

2017

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Brown, Kayla, "The Start of Bond: Narrative Analysis of Opening Credit Sequences in Four Bond Films" (2017). *Communication Studies Graduate Publications and Presentations*. 12.

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The Start of Bond:
Narrative Analysis of Opening Credit Sequences in Four Bond Films

In Partial Fulfillment of Graduation Requirements
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CST 445: Cinema and Society
Capstone Research Project
April 2017

Introduction

007. These three little numbers represent a character that has lasted for decades. The character of James Bond has survived for over five decades, six different actors, and multiple depicted global crises. Each film's story is wrapped in international intrigue, amazing technology, and the ever-present womanizing techniques of James Bond himself. Bond films have laid the foundation for what makes a good spy movie, and for what makes a memorable character. Nearly as memorable as the character himself, are the opening title sequences of the films. With stunning visuals coupled with an equally stunning theme song, Bond film title sequences are nearly their own subgenre. Always extravagant, filled with abstract visuals, colors, and dancing women, no Bond film seems complete without its opening credit sequence. Even if memorable, do these stunning opening title sequences play some larger role within the narrative of Bond films?

Justification for Artifact

"The name's Bond, James Bond." These five little words have become permanently etched into the collective consciousness of Anglo-American popular culture. Starting with *Dr. No*, released in 1962, started the longest running franchise in movie history "so successful that it would last through 22 films over half a century, weather several changes in its leading man, and hardly break stride." (Jones) The current leading man of the Bond franchise is Daniel Craig, who has currently played Bond in four films. The first of these films was *Casino Royale* released on November 17, 2006. *Casino Royale* earned \$167,445,960 in the domestic box office and a worldwide total of \$599,045,960, making the 4th highest worldwide grossing movie in 2006 (*Casino Royale*). It was nominated for 65 awards and won 26 different awards ranging from best sound, best cinematography, to best film (Awards). The second film in which Daniel Craig

played the role of James Bond, was *Quantum of Solace*, released on November 14, 2008. This film grossed domestically \$168,368,427 and grossed \$586,090,727 worldwide, making the 7th highest worldwide grossing film in 2008 (*Quantum of Solace*). *Quantum of Solace* won 4 awards and was nominated for another 31 awards (*Quantum of Solace Awards*). The third Daniel Craig Bond film was *Skyfall* released on November 9, 2012. *Skyfall* earned \$304,360,277 domestically and a total of \$1,108,561,013 worldwide, making it the 15th highest grossing movie of all time and the 4th highest grossing film in 2012 (*Skyfall*). The film was nominated for 115 different awards, and won 66 of them, including 2 Oscars, 2 BAFTA's, and two Grammy's (*Skyfall Awards*). The recent Bond film starring Daniel Craig is *Spectre*, released on November 6, 2015. Domestically *Spectre* grossed \$200,074,609 domestically and a total of \$880,674,609 worldwide, making it the 10th highest grossing film in 2015. (*Spectre*). *Spectre* was nominated for 30 different awards, winning 8 of them including an Oscar and a Golden Globe (*Spectre Awards*). These four Bond films have been selected in particular due to their cultural significance and as the four most recent entries into the long-lasting Bond franchise.

Justification for Study

Considered the longest running franchise in film history, James Bond is an important character in popular culture. The character of Bond has “become the prototype for the modern Hollywood male action star . . . and the series has endured in part by tapping into the political and social climate of the U.S at the time of their release.” (Howard). Simply mentioning this deeply memorable character will cause many people to think of not only their favorite iteration of the character, but of all the iconic items attached to the character (Funnel 2011). Ranging from shaken vodka martinis, to Aston Martins, to the always present “Bond Girl.” One aspect of the Bond films that carries over from film to film, no matter the director or actors or even time

period, is the iconic opening title sequence. In fact, “the one enduring element that renders every movie unmistakably a James Bond movie are those sumptuous, spectacular, exhilarating and unashamedly overblown openers ... all share the ability to place an audience immediately on Planet Bond.” (Delaney). While many reviews do not focus on, or even mention the title sequence when the films are first released, a few critics have focused on them in the years since their release. Reviews by *Rolling Stone* and by *Roger Ebert* focus on the action filled stunts or Bond’s troubled past, with the only mention to the credit sequence being whoever sang the theme song (Travers and Ebert). Even lists of rating the “Best James Bond” films rarely mention the title sequences except to praise the original sequence found in *Dr. No* (Bradshaw 2015).

