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Film: Zootopia

Directed by: Byron Howard and Rich Moore

1. One line

In a city of anthropomorphic mammals, a rookie bunny and a cynical con artist fox must work together to uncover a conspiracy.

Theme

The main themes in Zootopia include social stereotyping, perseverance and change.

2. Basic story

The story begins with a children's play about the history of Zootopia, a modern mammal metropolis. One day, Judy Hopps, a bunny rabbit from rural Bunyburrow, fulfils her dream of joining the Zootopia Police Department (ZPD). However, she is assigned regular parking duty, during which she meets a con artist fox, Nick Wilde. To Bogo's dismay, regarding an unlawful arrest by Judy, she volunteers and agrees to resign if she cannot solve the case of a missing otter within 48 hours. With Nick as a key witness, Judy coerces him to assist her with the investigation.

After acquiring Mr. Otterton's (the missing otter) license plate number, Judy and Nick track the vehicle to Mr. Big, who informs them that Mr. Otterton went savage and attacked Mr. Manchas before running off. Judy and Nick, then go to investigate Mr. Manchas who mentions that Otterton had been yelling about the "night howlers". However, before he could explain anything else, he turns savage himself, Judy and Nick escape from him and go on to Cliffside Asylum, where the wolves have detained the missing predators (including Mr. Otterton), all of which have gone savage. Judy and Nick eavesdrop on mayor Lionheart consulting with a doctor about keeping this issue a secret and that the cause is unknown. Judy and Nick escape, inform Bogo, and Lionheart along with a few others are arrested. Bellwether becomes the new mayor.

Judy learns from her parents that "night howlers" are toxic flowers that have severe psychotropic effect on mammals. Judy, along with Nick, goes in search of evidence. After finding it, they head to the ZPD. On the way, they encounter Bellwether and realize that she is the mastermind behind this conspiracy. They put on an act and make Bellwether confess her crimes. Nick joins the ZPD as Judy's partner. Bellwether is imprisoned.

3. Characterization

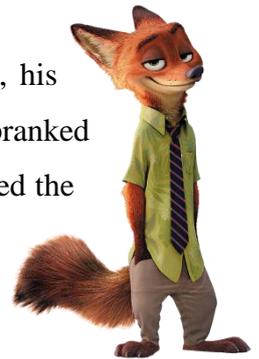
Judy Hopps

She is the first bunny ever to join Zootopia Police Department. Determined to prove herself, Judy jumps at the chance to crack a case, even if it means teaming up with a con artist fox. Judy is fiercely optimistic and independent. She cares deeply for the well-being of others. She has a high intellect and is a skilled tactician. She is a bunny with a great deal of determination despite being constantly ridiculed and underestimated.



Nick Wilde

Nick is a con artist fox. He comes from a poor family background. As a child, his dreams of joining the Junior Ranger Scouts were scattered by a few animals that pranked him cruelly, ridiculed and beat him for being a predator. As a result, Nick embraced the way the world viewed foxes and became a con artist. He is slick, mischievous, witty and good-hearted. He later goes on to become Judy's partner at ZPD.



Bellwether

She is the main antagonist. She was the assistant mayor, to mayor Lionheart, who later goes on to become the mayor herself. She appears to be a sweet and finicky sheep, though she hides a ruthless and dark side. Her perception of the predators is that they are irredeemable breed with an unjustified superiority complex over the preys. She tries to turn the prey population against the predator population and ultimately fails in doing so.



Chief Bogo

He is a cape buffalo and the chief of the Zootopia police department. He is a reliable leader. He is intimidating, stubborn and authoritative.



Mr. Otterton

He is a river otter who mysteriously turns savage and disappears.

Mrs. Otterton

She is Mr. Otterton's wife. She is a desperate for help from the ZPD to find her husband.

Mayor Lionheart

He is a lion and is the mayor of Zootopia, who is falsely accused of being responsible for turning all the predators savage.

4. Plotting

The film begins with a jungle fading into a children's play about the history of Zootopia, a modern mammal metropolis. Yung Judy aspires to join the Zootopia Police Department (ZPD) and become the first bunny officer despite what her parents say about giving up on dreams and settling for happiness.

Judy goes to Zootopia after successfully completing her police training. She is excited about being the first bunny cop and she awaits a big responsibility. However, the chief officer, Bogo gives her parking duty as he sees her as weak and incapable of catching criminals. She does her job perfectly and one day she meets Nick Wilde, a con artist fox who manipulates her and misleads her. Judy becomes highly irritated and deceived due to this. Despite this, Judy moves on to carry on with her duty, hoping to do something big to prove herself worthy. Just then, Duke Weaselton robs a bag of onion and runs. Judy unlawfully chases and arrests him. She feels proud and happy for arresting him. However, she is reprimanded by officer Bogo, until Mrs. Otterton arrives pleading for help to find her missing husband, Mr. Otterton. To Bogo's dismay, Judy volunteers and agrees to resign if she cannot solve the case within 48 hours.

With Nick as a key witness of Mr. Otterton's disappearance, Judy locates and coerces Nick to assist her with the investigation lest he be charged with tax evasion, which he openly admitted and Judy recorded with her carrot pen. They both go on to acquire Otterton's license plate number and track the vehicle to Mr. Big, an arctic shrew crime boss in Tundratown. Mr. Big hates Nick for selling him a rug made out of a skunk's butt. He decides to ice them. But they are saved by Mr. Big's daughter, whose life was saved by Hopps during the arrest of Weaselton. Mr. Big informs them that Otterton was his florist and that he went savage and attacked his chauffeur, Mr. Manchas. Nick and Judy go on to investigate Manchas. Manchas mentions that Otterton was yelling about "night howlers" before the attack. But before he could reveal further information, he turns savage too. Judy saves Nick by trapping Manchas and calls the ZPD for help, but by the time they arrive, Manchas has vanished. Bogo demands Judy's resignation, but Nick reminds Bogo that she still has ten hours to solve the case.

