

Dan Hamilton

Scene Analysis: The Terminal

Start Frame:

End Frame:



Aspect Ratio: 1.85:1 American Widescreen

Shot#: 1 Duration: 15 seconds, 360 Frames

Shot Size:

The shot begins with a close up of a T.V screen. It slowly pans back to a medium shot of Viktor filling out a form. Than the shot slowly turns into a medium full shot.

Sound:

The ambient sounds that you can hear during the first shot include the T.V with a man on it singing about how much he loves New York. For the rest of the first shot you can still hear the T.V in the background but becomes more faint the further Viktor gets from the T.V. Also there is a little bit of crowd noise to establish that he is in a crowded area. As for the foley sounds you can hear Viktor writing on a piece of paper and throwing down his pen.

Also you can hear the banging on his luggage as he tries to make his way thorough the crowded room. There isn't any dialogue in this first scene, but just the background music of the T.V commercial on how great New York is, which is the exact opposite as Viktor is thinking now. The overall feeling is calm but a sense of anxiety because everyone has been waiting around for quite sometime.

Shot Quadrant(s):

The shot starts off with the man on the T.V taking up the entire frame. He is off to the left of the screen on the T.V. As the shot zooms out you see Viktor in the center of the frame to attract your attention towards him. Even as the shot tracks beside him he stays in the center of frame.

Contrast Dominant(s):

In this first shot there is only one major contrast dominant. It is an interior shot so the main source of light is coming from the overheads in the room. In the first part of the shot of the shot Viktor is off to the left in the dark while off to the right is where the dominant light is and that's where Viktor is going to be going. By doing this it almost makes it feel as if Viktor is off by himself in a darker colder area but when he comes back to where other people are he comes back into the

light. It defiantly makes our eyes follow Viktor and where he is going to be, by having a brighter source of light as his target of where he is walking. In this first shot the movement and contrast dominants work hand in hand in making our eyes follow the action and keep our attention. There is a slight use of color contrast in this frame. Everyone in the room is there for the same reason as Viktor is.

Character Movement:

There is character movement in this shot. Viktor moves on the x-axis as he walks across from the inner right of the frame to the inner left. As he gets to the center of the isle he turns and starts moving on the z-axis away from the camera. Viktor does in fact move from a dominant position to a less dominant position by moving away from the camera and getting smaller in a sense. Viktor is being goal directed because he is trying to make his way to the front counter.

Character Proxemics:

In this shot the main character, Viktor is facing to the right at first. He is facing a wall as he fills out a paper. He starts out fairly close to us but is far away from others in the frame. As he finishes writing he turns around and faces towards the left and goes further away from us and closer to the crowd of people. He stays at a

public distance all the time with the others in the frame. Near the end of the shot Viktor turns and faces his back towards us and walks away from the camera. He isn't hiding anything from us in the frame.

Camera Movement:

In this shot there is a pullback in the beginning that goes from focusing on the T.V to Viktor. After that it goes into a tracking shot following Viktor walking to the left. It makes us feel as if we are following Viktor through this process he is going through and makes us feel like we are actually there.

Camera Angle:

For this first shot we are at an eye-level. Once again it makes us really feel as if we were there watching Viktor. The director uses this perspective because it not only makes us feel more personal with the character but also establishes the location of the shot all at the same time.

Lens Used:

This shot we are at a normal lens. The reason for this is because a lot of the movement in this shot is tracking and goes from a near to a wide shot. Also there is quite a bit of movement on the z-axis and Viktor stays in focus as well as the rest of the crowd. I think this

lens was chosen to make the scene feel more comfortable and going back once again to make you feel like your in the frame with Viktor.

Depth of Field:

In this shot we are in a shallow focus. Viktor stays in focus the entire time and the background crowd is out of focus but not that dramatic. It helps us in following Viktor and keeping our eyes focused on him. We follow Viktor as he walks away from the camera but we stay in focus the whole time.

Lighting:

The lighting in this shot is in between high-key and low-key lighting. The right side of the shot is in all shadows from the light coming from the left side. The light is all mainly coming from the overheads in the room. The overall lighting is soft and doesn't cause and hard shadows. The shot takes place during the daytime and some of the natural light is coming in through the windows off to the left. The lighting makes the scene look comfortable as any standard airport would look. Viktor is lit up more than the others in the crowd to have him stand out more than the others. Also the angle of the camera has Viktor up against the overhead lights, which also cause him to stand out even more.

