

Scene Analysis One

Clip 1: Pacific Rim

1 How is your chosen scene staged for the camera?

As the scene commences the black screen populates in green font as the definitions for kaiju and Yaeger are typed in. The audience is made aware of a foreshadowed conflict between a hunter and a behemoth creature from different cultures. The wording disappears into a starry sky, as an unseen narrator begins to address the audience reminiscing about his childhood curiosity about extraterrestrial life from above. Suddenly, the stars in the sky merge downward to sea floor sea floor instead. Immediately, the narrator dispels the notion these lifeforms came from space when they appeared from below. A CGI animated screen uses low key lighting to fuse the bright blue light from the stars into electrified arcs of energy illuminating the violently explosive nature of fissures that divide the tectonic plates. The director uses the contrast on intense light and dark highlighting to create suspense in the audience while the shadowy silhouettes of apathetic fish cruising past this cataclysmic event. The speaker continues to calmly document the arrival of these interdimensional aliens that have breached our world through a portal on the floor of the Pacific which allowed interdimensional. As he makes this revelation, the blue arcs intensify into fiery, molten masses of orange and red lava flaring which widen to suggest something ominous is about to burst through the portal. In this moment, the Speaker announces the entrance of the first Kaiju attack. The screen is quickly enveloped in a bright flash of light that transforms into a thick blanket of fog signifying a physical and time change in setting. Bracing the audience for the consequences of the kaiju's attacks on San Francisco, the speaker pauses briefly to flash back

and reanimate the events from his perspective as a fifteen-year-old boy at the time of the attacks. A giant, cumbersome creature appears out of the fog smashing the golden gate bridge. Cars tumble into the bay like toys, and fighter jets bombard the destructive Kaiju with ammunition. The director uses chiaroscuro in the scenes where the colors are muted except for the red, blue, white and orange which highlight emergency lights on cars, the color of the bridge, and the glowing eyes and mouth of the monster. This scene almost looks like something out of a comic book, as it is completely devoid of humans on the bridge and all the cars seem abandoned as the monster lays waste to the vivid red bridge. Director Guillermo Del Toro creates a surreal scene again employing CGI and the techniques of low lighting with contrasts of bright pops of white, blue, red, and orange to signify the scene as a memory of a child rather than an actual news clip. From this point on, the speed of the clips intensifies as the narrator continues to report on the past attacks while a collages of news clips fill the screen. As the audience is brought up to speed on the history of the destruction by the Kaiju invasions, the director intermittently interjects silhouetted humans mourning loss and holding hands as they survey the destruction in the horizon over the ocean in low light. Vibrant color and natural lighting occur are reintroduced to the audience so they may witness the reality and trauma of victims through their self-documented chaotic camera work of death and destruction. As he discusses the impact of the attacks and the strategies created to defend the world, realistic news display cities razed to the ground as muted collages of news outlets showing presidents and foreign leaders uniting to unify a resistance and clean up the disaster. Finally, the narrator continues to document the response to the attacks as the world tries normalizing their ongoing

battle with the monsters as they race to create a modern technology to combat this global threat. Again, the speaker treats the scene like a technical documentary creating a parallel reality. The scene quickly focuses the development of a giant robot called a Yaeger, or hunter, that is controlled by the power of two pilots neurologically linked together. The director uses a series of images of computers, tests, in color while highlighting failures in black and white as we see graphic images of the test pilots suffering bleed outs and blown out eyes. With the success of the program, the world begins to move on and refocus on the daily grind taking for granted the sacrifices that were made to keep them safe. The narrator, keeping the same tone, explains how the focus of the world changes and begins to commercialize and parody the threat of the kaiju by showing commercials of action figures and toy monsters being marketed to the public. As the speaker brings the audience up to speed, it is apparent that the toxic impact of the monster on the oceans and land as well as the loss of life in the battles have become a side thought as the monsters and Yaeger pilots become a part of popular culture. In the last moments of the opening scene, we see how the deadly Kaiju is portrayed as a mascot on a Japanese game show as if it is an endearing clown. Here the narrator predicts the end of the world's complacency and arrogance as he ominously states, "We got really good at it... Winning... then... then it all changed." The scene ends and the invisible narrator infers that an even bigger threat will ensue, and the hero Yaeger's will be no match for the monsters to come.

