, which helps establish an abstract relationship between injection experiences, dreams, and reality. In daily life, people believe the dream is an addition to the normal flow of life because nobody plans their dreams. Thus, the coming of a dream usually gives people a sense of independence from normal daily experiences. In short, a dream can be an unexpected experience, although people will also believe the dream contents come from individual mental activities. This parallels the notion of injection, where a medicine that does not initially belong to the body is added to the body. This might lead audiences to establish an abstract feeling of similarity, similar to synaesthesia.

This also raises ideas of ‘insertion’ and ‘interposition’.

The prop’s influences on the direction of the plot cannot be isolated from the structure of the narrative. In other words, the narrative requires transition props to be able to influence the plot. The appearance of dreams will give the character an acceptable choice (It leads to a different result) to enable the events in the film to go to a different environment. For example, in *Inception*, Cobb has to give Saito support to make Saito’s competitors change their minds to ensure leadership in the energy fields. Cobb does this out of love for his daughter and fear of arrest if he reports Saito. Moreover, facing the complex problem and the coming pain, Cobb has to use his own identity as the dream builder to attempt to avoid trouble.

Therefore, some similarities and potential abstract associations in daily life and individual experiences enable people to agree on the commonality between dreaming and films. Moreover, an understanding of the film creation and the dream theme strongly supports this logic.

5. Discussion

5.1 The difference between using props and continuity editing

Though stimulus props have the function of forging connections between different parts of the film, there are still many differences between continuity editing and the use of stimulus props.

The notion of continuity emphasises two features: connection and keeping. Connection means together, and keeping means without pause and change.

Edited sequences cannot have the same coherence and continuity as unedited long takes. The interruption and change can lead to the loss of audience focus and a sense of pause (Smith, 2012). Continuity editing is a way to overcome this weakness, as is the long take (Smith, 2012). The long-term exploration of continuity editing has been thought of as the exploration of coherent space and continuous time (Smith, 2012). Though this coherence and continuity are also a result of the use of stimulus props, there are some crucial differences.

Firstly, continuity editing is used to decrease the attention to the discontinuity caused by the changes between different shots (Smith, 2012). However, stimulus props bring coherency to the plot as a whole. The scene may change, but the props remain the same. Additionally, stimulus props function to underline the correspondence between dreams and reality. This correspondence is the key to showing the connection between differences.

Moreover, achieving this does not rely on the editing and the order of shots, but visual information provided by props. For example, the recognition of the boy and the middle-aged woman in *Long Day's Journey into Night* (2018) does not come from the editing alone: the combination of shots, the red hair,

and the table tennis racquet allow identification without the specific use of editing. Instead, the visual signal provided by stimulus props is key.

In *Hi, Mom* (2021), the continuity of costuming across the transitions confirms the identity of the mother as her older and younger self rather than the coherence between shots or scenes. Continuity editing helps provide audiences with a good connection from the previous story to Jia Xiaoling's reactions in a single time and location. However, the editing cannot address a core issue: The mother is very successful at pretending to be a normal young person. Only the jeans and the patch allow audiences to make the identification, because this is a skill only the older mother has. This is a visual identification of the character.



Figure 29: The appearance of props and the visual information they provide (Long Day's Journey Into Night, 2018)

The other issue is the audience's attention, which will be drawn to any cut that seems to violate their visual or narrative expectations (Smith, 2012). This can be thought of as attention to discontinuity. Continuity editing is used to draw attention away from the discontinuity (Smith, 2012).

Therefore, audience attention is focused on the meaning and content of the next shot. In this respect, continuity editing and stimulus props are quite different and do not have much in common. Further, the key point of stimulus props is to establish a correspondence relationship between two times and locations.

For example, at the start of *12 Monkeys* (1995), at the start of the film, a boy sees that a crazy man is running and gets shot. A case drops from his hands, and both man and case fall. The scene changes to an unrelated event.

Moreover, these scenes from the start of the film are repeated near the end. When audiences see the case and the man, people can recognise the similarity and correspondences between the previous and current plots. However, the sequence of shots “boy’s eyes – crazy man holding a gun – close-up of gun” can be thought of as continuity editing, as it provides continuity of movement and an eye-line match. If the gun were replaced by something such as an umbrella or a pair of sunglasses, the POV shot in the airport scene would not recall the earlier shot because the shot is not relevant to the gun previously shown.

Indeed, it is undeniable that the guns and boy’s eyes are shown in the context of continuity editing. In short, the stimulus props are mainly for the relationship between previous and later parts, which tend to be a normal storyline with a secondary, hidden storyline. However, the purpose of continuity editing is to decrease discontinuity and the sense of interruption.

What continuity emphasises is connection and keeping. Continuity editing solves the problem caused by the cut’s incoherence and the change of images. This connection and smoothness between changes let the audience remain absorbed while watching films. Transition props can also have this effect. The transition props connect dream and reality parts by showing action or a tendency of traversing. This allows a comparatively smooth and fluent change between different scenes, such as the life maintenance system in *Source Code* (2011). This transition prop solves the sense of breaking and repetition caused by the plot structure. This arrangement directs the audience’s focus to the next similar plot.

However, an important point illustrates that they are not the same item. The point is the dimension where the transition props and continuity editing’s

derived prop set product effect. As for the transition props, from the result and the concrete case analysis (see Table C-1), the central position where the transition parts aim is the connection between different plots rather than the Continuity between several shots. It means that the continuity editing has derived props such as some props for eye-line match appear are not the same as where the transition props appear. For example, in *Long Day's Journey into Night* (2018), the transition prop, a tramcar, is not presented using continuity editing. It appears directly after the opening titles, prompting an entirely new timeline of dream parts.

Likewise, in *Inception* (2010), the injection machine does not create a fluent transition between parts. For example, when Cobb uses an injection machine to make Ariadne come to the dream, the French street, and the industrial-style office cannot show continuity from the perspective of time and space. On the contrary, this different scene does not use continuity to keep audience's attention on the dream world. Furthermore, when Cobb and his mates use the injection machine to enter Fisher's dream, the rain and the wet city cannot link to the previous shot of Cobb pressing the injecting button.