Color Usage:

In this shot the whole room is a light blue and the ceiling is bright white as well as the floor. The overheads on the ceiling make the white stand out that much more. Viktor is wearing a brown and black shirt, which makes him stand out from the room dramatically. The color is used to separate him from the room and cause our focus to stay on Viktor. Also this shows that Viktor being a foreigner is different from everyone else and his surroundings.

Screen Graphics/Composition:

In this shot there is an evident case of geometric pattern as well as leading lines. This overhead lights almost make a path way on the ceiling of where Viktor is going to be walking. This makes us, as audiences know where he is going and where the next shot is going to take us. By tracking along with Viktor it makes it so we don't have to have much eye movement to follow him. Also by starting the shot with a commercial on how great New York is than pulling back to Viktor shows how it's the complete opposite for him and how New York has been a complete disaster. The commercial feels like an ironic twist that works well for the scene.

Editing Style:

For this shot it's all straight cuts. They are fairly quick but show matching action. This shot is a part of a mix between quick cuts and longer cuts. In this first shot the emphasis is more towards the side of mise en scene because of the T.V commercial rather than focusing on editing. When the shot cuts in Viktor is out of frame but when it cuts to another shot he is still in frame. I think this works greatly because the start of this shot was the start of his action and when the shot ends he is still in the middle of his action, which is walking towards the counter.

Time:

The shot is all in real time but cuts in after Viktor has filled out his paper. By making this one longer shot it makes the viewer feel as if they were there watching Viktor and all his actions. The shot is all in the present tense.

Subtext:

Overall I would say that this shot really made you as the viewer feel like you were one of the people in the crowd watching Viktor. The emotions that are felt for this shot are mainly comfortable with a sense of unease coming. I like this shot a lot and like the way they used a lot of

camera movement to make it feel very real as if you were there.

Start Frame:

End Frame:



Shot #: 2

Duration: 3 seconds, 72 frames

Shot Size:

The shot starts off with being a very wide shot but as Viktor moves closer it becomes a closer wide shot.

Sound:

The ambient sounds include the commercial slowly fading away and the sound of the crowd of people waiting around. Some foley sounds would be the sound of the lady typing on her computer and Viktor walking. There isn't any dialogue yet. The scene is still a warm feeling.

Shot Quadrant(s):

Viktor starts off to the right but as the camera tracks over he slowly comes to the center of the frame. The lady at the counter comes from the right to the left as the tracking goes on.

Contrast Dominants:

All the contrast dominants are the same as the previous shot except it's just from the opposite side.

Character Movement:

Viktor is walking towards the camera. The lady at the counter stays still as she is tying at her counter. The background characters move around freely as they would in an airport.

Character Proxemics:

Unlike the last shot Viktor is now facing towards the camera. He is still at a public distance from anyone else in the shot.

Camera Movement:

Like the last shot ended it's a continuation of the tracking shot. It's tracking from the left to the right following Viktor the entire time.

Camera Angle:

For this shot the camera is at an eye level but at the perspective of the lady sitting down at the counter making it a little bit lower of an angle. The DP chose this angle because Viktor is walking towards her and the camera is almost acting like a P.O.V.

Lens Used:

A wide-angle lens was used for this shot. I think so because the depth of field is very large. When Viktor is

far away he is still in focus and so is the lady at the counter but she is very close to the lens.

Depth of Field:

In this shot there seems to be a large depth of field. When Viktor is far away he is still in focus and so are all the characters that are near. I think the DP chose to do it this way because the scene isn't supposed to feel dark in anyway but really warm with a sense of comedy.

Lighting:

This shot is lit the same as the first shot except everything is opposite now that the camera has changed sides. The lighting is still soft and aren't any hard shadows present.

Color Usage:

The colors in the shot are very similar to the first except for the background wall. This wall is a little bit darker than the first but Viktor still greatly stands out from it. Also we see the lady at the counter for the first time. She is wearing all black, which makes her stand out as does Viktor. This shows that these characters are going to be our main attention for this scene. Also the desk that she is working at is white which gives her even greater contrast.

Screen Graphics/Composition:

In this shot as ⁱⁿ like the previous, the leading lines are evident in the overhead lights on the ceiling. Our eyes follow Viktor as he walks towards the camera, but when the lady at the desk comes into frame, our eyes get drawn to her as well. This is good because we focus on the two characters that are going to be the main attention of the shot.