Many popular critics have written extensively about these unique and importance opening title sequences. The most prominent, and frequently cited article is “*James Bond: 50 Years of Main Title Design*” by Ben Radatz. Radatz goes through every Bond film’s title sequence in-depth and examines the history behind its creation. This in depth look at Bond title sequences shows their importance to Bond films and “they have become a genre unto themselves, and as such they hold a certain immunity from criticisms aimed at its format.” (Radatz 2012) Also important to note, these sequences occupy an unusual spot within the film, these opening credit sequence do *not* immediately follow the opening logos of the production companies. As Radatz (2012) states these sequences are “a sovereign piece of graphic real estate nestled into every Bond film, usually around 15 minutes into the first act, at the conclusion of the traditional pre-title action sequence.” These opening credit sequences follow an in medias res pattern that has been established by Bond rhetors. Bond films typically open with an action-packed sequence featuring Bond in a perilous situation, offering little context as to how Bond ended up in the situation. Once the perilous situation has been resolved, the film will transition

into the opening credit sequence, which takes places as Radatz notes, roughly around the 15-minute mark.

Title sequences are an often-overlooked part of films, often ignored because they can be quite boring if simply text. Over time, and as cinema has evolved, so to have the credit sequences. Changing from “simple credits on a black frame to artistic typography or stylish complex narrations in its own right.” (Matamala and Orero, 2011) Some films do however, do use this screen time to its advantage. Films can use this time to incorporate the audience to the reality of the narrative and fully remove them for their own reality for the duration of the film (Stanitzek and Aplevich, 2009). The title sequence can act as the boundary that allows for the audience to prepare for the story and transition from their reality to that of the film’s diegesis. Even though title sequences can act as a hard boundary between the story and reality, title sequences can also acknowledge the real-world foundation of the film and how the audience’s actual reality plays a part in the film’s narrative (Powrie and Heldt, 2014). The connection that the title sequence makes to the real world can play an influential role in helping define the overarching narrative of the film.

Even with the recognizable standard of the Bond films’ openings, little research has been done on this portion of the film in their role in the overall narrative. A study conducted by Racioppi and Tremonte (2014) examine the opening title sequence in the context of geopolitics and gender. They argue that “the pre-title/title sequences not only serve as a transition to the body of the film, they also anchor the specific films within the Bond series and provide a template for understanding and interpreting the series ability to continue to articulate and address new international security threats.” (Racippi and Tremonte 2014). The title sequences of Bond films often play a critical role in the overall narrative and are in fact, a part of the “fabric of the

movies themselves.” (Soar 2007). Research has been done on how these opening title sequences can be interpreted based on outside influences, but very little has been done on the function of the title sequences within the context of the films narrative. Pötzsh (2012) conducted a study that argued that “opening sequences also activate a certain memory-making rhetoric that enables potential impacts.” Opening title sequences have the potential to be pivotal aspects of a film’s narrative, especially in the context of James Bond films. These sequences have the potential to notify the audience of key plot elements through a mixture of mise-en-scene and rhetorical devices. The opening title sequences in James Bond films are not only imprinted in popular culture, they play a key role in the narrative. The purpose of my study to see if the opening title sequences found in James Bond films play an influential role in the films narrative and how depiction elements used by filmmakers connect the title sequence to the rest of the film.