Judy learns from Nick that he was bullied as a child when he tried to join the Ranger Scouts, who stereotyped him as untrustworthy for being a fox. Subsequently, he became a con artist, resolving to

live out the ‘sly fox’ stereotype. At city Hall, Bellwether offers Judy and Nick access to the city’s traffic cameras. They discover that Manchas was captured by wolves, who Judy surmises are the “night howlers”.

They locate the missing predators- all gone savage- imprisoned at Cliffside Asylum. They eavesdrop on Lionheart wanting to keep it a secret. Lionheart and the others involved are arrested for false imprisonment and Bellwether becomes the new mayor. Judy, praised for solving the case, has become friends with Nick and asks him to join the ZPD as her partner. However, she upsets him at a press conference by suggesting a predatory biological cause for the recent savage behaviour. Feeling guilty for causing a tension between predators and preys, Judy quits her job.

Back in Bunnyburrow, Judy learns from her parents that “night howlers” are toxic flowers that have severe psychotropic effects on mammals. Judy returns to Zootopia and reconciles with Nick. Together they confront Weaselton, who leads them to Doug. They find Doug in a laboratory hidden in the city subways, developing a drug made from the “night howlers”, which he had been shooting at the predators with a dart gun.

Judy and Nick obtain a serum as evidence, but before they can reach the ZPD, Bellwether confronts them revealing herself as the mastermind behind the whole conspiracy. Judy and Nick put on an act and record Bellwether’s confessions regarding the crime. Bogo and ZPD arrive and arrest Bellwether. Lionheart publicly denies knowledge of Bellwethers plot and states that his imprisonment of the savage animals was a wrong thing for the right cause. The savage mammals are cured with an antidote. Judy re-joins ZPD and Nick joins ZPD as Judy’s partner.

Treatment

Zootopia uses creative and entertaining ways to tackle some heavy topics. It showcases contemporary social issues, uses it as a theme within an entertaining story without pushing those issues to the forefront. The audience are invested in the story due to the excellent and creative way that a message is presented to them. The film uses animals to portray stereotypes that are common in our day-to-day lives. This interesting film doesn’t judge any side of the argument but tackles it from all sides.

Scene breakdown

scene 1 --- **A jungle – night**

scene 2 --- **Inside a barn - a jungle (set) – night**

scene 3 --- **Ext. Carrot Days Festival - later that day**

- scene 4 --- **Across the fair**
- scene 5 --- **Ext. Police Academy Training Facility – day**
- scene 6 --- **In Sahara square simulator:**
- scene 7 --- **On the vine-covered monkey bars:**
- scene 8 --- **Tundratown ice wall:**
- scene 9 --- **In the boxing ring:**
- scene 10 --- **Three quick cuts of failure:**
- scene 11 --- **In the toilet:**
- scene 12 --- **Hopps on her own-**
- scene 13 --- **Overnight, in the barracks:**
- scene 14 --- **On the ice wall:**
- scene 15 --- **In the ring:**
- scene 16 --- **Ext. Police academy – day**
- scene 17 --- **Ext. Bunnyburrow train station – day**
- scene 18 --- **A montage -**
- scene 19 --- **Ext. Zootopia city – establishing**
- scene 20 --- **Int. Zootopia central station - a little later**
- scene 21 --- **Ext. Downtown Zootopia - a little later**
- scene 22 --- **Int. Hopps’s apartment building, hallway – day**
- scene 23 --- **Wake up montage – morning**
- scene 24 --- **Int. Zootopia police department – morning**
- scene 25 --- **Int. ZPD - bullpen – continuous**
- scene 26 --- **Int. / ext. meter maid cart – day**

scene 27 --- **Parking meter montage --**

scene 28 --- **Int. Jumbeaux's cafe - moments later**

scene 29 --- **Ext. Jumbeaux's cafe - moments later**

scene 30 --- **Ext. Sahara Square – day**

scene 31 --- **Ext. Tundratown - a little later**

scene 32 --- **Ext. Savannah Central - a little later**

scene 33 --- **Ext. Little Rodentia - a little later**

scene 34 --- **Ext. Outside Little Rodentia - moments later**

scene 35 --- **Int. Hopps's apartment, hallway – evening**

scene 36 --- **The apartment --**

scene 37 --- **Ext. Streets of Zootopia - the next day**

scene 38 --- **Int. Meter maid cart**

scene 39 --- **Ext. Streets of Zootopia – continuous**

scene 40 --- **Ext. Little Rodentia – continuous**

scene 41 --- **Int. ZPD - lobby - a little later**

scene 42 --- **Int. ZPD - Bogo's office - a little later**

scene 43 --- **Int. ZPD - desk area - a little later**

scene 44 --- **Ext. Downtown street – later**

scene 45 --- **Int. The Mystic Spring Oasis – later**

scene 46 --- **Ext. Naturalist Club - courtyard - moments later**

scene 47 --- **Ext. Sahara Square - moments later**

scene 48 --- **Ext. DMV – later**

scene 49 --- **Int. DMV – later**

scene 50 --- Ext. DMV – continuous

scene 51 --- Ext. Snowy lot - moments later

scene 52 --- Ext. Parking lot - moments later

scene 53 --- Int. Refrigousine - moments later

scene 54 --- Int. Polar bear car - moments later

scene 55 --- Int. Mr. Big’s residence - moments later

scene 56 --- Int. Wedding reception - a little later

scene 57 --- Ext. “Rainforest District” - later that night

scene 58 --- Ext. “The Canopy” - moments later

scene 59 --- A flashback --

scene 60 --- The Canopy --

scene 61 --- Int. Police station - dispatch – same

scene 62 --- Ext. The Canopy – same

scene 63 --- Moments later --

scene 64 --- Int./ext. Gondola – continuous

scene 65 --- Int. Young Nick’s bedroom - dusk (flashback)

