

## Meg Villanueva - VNC Grand Budapest Hotel

### Act I:



The shot size is Medium-Full (cowboy shot) with a low angle and is a crowd shot. Seeing as Madame D. is making the difficult choice to leave Gustave, it's framed this way to show confrontation and power in the strength of her decision. In contrast, the low angle gives away her concern and love, proving her and Gustave's vulnerability to the situation. The focal length seems a bit higher because of how everyone seems to overlap despite being closer or further from the foreground, around 50-60, and the F-stop is around 4. For such an important scene, clarity is needed and there's not just one focus. As a result, the F-stop is chosen so that we have all parts of the scene to view. The focal length is a bit higher to collapse the characters together and make the scene feel extra cramped, adding a level of uncomfortability. This could be due to the character's departure, and that makes everyone uneasy, or could be the relationship between Madame D. and Gustave, seeing as theirs is a bit unconventional. For mise en scene, all the characters are dressed in purple except for Madame D. Working at an upscale hotel, the purple feels royal and wealthy to reflect their status as a business. However, Madame D. wearing red along with the room being red serve as foreshadowing. Seeing as she dies later on in the movie, the red could be a warning and represents her blood or that she's in danger. Alternatively, it could just be because of her passion and love for Gustave since she specifically wears it after having to leave and she continues to cling onto her affection following her exit.

## Act II:



The shot is a medium shot and is a single shot with a high angle. The medium shot is used so that we're close enough to see her face and feel connected to her, but far enough away so we can view the prop she's holding. The high angle is used to create visceral thrill, seeing as this is the first shot where we view her dead (and should make us feel SOMETHING). It also pushes the narrative, following her death with the hearing over her will. The mise en scene in the scene is absolutely wonderful, changing her previous red passion filled outfit to a white one. White is pacifying, purifying, and innocent, especially in this case since she'd been murdered. Despite the loss of her red outfit, she still wears red lipstick which proves that her love lasts beyond death. Lips are an erogenous zone, usually being paired with passion and sensuality, and serves as foreshadowing to the will hearing where Gustave receives the expensive painting as a result of her love for him. Surrounding her on the outside of the casket seems to be a ton of white cornflowers which are used in western folklore. If a man would wear the cornflower and it didn't wither fast, it meant that his love was reciprocated. It seems to reflect the same sentiment in this scenario, her continuing to adore him beyond death. Although the flowers she's holding are hard to identify, they're still white which continues the idea of new beginnings and purity. She's framed within a box / square showing that after death, she's safe within the confines of her new home. It proves her character as well, stable and reliable, making sure Gustave got his fair share after she passed.



This shot is a medium shot and is a crowd shot with a low angle. The medium shot is used so that we can view the faces of the characters, but also see the props they have (most notably, the red napkin Gustave has). The low angle is used to show vulnerability, especially since Gustave just lost a fight during the will hearing. The focal length is around 17-20, providing us a shot where the characters look much further so that we can view all of them while also giving an uneasy feeling. The shot has the characters framed within a rectangle window within a rectangle door, feeling almost repetitive or unnatural. The window is used to frame them within a box, making them feel small in terms of the situation. This is amplified by the second rectangle, serving as an exit to the window box they're trapped in. The mise en scene for the napkin is interesting, representing the blood from the fight as well as anger. It's like the napkin is a greater physical manifestation of his blood, exaggerating that he really lost the fight. It could also be that the anger is physically coming out and everyone can view it now.