Method and Research Questions

Since limited amount of research was found, my method for the analyzing opening title sequences in this paper will be a hybrid from several other research studies. Stanitzek and Aplevich (2009) examined several opening title sequences in the context of reading the sequences as a form of an alternative movie. They performed close analysis in regards to the role that the title sequence played within the film and the films narrative overall. They looked closely at the “cuts, sequences, situations, story lines, film characters, the stars’ personae, indices of genres” and the way in which the elements combined to create the narrative found within opening title sequences. (Stanitzek and Aplevich, 2009). They also paid close attention to the use of typography found within opening title sequences and the important role that typography plays in these sequences. By examining the film through this lens of “reading” it, Stanizek and

Aplevich (2009) argue and conclude that title sequences raise the audience expectations and help develop the overall form of the film that follows it.

Pöttsch (2012) further enhances the research done by Stanitzek and Aplevich. Pöttsch focuses on opening sequences, particularly in war films. Pöttsch examines war films in the context of Objective, Subjective, and Reflexive rhetoric. He defines objective rhetoric as facilitating the emergence of a historical narrative, a subjective rhetoric as paying more careful attention to the “inherent contingency of individuals’ stories” and reflexive rhetoric as a rhetoric that “draws audience attention to the workings of the medium itself and thus raises awareness of the ways in which accepted authoritative truths are established” (Pöttsch 2012). He also mentions that certain cases in which a sequence can fit into the objective and subjective definitions of rhetoric simultaneously Pöttsch examines a variety of war films and applies one of the three rhetorical definitions to the opening scenes to further under the role that these opening scenes play in the narrative at large. Pöttsch (2012) applies each of these definitions to films based on the narrative context of the scenes, mise-en-scene, and framing.

Pierce and Kaufman (2012) performed close analysis of key fight scenes in *The Matrix*. In their in-depth analysis, they paid close attention to the use of camera framing and position, color design use, and mise-en-scene elements within the film. They examined the movie through the lens of visual persuasion, which “involves establishing images such that each shot and scene work unobtrusively together to support the conceptual, ideological, and emotional strand of the diegesis.” (Pierce and Kaufman, 2012) By closely analyzing the use of camera, color, and mise-en-scene, Pierce and Kaufman were able to better understand the function and narrative use of key fight scenes in *The Matrix*.

This study will be using a mixture of methods from the previously mentioned studies. By closely examining the opening title sequences from *Casino Royale*, *Quantum of Solace*, *Skyfall*, and *Spectre*. Analysis will be focusing on the way in which the title sequences are constructed and how they contribute to the films overall narrative, based on the method started by Stanitzek and Aplevich (2009). Analysis of color and mise-en-scene developed by Pierce and Kaufman (2012), will also be incorporated to examine how those elements contribute to the opening title sequence and the role that each plays in enhancing the narrative of the films. Though Pötzsch's (2012) analysis was targeted not at opening title sequences, I will be examining the overall function of the film's opening title sequences in the context of Pötzsch's definitions of rhetoric, to examine the impact and need of the opening title sequences in regards to the film's overall narratives. Though recent Bond opening sequences are a hybrid of live-action and computed animated graphics, usage of any props, blocking of characters, and setting of the sequences will be taken into account. This study will also be following the definitions set by Pötzsch and be examining whether any of his definitions can be applied to these films opening title sequences. By encompassing these three methods and areas of interest I hope to answer the following research problems:

What is the function of the opening title sequences in James Bond films in regards to each film's overall narrative? Should these opening title sequences be considered separate from the films overall narrative?

Analysis

Each of the examined films have unique and defining characteristics that can be identified in their respective opening credit sequences. These sequences are incredibly complex visually, making it difficult to note and examine each individual visual element of each