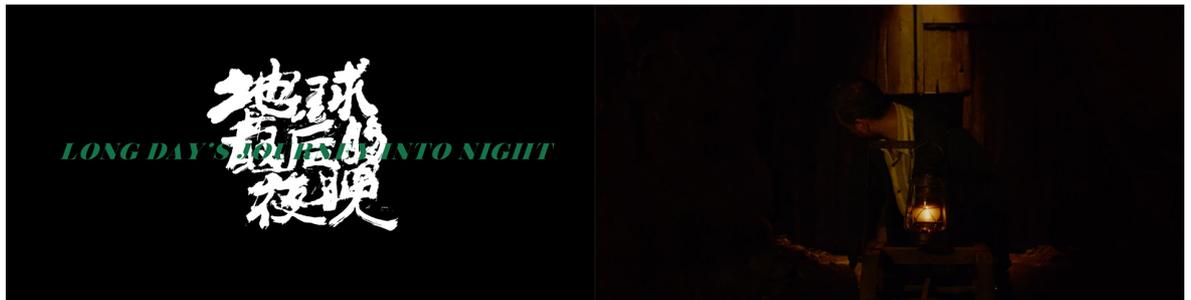


Figure 30: Some props for eye-line match appear are not the same as where the transition props appear(Inception, 2010; Long Day's Journey Into Night, 2018)

In short, because the transition props do not require that camera movement, framing, and performances should main continuity across shots perspective of continuity editing between two shots, they show a kind of flexibility.

However, consequently, this kind of flexibility means that the appearance of props may not be enough to maintain the audience's understanding and attention.

5.2 Possible benefits of using this method

The composite skill I propose in my research is based on observation and analysis of films. Thus, my method can not deny the value and rationality of present production systems and works. However, another way to treat the relationship between POV shots and the props has been inspired by reflection on my own practical experience of creating dream sequences for the film.

Although these findings have not yet been put into formal practice, experiences in the past will aid a discussion of the potential value of these findings in an inexperienced and low-budget practice environment. I would

like to propose a new view to discuss is providing another kind of way to treat the relationship between POV shots and the props.

5.2.1 A possible solution of multiple job holding in low-budget filmmaking

First, this method would affect the issue of increasing work efficiency. It would be useful in some conditions where people face multiple jobs. For example, in low-budget filmmaking, where I used to work, a prominent feature is that the production company tries to keep personnel costs down.

Not only can this keep costs down, but the more integrated thinking it encourages would positively influence the overall design of the film.

However, the side-effect is still serious: 1. Increased workload can lead to less creativity and efficiency, as well as overall lower quality. 2. Increased workload means high-quality work is not completed on time. In my experience, especially in my undergraduate period, the screenwriter and the director would be a single person, while another took the roles of director of photography, gaffer, and camera operator.

This method establishes the link and relevance between the props and the shot designs. Furthermore, the two kinds of props (stimulus props and transition props) have corresponding conventions guiding choices regarding point of view (subjective and objective viewpoints). This provides a solution whereby where two different aspects of the film might be considered and adjusted in the course of a single decision. This would be suitable for a situation where a person needs to be responsible for different positions due to the small size of the crew.

For example, suppose low-budget conditions require the director to design the whole production, including a dream sequence, on their own. In that case, the directors can consider the shot designs and production of a storyboard.

To achieve this, the directors can regard transition props as a concrete symbol of the change in story structure and can support the production works to form a complete view of the entire story contents by identifying transition props. This serves to link different events to clarify the story structures and directions of development. This action provides a clear storyline to directors, and then the director can follow the order suggested by transition props to add the details in separate parts. Transition props will have a comparatively fixed place or position. In addition, the looks of transition props are comparatively less changeable. This fixed feature in different plots will play a role in the transformation between the film's parts. These fixed places where transition props appear to mark the development direction of the story's main plot. In various dream events and real events, the control of the main plots will avoid deviation in story development.

In addition, directors can also use the features of stimulus props to color the contents of different events and plots. This follows from the technique's roots in psychoanalysis. Because dreams depend on what the protagonists experiences in reality, stimulus props should be based on concrete experiences and details of events. This will strengthen the expression of themes, connections, and correspondence through story details and factual information. Relying as it does on story information, this technique differs from the use of transition props.

Moreover, the application of the objective point of view also serves as a way of signposting the transitions to the audience. This would also allow the design of props to be integrated into the storyboard. While the director attempts to create the storyboard, the looks and designs of props can be considered simultaneously. On the other hand, stimulus props and their corresponding subjective point of view can also help directors understand the connections between the dream and reality sections of the film. Directors will consider the manner of expressing connections between different worlds

when planning the contents and composition of single shots. This is also a process where directors produce storyboards with the help of prop design.

5.2.2 Emphasizing the importance of communication in pre-production

Filmmaking is a process of cooperation. As a mixed method that involves props production as well as storyboard and shot design, these connections between props and point-of-view shots would also improve the collaboration and communication in pre-production, especially from the perspective of the director and producers or art designers.

Frequent regular meetings and communication are important during pre-production because many issues must be identified and resolved. In industry filmmaking or for production with enough financial support, pre-production can be achieved in many different ways.

Production designers and storyboard artists such as those in the Harry Potter films (Ribeiro, 2019) are like translators between the director's ideas and visual images. They read the stories and scripts and communicate with directors about exactly what the director wants (Masterclass, 2022).

Eventually, York City, Diagon Alley, and Durham Cathedral became successful screen images. Directors would communicate with revisualization artists or storyboard artists to confirm the style or the looks and how to shoot them from the perspective of design. More and more tools and technologies have been developed to assist creators, making pre-production more visualised and efficient. Ryuhei Tenmoku and his workmates explored a system that uses mixed reality (MR) techniques for pre-visualizing the desired scene (Tenmoku, et al, 2006).

However, these patterns may not apply to beginning filmmakers and low-budget filmmaking. What tools suit a beginning filmmaker's economic

choices, and how many tools are true ‘beginner-friendly’? This serious question has not been the subject of robust research. Except for the limitation of the possibility that inexperienced beginners apply high and new technology in low-budget filmmaking, objectively, the involvement of props and the point of view as the necessary condition also possibly force beginners to pay more attention to the integrally thinking about elements of audio-visual language and communications between production work and director, their storyboard artists’ creations about the stories.

And, I would emphasise that my method is based on basic creation skills and fundamental knowledge of the audio-visual language. Establishing the connection between props and shots viewpoints enables production and storyboard work to come closer. During pre-production, staff could cooperate more coherently, synchronously, and holistically, not only because of new technology but also because this method would satisfy the need to enhance the combined expressive force of different elements of audio-visual language. In short, my method would emphasise the importance of collaboration and communication in pre-production from the perspective of audio-visual language.

The involvement of props and the point of view in this technique may also encourage beginners to consider more closely the integration of various elements of audio-visual language and communications between production work and the director.