This shot is a medium shot with a dirty single and a high angle. The medium shot is used to show the glass of water and how closely Gustave is to interacting with the guard / his current interaction with Zero (shot mainly used to just show props / character interactions). The high angle is used for visceral thrill, suddenly seeing him in a polarizing position from where he initially was, and establishes his new character in jail. The focal length is around 17-20, almost to the point where the world becomes warped. It's used to show how unnatural the situation is, Gustave usually being tidy and rich reduced to an inmate. The mise en scene has Gustave sporting a black and white prison uniform, with stripes usually being used to be childlike and show innocence (and thus, lack of power). Although the initial symbol would be that he's a prisoner, stripes in clothes are also used to show privilege. Coco Chanel, a french fashion designer and businesswoman, brought back the striped clothing look in 1920 (and as a result, represented having a privileged lifestyle). Gustave is framed within a rectangle that goes off screen, representing a barrier (and even having a physical one as the bars in front of him). It could also be that it's a portal, representing his world inside jail and Zero's outside looking at him through the portal.



This shot is a close up show with a single shot and at eye level. The close up is used to reveal that Zero really thinks highly of Agatha through the POV shot, but also that she reciprocates his feelings. Being that they see “eye to eye” and feel similarly, the shot is placed at eye level to prove mutual affection and equality. The F-stop is around 1.4 (shallow focus) and the focal length seems to be a bit lower, around 20. Due to the f-stop, the background is blurred out and Agatha stands out showing how nothing else but the relationship between them matters in the moment. The focal length almost pulls her out a little more rather than collapsing her, further emphasizing her as a focus. The mise en scene focuses mostly on the colors in the background despite them being unfocused, dancing with warm bright colors. Red, orange, and yellow are generally associated with colors of the sun, autumn, or summer when paired together. Since Zero is viewing her, it becomes less about viewing the background, but how the background helps him realize just how she’s the “sun” in his world, a sentiment often expressed towards significant others. The colored dots could also represent more of stars and she’s the moon (the way her face is lit is reminiscent of how the moon is often waning / waxing).



### Act III:



This shot is a medium-full shot (cowboy shot) with a dirty single shot and a low angle. The low angle coupled with the cowboy shot demonstrate Jopling's power over the current situation and how powerless Gustave is in comparison (since he's the one being looked down on, almost sizing him down). They also accomplish this by making the shot a POV shot for Gustave, putting us in his position and allowing the audience to feel just as vulnerable. The focal length seems to be around 40-50, a bit longer than usual, and the F-stop is around 2.7. In order to make the characters seem closer and have Jopling looming over more, the longer focal length is used to help collapse them and bridge the distance. The f-stop is made so that Gustave is slightly more in focus despite us not seeing his face, directing us to be more concerned with him than Jopling. The mise en scene is one of the most lackluster, including more neutral colors like gray and black. However, it proves to be effective, showing Gustave in his most vulnerable state without his iconic regal purple uniform. Wearing the gray, it feels like uncertainty (like how sometimes situations are gray and uncertain). At this point in time, he doesn't know if he'll be rescued by Zero or if he'll be able to defeat Jopling. All he can do is cling onto the snow, which being white, seems like he's desperately grasping towards hope or some sort of divine intervention.



This shot is a medium close up, is a two shot, and has a low angle. The medium close up helps to minimize the setting and emphasize the intimacy between the characters, especially since they're discussing their plan and it helps it feel more secretive. The low angle is used both to show their vulnerability, no longer having control over the hotel, but also their potential for power if their plan succeeds. The focal length seems to be a bit longer around 40-50. To enhance the secrecy of the conversation, the focal length is used to somewhat collapse the two together. The mise en scene is interesting because this is one of the only other times where the characters are wearing something colorful that isn't a neutral color. Going from purple which is more wealthy and regal to light blue shows two things (light blue being blue AND white). The white proves their innocence, while the blue shows their dependability and trustworthiness (though the blue seems to be more in regard to Gustave's and Zero's relationship rather than the trust others should have in them). The shape within frame has them framed within a box / kinda square shape, which in this case, is to enhance the feeling of being "boxed in" or trapped without power in their situation. However, it could be foreshadowing to how they use the Mendell's boxes to return inside the hotel, instead empowering them and almost serving as a protector (them being framed inside the thing that's going to save / protect them and allow them to enter).