Editing Style:

The shots are still all straight cuts. This cut into this shot is a matching action and goes from one angle of Viktor walking to another but from the opposite side.

Time:

This shot is in all real-time and continues the action from the previous shot.

*no time
deletion
w/ shots*

Start Frame:

End Frame:



Shot #: 3

Duration: 2 seconds, 48 frames

Shot Size:

The shot starts off with a very wide shot than slowly pulls into a wide full shot of the lady at the counter.

Sound:

The sounds are similar to the other two shots, but the typing at the counter is much more prevalent.

Screen Quadrant(s):

In this shot that lady at the counter goes from being off to the right of the frame to being centered. Off to the left is another lady at the counter. The lady centered is put there because she is the one that Viktor is walking up to talk to.

Contrast Dominant(s):

All the contrast dominants are the same; expect that the lady at the counter stands out even more by sitting at her large white desk and her wearing a dark black uniform.

Character Movement:

The lady at the counter is sitting very still with little movement. The only movement is of her typing on a computer.

Character Proxemics:

The lady at the counter is facing towards the camera but looking at her computer to the right. Her co-employee is off to her right but is far away from her.

Camera Movement:

In this shot the camera is on a dolly and is pushing in. It's to make it feel as a P.O.V of Viktor as he is walking up towards the counter. This makes us as the audiences feel as Viktor does and see what he sees.

Camera Angle:

For this shot we are at eye-level. It needs to be this way because it is a P.O.V of Viktor and needs to feel like its being seen through his eyes.

Lens Used:

A wide-angle lens was used here. Since the shot is on a dolly being pushed in the wide angle accentuates the movement on the z-axis. I think this lens was chosen because it makes the dolly in feel a lot better and more natural.

Depth Of Field:

In this shot we are at a deep focus. A lot of what's going on in the background is out of focus but very slightly. Part of this frame is in focus and the other isn't. The main lady at the counter is in focus showing that she's the main character while off to her right the other lady at the counter is not. This makes the attention stay on the character that's more dominant in the shot.

Lighting:

The lighting for this shot is similar to the others. There is a bit more shinning on the face of the lady at the counter. The lighting on her face is soft lighting without any hard shadows.

Color Usage:

Most of the colors are similar to the others used in the previous shots. In this shot the colors mainly consist of a lot of black and white. The uniform of the lady is black to make her stand out from her surroundings better.

Screen Graphics/Composition:

In this shot there are some geometric patterns. The counter that the lady is sitting behind a desk and almost acts as a wall between her and Viktor just as she's the one standing in his way from him entering the U.S.

Editing Style/Time:

Editing style and time are the same as the previous shots. Cuts are still straight and cut together to show matching action. The time is still real-time and showing one long action.

Subtext:

The whole purpose of this shot is to show the P.O.V of Viktor as he's walking to the counter. Its used to make the audience feel as if they were in his shoes seeing what

he is seeing. It allows build up for what's to come in the next few shots.

Start Frame:

End Frame:



Shot #: 4

Duration: 5 seconds, 120 frames

Shot Size:

This shot is a continuation of shot number 2. The shot starts off where shot 2 cut away and finishes off the tracking of Viktor walking.

Sound:

In this shot the ambient sounds are still some people in the background as well as the T.V. As for the foley sounds typing noises are quite prevalent. This is the first shot that has dialogue in it. The person speaking is Viktor and he's talking to the lady at the counter. Viktor's voice sounds pleasing and good-hearted even though he is getting clearly tired of going through the same process over and over. The overall feeling of this shot is good and warm because Viktor doesn't seem to be upset, and talks with a smile on his face.

Shot Quadrant(s):

The lady at the counter is off in the bottom left corner. Viktor starts off to the right of the frame but as he approaches the counter he moves to the center of frame.

Contrast Dominant(s):

The contrast dominants are the same as shot number 2 as this is the continuation of shot 2.

Character Movement:

In this shot Viktor is walking towards the lady at the counter. He is walking along the z-axis towards the camera. The lady at the counter stays still throughout this shot only moving her hands to type. Viktor is still being goal directed by trying to get up to the counter.

Character Proxemics:

The main character is facing towards the camera but looking off to the left a bit. He stays at a public distance from the lady at the counter, mainly because of the desk that separates them.

Camera Movement/Camera Angle/Lens Used/Depth of Field:

This shot is the exact same as shot number 2. It continues the tracking shot that took place in shot 2 but just finishes off the action. Everything is the same as shot 2 except this tracking shot goes a little bit further than the first.