5.2.3 Anticipating the director’s actions through the script

This method would also provide a new view to help audiences clarify the structures of stories. Under current conventions, directors most likely extract the key information about props from the script texts. This method can then support directors to regard the props as a frame to organise different events

and elements. This method leads to a more efficient understanding of the entire script and the film as a whole. While the control and judgment of how directors think may sound dogmatic, this is not the purpose of my method. In fact, it is just the opposite – this method provides a new view of the director's range of choices.

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Jia, L. (Director). (2021). *Hi, Mom*. [Film]. China: Beijing Jingxi Culture & Tourism, Shanghai Ruyi Film & TV Production, Tianjin Maoyan Weiyong Culture Media et al.

Jones, D. (Director). (2011). *Source Code*. [Film]. USA: The Mark Gordon Company, Vendôme Pictures.

Kim, J. (Director). (2017). *Lucid Dream*. [Film]. South Korea: Rod Pictures.

Kon, S. (Director). (2006). *Paprika*. [Film]. Japan: Madhouse.

Lynch, D. (Director). (2001). *Mulholland Drive*. [Film]. The United States: Universal Pictures, BAC Films.

Nolan, C. (Director). (2010). *Inception*. [Film]. The United States: Warner Bros. Pictures.

Peng, D. and F. Yan. (Directors). (2015). *Goodbye, Mr. Loser*. [Film]. China: Happy Mahua Pictures; New Classics Pictures; Tencent Video; Wanda Media.

Shinkai, M. (Director). (2016). *Your name*. [Film]. Japan: Toho, CoMix Wave Films.

Singh, T. (Director). (2006). *The Fall*. [Film]. USA, South Africa, India:

Googly Films, Absolute Entertainment, Deep Films.

Tong, S. (Director). (2005). *The Myth*. [Film]. Hong Kong, China: JCE

Movies Limited.

Wiene, R. (Director). (1920). *Das Kabinett des Doktor Caligari*. [Film].

Germany: Decla Film.7. Appendices — Tables

7.1 Table A – Films

No.	Name	Year	Director	Genre
1	Spellbound	1945	Alfred Hitchcock	Noir Mystery Romance
2	Wild Strawberries	1957	Ingmar Bergman	Drama Romance
3	12 Monkeys	1995	Terry Gilliam	Mystery Sci-Fi Thriller
4	Vanilla Sky	2001	Cameron Crowe	Fantasy Romance
5	Mulholland Drive	2001	David Lynch	Drama Mystery Thriller
6	Eternal Sunshine of the Spotless Mind	2004	Michel Gondry	Drama Romance Sci-Fi
7	The Myth	2005	Stanley Tong	Action Adventure
8	Paprika	2006	Satoshi Kon	Animation Fantasy Drama
9	The Fall	2006	Tarsem Singh	Adventure Drama Fantasy
10	The Science of Sleep	2006	Michel Gondry	Comedy Fantasy Drama
11	Inception	2010	Christopher Nolan	Action Sci-Fi Adventure
12	Alice in Wonderland	2010	Tim Burton	Adventure Family Fantasy
13	Source Code	2011	Duncan Jones	Action Drama Mystery
14	Goodbye, Mr Loser	2015	Da-Mo Peng; Fei Yan	Comedy
15	Your Name	2016	Makoto Shinkai	Animation Fantasy
16	On Body and Soul	2017	Ildikó Enyedi	Drama Fantasy Mystery
17	Lucid Dream	2017	Joon-Sung Kim	Sci-Fi Thriller
18	Long Day's Journey into Night	2018	Gan Bi	Drama
19	Hello, Huanying Li (Hi, Mom)	2021	Ling Jia	Family

7.2 Table B – Transitions

Flim name	Is there a transition ?	Where does the transition appear?	How is the transition achieved?
<i>Goodbye, Mr Loser</i>	Yes	When Xia Luo goes to toilet; When Xia Luo returns to the real world	Drunk Xia Luo falls asleep in the toilet.
<i>12 Monkeys</i>	Yes	When Cole wakes up in jail	He just wakes up.
<i>Inception</i>	Yes	The injection process is the signal of transitions.	Using injection to enter the dream. Using 'falling' to leave the dream. Using the lift to travel different dream levels.
<i>Paprika</i>	Yes	Before the policeman wakes	The policeman loses support from the ground and falls from the dream back to reality.
<i>Hello, Huanying Li</i>	Yes	When Xiaoling falls asleep and accidentally travels to Huanying's dream world	Xiaoling and Huanying hear a voice from the TV programme and after a magic fall, get into the dream.
<i>Your Name</i>	Yes	When Mitsuha Miyamizu goes to the altar with her grandma and sister to commemorate the ancestors; When Taki Tachibana enters the cave and finds the altar and alcohol.	When Taki Tachibana drinks the alcohol and falls down, he sees the picture in the cave.
<i>Alice in Wonderland</i>	Yes	When Alice falls down into the dream world and back to the real world.	Alice falls down into the hole.

<i>Source Code</i>	Yes	Whenever the captain is sent to dreams to find suspects; 1. When Goodwin stops the machine	Goodwin presses the button to make the captain stay in the source world from his dream situation.
<i>The Fall</i>	Yes	When Roy wants to commit suicide by taking pills	Roy says that he wants to sleep and takes sleeping pills.
<i>Mulholland Drive</i>	Yes	At the beginning of the film, before introducing the story, a image shows that the sheets look blurred and bed is shown in a POV shot; When Diane wakes up, the cowboy just said woke up.	The sheets and bed in the POV shot stimulate the situation of sleeping.
<i>Long Day's Journey into Night</i>	Yes	When after killing Zuo, Luo falls into the dream and dreams the mine car; When Luo drives the mine car to the end of the road	Luo falls asleep in the cinema.
<i>Eternal Sunshine of the Spotless Mind</i>	Yes	When the staff comes to Joel's home to delete memories; When the job is finished	Joel falls asleep and staff members instal the machine on his head.
<i>Lucid Dream</i>	Yes	Every time the characters enter the dream to find evidence	The father and other related people are arranged to sleep on the machine.
<i>Vanilla Sky</i>	No	N/A	N/A
<i>The Myth</i>	No	N/A	N/A
<i>Spellbound</i>	No	N/A	N/A
<i>Wild Strawberries</i>	No	N/A	N/A
<i>The Science of Sleep</i>	No	N/A	N/A
<i>On Body and Soul</i>	No	N/A	N/A

