



Frame 1:

Shot Size: Medium Full

Shot Framing: Two Shot

Shot Angle: Low Angle

Lens Detail: 35-50mm, F-Stop 16

The Grand Budapest hotel, in its current time, has lost its magic, and its customer count continues to dwindle. In this shot, we can see that there are numerous room keys still hung up on the wall; this helps to establish that the hotel hardly has any guests staying in it. The concierge, although his uniform is colorful and stands out compared to the oranges present in the hotel, is very unkempt and looks very bored and miserable standing behind the desk. This further emphasizes that even the hotel staff don't care much for their jobs or their appearance anymore. The pillars on each side of the frame helps to focus our eyes on these details present at the hotel help desk as it subtly gives away the state that the hotel is in.



Frame 2:

Shot Size: Master shot

Shot Framing: Clean single

Shot Angle: Eye level

Lens Detail: 50-70mm, F-Stop 16

Although we don't know her yet, here we see Agatha working at Mendl's bakery. The interesting thing about this is the shot before showed Mendl setting up the bakery for the day, and his uniform was very clean despite being a baker. Agatha, after that shot, is shown to be the one doing the actual work behind the scenes. The outside of the bakery that the customers see is clean, bright, and colorful, but here, we can see that the place where the actual baking gets done is quite grimy, dull, and dirty. Agatha is surrounded by these colorful pastries, which helps to add contrast between her and what the bakery produces. By the vast amount of flour covering her uniform, we can tell that she works hard and takes pride in her work. Her uniform also has vague hints of pastel coloring similar to the pastries she makes; this can either further convey her dedication to her work, or establish her soft, sweet, innocent personality



19 October
Closing of the Frontier

Frame 3:

Shot Size: Master shot
Shot Framing: Crowd shot
Shot Angle: Over the shoulder
Lens Detail: 50-70mm, F-Stop 32

In this shot, we start to understand that there is an impending, threatening force slowly starting to take over the areas which our characters inhabit. Within the train, Gustave and his surrounding environment are vivid and colorful, while the soldiers outside the train are dull and gray standing amongst a cold, desolate environment. This conveys the subtle danger that these men bring, and that it's a completely different world than the ones our characters live in. The framing also helps to draw our eyes to the soldiers outside the train. At this moment, we're not focused on Gustave anymore, we're meant to see the danger that he sees; the fact that they're also in focus also helps to show that they have importance within our story and will become an ever-present threat throughout it.



Frame 4:

Shot Size: Master shot

Shot Framing: Two shot

Shot Angle: Eye Level

Lens Detail: 35-50mm, F-Stop 32

Here, we can see that our characters are not in their element. Although we haven't established our main antagonist quite yet, we get a sense of danger due to the decor that surrounds our characters. Animal heads and guns can be seen framing our characters within the shot which conveys that here, they are the prey, they are not in power or in control of the people that inhabit this space as they are at the hotel. The colors of the home are also noticeably quite muted and Earthy in tone while our character's uniforms are rich and vibrant; this helps to further show how out of place they are within this environment. The dead animal and gun motifs that surround them also helps to build some tension as we can feel that there is danger for our characters here in this place, but we don't know what the danger is yet.



Frame 5:

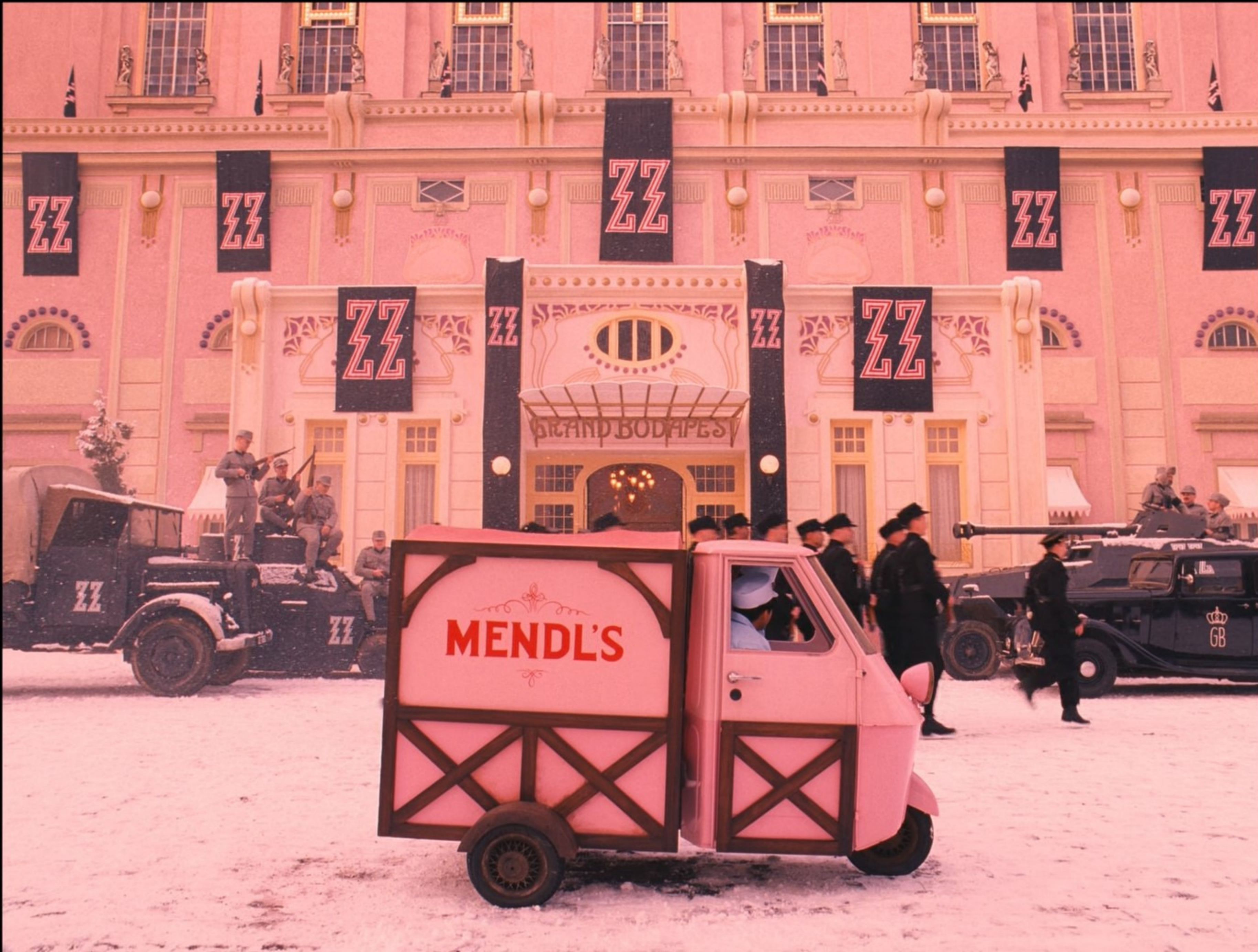
Shot Size: Medium shot

Shot Framing: Dirty single

Shot Angle: Low Angle

Lens Detail: 100-135mm, F-Stop 8

Gustave has been falsely imprisoned, and the audience can see a very dramatic change in both his appearance, demeanor, and overall surroundings. Instead of the bright colors of the Grand Budapest, here the colors are cold metals and dull concrete grays. The unsaturated color palette gives the sense that this is a dreary place with no life or happiness within it. Gustave himself is also bloodied and bruised, no longer the well put together concierge that we've been used to seeing so far throughout the film. The fact that this place is a cage/prison is also further emphasized by the many different forms of cages/bar motifs seen throughout this frame. We have the wire cage that's being placed between Gustave and Zero, the bars going across Gustave's outfit, and the jail bars seen behind him. This gives us the view of him being out of reach with no chances of escape.



Frame 6:

Shot Size: Master shot

Shot Framing: Crowd Shot

Shot Angle: High Angle

Lens Detail: 18-24mm, F-Stop 32

With Gustave having been gone for a while, the Grand Budapest has been taken over by one of the many antagonists that our characters have been facing. Earlier in the film, this army was seen as an impending threat that was slowly encroaching into our protagonist's territory. Now, they have full taken over and changed the utility of the hotel. Through the use of color, the stark black of the army's uniforms and vehicles stand out against the bright pink and blue of the hotel, Mendl's car, and our characters. We can get a sense that there is a greater evil present that even our characters have no chance of fighting back against. Our focus can't help but being drawn to them as they stand out against the background. The tiny stature of Mendl's car also emphasizes how small and powerless our protagonists are against this greater force



Frame 7:

Shot Size: Medium Close-Up

Shot Framing: Two Shot

Shot Angle: Low Angle

Lens Detail: 100-200mm, F-Stop 32

The red elevator at the hotel has usually always given a sense of warmth, passion, and content throughout most of the film, but at this particular moment, the red elevator establishes a sense of danger for Agatha as she is trapped inside with Dimitri. We are pulled in close to see the emotions on both of their faces, neither one is out of focus; we can see the joy on Dimitri's face as he discovers she's the one holding the coveted painting while we can see the fear on Agatha's face as she knows that she's in trouble. Dimitri is also much taller and bigger than Agatha in the frame making him feel large, scary, and imposing. We visually can also see the divide of their personalities through their clothing. Agatha is wearing light, soft pastels with rounded edges all around her outfit which can symbolize her youth, her innocence, and her internal good nature, while Dimitri is wearing a stark black ensemble with sharp edges which can symbolize his cruelty, his corruption, and his evil internal nature