Lighting:

The lighting is also the same as shot number two except Viktor walks up to the counter where there is more light. The light shines on his face to make your eyes stay focused on him.

Color Usage:

The colors are very similar to all the other shots. In this one though this is the first time Viktor gets close up to the lady at the counter so seeing them both wearing darker colors really makes it clear that these are the two main characters for this scene and having all the walls and ceiling lighter colors makes them really stand out better.

Editing Style:

This shot is a continuation of shot 2. It's used with a straight cut, that matches up perfectly with shot number 2. The editing rhythm that is used here helps to show all of this one action from many different angles, but still can flow very smoothly. The characters all are in the frame when the shot is cut in.

Time:

This shot is in all real-time. It's just the same as all the other shots.

Subtext:

Just like the other shots?

This shot is really cool in the sense that it shows the remaining action that was left out in shot number 2. It makes the viewer feel as if they are watching this all go on from different locations but are watching this one action smoothly and seeing all of it.

Start Frame:

End Frame:



Shot #: 5

Duration: 11 seconds, 264 frames

Shot Size:

The shot is an O.T.S medium close up of the lady at the counter. It stays this way throughout the entire shot.

Sound:

The sounds are all still the same as the previous shots except that there is more dialogue but this time from the lady at the counter. Her tone of voice shows that she's frustrated with Viktor because he keeps coming back to her over and over but still he doesn't understand what he's doing wrong.

Shot Quadrant(s):

The lady at the counter is off in the left side of the frame while Viktor is on the far right side.

Contrast Dominant(s):

The greatest point of light in this shot is on the lady's face. This is because she is the main person in this shot who is also doing most of the talking. By having her face lit up the most, all the attention will be attracted to her.

Character Movement:

There isn't much character movement in this shot except for the slight movement in the lady's arm's as she looks through papers.

Character Proxemics:

The lady is facing towards Viktor in the shot, which is angled slightly away from the camera. The two characters are still at a public distances but she moves in towards him slightly into a more social distance as she talks to him. She does this to make it more clear to Viktor what she is trying to tell him.

Camera Movement:

There isn't any camera movement for this shot.

Camera Angle:

This shot is taken from an eye level of Viktor. This is an over the shoulder shot, so keeping at this level is

must to make the shot look right. The D.P chose this angle because it gives a feeling of being there, but without the P.O.V needing to be used.

Lens Used:

In this shot a telephoto lens is being used. The background isn't deeply out of focus but is considerably more than if a wide or normal lens was being used. Also Viktor who is very close to her is out of focus as well. I think the D.P used this lens, because all the attention wants to be put on the lady and by keeping only her in focus accomplishes that very well.

Depth Of Field:

We are at a shallow focus for this shot. A lot of the background is out of focus as well as the foreground. The focus stays the same throughout the whole shot, and doesn't rack focus.

Lighting:

The lighting for this shot is in between high key and low-key lighting. On the lady's face there seems to be a soft high key lighting, but right off to the right of the frame is low key with a lot of pools of shadows. The light is still coming from the overheads, but now that we are closer up we can see that some light is also coming through the back offices behind the lady.

Color Usage:

The colors are still quite the same as the previous shots. The lady and Viktor are both in darker colors in front of a very light colored background. This once again makes the main characters stand out from their surroundings.

Screen Graphics/Composition:

This shot is a lot more proportioned towards the side of the lady. She is taking up most of the frame, but should be because she is the main character in the shot. She is the only one talking and should have the majority of the frame. There are some geometric patterns in this frame as well. The offices behind the lady make almost a border between Viktor and her. This lady is standing in Viktor's way of getting into the US, just as if there was a real border blocking her from him.

Time:

All in real-time.

Start Frame:**End Frame:**

Shot #:6

Duration: 4 seconds, 96 frames

Shot Size:

The shot is a medium close up of Viktor. It's also an O.T.S.

Sound:

The sound in this shot is mainly the dialogue from Viktor. His voice sounds confused, yet sincere showing that even though he isn't getting his way he is still in high spirits. Some of the other well-heard folley sounds are the rustling of paper and the sound of the other lady at the counter typing away.

Shot Quadrants:

The lady at the counter is in the lower left corner and Viktor is in the upper right.