7.3 Table C-1 – (1) Use of props in films (Transitions)

Film	Props	Type of prop	Which prop brings about the transition	Type of prop (transition)	Frequency of appearance
<i>Inception</i>	Injection machines	Hero	Injection Machine	Hero	8
	Chairs	Furniture	Lift	Background	2
	Lift	Background			
<i>Paprika</i>	DC mini	Hero	DC mini	Hero	4
	Bed	Furniture			
<i>Hello, Huanying Li</i>	Television and TV program	Background	Television and TV program	Background	2
	Clock	Background			
<i>Your Name</i>	Alcohol	Hero	Alcohol	Hero	2
	Altar	Furniture			
	Mobile phone	Background			
<i>Goodbye, Mr Loser</i>	Tap	Background	Tap in lavatory	Background	2
	Mirror	Background			
	Toilet	Background			
	Door	Furniture			
<i>Vanilla Sky</i>	N/A	N/A	N/A	N/A	N/A
<i>Alice in Wonderland</i>	The hole in the tree	Furniture	The hole in the tree	Furniture	2
	Piano	Trim			
	Bed	Trim			
<i>Myth</i>	N/A	N/A	N/A	N/A	N/A
<i>12 monkeys</i>	N/A	N/A	N/A	N/A	N/A

<i>Source Code</i>	Life support system	Background	Life support system	Background	10
<i>The fall</i>	Pills	Hero	Pills	Hero	1
<i>Spellbound</i>	Sofa	Furniture	N/A	N/A	N/A
	Quilt	Background			
	Coat	Background			
<i>Wild Strawberries</i>	N/A	N/A	N/A	N/A	N/A
<i>Mulholland Drive</i>	Pillow and sheet	Trim	Pillow and sheet	Trim	2
	Blue box and key	Hero	Blue box and key	Hero	5
<i>Long Day's Journey into Night</i>	Mina Car	Background	Mine Car	Background	1
	Lantern	Background	Wooden	Furniture	1
	Wooden door	Furniture			
<i>On Body and Soul</i>	N/A	N/A	N/A	N/A	N/A
<i>Lucid Dream</i>	Lucid dream machine	Background	Lucid dream machine	Background	8
<i>The Science of sleep</i>	N/A	N/A	N/A	N/A	N/A
<i>Eternal Sunshine of the Spotless Mind</i>	Memory Elimination	Hero	Memory Elimination Machine	Hero	2
	Bed	Furniture			

7.4 Table C-2 – (2) Use of props in films (Transitions)

Film	Prop	Appearance	Do props interact with characters?	Do these props influence the plot's	Do these props correspond to items in other
<i>Inception</i>	Injection Machine	Before introducing the work to Ariadne; Before entering Cobb's own dream; Searching for new medicine; Entering every dream	Yes	Yes	No
<i>Inception</i>	Lift	When Ariadne enters the Cobb's dream; When Cobb and Ariadne enter Cobb's dream to find Saito	Yes	Yes	No
<i>Paprika</i>	DC mini	When Paprika treats the officer; When Paprika and Tokita Kōsaku-hakase find their friend; When Tokita Kōsaku-hakase enters his friend's dream; When Paprika enters dream world to save her friends; When Shima Toratarō-hakase gets treated;	Yes	Yes	No
<i>Hello, Huanying Li</i>	Television and TV program	When Xiaoling falls asleep and travels to the time of her mother's youth; When Huanying Li travels to her dream world	Yes	Yes	Yes

<i>Your Name</i>	Alcohol	When Mitsuha Miyamizu go to the altar with grandma and sister to commemorate their ancestors; When Taki Tachibana enters the cave and finds	Yes	Yes	Yes
<i>Goodbye, Mr Loser</i>	Toilet tap	When Xialuo goes to the toilet to release his pressure; When Xialuo returns to the real world	No	No	No
<i>Vanilla Sky</i>	N/A	N/A	N/A	N/A	N/A
<i>Alice in Wonderland</i>	The hole of the tree	When Alice falls down to the dream world and back to reality	Yes	Yes	Yes
<i>The Myth</i>	N/A	N/A	N/A	N/A	N/A
<i>12 Monkeys</i>	N/A	N/A	N/A	N/A	N/A
<i>Source Code</i>	Life support system	Every time the captain is sent to dreams to find suspects; When Goodwin stops the machine	Yes	Yes	No
<i>The Fall</i>	Pills	When Roy wants to commit suicide by taking	Yes	Yes	No
<i>Spellbound</i>	N/A	N/A	N/A	N/A	N/A
<i>Wild Strawberries</i>	N/A	N/A	N/A	N/A	N/A
<i>Mulholland Drive</i>	Pillow and sheet	At the beginning of the film;	No	Yes	No

<i>Mulholland Drive</i>	Blue box and key	When Betty and Rita are checking the wallet; When Rita is going to open the box; When the neighbour enters Diane's home; When Diane meets the killer; When the evil in the dark takes out the box	Yes	Yes	No
<i>Long Day's Journey into Night</i>	Mine Car	When after killing Zuo, Luo falls into the dream and dreams the mine car	Yes	Yes	No
	Wooden door	When Luo drives the mine car to the end of the road	Yes	Yes	No
<i>On Body and Soul</i>	N/A	N/A	N/A	N/A	N/A
<i>Lucid Dream</i>	Lucid dream machine	Every time the characters enter the dream to find evidence	Yes	Yes	No
<i>The Science of Sleep</i>	N/A	N/A	N/A	N/A	N/A
<i>Eternal Sunshine of the Spotless Mind</i>	Memory Elimination Machine	When staffs go to Joel's home to delete memories; When the job is finished	Yes	Yes	No

7.5 Table D-1 – (1) Use of props in films (without transitions)

Film	What props does the film use to present a dream or establish the connection with the dream?	Type of prop	Do these props cause changes in time and location or the characters' features?	Frequency of appearance
<i>Inception</i>	Spinning top (totem)	Hero	No	5
<i>Paprika</i>	Doll	Hero	No	12
<i>Hello, Huanying Li</i>	Jeans and patch	Hero	No	3
<i>Your Name</i>	Meteorite	Background	No	5
	Hair band	Hero	No	4
<i>Goodbye, Mr Loser</i>	N/A	N/A	N/A	N/A
<i>Vanilla Sky</i>	Famous pictures	Trim	No, but the color of the painting is a symbol of judging the situation of time and location.	3
	Freezing technology in TV programme	Furniture	No	4
<i>Alice in Wonderland</i>	Album posters	Background	No	1
	N/A	N/A	N/A	N/A
<i>The Myth</i>	Picture of a Korean princess	Hero	No	1
<i>12 Monkeys</i>	Travelling case	Hero	No	2
<i>Source Code</i>	N/A	N/A	N/A	N/A