scene 66 --- Ext. Scout building - night (flashback)

scene 67 --- Int. Scout meeting - moments later (flashback)

scene 68 --- The gondola --

scene 69 --- Int. City Hall - later that morning

scene 70 --- Int. Bellwether’s office – later

scene 71 --- Ext. Cliffside Asylum - golden hour

scene 72 --- Int. Cliffside Asylum - large room - moments later

scene 73 --- **Int. Cliffside Asylum - medical ward - moments later**

scene 74 --- **Int. Bogo's office – day**

scene 75 --- **Ext. Asylum – day**

scene 76 --- **Int. ZPD – lobby**

scene 77 --- **Int. News studio – day**

scene 78 --- **The protest:**

scene 79 --- **On a subway:**

scene 80 --- **In the hospital:**

scene 81 --- **Int. ZPD office – day**

scene 82 --- **Int. ZPD lobby – day**

scene 83 --- **Close on:**

scene 84 --- **Int. Bellwether's office – day**

scene 85 --- **Ext. Hopps' farms vegetable stand – day**

scene 86 --- **Ext. Zootopia - Sahara Square – street**

scene 87 --- **Ext. Bridge – later**

scene 88 --- **Int. Hopps' family truck - moments later**

scene 89 --- **Ext. Zootopia street – later**

scene 90 --- **Int. Mr. Big's place - a little later**

scene 91 --- **Ext. Subway station - a little later**

scene 92 --- **Int. Abandoned subway station - moments later**

scene 93 --- **Int. The greenhouse car – continuous**

scene 94 --- **Int. Train tracks – same**

scene 95 --- **Int. Subway car – same**

- scene 96 --- **Int. Natural History Museum – night**
- scene 97 --- **With Bellwether & thugs --**
- scene 98 --- **Int. News studio – day**
- scene 99 --- **Back to the news desk --**
- scene 100 --- **Int. Hospital room – day**
- scene 101 --- **Ext. Zootopia central plaza – day**
- scene 102 --- **Ext. Cadet training grounds – day**
- scene 103 --- **Int. ZPD bullpen – day**
- scene 104 --- **Int. / ext. Cop car (driving shots) – day**
- scene 105 --- **Ext. Streets of Zootopia - moments later**

The scenes are mostly in chronological order, except for the parts where the flashback of Nick Wilde is shown and the flashback of how Mr. Manchas and Mr. Otterton went savage are shown, these are moments in the story which show what had happened to the characters that made them what they are now and have led to the current situation.

5. Storylines

Judy Hopps is a bunny from the rural Bunnyburrow, who aspires to join the Zootopia Police Department (ZPD) and become the first bunny cop. However, she is assigned parking duty by chief Bogo at ZPD, due to the fact that she is a bunny and the perception is that bunnies are weak.

When Judy was young, she was humiliated and bullied by Gideon Grey, a fox, along with his friend, Travis.

During one of her duties, she finds Weaselton stealing a bag of onions and unlawfully arrests him.

This infuriates chief Bogo who asks Judy to resign.

Mrs. Otterton is in desperate search for help to find her missing husband, Mr. Otterton.

To Bogo's agony, Judy agrees to resign if she is unable to solve the case of Mr. Otterton within 48 hours.

Nick Wilde is a con artist fox who was once bullied, beaten and mocked cruelly for being a fox. Hence, he turned out to be the 'sly fox', everyone wanted him to be. During one of his cons, he manipulates Judy.

Judy is highly irritated by this. Also she finds out Nick Wilde to be a prime witness in the missing otter case due to all his cons.

Judy records Nick, confessing his cons, with her carrot pen. So, Nick helps Judy to solve the case.

Fru Fru is the daughter of the feared crime lord, Mr. Big. Her life was once saved by Judy during her chase on Weaselton.

Judy and Nick track the license plate to Mr. Big, who tries to kill them but are saved by Fru Fru.

Manchas is the chauffeur who escorts Mr. Otterton to Mr. Big's house. Mr. Manchas reveals that Otterton went savage and was yelling about 'night howlers'. However, before he could reveal anything further, he himself turns savage.

Lionheart is the mayor of Zootopia who is framed and arrested for unlawfully imprisoning a lot of savage animals.

Bellwether is the assistant mayor after Lionheart's arrest. She is a sheep who has been subject to stereotypical humiliation.

Judy unveils false information which creates a tension between predator and prey. Struck with guilt, she resigns from ZPD.

Due to this, she goes back to Bunnyburrow where she learns from her parents that some violet flowers were referred to as night howlers by Gideon Grey (who once bullied Judy but now is a humble baker) the 'night howlers' they mention have severe psychotropic effects on mammals.

With this information, Judy returns to Zootopia, reconciles with Nick and together they come to find out that Weaselton was stealing onions to give to a sheep who was using them to create a serum.

Judy and Nick acquire evidence and on their way to ZPD are confronted by Bellwether, who turned out to be the mastermind behind the whole conspiracy. She framed mayor Lionheart using her access to public records. And due to her past and her opinions, she planned on turning the predators against the prey.