Contrast Dominant(s):

The greatest point of light is on Viktor's face as well as the overheads above Viktor. By doing this it makes Viktor stand out from the background very well. There are some pools of shadows behind the lady at the counter. This makes our eyes stay directed on Viktor being that he's the main character of the shot.

Character Movement:

The only movement in the shot is very slight. The lady moves her head back and forth slightly and Viktor doesn't move at all.

Character Proxemics:

Viktor is facing towards the lady at the counter, which is angled slightly away from the camera. They stay at a public distance from each other the entire time.

Camera Movement:

The camera stays still the entire time throughout the shot.

Camera Angle:

The camera angle is an O.T.S of Viktor from the perspective of the lady at the counter. The shot is taken at an eye level from the lady's perspective. By doing this Viktor looks more dominant even though he really is the weaker one in this dialogue.

Lens Used:

A normal lens was used for this shot. The things in the background seem to be in focus, while the lady in the foreground also stays in focus. I think the D.P chose to do this because it makes the shot look more like the vision from the human eye and makes the audience feel like they are really there. Also it matches the previous shot.

Depth Of Field:

In this shot we are at a deep focus. Most of the shot seems to stay in focus but seeing that Viktor is the only person facing the camera and takes up most of the frame a shallow focus isn't needed to keep the attention on him.

Lighting:

This shot's lighting is very similar to the others. It's a mix between high key lighting and low-key lighting. The overheads are the main sources of light. There seems to be another source of light coming from the left side of the shot to light up Viktor's face as he is talking. The lighting is still soft lighting, without any hard shadows.

Color Usage:

The colors are still very similar to the rest of the shots. The only difference is that we see a lot more of the ceiling in this shot, and by Viktor wearing a dark brown jacket against the white ceiling it really pulls him away from the background.

Screen Graphics/Composition:

In this shot the majority of the frame is of Viktor. He takes up this space because he is the dominant character and the only one talking. Our eyes stay focused on Viktor the entire time of the shot because of this as well.

Editing Style:

The editing style is still the same. The cuts are all straight cuts. This shot is a continuation of a dialogue between the lady and Viktor. The editing rhythm works well because it changes back and forth from different perspectives as each person talks. It works very well for this scene.

Time:

All in real-time.

Start Frame:

End Frame:



Shot #: 7

Duration: 4 seconds, 96 frames

Shot Size:

This shot is the same as shot number 5. Everything is the same frame except at the end of the shot the camera slowly pans into a closer shot.

Sound:

The sound in this shot is of the lady at the counter talking to Viktor. The foley and ambient sounds are the same as the other shots. The lady's voice is sincere but

straightforward. She really wants Viktor to understand her and get her point across.

Shot Quadrant(s):

This shot is the exact same as shot number 5. The only different is that the ending of this shot is tighter on the lady at the counter. Near the end Viktor is almost completely out of frame.

Contrast Dominant(s):

All the contrast dominants are the same as shot number 5.

Character Movement:

The only movement in this shot is of the lady at the counter moving her head and arms. She stays sitting at her desk the entire time during the dialogue.

Character Proxemics:

The character proxemics is all the same throughout this shot as they are in shot number 5.

Camera Movement:

This camera stays very still throughout most of this shot. Near the end, the camera does a slow pan in towards the lady at the counter to get a tighter shot of her. This makes the words that she is saying harder hitting when she tells Viktor that there is nothing she can do for him. It makes the shot a lot more dramatic.

Camera Angle:

The camera angle stays the same as in shot number 5. It stays at an eye level from Viktor's point of view.

Lens Used/Depth of Field/Lighting/Color Usage:

All of these are the exact same as in shot number 5.

Screen Graphics/Composition:

In this shot, it starts off fairly similar to shot number 5, but as the shot continues, the lady at the counter becomes a lot more dominant and takes up the whole frame as Viktor fades back. This works well because when she tells Viktor that there's nothing she or he can do, it makes Viktor shrink and become smaller as if he's given up.

Editing Style/Time:

Time and editing style are the same as all the previous shots. It's all real-time with straight cuts, and continues to show all showing matching actions.

Subtext:

I think that this shot is very important, because it's a final realization that he might be out of luck. As the camera pans in towards the lady at the counter it gives a real sense of harsh reality and makes the scene more dramatic. This shot is very important to this scene and works very well.

Start Frame:

End Frame:



Shot #: 8

Duration: 5 seconds, 120 frames

Shot Size:

The shot size is the exact same as in shot number 4.