	X-ray helmets	Hero	Yes, the look of the prop in reality is reflected in a girl's dream. It brings changes of character's features in different time and spaces.	7
	Letter	Hero	Yes, the look of the prop in reality is reflected in a girl's dream.	2
<i>The Fall</i>	Ice cube	Hero	Yes, the look of the prop in reality is reflected in a girl's dream.	2
	Breastplate for performing	Hero	Yes, the look of the prop in reality is reflected in a girl's dream.	2
	Necklace	Hero	Yes, the look of the prop in reality is reflected in a girl's dream.	2
	Table linen	Hero	No	1
<i>Spellbound</i>	Stitches	Hero	No	1
	Sheet	Hero	No	1
	Brush	Hero	No	1
	Fence	Background	No	1
	Scissors	Background	No	1
<i>Spellbound</i>	Eyes	Hero	No	1
	Poker	Hero	No	1
	Wheels	Hero	No	1
<i>Wild</i>	Coffin	Hero	No	1
<i>Strawberries</i>	Clock without hands	Hero	No	2

<i>Mulholland Drive</i>	Photo of actress and poster	Background	No		2
	Blue box and key	Hero	Yes, it changes the time and location.		5
<i>Long Day's Journey into Night</i>	Table tennis racquets	Hero	No		2
	Iron gate	Furniture	No		2
	Apple	Background	No		3
	Torch	Background	No		2
<i>On Body and Soul</i>	N/A	N/A	N/A	N/A	
<i>Lucid Dream</i>	N/A	N/A	N/A	N/A	
<i>The Science of Sleep</i>	Shaver	Hero	No		2
	Hand model	Hero	No		1
<i>The Science of Sleep</i>	Typewriter	Hero	No		2
	Letter	Hero	No		2
	Cellophane	Trim	No		4
<i>Eternal Sunshine of the Spotless Mind</i>	N/A	N/A	N/A	N/A	

7.6 Table D-2 – (2) Use of props in films (without transitions)

Film	What props does the film use to present a dream or establish the connection with the	Appearance	Do props interact with characters?	Do these props influence the plot's direction?	Do these props have correspondence with other items in other scenes?
<i>Inception</i>	Spinning top (totem)	When Cobb faces Seito in limbo; When Cobb thinks of the past; When Cobb introduces the totem to Ariadne; When Cobb locks the spinning top in the safe; When Cobb leaves the top on the table	Yes	No	Yes
<i>Paprika</i>	Doll	When Paprika investigates the DC mini event in friend's home and the dream world; When Paprika and Tokita Kōsaku-hakase find their friend; When Tokita Kōsaku-hakase enters his friend's dream; When Paprika enters the dream world to save her friends; When Shima Toratarō-hakase gets treated; During the parade	Yes	No	Yes
<i>Hello, Huanying Li</i>	Jeans and patch	When Xiaoling meets Jiang Zhang for the first time; When Xiaoling wakes up after being drunk; When Xiaoling waits for the return of reality;	Yes	Yes	Yes

<i>Your Name</i>	Meteorite	When the girl wakes up in the morning; Before the girl goes to the cave to commemorate the ancestors; When two people wait for the meteorite at the same time and at different places; When Taki Tachibana fell down and falls asleep; When the boy goes to the local place to investigate the event after stopping	No	No	Yes
<i>Your Name</i>	Hair Band	When the girl wakes up in the morning; When the girl remembers the past; When Taki Tachibana falls down and falls asleep; When two people meet each other on the hill	Yes	No	Yes
<i>Goodbye, Mr Loser</i>	N/A	N/A	N/A	N/A	N/A
	Famous Pictures	When David lets Sofia enter his room at first time; When the dream really works after sleeping on the street; When David faces the technology assistant in the dream;	No	No	Yes
<i>Vanilla Sky</i>	Freezing technology in TV program	When Sofia and David become a couple and stay at home; When David finds Sofia in a dancing classroom after a car accident; When David is interrogated by the officer; When David is taken to the technology institution to find the	No	Yes	No
	Album posters	When the technology assistant tells the truth to David in the lift.	No	No	Yes
<i>Alice in Wonderland</i>	N/A	N/A	N/A	N/A	N/A
<i>The Myth</i>	Picture of a Korean princess	When Jack goes to an Indian temple to do science research.	Yes	No	Yes

<i>12 Monkeys</i>	Travelling case	When Cole is dreaming of the past and sees the travelling case	No	No	Yes
<i>Source Code</i>	N/A	N/A	N/A	N/A	N/A
	Helmets for X Ray	When the girl sees the doctor who is wearing an X-ray protection suit; Every time the governor's soldiers	Yes	No	Yes
<i>The Fall</i>	Letter	When the girl prepares a letter to send to the nurse When Alexander receives the letter in	Yes	No	Yes
	Ice cube	When the staff delivers ice cubes for hospital; When the soldiers execute the punishment	Yes	No	Yes
	Breastplate for performing	When the little girl sees Roy for the first time; When Alexander receives the letter in the desert	Yes	No	Yes
<i>The Fall</i>	Necklace	When the girl sees the film star for the first time; When Evelyn is not	Yes	No	Yes
	Table linen	When doctor Peterson sees John for the first time	Yes	No	Yes
	Stitches	When doctor Peterson enters John's room	Yes	No	Yes
<i>Spellbound</i>	Sheet	When John stays in doctor Peterson's teacher's home	Yes	No	Yes
	Brush	When John stays in doctor Peterson's teacher's home	Yes	No	Yes
	Fence	When John and Peterson skate on the snowy mountain	Yes	Yes	Yes
	Scissors	When John is dreaming	Yes	No	No
<i>Spellbound</i>	Eyes	When John is dreaming	Yes	No	No
	Poker	When John is dreaming	Yes	No	No
	Wheels	When John is dreaming	Yes	No	Yes
<i>Wild</i>	Coffin	When Isak is walking in the street in the dream world	Yes	No	No