Judy and Nick put on an act, record Bellwether's confession with Judy's carrot pen and submit it to the ZPD, who then arrest her.

Nick, after being inspired by Judy, joins ZPD as Judy's partner.

Judy is a bunny aspiring to become a cop and to prove herself despite constant negativity from her parents and her chief at ZPD. She seeks out opportunities to prove herself and in the process takes up the case of a missing otter and teams up with a con artist fox, Nick Wilde. With Nick's witty tactics and Judy's noble intelligence, the case is investigated. The story unfolds as a big conspiracy planned by Bellwether, the assistant mayor who later becomes the mayor by framing former mayor, Lionheart. The story evolves with an underlying concept of stereotypes and discrimination of the predators and prey population and turns into a platform for change, exercise of equality and the need for kindness and determination.

6. Repertoire of conflicts

Predator vs. prey

This conflict is ethnocentric. The preconception is that predator population is still savage due to their DNA, no matter how harmoniously predator and prey live.

Judy Hopps vs. Chief Bogo

The conflict is again ethnocentric. Chief Bogo assigns parking duty to Judy as he perceives her as a meek bunny, although Judy Hopps constantly tries to prove that she is capable of handling big matters.

Bellwether vs. Zootopia

The conflict is goal-based. Zootopia is a modern city where predator and prey live harmoniously and aim to continue living in harmony. Bellwether on the other hand, tries to stir up conflict between the predator and prey population.

Nick vs. Mr. Big

The conflict is trust. Mr. Big heartily welcomed Nick into his home, trusted him and bought a rug from him to present to his grandma. Nick, on the other hand, was all about deception and sold a rug made out of a skunk's butt.

Nick vs. Other kids

The conflict is ethnocentric. Nick wanted to join the Ranger Squad when he was a little boy. With huge hopes, he went on to pursue his dreams despite what the society thought of foxes. The other kids, however, mocked him, bullied him and beat him up as they saw him as a 'sly fox'. And Nick turned out to be one.

Judy vs. Nick

The conflict lies in their morals. Judy is a responsible cop trying to uphold the law and believes in harmony and is full of self-confidence. Nick, on the other hand, is a con artist who deceives people, goes against the law and tries to uphold stereotypes.

7. Narrative techniques

Title

Zootopia

Subject matter

Zootopia deals with social stereotyping and just as how in real life, one group of people with similar opinions fight with another group of people and try to constantly create tension and conflict, in Zootopia, a member of the prey tries to create conflict between the predator and prey population. The story also deals with Judy Hopps, the protagonist, overcoming these stereotypes and proving that in Zootopia, 'anyone can be anything'. She changes Nick Wilde, a con artist fox who loses hope in Zootopia and all its citizens, into a hopeful and trustworthy police officer. And as the title suggests, 'zootopia' - 'zoo' since they are all animals and 'topia' since the place is a paradise where 'anyone can be anything', these stereotypes are a major problem that have to be overcome.

Genre

Zootopia is an animated comedy-adventure film.

Implied audience

The implied audience for any Disney movie would be the millennials and it is the case in this movie as well. The film also targets the furry community - these people fantasize about anthropomorphic animals. The film is also for children.

Point of attack

The film begins when Judy Hopps is a young school going rabbit. She, along with her friends put on a stage play about how the animals have evolved and have learned to live in harmony and also about the city of Zootopia, where 'anyone can be anything'. The little animals also talk about what they are going to become when they grow up. (*Fig.1*)



Fig.1 stage play

This scene helps in giving an insight into the lives of these animals, how they've come to live in harmony and also help establishing Judy's character as ambitious and outgoing. The reaction that Judy's parents and Gideon Grey give upon hearing Judy's aim of becoming a police officer, tells us about the existing stereotypes.

The scene with Gideon Grey bullying others also helps establish the concept of DNA and predatorial instincts. It also establishes Judy as persistent, determined, independent and brave.

Opening

The film begins with a tiger preying on a rabbit in a jungle and fades into a children's play about the evolution of mammals from vicious predators and meek preys into equal beings living in harmony by overcoming their differences.

The play has three actors- a tiger, a rabbit and a sheep. It also has a musician. These three talk about the life of their ancestors - the tigers used to hunt and sheep used to cower in a herd - and that they don't have to do those anymore. Instead they could go on to become an astronaut, an actuary or as Judy's aim is, a police officer.

Judy's parents and Gideon Grey, a fox, however show negative reaction to Judy's choice. Judy then talks about how things seem impossible for small minds and that in Zootopia, a city built for mammals to live in harmony, 'anyone can be anything'.

Exposition of back story

Back story of Nick Wilde (scene 65, 66 and 67)

Nick Wilde is a con artist fox who has formed a negative opinion about Zootopia. His belief is that everyone can only be what the society wants them to be - 'sly fox' and 'dumb bunny'. The saying, "in Zootopia, anyone can be anything" is total trash according to him.

The reason he arrived at these decisions, opinions and beliefs is because of what had happened to him when he was young. All he wanted to do was, join the Junior Ranger Scouts and serve the citizens of Zootopia. His mother works hard, saves up money and gets him a uniform. Nick goes on with excitement to join the club. The club is filled with prey members. When Nick goes for initiation, the prey members accuse him of not being trustworthy just because he is a predator. They push him down, muzzle him and start speaking rudely. Nick runs from them in tears, depressed and shocked. That's when he decides to not let anyone see that they got to him and also if the world is going to see a fox as sly, then he shall be one.

He tells this story to Judy after he prevents her resignation FROM ZPD.