2 What Happens in this scene to help advance the narrative, establish character, or both?

This scene advances the narrative but does not aid in character development. Mainly, the voice of the narrator in this scene is exclusively used to inform the audience of the plot line's

exposition. The audience is only made aware that the speaker has a recollection, or first-person experience of the Kaiju origination and attacks since the age of fifteen. He continues to narrate the flashbacks and news clips of the conflicts while progressing into the “present time.” At this point, we do not know if the narrator is a main character, an observer, or a survivor of the “Kaiju’ wars. There is a suggestion that he may be involved in the rest of the movie: however, the audience has no concrete idea what his role will be. In following scenes, the narrator will be revealed as Raleigh Becket, a veteran Jaeger , pilot that is coerced back to duty after suffering a great personal loss at the hands of the Kaiju. In addition, the Kaiju monster is mainly used as a prop. They are large and cumbersome creatures that lay waste on the cities with no clear motivation revealed which then fleshes them out as aware characters. On the other hand, the director Guillermo Del Toro uses CGI visual effects to mimic reality, and retro inspired scenes to create stylized flashbacks that carefully detail the background and rising action for the rest of the film. The audience is already well versed on the origin of the Kaiju, the world’s attempt to unite resources regardless of political differences, and the amazing creation of the super weapon Yeager robots that save humanity. The director creates a visual third person objective scene where the narrator helps document the events, but the extremely detailed visual effects and collages in documentary style clips sets a strong plot as well building an emotional reaction in the viewers before the characters are even formally. introduced.

3 The core: Moving beyond the story, what does this scene contribute to the overall film from a thematic, emotional, cultural, and/or social point of view? How does the staging of the mise-en-scene contribute to the film's perspective on the human experience?

Director Guillermo Del Toro and screen writer Travis Beacham move the audience through an emotional cycle in three minutes using complex visual imagery and lighting techniques. Both men share a common love of classic “TOJO” Japanese monster movies featuring epic battles between gigantic creatures like Godzilla and Mothra according to film critic Angela Watercutter, writer for Wired website. The film's opening scene uses GGI Low Key light images in chiaroscuro to captivate the viewers curiosity and sense of wonder at first when the breach forms. It's very beautiful: however, this all changes with an ominous declaration by the narrator which evokes a feeling of anxiety in the viewer. The destruction of the Golden Gate bridge is also reanimated in chiaroscuro as a throwback to the classic tones of the old monster movies as the audience begins to understand the devastation through the memory of this teenage boy. The Kaiju clumsily rises from the bay ripping apart the bridge while swatting its claws at fighter jets that resemble toys. Fast forwarding, the complex and vibrant visual recollections of victims and fabricated news clips intensify feelings of indignation and anger in the movie goers like they are experiencing a terrorist attack. The audience becomes part of the defensive team as they see the world regain control with the creation of their ultimate monster, the robotic Jager. Desperation and rage turn to hope and pride as the scene employs the Jagers defeating kaiju over and over again. However, the narrator foreshadows the danger of complacency as society moves on from a tragedy and begins to minimize the threat of these invaders. This highlights modern society's pattern of blitzing the population with news stories over social media only to drop and forget the events as soon as a new eye catching story occurs. The audience instinctively knows there must be more to the story, as their sense of anxiety and anticipation builds again with the scene collimating in a Japanese game show parodying the kaiju, as like a

clown. The narrator validates this scene with the verbal foreshadowing of disaster. In addition to reading the audience for the action that will come the director also introduces possible themes to the film, one of the themes relies in the fact that humanity is consciously interconnected and that no one can stand on their own. For example, countries must unite in order to be successful against the kaiju, and Jager pilot must drift with a neuro-link between each other to pilot the Jagers. Even the kaiju prove to be sophisticated beings through their use of collective unconscious's, that allow them to destroy and successfully harvest the universes they invade. Another underlying theme which is more subtle is the reference to the toxicity of the kaiju blood and waste that litters the ocean. Later on in the movie it is revealed that the reason the kaiju waited to invade the planet is that they thrive on the increased co2 and declining health of our ecosystem. They thrive on our waste and self-destruction, which is a reference to how society is destroying itself through pollution. This may also be a veiled reference to the Tojo films and Godzilla which emphasized the terrible effects of nuclear waste and over consumption that led to the giant monsters.