<i>Strawberries</i>	Clock without pointer.	When Isak is dreaming at the beginning of the film; When Isak meets his mother	Yes	No	Yes
<i>Mulholland Drive</i>	Photo of actress and poster (name)	When Rita meets Betty for the first time; When Diane shows the photo of the actress;	Yes	No	Yes
<i>Mulholland Drive</i>	Blue box and its assorted blue key	When Betty and Rita are checking the wallet; When Rita is going to open the box; When the neighbour enters Diane's home; When Diane meets the killer; When the evil in the dark takes out the box	Yes	Yes	Yes
	table tennis bats and the picture on the bats	When Luo plays table tennis with the boy	Yes	No	Yes
<i>Long Day's Journey into Night</i>	Iron gate	When Luo lets the red-haired woman in the dream world go; When Luo talks about his mother's hair	No	No	Yes
	Apple	In Luo's self-description; While Baimao is eating the apple with his girlfriend; A horse is carrying two baskets of apples;	Yes	No	Yes
	Torch	When Luo talks about honey and mother; When a red-haired woman is walking in the jail.	Yes	No	Yes
<i>On Body and Soul</i>	N/A	N/A	N/A	N/A	N/A
<i>Lucid Dream</i>	N/A	N/A	N/A	N/A	N/A
	Shaver	When Stephen shaves his beard; When Stephen is against his leader	Yes	No	Yes

	Hand model	When Stephen is against his leader	Yes	No	Yes
<i>The Science of Sleep</i>	Typewriter	After Stephen realises he has been sleepwalking; When Stephen is dreaming about his secret regarding	Yes	No	Yes
	Letter	When Stephen writes the letter to Stephanie; When Stephanie relates Stephen's strange behavior to her friend	Yes	No	Yes
	Cellophane	When Stephanie talks about her idea; When Stephen is writing his letter; When two people try to put out a fire; When two people are travelling their dreams	Yes	No	Yes
<i>Eternal Sunshine of the Spotless Mind</i>	N/A	N/A	N/A	N/A	N/A

7.7 Table E – props in transitions (POV)

Film	Prop	Type of prop	Frequency of appearance (total)	Frequency of appearance (Objective point of view)	Frequency of appearance (Subjective point of view)	Do props use POV shots?
<i>Inception</i>	Injection Machine	Hero	8	8	N/A	N/A
	Lift	Background	2	1	1	No
<i>Paprika</i>	DC mini	Hero	5	2	3	Yes
<i>Hello, Huanying Li</i>	Television and TV programme	Background	2	1	1	Yes
<i>Your Name</i>	Alcohol	Hero	2	1	1	Yes
<i>Goodbye, Mr Loser</i>	Toilet tap	Background	2	2	N/A	N/A
<i>Vanilla Sky</i>	N/A	N/A	N/A	N/A	N/A	N/A
<i>Alice in Wonderland</i>	The hole of the tree	Furniture	2	2	N/A	N/A
<i>Myth</i>	N/A	N/A	N/A	N/A	N/A	N/A
<i>12 Monkeys</i>	N/A	N/A	N/A	N/A	N/A	N/A
<i>Source Code</i>	Life support system	Background	10	10	N/A	N/A
<i>The Fall</i>	Pills	Hero	1	1	N/A	N/A
<i>Spellbound</i>	N/A	N/A	N/A	N/A	N/A	N/A
<i>Wild Strawberries</i>	N/A	N/A	N/A	N/A	N/A	N/A

<i>Mulholland Drive</i>	Pillow and sheet	Trim	2	1	1	Yes
	Blue box and key	Hero	5	2	3	Yes
<i>Long Day's Journey into Night</i>	Mine Car	Background	1	1	N/A	N/A
	Wooden door	Furniture	1	1	N/A	N/A
<i>On Body and Soul</i>	N/A	N/A	N/A	N/A	N/A	N/A
<i>Lucid Dream</i>	Lucid dream machine	Background	8	8	N/A	N/A
<i>The Science of Sleep</i>	N/A	N/A	N/A	N/A	N/A	N/A
<i>Eternal Sunshine of the Spotless Mind</i>	Memory Elimination Machine	Hero	2	2	N/A	N/A

7.8 Table F – Non-transition props (POV)

Film	Prop	Type of prop	Frequency of appearance (total)	Frequency of appearance (objective point of view)	Frequency of appearance (subjective point of view)	Do props use POV shots?
<i>Inception</i>	Spinning top (totem)	Hero	6	2	4	Yes
<i>Paprika</i>	Doll	Hero	12	8	4	Yes
<i>Hello, Huanying Li</i>	Jeans and patch	Hero	3	3	N/A	Yes
<i>Your Name</i>	Meteorite	Background	5	3	2	Yes
	Hair Band	Hero	4	4	N/A	No
<i>Goodbye, Mr Loser</i>	N/A	N/A	N/A	N/A	N/A	N/A
<i>Vanilla Sky</i>	Famous Pictures	Trim	3	3	N/A	No
	Freezing technology in TV program	Furniture	4	N/A	3	Yes
	Album posters	Background	2	2	N/A	N/A
<i>Alice in Wonderland</i>	N/A	N/A	N/A	N/A	N/A	N/A
<i>Myth</i>	Picture of a Korean princess	Hero	1	N/A	1	Yes
<i>12 Monkeys</i>	Gun	Hero	2	N/A	2	Yes

<i>Source Code</i>	N/A	N/A	N/A	N/A	N/A	N/A
<i>The Fall</i>	Helmets for X Ray	Hero	7	6	1	Yes
	Letter	Hero	4	2	1	Yes
	Ice cube	Hero	2	2	N/A	No
	Breastplate for performing	Hero	2	1	1	Yes
	Necklace	Hero	2	1	1	Yes
<i>Spellbound</i>	table linen	Hero	1	N/A	1	Yes
	stitches	Hero	1	N/A	1	Yes
	sheet	Hero	1	N/A	1	Yes
	brush	Hero	1	N/A	1	Yes
	fence	Background	1	N/A	1	Yes
	Scissor	Background	1	1	N/A	No
	Eyes	Hero	1	1	N/A	No
	Poker	Hero	1	N/A	1	Yes
	Wheels	Hero	1	1	N/A	No
<i>Wild Strawberries</i>	Coffin	Hero	1	N/A	1	Yes
	Clock without hands	Hero	2	N/A	2	Yes
<i>Mulholland Drive</i>	Photo of actress and poster	Background	2	1	1	Yes
	Blue box and key	Hero	5	2	3	Yes