sequence. For that reason, only the elements pervasive throughout the entire opening sequence of each film, or elements directly correlated to each film's narrative, were examined. *Casino Royale* relies almost exclusively on a playing card motif and is the most unusual when compared to *Quantum of Solace*, *Skyfall*, and *Spectre*. Nearly the entire opening sequence in *Casino Royale* is done using computer created graphics, with only minor instances of camera-based images. The entire opening sequence is made to appear as if occurring on the back of a deck of playing cards, making it quite apparent that a casino environment will play a critical role in the narrative to come. The casino theme is continually reemphasized throughout the sequence by frequent occurrences of roulette wheels and frequent usage of King and Queen imagery from playing cards. The character of Bond is introduced early in the credit sequence, shown sitting on what appears to be a part of a playing card with a white, silenced pistol. Bond is shown nearly completely in shadow, placed slightly off-center on the screen. This introduction to Bond initially establishes that throughout the sequence rhetors will associate him with the color black—an unusual color to be associated with a main character. Bond is then shown shooting his gun at the same time as a considerably larger playing card Jack. Forming a connection between Bond and the Jack from a playing card, marking Bond as important, but not the highest-ranking character. Jacks are nearly always worth less on their own, but are essential to forming the dominating royal flush. Kings and Queens are reserved for characters who are considered intrinsically important to the narrative. Bond does not need support because he is the lead character in the narrative. In stark contrast to Bond, other characters shown throughout the sequence appear in a variety of brighter colors that include yellow, red, and blue. Making Bond black in this sequence partially established that his character lives in the shadows and does not play by standard conventions. Throughout the sequence, Bond is shown fighting and killing a

variety of other individuals. These other characters often burst into shapes from playing cards, with the most common being hearts or spades. This in part, informs the audience that Bond will be facing a wide range of enemies in the narrative to come, motivated by a wide range of issues. The only instance of another actual person being seen is in a very quick visual reveal. The face of Vesper Lynd, this film's 'Bond Girl,' is seen superimposed on the face of a Queen. This character's face is *only* revealed once a gun's cross hairs move over the playing card. This brief moment is a moment of foreshadowing for the audience informing them both of her vital part in the narrative, because of her visual connection to the Queen, and of her possible demise signaled by the cross hairs. The only moment in which the film's narrative is actually affected by the sequence is the conferment of '00' status to Bond. The sequence continues to use the playing card theme, and shows two bullet holes in a 7 of hearts card and then fades to a computer screen showing Bond's name and 007 being added next to it, confirming that Bond has achieved 00 status. The sequence ends with Bond walking towards the camera along the z-axis, altering between the credit sequence version of Bond and the actual film character of Bond. Once Bond has fully approached the camera, the two versions of Bond are merged, with the black credit Bond enveloping the real Bond. The overall color palette of this sequence is almost reminiscent of the original Bond films, which were filmed, and set, in the 1960s. Nearly all the background colors are muted and slightly muddy looking, adding a distinctive visual motif to the entirety of the sequence. This vintage look is contrasted by the modern lines and shapes given to the characters throughout the sequence. *Casino Royale* was the first in this newest sequence of Bond films, and the color usage was one way to connect it to the long history of Bond films.

This credit sequence only had two small connections to the film's overall narrative. The brief display of Vesper Lynd's face, and the computer screen showing Bond's 007 status.

Otherwise, the rest of the credit sequence merely served to set the tone for the film, and did not actually affect the narrative. It served to establish the importance of casinos to the plot, but did not actually signal or mimic any portion of the overall narrative. Nonetheless, *Casino Royale's* credit sequence functions within the frame of Objective Rhetoric. The sequence is only attempting to set the tone of the film, and inform the viewer of the way in which certain narrative aspects should be interpreted. It serves as an important sequence to define the tone of the film, but does little to predict specifics of the overall narrative.

In a dramatic shift, the opening title sequence of *Quantum of Solace* is a visual contrast from *Casino Royale*. Using a combination of computer generated graphics and reality, *Quantum of Solace* nurtures a far different tone for its film's narrative. Exclusively using a yellow and blue color palette, this credit sequence takes on an important role for the film. The sequence starts with Bond, silhouetted against a malformed sun rising behind him. Bond is placed in the exact center of the frame, bringing all focus on his character and making the deformed sun all the more noticeable. The camera rapidly pivots around his silhouetted frame, never truly showing his face, and defining the exclusive usage of blue and yellow in this sequence. These two colors make for an incredible dramatic sequence, setting the tone for a dramatic narrative and also means that Bond is almost exclusively shown in shadow in the title sequence. Never fully showing Bond in the light reminds the audience that Bond lives a complicated life in the shadows. This is also one of the only instances in which Bond is positioned in the center of the screen in the entire sequence. While no specific setting is given, it appears as if Bond is wandering in a desert at night, due to the color usage. As the sequence progresses a gradual transition from the yellow to blue and then back, mimicking a day/night cycle. The climax of the film takes place in a desert, allowing nearly this entire credit sequence to function as a form of abstract narrative

