**Student exemplar extracts: 3.9 Scene Analysis**

These examples analyse **different scenes** than you are looking at, however read these exemplars to see the way students identify film techniques in the scene: they specifically **name the film technique and content,** **they analyse why this technique (and content) was used** (what it shows/teaches the viewer) and they ultimately **relate the director’s choices to his auteur style**.

“The opening shot takes place in an official office, lit only by natural light from a window. The room is dim and the serious atmosphere is enhanced by a looming non-diegetic swooping sound, with an almost sci-fi atmosphere. This sound contrasts with the previous scene to open into the new overshadowing presence of evil authority. An extreme close up with a shallow depth of field gives the viewer the forced focus to the newspaper General Ne Win is reading, titled: “Burmese tipped for peace prize”. When the Newspaper is lowered out of the frame, the focus of two Tatmadaw officials can be seen, giving a point-of-view shot from Ne Win. The aura of the shot is dark and menacing, with a harsh light coming into the dim room from the left of the soldiers. This simple four second shot emphasises Besson’s effortless Auteur style, presenting that within those short seconds he is able to set the tense ambience of the foreboding setting. Besson uses the newspaper as a scene opener: a visual rather than audible or storyline based technique, proving his preference to fabricate the *mise en scéne* pictorially. The newspaper gives this scene a power because of its controversial subject matter, immediately showing the viewer that the scene has a serious atmosphere and message. It not only sets the tone for this individual scene but shows the underlying message Besson is playing throughout the storyline of the film.”

“Further reinforcing Besson’s cinema du look is the meticulously laid out set design. Throughout the movie “The Lady’’ and many more of his films it is obvious that nothing is laid out unintentionally. In the beginning of Abduction scene we can see the General's headquarters which has been covered from top to bottom with flags and world maps. These flags are representative of the different regions/provinces of Burmese military rule, which shows just how different the rule of Burma is in comparison to other countries. The generals obsession with order and control can be easily seen through the layout of his desk, everything is straight and tidy the papers on his desk are evenly spaced and neatly stacked, Besson even shows signs of the general’s superstition with even numbers through only having seven chairs at an eight chair table. At his desk, the general is sitting slightly higher up facing his two commanders sitting side by side in front of him, through this power position it is made more obvious the power that the general wants. He is also wearing many luxurious items such as his gold ring, gold watch, gold military badges and gold glasses show the wealth gap in between the  general and the population of Burma he controls. Through this layout, the Director is trying to portray the true nature of the general not just through his actions but through the way her sets up his surroundings. Through these scenes we can see a recurring theme of the generals obsessive control and the unrealistic pursuit of perfection.”

“The looming aura of the previous shot opens perfectly for the following sequence. One of Besson’s motifs throughout many of his films involves the ideology of a corrupted, unstable and immature authority. During a short montage composed of a mid shot of the lower-seated Tatmadaw official and Ne Win’s over-the-shoulder style frame showing a deck of cards on the desk in front of him, the observer is able to recognise the juxtaposition between modern day Myanmar and ancient Burma’s authority systems. The official seated before Ne Win has a light on his face and is seated in front of a room dressed with ancient motifs and traditional decor. When the montage flickers back, a high contrast shot shows the cards being flicked up, with the number being in the dark area of the shot. The darker shot shows Ne Win’s weak and uncertain decision making is negative and risky, and represents modern day Myanmar. In Cardiology, an ancient technique combining astrology and numerology, the 5 of hearts represents complete and total satisfaction in every decision, as well as seeking new and different solutions. Besson chose this card to demonstrate how naive Ne Win’s decision making is and how he will easily settle for spiritual and impulsive conclusions made for him instead of by him. As a result, the viewer can simply conclude that the authoritative system in Burma is immature and weak: clarifying the setting of the overall film and linking to many of Besson’s other works.”

“Through these particular shots the reader is able to get a clear picture of the rural environment they live in, and that they are risking all in order to stand by Aung San Suu Kyi for democracy. Close up of the her supporters reactions to the soldiers invasion expresses their innocence of the situation. The importance of the close up of a man’s feet when being taken away represents their domestic environment and considered a contrast of traditional actions between the controlling dictatorship and the NLFD as footwear is usually seen as an essential aspect of clothing in modern civilisation. “Bare feet on the other hand present an opportune and vulnerable target for the application of force. These effects are usually desired by correctional or police officers primarily in confrontational situations with antagonistic individuals.” Barefeet is also viewed as a sign of modesty and captivity, “a person without shoes symbolizing either extreme poverty or the state of captivity and unfree servitude.” This further showcases the restrictions of freedom the people of Burma experience by the Military dictatorship. “In [Thailand](https://en.wikipedia.org/wiki/Thailand), Master Jinsheng, a [Buddhist](https://en.wikipedia.org/wiki/Buddhism) monk, walks 20 kilometers (12 mi) per day barefoot as a reminder to others who pursue a material life to protect and be concerned for [Mother Nature](https://en.wikipedia.org/wiki/Mother_Nature). He states that he does this to follow Buddhist rules, to lead the people to the path of virtue, and to develop his Buddhist spirit.” Another idea behind this shot, that although they are enduring this adversity in Burma, they do not let this hardship get to them by staying connected to their Buddhist spirit by walking barefoot on earth and not letting their spiritual traditions once prominent throughout ancient burma get overshadowed by the dictatorship of the military that controls them now. From these Particular techniques from Besson the audience’s societal character is challenged as they gain a better understanding of difficult situations people endure outside of our society’s comfort zone.”