<i>Long Day's Journey into Night</i>	Table tennis racquets	Hero	3	3	N/A	No
	Iron gate	Furniture	2	2	N/A	No
	Apple	Background	3	3	N/A	No
	Torch	Background	1	1	N/A	No
<i>On Body and Soul</i>	N/A	N/A	N/A	N/A	N/A	N/A
<i>Lucid Dream</i>	N/A	N/A	N/A	N/A	N/A	N/A
<i>The Science of Sleep</i>	Shaver	Hero	3	1	2	Yes
	Hand model	Hero	1	N/A	1	Yes
	Typewriter	Hero	2	2	N/A	No
	Letter	Hero	2	2	N/A	No
	Cellophane	Trim	4	3	1	Yes
<i>Eternal Sunshine of the Spotless Mind</i>	N/A	N/A	N/A	N/A	N/A	N/A

7.9.Chart: Constitution of the type of props by percentage

- Hand props- Hero props:
- Hand props- Background props:
- Set props- Furniture:
- Set props- Trim props:

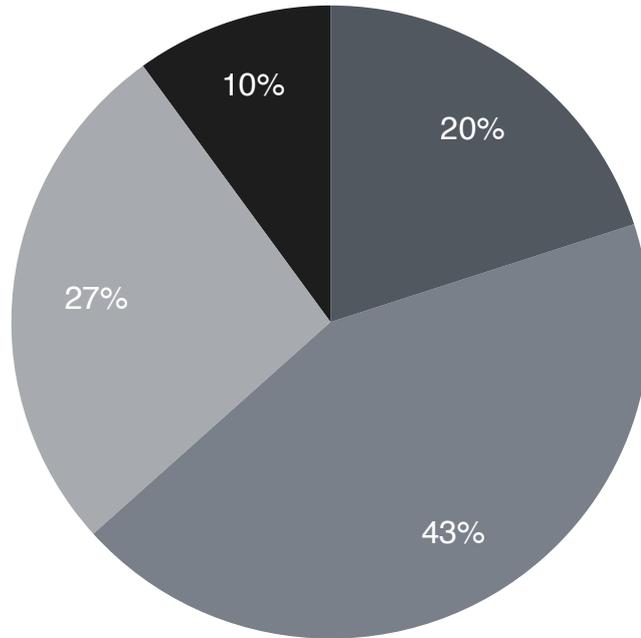


CHART 1 : CONSTITUTION OF THE TYPE OF PROPS BY PERCENTAGE(B)

Props – Type	Props Quantity	Percentage
Hand props – hero props	6	20%
Hand props – background	13	43%
Set props – furniture	8	27%
Set props – trim props	3	10%

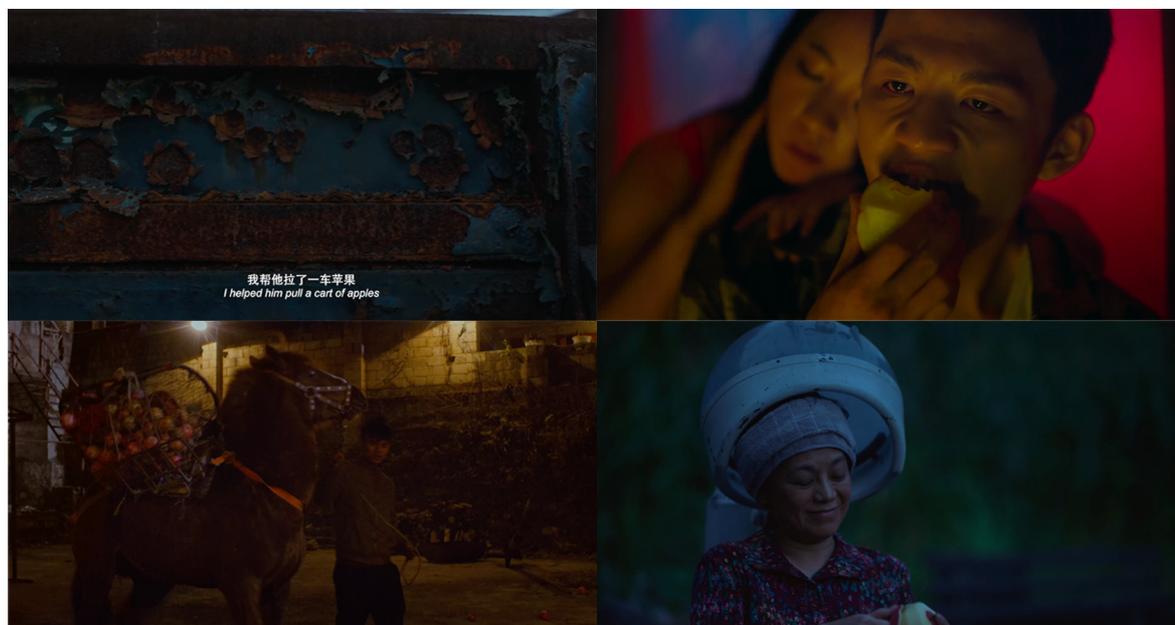
CHART 1.1: CONSTITUTION OF THE TYPE OF PROPS BY PERCENTAGE(B)