Back story for how Manchas was attacked by Mr. Otterton (scene 59)

Mr. Manchas reveals to Judy and Nick about what had happened the night, Otterton had disappeared. He tells this when Judy and Nick come to his house to investigate. He explains to them that, Mr. Otterton was down on all fours and that he was savage. Mr. Otterton kept yelling over and over about the 'night howlers' and had attacked Mr. Manchas and ran into the forest.

Back story of what Doug did to the predators (scene 93)

Doug is a ram who works creating a serum using night howlers and he also shoots the predators, which turns them savage. He talks over the phone about shooting another predator while Hopps and Nick secretly listen to him. He reveals that he shot Mr. Otterton through the open window of a moving car. We are also shown the scene where he shoots Mr. Manchas.

Point of view

The story is told in first person point of view which is Judy's point of view. The story is carried forward using her. The audiences see what she sees. Sometimes, the view point is objective as well. However, most of the film is from Judy's point of view. For example, in scene 67, we see the world from Nick's perspective and justify his point of view. And in scene 3, we see why Judy's parents are not so supportive in Judy becoming a police officer. However, most of the film is from Judy's point of view.

Suspense and surprise

The suspense starts when chief Bogo reveals the case of 14 missing mammals, all of whom are predators (scene 25). The suspense builds further when Judy and Nick find out that Otterton got into a limo (scene 46) and they find claw marks in that limo (scene 53). (*Fig.2*)



Fig.2 claw marks in limo

There is a constant mention of animals going savage. The audience are reminded from time-to-time about the biological instincts of the predators - by Gideon Grey when he bullies (scene 4), by Mr. Big when he talks to Judy and Nick (scene 56), by the doctor talking to Mayor Lionheart (scene 73) and by Judy herself (scene 76).

The 'night howlers' bring in further suspense as no one knows what or who they are (scene 60). After arresting Lionheart and the wolves who were thought to be the 'night howlers', and after conflicts arise between predators and preys (scene 75, 78 and 79), Judy resigns and goes to her hometown where the night howlers are revealed to be flowers that can make anyone, regardless of predator or prey, go savage. This is the first surprise that is revealed (scene 84, 85).

The next surprise is revealed when Judy and Nick find a whole lab for creating a serum from these flowers, which are then used to shoot animals (scene 93). The final surprise is when Mayor Bellwether is revealed as the mastermind behind this big conspiracy (scene 96).

Planting

The movie prepares the audience for the big surprise of Mayor Bellwether being a criminal mastermind by giving her dialogues that talk about the injustices against preys. Bellwether is constantly shown as being ill-treated by Mayor Lionheart. She is given no respect nor is shown any care or consideration (scenes 16, 69, 70). In scene 16, She tells Judy, "it is a real proud day for us little guys", when Judy is assigned the duty of a police officer at Zootopia. In scene 42, Bellwether asks Judy, " us little guys need to stick together right?". Bellwether always takes the entire prey population and speaks about the injustices and stereotypes on behalf of the entire prey population.(*Fig.3*)



Fig.3 Bellwether's dialogues that talk for the entire prey population

The movie concentrates on reminding us about the biological instincts of predators - Gideon Grey when he bullies (scene 4), by Mr. Big when he talks to Judy and Nick (scene 56), by the doctor talking to mayor Lionheart (scene 73) and by Judy herself (scene 76) - that takes our mind off the night howlers.

Bellwether, being the assistant mayor, has easy access to any security system as shown in scene 70 and thus makes it easy for her to frame mayor Lionheart. In the same scene, we see Doug's name and phone number written on yellow paper near Bellwether's telephone (*Fig.4*). Although Judy and Nick don't notice it, this proves the connection Bellwether has to the missing mammals.



Fig.4 Doug's phone number near Bellwether's telephone

With all these dialogues and scenes, the movie prepares us for the surprise that 'night howlers' aren't wolves, but flowers and the criminal mastermind is Bellwether and not Lionheart.

In scene 97, the darts are revealed to be replaced with blueberries by Nick, the planting for this is done by mentioning blueberries in scene 88 where Nick is shown eating some blueberries in the truck and we also see him put some in his pocket and also in scene 96, where we see blueberries falling off his pocket. (*Fig.5*)



Fig.5 (from top) scene 88; scene 96; scene 97

The carrot pen used by Judy for recording Bellwether's confession, is used in several scenes in the movie to record others as well (scene 44 and 87).

The planting for the surprise of a whole lab for preparing the serum is done by showing Duke Weaselton, who sells pirated DVDs and picks pockets, steals a bag of onions. This is a little suspicious (scene 38, 89, 93).

Foreshadowing

In scene 70, the film prepares us for the surprise that the wolves are the night howlers (although they are not), when Nick mentions that one of the wolves, in the surveillance footage, will howl. Immediately, Judy says that these wolves are the night howlers that were mentioned by Mr. Manchas.

In scene 85, the next surprise that night howlers are flowers, is prepared for when Judy's parents ask the other kids to stay away from a row of violet flowers growing on the farm. Immediately, Gideon Grey mentions that these flowers are night howlers. After which Judy's parents tell a story about how Judy's mother was scratched by her uncle after eating those flowers, which leads to another surprise that predators and prey, both can go savage.

In scene 93, the next surprise that Doug is the sniper who darts the predators is revealed. We are shown Doug working to create a serum; he answers a call asking for the next target. Immediately, we hear him saying that he shot Mr. Otterton through the window of a moving car.

In scene 96, the next surprise is prepared for when Bellwether shows up at the museum even though nobody informed her about it. Just after Judy refuses to give her the evidence, Bellwether is revealed to be the criminal mastermind behind this huge conspiracy.