Outside Sources

[Inside Pacific Rim — The Movie That Saved Guillermo del Toro's Life | WIRED](#)

[Toho - Wikipedia](#)

The *Grand Budapest Hotel's* scene 2 uses the elements of camera work and sound to create the misen scene of the movie clip. Director Wes Anderson fills one train compartment with action and suspense as the two main characters Gustave and Zero attempt to circumvent a politically dangerous landscape on their way to Madame D's funeral. Concierge Gustave and Lobby Boy, Zero, are presented in their formal Budapest work attire as they sip champagne from crystal flutes in an ornately paneled train berth. As the cars halt in the middle of a frozen barley field, the window reveals a desolate, white stark landscape populated by a few trees and an unwelcoming battalion of ZZ officers. As Zero and Gustave stare curiously out the window, the soft background music begins to take on an ominous tone with the introduction of percussion and piano that builds a feeling of tension in the audience and bewilderment in the characters. As the two gaze out onto the frozen field, the train car door slides open abruptly and they are confronted by three stoic, intimidating ZZ military police. Both characters snap their gaze towards the uninvited guests in unison, and the concierge immediately tries to diffuse the situation with charm while Zero looks completely terrified. The music ceases momentarily as Gustave attempts to distract the unmoved officer with small talk to maintain confidence and civility while explaining his employee's questionable visa status. The pace of the raspy marching music ticks up as the now uncomfortable audience senses Zero's fear the moment the camera cuts to his expression. Gustave's charm and warm rapport do not affect the police, and they attempt to take Zero away in front of an indignant and enraged Gustave. Tempers flare and the camera cuts between the Lobby boy, the police officer, and Gustave. Music punctuates each cut with a dramatic use of horns that escalates to an explosive and violent resolution. As Zero desperately tries to save Gustave from further danger by capitulating fearfully to the ZZ police,

the concierge loses his gentlemanly composure, and both men end up slammed against the sides of the car in unison. The drums become intense, and the sound of grunting, crunching and breaking glass dominates the scene. As Gustave lets loose, his tirade on these "asshole fascists" gives the impression that the concierge and Zero have given up hope. Suddenly, a whistle blows and the action ceases as Gustave, Zero, and the officers freeze in a tableau of a 180-degree scene. The berth slider door opens to reveal the scene to both the audience and a curious Officer Henckels. Miraculously, the nonchalant senior officer enters and in a stroke of luck recognizes Gustave as the kind concierge that helped him a child. Embarrassed by his men's brutish behavior, he gives Zero a temporary pass that allows the men to return to their travel as if nothing ever happened. The audience now understands Gustave's influence on the most unlikely of people, which will save him on more than one occasion during his adventures in this film.

Question2

Although the entire scene takes place in the berth of a train car the narrative becomes quite clear. The main characters represent the humanity and chivalry of the Grand Budapest Hotel in a time when charm, service, and status no longer protected people from the brutality of an impending war. Both Zero and concierge Gustave are dressed impeccably in their formal hotel attire as if to represent the sophistication and gentility as a code the concierge lived by. However, being gentle and charming no longer matter in a changing world where immigrants are pulled off trains and gentlemen are brutalized by a fascist regime. On the train, Gustav tries to keep a stiff upper lip, but the audience can tell that he is stalling and nervous because he knows that his influence is lessening in a world where people like him are often met with

