

U2 O1 Narrative, Style & Genre

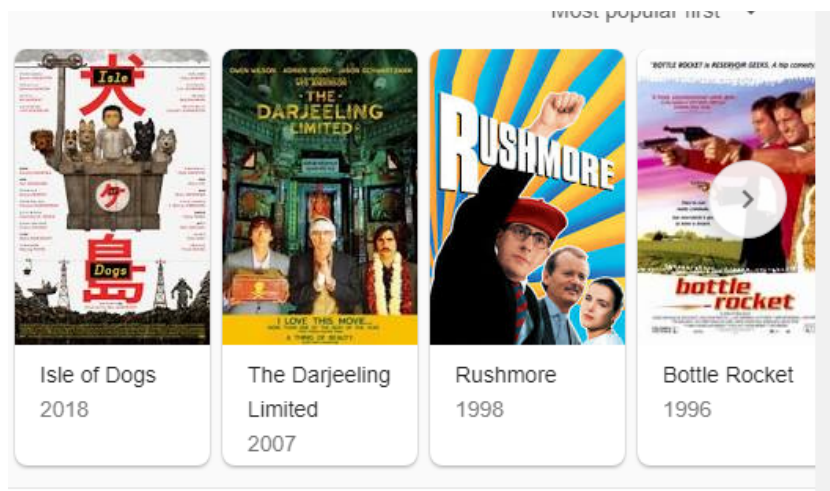
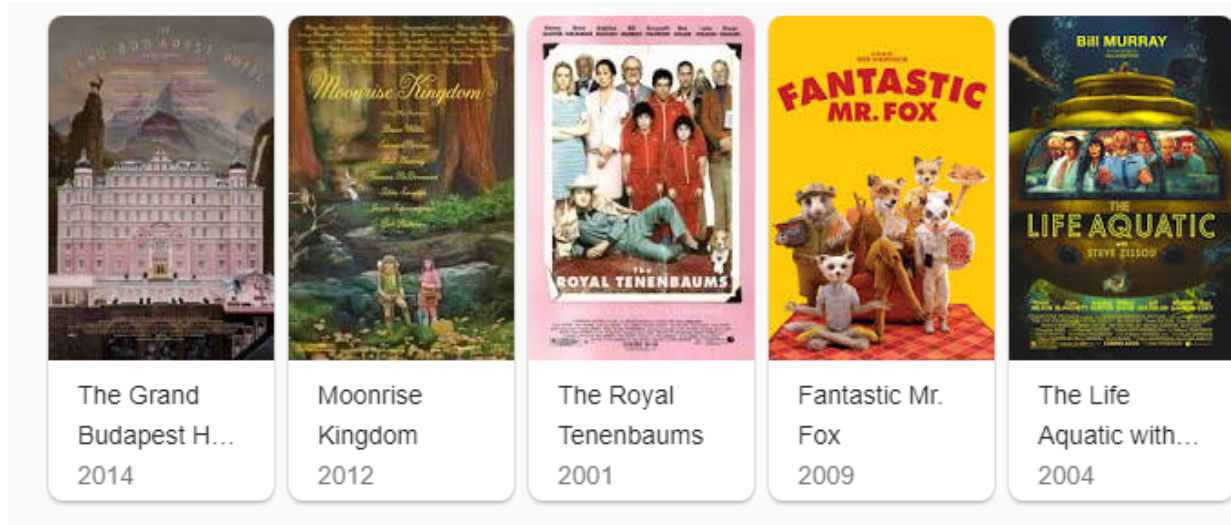
Auteur Wes Anderson

From tracking shots to distinct color palettes in movies such as *Moonrise Kingdom* and *Isle of Dogs*, take a closer look at the trademarks of Wes Anderson's directorial style.

https://www.imdb.com/list/ls041905776/videoplayer/vi2885859353/?pf_rd_m=A2FGELUUNOQJNL&pf_rd_p=f27320df-d52e-4f44-bd82-c6e8cc16da8b&pf_rd_r=QP7FVZZNYANGTSASR6FH&pf_rd_s=center-3&pf_rd_t=15011&pf_rd_i=nm0027572&ref=nm_ecw_wa_dt_sm

See below for some examples of director Wes Anderson's work:

- *Isle of Dogs*
- *The Royal Tenenbaums*,
- *The Life Aquatic*,
- *The Darjeeling Limited*
- *Fantastic Mr Fox*
- *Rushmore*,
- *Moonrise Kingdom*
- *The Grand Budapest Hotel*,
- More: <https://www.imdb.com/name/nm0027572/>



Anderson is known for using slow motion shots within his films, most notably during the final shot.

www.vimeo.com/83728153

Explore more:

<https://theconversation.com/wes-anderson-is-one-of-cinemas-great-auteurs-discuss-25198>

<https://www.sothetheorygoes.com/wes-anderson/#:~:text=The%20auteur%20theory%20suggests%20that,make%20up%20the%20finished%20piece.&text=Wes%20Anderson%20is%20one%20of,have%20his%20own%20personal%20stamp.>

<https://nofilmschool.com/2018/03/17-trademarks-wes-andersons-idiosyncratic-filmmaking>

<https://www.youtube.com/watch?v=RucvoL0hi2o>

<https://www.youtube.com/watch?v=zmUGjzURycs>

<https://www.youtube.com/watch?v=7GiQX-5jzql>

<https://www.theguardian.com/film/2014/feb/23/wes-anderson-grand-budapest-hotel-director>

<https://www.slideshare.net/scarrison678/auteur-theory-wes-anderson>

From the textbook:

CASE STUDY

Wes Anderson

Wes Anderson is an American filmmaker born in 1969 whose career started in 1995 with the short film *Bottle Rocket*. He has made eight films since then and has been nominated for and won various awards including Golden Globes and Academy Awards. There is no doubt that Anderson's films have a distinctive style.

Using David Bordwell's guidelines and questions in regards to film techniques, it can be seen that Anderson and his collaborators have forged a distinctive style.

STRUCTURE

Apart from *The Royal Tenenbaums* (2001) and *The Grand Budapest Hotel* (2014), the narrative structure of Anderson's films tends to be linear; that is, there are no flashbacks or flash-forwards and the story progresses chronologically from day one of the story. Anderson's films have a resolution that means the questions that have been raised in the film are answered. While his endings are not always happy, they are resolved. Anderson's films also tend to be

structured around themes that are usually either based on family or relationship and these create the main narrative conflicts.

SALIENT TECHNIQUES

Salient techniques include camera, colour, *mise en scene*/visual composition, dialogue, characters and recurring actors.

Camera

Anderson often uses an overhead shot, which gives the viewer additional story information. In Figure 3.3.4, Anderson uses deep focus in this scene from *The Royal Tenenbaums*—everything in the frame is in focus to give the audience information about the characters and their relationship to each other. Anderson also uses tracking shots to provide or keep up the pace or momentum of the narrative, as well as giving the viewer the feeling of being part of the action.



FIGURE 3.3.4 A scene from *The Royal Tenenbaums* (2001)

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