In scene 97, the next and final surprise is prepared for, when Judy is attacked by Nick; and Judy says "blood, blood, blood! And death". Immediately, we are shown that the darts in the gun were replaced with blueberries by Nick and he really did not go savage

Tension and laughter

In scene 4, When Gideon Grey bullies other kids for tickets, Judy steps up to get the tickets back. Gideon Grey threatens her by saying to her that predators used to eat prey. The tension builds up and he says "And that killer instinct's still in our Dunnah". What he actually meant was DNA, as Travis points out. (*Fig.6*)



Fig.6 scene 4

In scene 42, Chief Bogo makes a reference from the film 'Frozen' and says "let it go". This is funny when mentioned in a serious situation dealing with continuing Judy's position at ZPD. (*Fig.7*)



Fig.7 Chief Bogo says "let it go"

In scene 54, when Judy and Nick are caught by Mr. Big's bodyguards, and the situation is quite serious, Nick reveals that Mr. Big doesn't like him because Nick had sold Mr. Big, an expensive rug made out of a skunk's butt. Further laughter is stimulated when Mr. Big is revealed to be a tiny rat, ironically.

In scene 71, when Judy and Nick go to Cliffside Asylum, many wolves are shown to be guarding the asylum. They hide and when Nick was about to get caught by one of the wolves, Judy starts a howl and eventually all the wolves start howling.

In scene 73, when Judy and Nick are on the verge of getting caught at the asylum cell, they escape by flushing themselves down a toilet.

In scene 94, when Judy and Nick, speed up on a train, they shave off a ram's wool (*Fig.8*).



Fig.8 a ram's wool shaven off by the train

In scene 97, when mayor Bellwether darts Nick, Nick turns savage and advances on to Judy to eat her. Tension builds as Nick jumps to attack Judy, he bites her neck and Judy says, "Blood, blood, blood! And death". They were putting on an act the whole time. (*Fig.9*)



Fig.9 Judy and Nick reveal that they were putting on an act the whole time.

In scene 75, when Judy finds all the missing savage predators at Cliffside Asylum, Clawhauser rushes to inform Chief Bogo, while Chief Bogo dances along to Gazelle on an app.

Coincidence

In scene 27, Judy coincidentally meets Nick during one of her parking duties. Nick almost gets hit by a truck and the driver shouts at him. Judy notices this and also notices that Nick was suspiciously sneaking around. She follows him, helps him and that's when they get to know each other.

In scene 30, on the same day, Judy notices a reflection on a car during her duty. She sees Nick's "son" in the reflection. She turns to say hello, when she notices that they are melting popsicles. She follows them and uncovers what Nick truly does.

In scene 38, during Judy's worst parking duties, a weasel steals a bag of onions. This helps Judy catch her first criminal which eventually leads her to being at the ZPD (Scene 42), the same time as

Mrs. Otterton arrives asking for help to find Mr. Otterton. Judy takes up the case, however, Chief Bogo fires her and asks her to withdraw from the case.

In scene 42, just as Chief Bogo opens the door, assistant mayor Bellwether hears the news and passes it on to the mayor as well. All these coincidences result in Judy ending up investigating the case of a missing otter.

In scene 43, in the case files, Judy finds out that Nick sold a 'pawpsicle' to Mr. Otterton and this coincidence leads to Nick being a key witness and also Judy's partner in solving the mystery.

In scene 48, Hopps had to run a plate and Nick happens to have a friend who could do that.

In scene 40, Judy saves a rat from a giant donut. The rat happens to be the daughter of Mr. Big, an underworld crime boss who would've killed Nick and Judy if not for Judy saving the life of his daughter.

In scene 85, Judy finding out about the night howlers is a coincidence as she happened to be at Bunnyburrow, the same time as Gideon Grey came to give her parents some pies and he mentions that those flowers are night howlers.

In scene 93, it is a coincidence that Doug, the ram, gets a phone call about his next target right when Judy and Nick sneak into the lab. This is when he reveals about darting other predators

In scene 88, it is a coincidence that the darts are shaped and look like blueberries. Nick took some blueberries with him from the truck and it served helpful in the end.

In scene 38, 38 and 40, Duke Weaselton, whom Judy caught stealing onions, happened to supply Doug for preparing the darts. Hence, he is used to get information on the case.

Tone

It is easy to get the impression that Zootopia is a kid's film. But, it has a deep, more serious tone to it. It deals with topics like racism, sexism and so many stereotypes. The tone is more sophisticated in this sense. The plot twists, adult jokes and real life comparison might go over the heads of young viewers. But, observing carefully, one can find that there is an impressive and intelligent use of such stereotypes in a film which appears to be for kids.

Pace

Zootopia starts as a fast-paced movie which keeps the audience engaged. It goes on to the following scenes quick and in an intriguing manner. It doesn't give the audience to think "what's next". It just shows them. However, there are scenes that are slow-paced like the sloth scene (scene 48, 49, 50). For the most part of the film, it doesn't give a break to the audience and keeps them engaged.

Visuals

The visuals in Zootopia are inventive and down to detail. The crew did a great job on elaborately envisioning Zootopia, a metropolis housing very imaginable mammal. The film is colourful and keeps the audience excited. The attention given to details of the environment shown in each scene is mind-blowing. One can see that when the city of Zootopia and its different areas are shown, one can pause and observe every corner that is fulfilled in a satisfying way. This can be seen in scene 19 (*Fig.10*). One might long to see what there is in this new landscape, and the film shows it. The attention given to the detailing in the fur of these diverse animals, deserve special applause. Each animal is studied carefully and done perfectly.