disdain and immigrants like Zero are often carted off never to be seen again. In this new world humanity is deteriorating. However, his years of service and loyalty still have the ability to find pockets of gratitude even in the Lutz police commissioner Sir Henckels. As the war is coming, we can see that Gustav is struggling to survive as a gentleman and concierge where his wit and service no longer offer the protection and influence that they used to. His indignation and unwillingness to change will continue to put him in dangerous situations where his misguided chivalry will end him. Zero on the other hand is aware that his status and his appearance make him a target as well as jeopardizing the safety of Gustav. However, it becomes very evident that Gustav will risk everything for his protégé in rebellion against the changing times and the upcoming war where governments punish people for their ethnicity and sexuality. Gustav pushes back not only for Zero and himself, but as a rebellion against the intolerance of this new government. All of this is easily understood in the scene as a direct parallel to the rise of the Nazis in WW2.

Question 3

The central theme of the scene revolves around a character that survives by living in a code of chivalry in a world that is losing its humanity. Gustav has built his whole existence on creating an experience for his guests where they feel loved, adored, needed or special. The Grand Budapest Hotel was an elevated experience where everything was beautifully detailed, and all guests' needs anticipated. This was a time and place where traditions and social aires were important and respected in the upper classes of society. His status as a hotel concierge made him highly regarded in the most wealthy or aristocratic social circles. Even though he was not wealthy, Gustav thrived on making people feel wanted, deserving, and beautiful. However,

during this tumultuous political time in the 1930s, his status no longer afforded him the ability to influence or change certain outcomes in a new world that did not value his ideals and ostracized him for his personality and sexuality. Yet, he kept fighting this losing battle in the train car by trying to unsuccessfully disarm the brutish officer with charm. Even at the risk of his own safety he defied the new social order and stayed true to his traditions in a protest of changing times. The editing of the camera shots that bounced between the unaffected officer, to a stressed Zero, and back to the indignant concierge, highlighted the tension and sad desperation of this situation. It was obvious that Gustav would not have saved Zero or himself if it were not for the lucky entrance of officer Henckels who still appreciated the kindness and service of the concierge of the Grand Budapest hotel.

Gavin Ericksen

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9/11/23

Scene Analysis

Scene Analysis Pacific Rim

The Pacific Rim is a modern day alien invasion movie set in Pacific cities. I chose the fourth clip from the Pacific Rim section to analyze. It is where Mako connects to the suit and her connection with it is strong so it almost kills everyone. The scene opens up with Mako walking in a dark and ashy street holding a red shoe. I think Del Toro did that for the same reason because in the Pacific there are not many bright, vibrant colors. This scene forgets the melancholy themed colors and has the main character Mako wearing two somewhat vibrant colors: blue in the outfit and red in the shoe. The scene's lighting is very grayish and very depressing. It's an empty city with a small girl running with a monster chasing her. When Mako is running away from the alien and is screaming, it reminds me of a child running from a parent when they are in trouble. Del Toro chose an excellent scene to block. At one point, Del Toro chose to do a close up of Mako and behind her is Becket. I think Del Toro did this to convey that in this scene Becket can't do anything. He is not important in this scene. The important character in this is Mako who has the closeup. Del Toro is saying only she can get through rough memories and she can do it. Another great blocking scene is when Mako is running away from the alien. One would not expect it to be a great blocking scene but it is. There are not many props being used in this scene except for the little red shoe in it. In this scene, the civilian and the military personnel costumes have stark differences between them. When we see Mako walking in bright colors compared to the military people, who wear dark grayish colors. This is a very noticeable difference. Mako's outfit was very loose, while the military outfits were tight. It compares to real life because in the military, it is tight and it has to be perfect every time. Life for civilians can be loose because we decide what we want to wear. The voice action going is when Mako is about to blow up the station and everyone is panicking because they believe they will die soon because of her actions. They are screaming in Mandarin, the audience can feel the panic in civilian voices as they are running for their lives. The other voice action is when Becket is screaming at Mako to stop thinking about the past and focus on the mission they have. The costumes Mako and Becket wear in the scene have an outer space look to them and they remind the audience of astronauts in space. The setting here was very important because if they choose a different city or country, then the entire movie would be very different. The Pacific is the backdrop for this movie, so its setting adds to the overall theme of the movie. The setting where we meet Mako is in Tokyo, Japan.