foreshadowing. The usage of desert sand dunes frequently makes Bond appear incredibly small in relation to his environment, representative of the fact that he often faces enemies far more powerful than him. By making Bond appear smaller than his environment makes the sequence have a more dynamic balance, because the size of Bond's surroundings is often asymmetrical (Zettl, p. 117 and 142). This is also one of the few instances in this sequence in which the sequence moves from a referential meaning level to an explicit meaning level in regard to Bond's personal life (Bordwell, p.58). The changing of meaning level signifies to the viewer that this will be a key plot point of the film. The change also signifies that Bond will still preserve, even against overwhelming odds.

As the sequence progresses the sand dunes of the desert turn into women, meaning that Bond is actually wandering and walking on the images of bodies of women. The sequence then changes as Bond apparently falls through a sand dune, and temporarily disappears from view. For the next few moments, the sequence relies almost exclusively on lines to guide the audiences eye around the screen. These lines move incredibly rapidly around the screen, forcing the viewer's eyes to be in constant motion. Then a transition to resembling a sun appears, surrounded with the silhouettes of dancing women, with Bond seemingly falling into the sun. The sequence ends with Bond and his gun appearing to fall into an eye, which based upon color, appears to be Bond's own eye. Bond lands back in the desert and fires one bullet which traverses the desert and makes a dramatic impact against a sand dune, which closely resembles an explosion that occurs at the end of the film. Even at the end of the sequence, Bond is placed closely to the left edge of the frame, making him appear small and less significant than the other elements on screen. Placing Bond on the left edge of the frame continues the dynamic balance started earlier in the sequence and draws the viewers eye towards the left side of the screen due

to the magnetism of the frame (Zettl, p. 112-114). Though Bond himself is never given great prominence on screen, his shadow is. Frequently throughout this sequence Bond is shown to have an incredibly long shadow that stands in stark contrast to the yellows used in this sequence. The heavy usage of shadows reinforces the established idea that Bond is a character who acts in the world of shadows and is not a part of the surface world of light. This is also reinforced by the color choices of this sequence. The sequence has no physical connection, other than Bond and the image resembling an explosion, to the actual narrative of the film. Other than a desert setting, this sequence has no impact on the actual storyline of the film. It instead acts as an abstract method of foreshadowing an element of the end of the film, but does not actually give away any events from the narrative. This leads to this title sequence acting as an Objective Rhetoric frame, for it does little in terms of creating events, but does participate in defining the dramatic tone of the film.

Skyfall continues the dramatic tone established by the opening title sequence in *Quantum of Solace*, though the sequence in *Skyfall* directly ties the opening credit sequence to the film's overall narrative. The opening scene of *Skyfall* ends with Bond being shot and falling off of a bridge, assumed dead. The camera follows Bond's body as it sinks further and further into a river, and transitions into the credit sequence by showing his body being pulled into a sinkhole by a large female hand. This hand actually makes Bond appear quite small and fragile, grounding the credit sequence in the film's diegesis since Bond was just shot. Bond's wound is frequently focused on throughout the opening sequence, helping to maintain the narrative fidelity of the sequence. This is the first instance in which it appears that the opening title sequence could be a part of the film's narrative. Based upon this transition, it appears that the opening title sequence could be an interpretation of what Bond experiences as he is bleeding out in the water from his