Sound:

The sound in this shot starts off with the lady's last few lines. After that Viktor understands what she is saying but instead of being angry about it, he complies and stays in good spirit. You can tell this by the sound of his voice and the actions he does as he is talking. This scene makes you feel very sorry for Viktor because he stays in such a good mood even though he's getting screwed over again and again.

Shot Quadrants:

The shot is set up the same as in shot number 4. Both characters stay in their same positions throughout the shot.

Contrast Dominant(s):

The contrast dominants are the same as in shot number 4. The lighting doesn't change at all because it's a continuation from a previous shot, and changing the lighting would mess with the continuity of the scene.

Character Movement:

In this shot, neither characters move dramatically. The only movement is of Viktor waving his arms in the air at the end. The lady at the counter moves in towards Viktor slightly but other than that stays fairly still.

Character Proxemics:

The characters stay the same distance as the previous shots. They stay at a public distance, making the feeling of this conversation strictly professional.

Camera Movement/Camera Angle/Lens Used/Depth Of Field:

The camera stays still throughout this shot. It stays in the same location as in shot number 4. The angle, the lens used, and the depth of field are all the exact same as in shot number 4.

Lighting:

The lighting for this shot is also the same as in shot 4. Viktor stays lit up in the face to keep our eyes drawn to him, as he is the main character.

Color Usage:

The colors are all still the same as all previous shots.

Screen Graphics/Composition/Editing/Time:

All of these aspects are the same as in shot number 4.

Start Frame:

End Frame:



Shot #: 9

Duration: 2 seconds, 48 frames

Shot Size:

The shot is an extreme close up of the stamp that is being put on Viktor's paper. It's showing that he has been denied into the country.

Sound:

The sound in this shot is primarily a folley sound of the stamp, stamping the paper. In the background you can hear faint sounds of people chatting and commotion.

Shot Quadrants:

In the center of the shot the green piece of paper takes up most of the frame. The hand with the stamp in it is on the left of the frame. The stamp leaves its mark with

a big denied stamp that takes up the center of frame leaving it the main attraction for the audience to see. This helps by letting the viewer really see what's going on.

Contrast Dominant(s):

In this shot the greatest point of light is on the green piece of paper. The hand that is holding the stamp is blocking much of the light from the rest of the paper, but once the hand moves away it reveals the rest of the paper and the denied stamp on it as well. This keeps our eyes focused mainly on the stamp and keeps our eyes there as well.

Character Movement:

The only movement in this shot is the action of the hand stamping the piece of paper. It's the lady's hand that's doing the stamping.

Camera Movement:

There isn't any camera movement in this shot. The camera stays very still so that you can focus on what the stamps says.

Camera Angle:

The angle of the camera is pointing down at the piece of paper. It looks as if it's the point of view from the

lady at the counter, and shows what she sees as she is stamping the paper.

Lens Used:

In this shot I think a wide-angle lens was used. I think that this is true because it's a very close up shot, so you can read what the paper says, but still has a large area of visibility. This shot works well because you can read what the paper says, and are still able to see a lot of what's going on in the frame.

Depth Of Field:

We are at a shallow focus. The only thing that stays in focus is the paper and the stamp. The lady's hand is slightly out of focus and that's only a few inches away from the paper. I think the D.P chose to do it this way because he wanted to audience to being only looking at what the stamp is going to say and not have the attention on the hand in the frame.

Lighting:

In this shot it looks as if there is a low-key lighting. The paper is lit up enough to read, but doesn't look very bright. The source of light is coming from the left of the frame. When the hand is on top of the paper the right side of the frame is all in shadows, making the right side only visible after the hand leaves the frame.

Color Usage:

The main color in this shot is white and light green. The paper looks blended into the background of the table, but when the stamp gets placed on the paper, the red in the stamp makes it stand out very well. This works well so that it keeps your attention on the stamp and makes you as the viewer really see what the stamp says.

Screen Graphics/Composition:

The majority of the frame is all the piece of paper. The hand takes up the left side of the frame, but when it leaves all that's left is the piece of paper. This works well so that there is nothing else to look at besides the paper so that our attention won't be distracted by anything else.

Editing/Time:

The time and the editing are the same as all the previous shots. This is the final shot and ends the action that has taken place over the whole scene.