This isn't new to Disney. However, showing such diverse animals in most of the scenes is a first-time work and the film nails it. The diverse landscapes, character and props are rendered in all their intricacies. The visuals answer questions about how the city manages to provide satisfactory services to the diverse animal population (scene 20 – Zootopia Central Station) (*Fig.11*).



Fig.10 (Scene 19) landscape



Fig.11 (scene 20) Zootopia Central Station

Dialogue

The dialogues in Zootopia are both formal and informal. And the intensity, length and vocabulary changes perfectly in accordance with the character.

For instance, Judy's dialogues are fiercely optimistic and polite. She shows care in her voice. Nick's dialogues, on the other hand, are sly, devious with a sense of humor and intelligence. He talks negatively about Zootopia most of the time.

Mr. Big's dialogues are classy, villainous and intimidating. He is an imitation of the character of 'The Godfather'.

The dialogues in Zootopia crackle with sharp, multi-level aspects. The film also has silly, slapstick humor and terrific one-liners. The dialogues are framed intelligently to suit for children all the while dealing with sophisticated issues.

The dialogues also give simple, yet valuable lessons about tolerance and prejudice and embracing our differences.

Narrative/ scene continuity and transitions

In Zootopia, the narrative moves from one scene to another either by dialogues, simple cuts, hard cuts, dissolve cuts, characters, etc. The scenes continue in such a way that the story travels along with Judy.

Dialogues are also extensively used for scene continuity. For instance, a place is mentioned at the end of one scene, and the next scene starts with that place. In scenes 42, a file is mentioned and scene 43 starts with the file. However, Judy Hopps is a main continuity factor for all the scenes.

Hard cuts are extensively used and there are visual similarities in the overall composition that soften these cuts. **(Fig.12)** There are a lot of reverse shot conversations throughout the film. And the characters are placed close to each other (scene 25 where Judy talks to officer Bogo). **(Fig.13)**



Fig.12 visual similarity in overall composition



Fig.13 Judy talking to Chief Bogo

When two characters are facing the same direction, the filmmakers almost match the positions of their faces in consecutive shots. The scenes are also continued using characters for instance, in scene 43, Judy finds a key witness from a photo; this witness is Nick. The photo shows the tail of Nick. That's the end of that scene. The next scene (scene 44) begins with the tail of Nick. **(Fig.14)**



Fig.14 (from top) scene 43 showing Nick's tail in photograph; Transition; Nick's tail in scene 44.

L-cuts are also used in several scenes. Especially, when talking about a new person in a new place. For instance, in scene 56, Mr. Big insists that Judy and Nick go to Mr. Manchas's house. The place where Mr. Manchas lives is shown in scene 57, while Mr. Big continues talking. The same kind of transition is used in scenes 90 and 91, when Weaselton reveals about Doug and his lab.

Invisible cuts are also used by showing other characters pass by in front of the camera. For instance, in scene 15, the rhino that Judy knocks out falls right on the camera making it black and the next scene starts with an event.

Parallel editing cut is used in chase scenes, when Judy chases Weaselton (scene 38, 39, 40)(*Fig.15*) or when Bellwether's rams chase Judy and Nick (scenes 97).



Fig.15 parallel editing cut used when Judy chases Weaselton

Wipe shots are extensively used in the beginning of the film. For instance, in scene 4, Judy is at a fair and it wipes to scene 5 where Judy is at a police academy training facility. The wipe shots give a fast paced approach to the movie and show transition from one place to another and one time to another by keeping the audience busy and engaged.

Dissolve shots are also used in certain scenes (scene 4 and 5).

8. Technical aspects as they heighten /lessen narrative impact (Fig.16)

In scene 4, when Gideon Grey bullies other kids for tickets, Judy steps in to stop him. This scene is important as it establishes Judy's character as determined. She is established as having a 'never give up attitude'. When she stands up for her friends, Gideon pushes Judy to the ground. At this point, the other three friends are shown running. Judy is shown alone in the frame; the camera looks down on her. This is used to convey helplessness and inferiority. The camera looks up on Gideon Grey, showing his superiority in the situation Judy kicks Gideon. Travis is shown on the side and he is shocked. The other three kids are shown together in a frame, hiding behind a tree. Gideon scratches Judy. This is used to create the feeling that predators are still rude. And this concept is a suspense throughout the movie. Judy is on the ground, Gideon and Travis leave; the three friends are around Judy. They applaud her, Judy stands on her own, returns their tickets and wears the police cap fallen on the ground. The focus is on Judy, the camera shows her as superior, the other three are in the background, out-of-focus. Judy says "I don't know when to quit". Thus establishing Judy's character as determined, optimistic and independent.



Fig.16 (from top left) Gideon Grey (fox) bullies Judy (rabbit); Judy is on the ground and Gideon is shown from a low angle making him seem superior and powerful; Judy is shown from a top angle making her look inferior and helpless; Judy picks up her cap and wears it.

Throughout the movie, the camera shows everything from Judy's point of view, most of the times this creates the feeling of treating her equal despite what others say. (*fig.17*)



Fig.17 Everything is seen from Judy's point of view

There are a few scenes where Judy is looked down on, like in scene 25, when Judy is assigned parking duty, despite her request for a bigger job. In scene 42, Judy is again looked down on and in the background, on the floor, the shadow of chief Bogo can be seen. This is the scene where chief Bogo almost fires Judy and asks her to resign if she can't solve the case. Judy is shown in Bogo's shadow and this creates the impact that Judy's fate is in Bogo's hand. And Judy is helpless. (*Fig.18*)

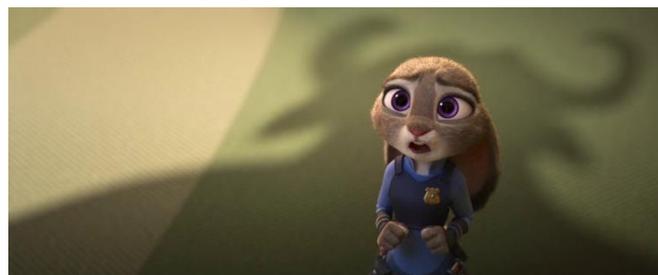


Fig.18 Judy in Bogo's shadow

In scene 67, a segment of Nick's back story, Nick is in the scout meeting. He is pushed to the ground and bullied. The background is dark giving a sense of hopelessness and fear.