gunshot wounds. The entire title sequence appears to take place underwater, giving the entire credit sequence a dream-like quality. The sequence continues to show Bond, from a top-down perspective, continue to drift to the bottom of an apparent river, surrounded by cutouts of himself. All of these cutouts are bleeding from a bullet wound, a mirror of the wound that Bond actually has. This is an element that continues throughout the entire sequence, signifying the importance of the wound in the narrative to follow. The scenery then shifts from a river to a cemetery in which animated guns and daggers rain down from the sky. The camera continues to move along the z-axis changing from a cemetery to an estate, which will later be revealed to be Skyfall, Bond's family estate. With the transition to the estate setting, a dramatic color change happens, from a blue tone to a very bold red tone. This dramatic of a color change signifies the importance of Skyfall, and associates the house with blood, being the only red element shown on screen so far. The camera continues to dolly forward along the z-axis to reveal an opening in the house, showing an extreme-close up of Bond, with only his eyes visible. The sequence then returns to the blue color palette, to show Bond surrounded by his shadows in an undisclosed location filled with pillars. Bond is centered in the screen, with his multiple shadows radiating outward from him and he shoots them. One of his shadows turns into another man, who is designated an enemy because his face becomes a skull. The sequence temporarily takes on a more abstract tone, showing what appears to be blood floating in water. Then cuts to a woman holding a gun and the camera moves forward along the z-axis into the gun barrel to reveal more cut-outs of Bond burning, surrounded by dragons. The dragons foreshadow a scene later in the film. The sequence then transitions to a Rorschach inspired series of images, that include women, crosses, daggers, the Skyfall estate, guns and a skull. These images constellations are meant to provoke a wide range of reactions, as they are unclear and somewhat disconnected to

the established narrative of the credit sequence. This transition also involves a dramatic inverting of colors. The previous scene involving the dragon was predominantly black with the dragons providing the only source of color. The Rorschach scene is predominantly white, with the few visual elements being black. The sequence ends by returning to the red colored Skyfall estate, which is now crumbling and surrounded by a blood rain and shows the extreme close up of Bond's eyes.

This opening credit sequence is filled with connections to the story, and provides the audience with more context to Bond's state of mind. This sequence provides enormous foreshadowing for the rest of the film's story development. The emphasis placed on Bond's bullet wound throughout this sequence is a crucial component of *Skyfall*'s narrative. The climax section narrative takes place at the Skyfall estate, and at the end of the film it explodes, which explains why it crumbles during the opening title sequence. The film's narrative explains Bond's negative feelings toward the estate, which explains why certain portion of the title sequence have such a dramatic shift in color. The vast majority of the sequence maintains a cooler color palette, the scenes which contain the Skyfall estate deviate from the established norm. This dramatic color shift to red connects the Skyfall imagery with Bond's wound, the only other constant usage of red in the sequence. Since the color red has been associated with Bond's gunshot wound, it gives the color red a negative referential meaning (Bordwell, p. 58). This negative meaning extends to the Skyfall estate, and elevates to an explicit meaning for Bond and the negative association that he has with Skyfall. At the start of this sequence, the gunshot wound acted as a connection to the opening scene in which Bond is shot. The repeated usage of the wound begins to carry greater significance with repeated usage. At this point in the film, the viewer is unaware

that the injuries that Bond sustained in the opening of the film will be a major motif throughout the rest of the film, elevating the wound from a referential meaning to an explicit meaning.

This opening sequence does more than just set the tone of the rest of the film, it actually provides crucial context for the overall narrative. It invites the audience to pay special attention to the significance of Bond's bullet wound and gives unique insight to Bond's state of mind in regards to *Skyfall*. The level of interaction between opening title sequence and the film's overall narrative means that this sequence is operating within a subjective rhetorical lens. This sequence could be interpreted in multiple ways in as Bond's dream, Bond's state of mind, or even an abstract plot summary. This opening title sequence contributes to the tone of the film, by interacting with the film's overall narrative and providing crucial context to the viewer that may not be found elsewhere.