Overall Summary:

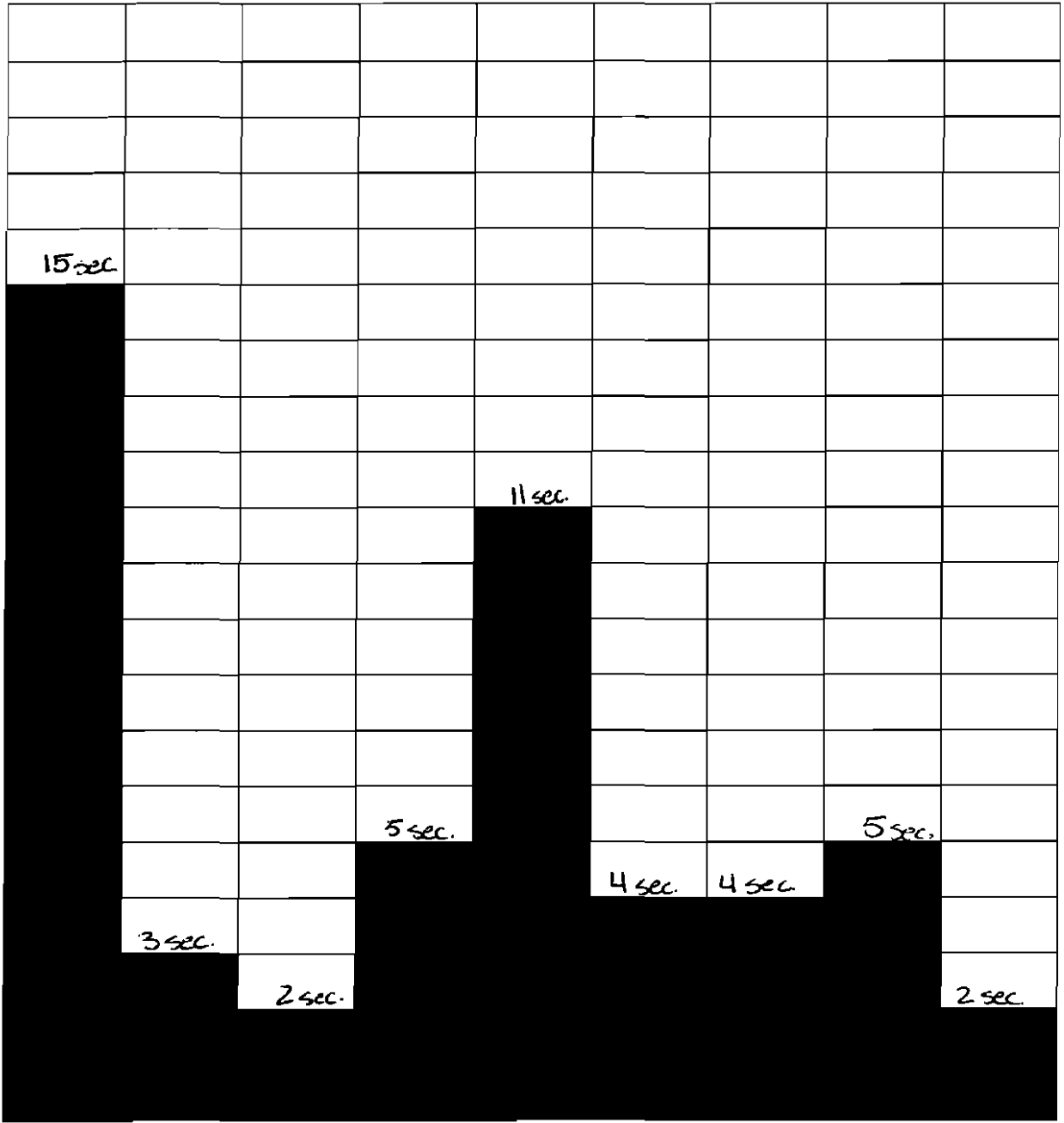
In the end, this scene really made me feel as if I was there in the airport seeing this happen. It made me not only feel as if I was a bystander but also as Viktor, and the lady at the counter. By mixing different angles and matching action shots, I was never lost in what was going

on, but felt like I could jump from one side to another in a smooth flow. I like this scene a lot and think it helped the movie in showing the personalities of characters and how they react towards different situations.

Don: This is a good analysis of a simple straight-forward scene. You seem to have a solid grasp of the mechanics Spielberg uses here. Good work!

(A-)

Shot Duration Graph



Shot #1 Shot #2 Shot #3 Shot #4 Shot #5 Shot #6 Shot #7 Shot #8 Shot #9