The scene gave some context on the character of Mako. During the entire movie she is Pentecost's right hand man, always there for him helping him

with anything he needs. The audience finally gets an origin story scene from Mako, she is a very mysterious character because we don't know where she came from and why she is there. We finally get to see her origin and how she got into the crew. I think it gives her character some motivation to fight the aliens like Becket. As Becket fights for his brother who died because of aliens. The audience now knows what Mako's motivation is. Which is that everyone she knew in her first couple of years is dead or missing because of the alien invasion. Once the scene ends we finally get to understand why Mako is with the crew. The reason why is that Pentecost kills the alien and saves her. Revealing that Mako feels indebted to because Del Toro is hinting that Mako and Penetecost had a near father daughter relationship. The reason for that is Pentecost thought because this little girl was just wandering the streets of Tokyo with no parent or guardian there to be there for her. I think the character Mako finally gets the needed story for her to finally understand her a lot better.

The scene contributes character development to the overall film by adding an emotional element to the film. In the classic monster movie genre character development is usually lacking. This scene reiterates the movie theme of hope and trying to get through a bad situation. We see it with Becket whose brother dies in the opening scene and the audience finally gets to see Mako before the alien invasion. She was an innocent girl before all of this, and now she is put on the front lines as a fighter. The social point of view is that Mako is as strong as the other male fighters and contributes to the overall war effort. The Mise en scene elements add to a movie with very little human experience. Like I said above, the only other human scene in this entire movie was the opening scene. In my opinion, the red shoe could be an example like in Scheidler's List. In Scheidler's List is about a German Man helping Jewish people escape the holocaust. The only color except black and white is a little girl in a red coat. Steven Spielberg did this to exemplify the innocence that little girl had in a very dark time. We finally get to see what drives the only main female character. We understand for the rest of the film, Mako is sent on revenge to kill the thing that ended her loved one and destroyed most of her hometown. Action drives this film, so the emotional scene that Mako performs provides a human element to an action-based monster movie

Gavin Ericksen

Clip 3 of the Grand Budapest Hotel

Wes Anderson uses a variety of elements to build scenes in the Grand Budapest Hotel. These elements include sound, camera angles, and lighting to develop his themes. In the clip, the mise en scene elements that one first notices are the costumes worn by the characters. First, Zero and Gustave wear purple; this color is associated with wealth and luxury. In contrast, Officer Henckel's men are wearing gray uniforms. The SS's classic gray uniforms in World War 2 inspired the costumes. Another small prop used in this clip is a cheap-looking light that Gustave and Zero walk under. At the same time, a couple of seconds later, we see very grandiose light fixtures on the walls in the lobby to show the contrast between the living/office spaces for workers and the glamorous items for the guests. In the second half of the scene, the audience sees Gustave running from the authorities. Wes Anderson decides to use a deep focus shot, where it captures both Gustave running from the authorities and the authorities reacting to that. The director uses a medium shot to capture Gustave's and Zero's facial expressions when the worker walks in on them, trying to hide the painting. Shooting it this way exemplifies how important this clip was to the scene. When there is a pivotal scene, Wes Anderson uses a deep focus shot, like when reading the will scene or in another movie, The French Dispatch. Another mise en scene element arrives early when Gustave is looking through a small window, and they are both looking for the police, asking themselves, can we run away from this? The Mise en scene element Wes Anderson is using is framing. Wes Anderson used shot reverse and the 180-degree rule when the other worker walked in to inform Gustave and Zero that the police were there for Gustave. The camera goes from facing the worker to facing Gustave, conforming to the

180-degree rule. The audience thinks Gustave secretly still loves Madame D. To show this, Gustave keeps a small prop, Madame D's coat. Her death immensely saddens him. He wants to keep any of her items to remember her. Wes Anderson uses the lack of sound to add to the scene's suspense. He only uses the movement of actors, the dialogue between actors, and some music to make the scene as suspenseful as possible. The lack of background noises forces the audience to focus on the main characters. Wes Anderson is known for his symmetrical sets, which is no different in this scene. When Gustave is running away from the police, the audience sees how the lobby is perfectly symmetrical.