The last of the sequences, found in *Spectre* continue with the established tone, but differs in one dramatic way. This is the only opening credit sequence that references previous films. A critical part of this sequence involves tying together the previous three Bond films into one cohesive narrative. This sequence takes place inside of a ring with an octopus engraved on it. The credit sequence starts with Bond centered in the frame surrounded by women with an octopus formed by fire in the background, giving the scene an orange glow. The octopus becomes photorealistic, and then the sequence transitions to Bond and an unknown female falling through fire attempting to reach each other. With a sudden cut to Bond and a woman in a shower together, this transition also changes the color palette of the scene to black and off-white. Bond then disappears from the scene, and a woman entangled with an octopus is centered in the frame, nearly silhouetted against the background. The sequence then transitions to what appears as shards of a broken mirror displaying all those who have died in the past films. Ranging from

villains to love interests to authority figures. Then the sequence transitions again, to burning photographs, which become critical later in the film. Transitioning then into a meeting hall, which is an important setting in the film. This scene has a very dark color palette attached to it, with the only light source backlighting the characters, making them difficult to identify. This reinforces the shadowy nature of this mysterious organization which is a thread throughout the film's narrative. The man sitting at the head of the table is then surrounded by an octopus, directly associating him to the octopus imagery that has been pervasive throughout this opening title sequence. Whenever the octopus is shown on screen, it is always placed above all other elements in a scene, making it appear far more powerful and critical than all else on the screen, due its graphic mass (Zettl, p.116). With the exception of the fire in the opening moments of the credits, the octopus is always black in color, making it difficult to see in certain moments. The sequence then ends by showing Bond surrounded by women and fire, then one last transition to show an unknown women handing Bond the very ring in which this sequence is taking place. Showing the ring at the end of the sequence mirrors the beginning, making the title sequence take on a circular feeling. This mirroring helps connect the end of the sequence to the beginning, and further demonstrates the importance of the ring. One key characteristic of this title sequence is the dramatic shifts between colors. Many of the transitions between scenes involves a dramatic color change, signifying that each individual part of this sequences carries its own weight.

Though this sequence does not directly connect to the narrative the way that the sequence in *Skyfall* does, it still plays a critical role in the film's narrative. Not only does this sequence set the tone for the films, it connects all the past narratives in order to provide further context to this film's narrative. This title sequence acts as a culmination of the past films' narratives and provides the viewer with a better understanding of the ways in which those stories all connect.

Via the sign value of the octopus, elements from past narratives are connected to this film's narrative. This sequence does little to further *Spectre*'s individual narrative, but it does serve to further the narrative of James Bond as a character. The nature of this opening sequence would place it into the reflexive rhetorical frame. It draws attention to the narrative as a whole and forces the audience to connect the past to the present, and reflect the ways in which past narratives interact with each other.

Overall, the title sequences in three of the four films, *Quantum of Solace*, *Skyfall*, and *Spectre*, contained several overarching patterns. All of the title sequences focused on creating a dramatic tone meant to reinforce the dramatic and dark reality that the rhetors have the Bond character inhabit. The dramatic tone is generally reinforced by the sequences usage of abstract elements that tie into the individual film's theme in some way. They also serve to create a visually interesting and unusual sequence for viewers. Bond is always the central focus in all of the title sequences, reinforcing that he is the main character. Though Bond serves as the main focus of the title sequences, interestingly he is *often* shown to be considerably smaller than the other elements on the screen. Diminishing Bond reinforces the idea that Bond is often involved in situations out of his control, conveying an explicit level of meaning (Bordwell, p. 58). These elements range from guns to women to octopuses, all which are central to establishing each individual film's motifs. All of these sequences use colors in fundamentally important ways. Whether mimicking a day/night cycle like in *Quantum of Solace*, or emphasizing the importance of blood in *Spectre*, rhetors use color to convey a certain visual motif or message, thereby lessening any emphasis needed to directly state or depict their intended message. Color is a powerful messenger, and can convey meaning incredibly effectively. These three sequences all used the visual motif of shadows and darkness to further represent the murkiness of Bond's

morality and the inner turmoil that his character is made to suffer. These three sequences all involve glimpse of the film's villains, or in in the case of *Skyfall*, a glimpse of all the characters who have died. These brief images serve to notify the viewer of the importance of certain characters and the role they play in the overall narrative of these four Bond films.