8. Appendices — Figures

1. A note left in the old clock



2. Apples in different scenes



3. Making patches is the skill after having a girl



4. The spinning top does not stop



5. Examples



6. Elements – Point, Glance, Transition, and From an objective view



7. The change in time



8. The change of location



9. The change in the appearance of the characters



10. The movements and actions



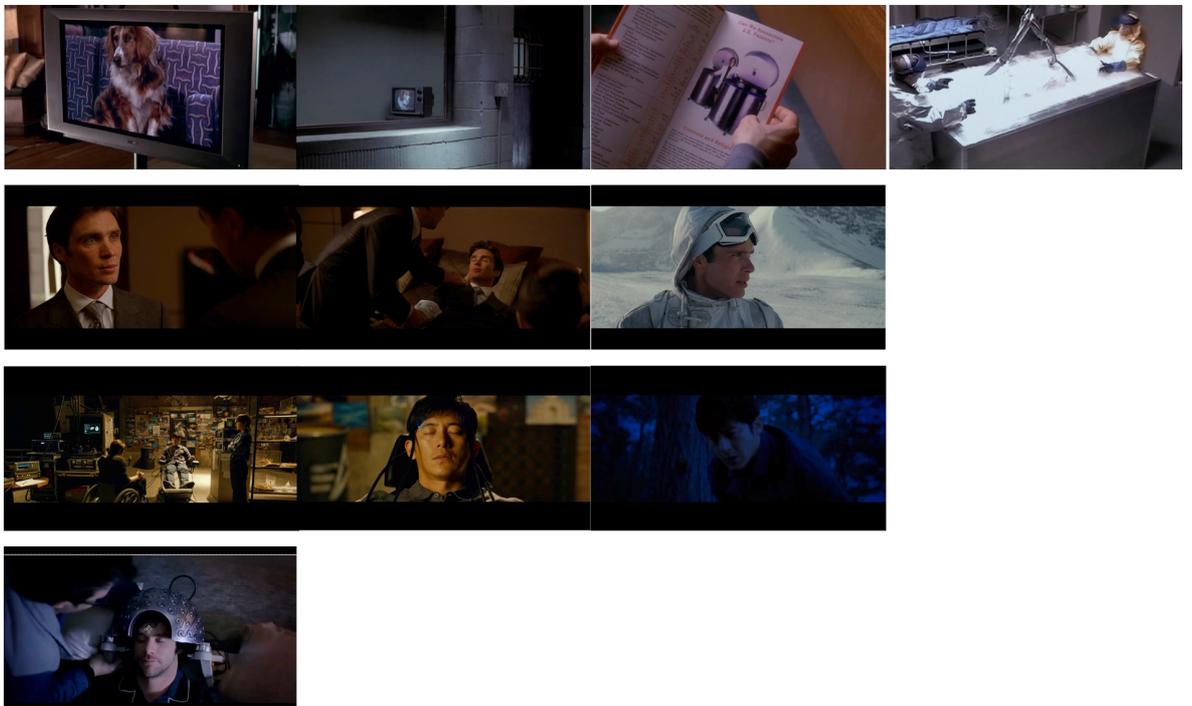
11. Sleeping



12. Sleeping



13. A special process



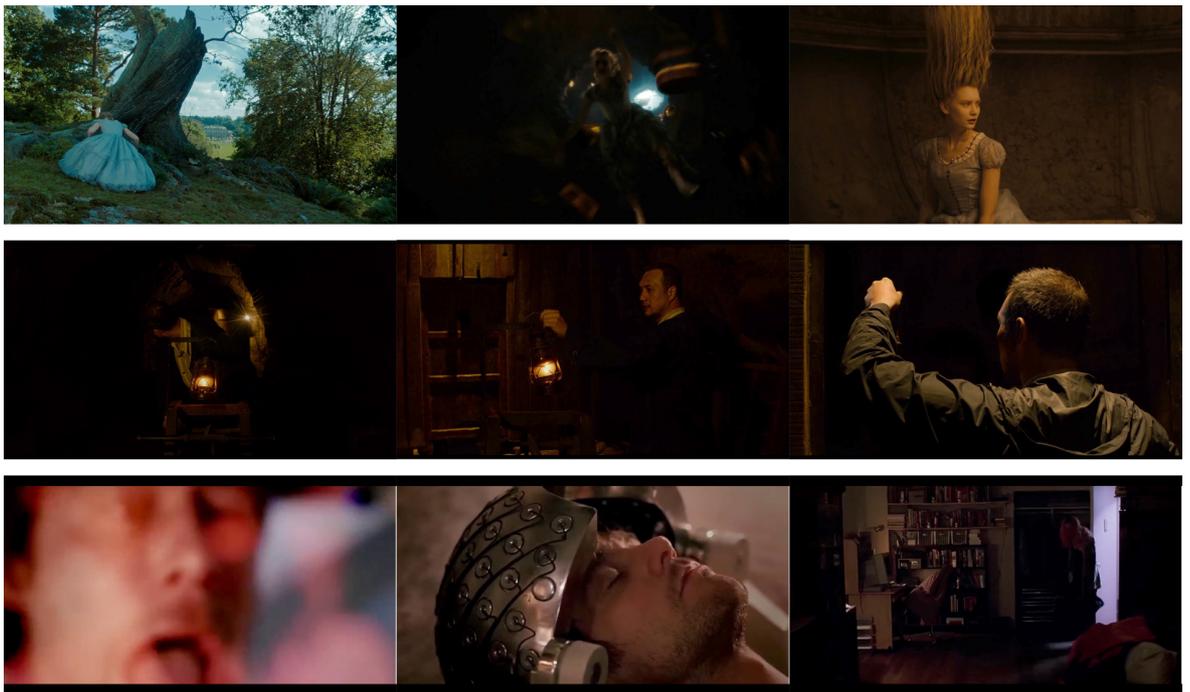
14. At an illegal pharmacy to find aesthetic medicine



15. The strange man without a face and the wheel



16. The sense of crossing



17. Appearing only twice



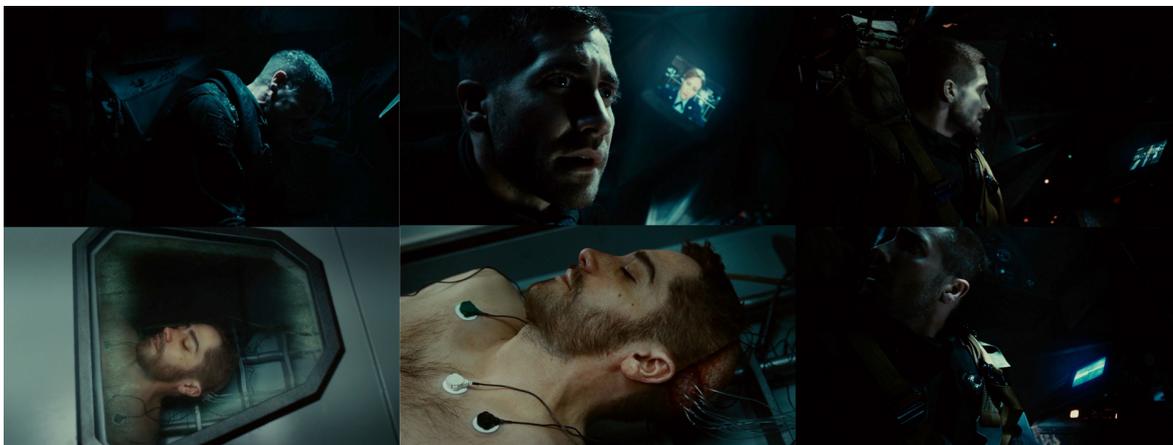
18. *Vanilla Sky's* color signals the beginning of the dream



19. The meteorite indicates the end of the girl's world.



20. The props in transitions do not show many changes



21. The props in non-transition parts show more flexibility in appearance



22. A subjective point of view



23. A subjective point of view



24. Transition - props and objective viewpoint



25. Table tennis racquets with eagle images



26. The appearance of the gun



27. Changing Fisher's mind



28. The use of the DC mini



29. The appearance of props and the visual information they provide



30. Some props for eye-line match appear are not the same as where the transition props appear(*Inception*, 2010; *Long Day's Journey Into Night*, 2018)