The audience gets to see Gustave and Zero try to hide the picture of The Boy with Apple in a place where no one expected a famous piece of art to be in there. Then, one of Gustave's staff walks in when they are doing a surreptitious act and catches the pair off guard. The staffer says the police are here for them and they must come now. As the police chief starts to talk to Gustave, Gustave runs away from the police, and the camera catches him running from the police, which is when the clip ends. The scene's narrative is secrecy because Gustave knows that Madame's son is highly spoiled and has not worked a day in his life. He will most likely pay the police to arrest Gustave for the murder of his late mother. Gustave knows this, so he decides to hide the painting. We later learn that the painting is not the only thing Madame gave Gustave. It turns out that Madame D. owned the Grand Budapest Hotel. In the painting, Madame D. left the rights to the hotel to Gustave. The importance of the painting's value to Gustave is evident in the scene.

Wes Anderson uses multiple themes in this clip, including secrecy and loyalty. He displays the theme of secrecy because Gustave is trying to hide the vital painting he got from Madam so no one finds it and they can be safe. He also knows that the painting holds the documents showing proof that the hotel can be transferred to his name and then to Zero's name. The scene's mood exemplifies secrecy by using camera angles that convey something elicited is happening. The lack of background noise in the scene adds to the theme as well. Both characters are trying to get away with hiding a valuable item that could change many lives. Gustave shows he is hiding something when he runs away from the authorities; one would not run away if they were innocent. Another critical theme is loyalty. Zero sees Gustave as a hero because he is the only man to give him an opportunity when no one else would. If Madame's son's henchmen catch Gustave and Zero, he will execute them on the spot. Zero is willing to die for Gustave because of the life that Gustave could offer him. He is helping hide the painting because he wants to help his boss out. Zero's entire family was killed, and he has no one except for Gustave. That is why he will do anything for Gustave. Gustave and Zero have the loyalty of a father-and-son relationship. Zero was banished from his country just because he was different. Gustave treats Zero like a son he never had. In the first scene, we meet Gustave and Zero, and the audience can see the bond quickly develop. Most of the movie mentions how Gustave is from a different world, an archaic world. He is willing to do anything for money and power. Therefore, he sleeps with some of the hotel guests to take advantage of their wealth. The reason he runs away from the police is because he thinks he can get away from the police. Also, another reason why he ran is because he has a dark past and does not want to get caught for the other crimes he could have possibly committed. Wes Anderson's scene organization highlights the themes of secrecy and loyalty.

Genevieve Hamilton

Instructor Name

Course Number

Date

Title: Scene Analysis 1: Mise-en-scene

The scene that I chose was clip three of Pacific Rim. The first key element that I noticed was Raleigh Becket and his brother Yancy Becket are walking in uniform. When I look at their uniform it is a vomit green jumpsuit with a black bomber jacket with some brown. After they are through the glass doors the camera transitions to them wearing a black and yellowish military uniform and when you look at it is glossy, and it looks like it is made of metal. In the next scene, you see them get placed into white body armor gets placed on them and once that is placed on them then there is a metal tail that gets attached to them. Also, even the helmets that they were wearing had a yellow face shield that was in it. The camera works when looking at the costumes making sure to zoom in on some parts for example the metal bolts on the armour can be seen. When we see the other people in the scene their costumes have less color to them, and they are “bland.” This means that when we look at Idris Elba the suit is an amazingly simple color, and the other people are not bright colors they are simple colors.