The one outlier of this set would be *Casino Royale*. This is the only sequence in which everything is computer generated, and features only one incredibly brief camera-based image. Colors appeared more muted, and far less dramatic, and are not as influential in setting a dramatic tone. With the most noticeable color contrast being seen among the individuals that Bond fights. This is also the *only* sequence not to use any women. Women are known to be a universal sign of a Bond opening credit sequence, and yet this sequence removes them completely. Though this sequence deviates from the other three films, it does lay the foundation for using abstract elements to reinforce a certain visual motif. The function of *Casino Royale's* credit sequence is rather different than the others. It serves as re-introduction to the character of Bond and is designed to inform audiences that this new Bond will be dramatically different than past iterations of Bond. Removing key elements like women from the sequence, immediately shows the viewer that this new Bond has evolved, and that violence will take on an enhanced meaning, since fighting is the main focus of this sequence.

Discoveries

Overall, the function of the opening credit sequence varied dramatically depending on the film. For *Casino Royale*, the only function of the credit sequence was to set the tone for the film's narrative. In comparison, the sequence in *Skyfall* and *Spectre* played fairly influential roles in those films narratives. All the sequences used color to better convey and establish the tone of the narrative. This matches the argument that Pierce and Kaufman (2012) made that "common

anticipation of certain color meaning frames certain characteristics.” These sequences used color to frame certain visual motifs and characteristics of the narrative that followed them. The sequences often relied on more abstract visual representations to further the credit sequences instead of relying on physical elements from the film itself. In regards to mise-en-scene, surprisingly few elements were found in these sequences. These sequences often placed emphasis on abstract, computer generated elements or emptiness to maintain a certain motif. The use of rhetorical framing also varied greatly depending on the film. Pötzsch (2012) argued that “opening sequences provide generic markers and facilitate the transition of the spectator into the filmic universe.” Though Pötzsch was not examining opening title sequences, Pötzsch’s argument can be extended to incorporate them. Bond film’s opening title sequences are a fundamental aspect of the beginning of Bond films. The gradual evolution from an objective, to subjective, to reflexive, appears to follow the gradual evolution of the films themselves. *Casino Royale* and *Quantum of Solace* needed to focus on re-reestablishing the character of James Bond and define what made this particular reincarnation of Bond different from past Bonds. *Skyfall* and *Spectre* were able to take on the subjective and reflexive frames because the previous films had already established rudimentary frames of rhetoric. *Spectre* acts almost as a culmination of this particular series of Bond films, reinforcing the definitions established and providing the audience with a way to connect the overarching narratives. Each film encompassed a certain type of rhetoric framing, established by Pötzsch, to better tell their narratives.

Based upon the analysis done, no definitive answer has been found to the overall function of the opening title sequences in James Bond films. The function of the sequences depends on the narrative of the film for the credit sequence fills the void that the narrative leaves. These sequences not only fill a void, but they serve as a way to divide the audience’s attention as

Stanitzek and Aplevich (2009) argue. Certain Bond credit sequences, such as *Casino Royale*'s, is separate from each film's narrative and functions as what Stanitzek and Aplevich (2009) would call "an alternate kind of movie." Though the other three films are more in tune, and some even reference, portions of narrative and do not necessarily divide the audience's attention away from the film's narrative. Bond audiences expect a dramatic, yet familiar, opening credit sequence that functions as a transition into the film's narrative (Racioppi and Tremonte, 2014). Whether establishing the narrative's overall tone, which is the function of the credit sequence in *Casino Royale*, or, if providing vital information, such as in *Skyfall*. The narrative drives the needs of the film, meaning that every Bond film's opening credit sequence may in fact play a different role. In some instances, that may involve being a part of the film's overall narrative or it may involve being an abstract series of images to maintain the tradition of interesting Bond opening sequences. Further research could target other Bond films to see if different iterations of Bond use opening credit sequences in a different way. Research could also examine previous Bond films to see if any "intertextual linkages" are created in the opening credit sequences in relation to the overall narrative of the Bond character (Racioppi and Tremonte 2014). Focus could also be given to seeing the impact that technology has had on connecting the opening credit sequence to the film's overall narrative (Radatz).

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