The camera looks down on Nick, making him inferior and he is alone in the frame. In another frame, all the other bullies are shown together in close-up and also the camera looks up on them. This creates a sense of fear and helplessness and also shows the bullies in a superior light. The back story ends with Nick crouched against a wall of the scout building. Nick, who was, a few moments ago, happy and excited, is now crying and is pushed to a corner. The frame contains a sign saying "Zootopia Junior Ranger Troop 914"; towards the left, is the muzzle; alone, crouched and crying, is Nick. This scene perfectly justifies Nick's character and the impact that incident had on him and as to why he doesn't like Zootopia as much as Judy. (*Fig.19*)



Fig.19 (from top) the bullies are shown in close up from a lower angle making them superior and powerful; Nick is shown from a top angle and alone in the frame making him look helpless and inferior; Nick is crouched against the wall, the muzzle is on the left and the sign 'Zootopia Junior Rangers' is in between.

Throughout the movie, such brilliant technical aspects are used which convey the tone of the scene, the mood and position of a character and also perfectly establishes and justifies what the scene is trying to convey.

9. Performance

The animation in Zootopia is brilliantly done. The characters are given great material for very believable acting performances that feel authentic. Not only do the models contain an excellent design language, but every pose is filled with rhythm, flow and energy.

Judy's character is that of a rabbit and her ears extend, droop and flow with her mood and the environment. Her optimism can be seen through her hyper-active body language. Her expressions define the emotions very accurately. And the fact that she is a rabbit makes the story believable as she is constantly looked down as being weak and also, it suits her kind, optimistic character.

Nick's character is that of a con artist fox. His eyes are half-closed most of the time and his eyebrows, raised. This gives a feeling of a 'care-free' attitude and also gives that sly look, which he actually is. Since, he is a fox; it is believable that he is shy, mischievous and witty.

Bellwether's character is that of a sheep, making it more apt for being looked down on, ill-treated and never getting the suspicion that she is the antagonist, as she is perceived as a meek prey. Her eyes are wide open and she wears spectacles, giving her an innocent look, which makes the audience exclude her from the possibility of being a criminal master mind.

A big contribution to the story's drive is the dynamic pairing of the two main characters, Nick and Judy. This setup has constant conflicts built into it, a vital ingredient for fantastic acting.

Every animal moves differently depending on the species and personality and talks accordingly, making it acceptable, believable and pleasing to the eye.

10. Relevance of story

The first thing that comes to mind, regarding the relevance of the story to the implied audience, is the character of Mr. Big. Since, the implied audience includes the millennial, it was easy for them to identify Mr. Big's character to the character of 'The Godfather', an iconic character in the history of Hollywood. (*Fig.20*)



Fig.20 Mr. Big, an imitation of the character 'The Godfather'

The movie also has adult humour, like the scene 44, when Judy tries to get Nick to assist her for investigation, she tells him, “I mean, I am just a dumb bunny, but we are good at multiplying”.

The story also deals with social injustices like racism sexism, which almost all must've experienced.

The story also deals with bullying and teaches about kindness and determination which is relevant for every child who can learn valuable lessons from this film.

The use of anthropomorphic animals are itself a treat to the 'furry' community. But more specifically, the pairing of Judy and Nick makes this story interesting to them.

In scene 42, Bogo makes a reference to the film 'Frozen' and says 'let it go', which is relatable to all Disney fans.

On the whole, the entire story is relevant to the real world in which we all live in.

11. How would you rearrange scenes, if you were to write / direct it

If I were to direct it, I wouldn't rearrange scenes because they are in a perfect order that flows smoothly, unfolding the narrative in a proper and brilliant manner.

However, I would change, remove and add certain elements in the movie. While Nick and Judy go on the investigation, there wasn't much landscape shown in the scenes. I would've included a few more places where the environment is more interesting to explore.

In scene 93, Doug gets food delivered to his place. He gets a latte as well. There is no mention of how these mammals get their food. In this case, it is milk. Do they drink and eat the products from the other animals?

Where are all the reptiles, birds, amphibians and fishes? The movie gave no answer to these questions. However, one can notice a fish market in the landscapes of Zootopia and also ice cream is made from milk. I would have included a short side-story for how these animals get their food. And also what happened to the other groups of animals.

One could also notice that there was no bathroom in Judy's apartment. I would include one. Also I wouldn't let the wolves show themselves on cameras while capturing Mr. Manchas. I would've made it more secretive since, it is a secret.

Appendix

Reviews

The brilliantly well-rounded Zootopia offers a thoughtful, inclusive message that's as rich and timely as its sumptuously state-of-the-art animation -- all while remaining fast and funny enough to keep younger viewers entertained. -Rotten Tomatoes: 98%

Clever and heartwarming, this animated adventure is equal parts buddy-cop comedy, fish-out-of-water tale, and whodunit mystery. - Sandie Angulo Chen, Common Sense Media

Zootopia is both intelligent and endearing. - Reagan Gavin Rasquinha, Times of India

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