The second element of mise-en-scene in the third clip is set. In the third clip, there are many different sets that we see. This means that in one part of the scene, the camera moves us into the inside of the jaegers, the set changes to where we are in the control booth, and then the set gets changed back to inside the machines. In this clip, the set stays inside the building. All the sets are different, and they do not repeat themselves. Another way that we can see the setting in another way is that it also in some cases looks very fictional. Meaning that we can tell that the

scenes were made up by someone's imagination. But from other perspectives, we can see that there are some settings that look real and that some of the settings can be seen in real life.

Another thing that we see in the third clip is a lot of staging, meaning this is how to arrange everything that we see. A way that we can think of this how did people put some of things in a certain position or in a certain way. We also in the scene also ourselves why they arrange those things in that way. For example, others ankle the camera to get the perfect shot and allow us to feel like we are inside the jaegers and what it is like to operate the machine. The other thing that we focus on is Blocking. Blocking plays a huge role in clip three because when we see the actors in some of the scenes, we see the camera focus on the actors and when they do this they are in perfect frame. Means this that when we see the two actors in the jaegers, they are the only ones that we see during the specific scene. When this happens, it allows us to just be able to focus on them and nothing else. When we think of blocking it is the biggest thing that makes up the scene, another type of blocking that we see is when we see the guy who is in the control room, we get to focus on just him and what he is doing. Blocking allows us to focus more on the actors not to mention it allows us to put them in a perfect fame. Another thing that we think about during the clip is the props that are being used. One of the props that we see is the actual machine meaning that suit that they must step into it, another prop is the computer that is being used. Props play a huge role in this clip because it allows the scene to look like it is real.

The other thing that plays a role in the scene is the lighting that is being used and how they use low-key lighting, meaning that in some scenes, there are a lot of scenes that are in the light and then there are some scenes that are still in the dark. For example, when they get into the suit it is dark lightning, but when they move outside the suit there is light in it. In another scene when they are inside of the building there is not much light meaning that it is dim and

there is nothing bright in it. When we watch the entire clip, we must focus on how the lighting changes and that is what makes it low-key lighting but also there is at some points there can be a sharp contrast with what is “a sharp difference.” When the scene progresses, there is a clip where the machine is getting lifted out of the building the lighting becomes brighter this is because of the rain, and the light of the building which makes the lighting bright. Lastly, there is performance meaning the narrating, for example in the scene we hear what we call the voice of God. Meaning that we do not see who is talking but we just hear the voice talk about what the scene is going to be around. In another example, we can hear the change in tone of the voice for example one voice, goes from being serious to not being so serious. The performance can also not only be seen in the voice but also in the facial expression. The tones are also mostly narrated by men and not by women meaning that in this clip three we do not hear a female voice at all in the tone and in the performance.

In clip three there is both the establishment of character and advancement of the narrative meaning we get to know the characters just by how they are acting and by what the narrative is about. Meaning that with this clip we get to see how the characters are and get to hear their tone before they are serious and not so serious. The establishment of character is also how they are in a mental and physical way during the scene how they are. We can also see their narrative too because when they are not in a good mental state, we can hear it in their voice.

The staging contributes to mise-en-scene a lot to the film's perspective on human experience because we as the audience can feel like we are there. This means that we can use our own opinion on what we are watching. From that, we can express how we feel with all the distinct categories that are used in it. We can feel and even ask ourselves why these chose to do what they did or use something that they did. We use mise-en-scene comes also with a lot for us

to sit and talk about. In our human experience, when we think about human experience, we think about how it pertains to our emotions as a mental state along with our physical aspect.

Genevieve Hamilton

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FIL 2000

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Title: Scene Analysis 2: The Synthesis of Film Style

I chose to analyze the scene from the Grand Budapest Hotel clip two. When you watch this scene, you can understand what's happening related to editing, the camera work, and the sound that you hear in this one clip. For example, the editing in this scene allows you to follow what's happening without making any sharp cuts. This editing allows the clip to be clean meaning if they did not edit this scene and had too many cuts then no one would be able to follow what was happening. When you incorporate too much editing it breaks up what the clip will look like. Another thing that we hear is a lot of sound, in this clip, there's a clip where the two are on the train and you can hear the music go into a somber sound. By making this sound the way it was it allowed the audience to be able to know that something bad was about to happen.

The sound in this scene comes from both the train stopping but also, it's when you look at the posts and you know that the guards are going to ask the two of them questions. Another sound that you can hear is when the doors open to the room that the two men are in. The sound in this scene also allows you to know and understand that this is an important scene. Meaning that the music also adds to the sound, and it gives you an idea of what is about to happen as well. Another form of sound that we hear is when we get a close of the paper that the officer is writing for Zero when he rips the paper off, we get to see that this is an important part of sound because of this, it shows that the officer is trying to protect Zero.

Something else that plays a big part in this clip is the camera work that is being presented. The camera work allows you to be able to follow without having a shaky shot being shown. The camera work also follows the characters as well. With the camera work, there's an easy transition from one character to another. Something else that we noticed with the camera work is that in one of the scenes when the train stops it goes into a perfect rectangle in matches up with the background. By allowing this camera work to be done it makes the scene look cleaner as well. The camera work also follows the character's eye movements and their gestures from one to another. With every shot, it lines up with whatever is around it like a character gets perfectly put into the door frame as if it is center.

The mise-en-scene also plays a role in this scene regarding the outfits and the colors that are being presented in this clip. For example, we see the two characters wearing bright purple but, in the background, while they're on the train you see a white atmosphere that represents the snow. Another color that you see in this clip is the military guards and they're wearing gray outfits which indicates that they are serious. The two characters who are wearing purple represent that they are part of a hotel as you can tell but it also shows you that they are of ambitious standards. There are a lot of colors that are seen in this one clip and the other color that we see is the color of the train which is a brown color. All these colors play into the role of what's happening in the scene regarding sound, editing, and even the camera work. Editing means this, when we see the brown the camera work that we see does a close where not only can we see the main character wearing the bright purple but in the black background we see the brown coming off the walls of the train.

Another type of sound is when a character is wearing a certain type of color it makes us feel like it is jumping out at us meaning it is very noticeable. In this one scene, the officer is

wearing gray and because of this, the gray goes along with the sound because the music turns into a somber and mysterious sound. The gray allows us to be prepared for the sound that is approaching us. What's happening in the scene is that we see the two main characters being stopped on the train by officers. During the scene when the officers get on to the train, they go to the two characters and start talking to them. When they talk to them, they ask them for their ID, the main character Gustave gives his ID to the officer and then he asks for the other main character zero for his ID. In this scene, we know that there's a problem because the officer looks at Zero and says that he needs to go with them. The story's point of view is that we are waiting to see what happens between Zero and the officers, but we also see the conflict between Gustave and the officers as well.

Because the point of view becomes a conflict, we see the narrative also being shown in the camera work as well. As the audience is waiting to see what happens in part of the scene, we see that the officer is asking Zero to get up, but Gustave says no. The narrative automatically changes, and we see the perspective of how these officers are profiling zero. Gustave protects and stands up for zero as the guards pin them against the wall, later there's another narrative that comes into play and that's the fact that the main officer knows Gustave on a personal level. Because of this the story in the point of view now switches to the officer and how he says that it's a misunderstanding and gives Zero a card that will allow him to not get in a situation like that again. This is a critical point of view because we see what it's like for these three main characters in their interactions and how they play into each other.

The real core that made up this film was the fact that everything was able to come together to make this one clip we're able to see camera work, editing, mise-en-scene, and cinematography. As the audience, we were able to follow the scene and be able to connect with

the characters on a personal level and understand the mood and the tension that's being presented to us. Because of the editing, we were able to follow the clip because of the camera work we were able to follow the characters from one to another. Because of the Mise-en-scene able to follow the various kinds of aspects that were presented. There's a certain mood that we felt was in a way a form of discrimination against zero but also, we realize and look at Gustave as a hero. We also get to see the bond that these two characters have had but we also see that the officers were in the wrong in this scene as well. The idea that I feel was presented was that we were going to watch Zero get deported back to his country, but Gustave didn't let that happen.