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Name: Jolanta Jasiulionyte Unit title: Story-telling Word Count: 1751 Essay Question: What the Structure of the Film contributes to the Film Moulin Rouge? 1 What the Structure of the Film contributes to the Film Moulin Rouge? When watching a film one might notice easily how charming the performance of actors is or how beautifully the set is built, but the not so obvious are rather more important in terms of successful film. It would be editing, camera movement and the order of scenes that give the film its shape. To continue in more direct way this essay analyses the structure of the film Moulin Rouge. How the structure contributes to the film and how it results. A rich recourse of information was used in order to get broader understanding of film making and how it works with storylines to be able to make an objective conclusion. A variety of film reviews written by some of todays most popular and well known film reviewers such as Roger Ebert and Garry Johnson were used in order to get an objective view about Moulin Rouge and how it was received by viewers. Technical film-making books such as The Grammar of the Edit and Setting up your Shots as well as a documentary film on The Magic of Movie Editing were used to gain a better understanding of how film structure such as editing and camera movement work with storylines. The essay starts with briefly presenting the storyline then goes further investigating its relationship with the construction of the film such as the construction of the scenes, editing, camera movements looking for motifs why particular choices were made. 2 Essay Body To start with, it is important to briefly discuss the content of Moulin Rouge. Moulin Rouge is musical drama and romance film set in Pariss area of Montmartre during the year of 1900, the story is mainly set around the cabaret venue. In words from the film: Its a story about beauty, about freedom but above all these things its a story about love (Moulin Rouge, 2001). The content of the film is about how a penniless English writer met Moulin Rouges star Satine who was also a courtesan. Having both fallen in love they then have to overcome many obstacles to be together, the biggest challenge was to overcome the Cabarets investor, the Duke, who bought Satine exclusively to himself. To make connections between the story and the way the film was constructed few facts about the story type need to be discussed. Defining storys type as well as the genre in which it will be produced defines how the film has to be constructed. This story is a perfect example of external conflict between main characters and the society. What it means is opposing points of view are meeting for example; lovers and their thirst to be free to express the feeling versus society and its restricting rules. In this film we have the rich Duke in a position of power, who is paying for the cabaret venue and who has desires on Satine versus Satine and the writer who have no money and are powerless. Also there is the Cabaret owner who is indebted to the Duke who keeps Satine from her lover by continuously saying: The show must go on! (Moulin Rouge, 2001). The conflict within the films story needs a special kind of energy to be projected powerfully and this relies on film construction as well as acting in order for the audience to really feel it. To give one example of such, it would be the scene where the writer sees Satine for the first time. 3 We see the Duke and the owner of the cabaret (the poverfull) one side, and the writer with a group of bohemians (the powerless) on the other. To add even more, they are firmly separated from each other. Camera is right in front of them also not without the meaning, its purpose is to establish the conflict. The ideas of love relating to conflict make conflict seem more powerful. We might than assume the film has to be emotional, energetic, vivid as well as strong. As Stephanie Zacharek , American film and music critic summarized "Mad" is a mild word for the overall mood of "Moulin Rouge" (Zacharek, 2001) It was important to discuss these nuances since it influences films construction, editing alongside with the camera movement. The camera movement and films editing serve to tell the story and/or, bring the desired feel to the film, (what is particularly relevant in this case). A moving camera is used through out the film. Like Images Movie Journal film reviewer Gary Johnson writes, Moulin Rouge frequently descends into burdensome heaps of camera shots. There are a number of spin arounds. 4 One of many examples is when Satine and Christian reveals their feelings in a song. To add more, accelerated push ins Like through the town of Paris to the coulisses of the cabaret as well as the opposites, the retractions (for instance from inside of an Elephant to a panoramic view of the village of Montmartre). These shots are in the category of developing shots that, according to Grammar of the Edit author, Roy Thompson, are perhaps the most difficult to make but they add dynamics to the scene and the film itself as well as alter the perspective the audience finds itself. By changing the audiences perspective continuously with the use of moving camera the viewer focuses on the cinematic aspects rather than those of drama as well as the audience feels being a participator of the film. Movies are allowed to distort our perspectives, and we welcome it in the name of entertainment (Vineyard, 1977: 61) Therefore it might be concluded, the kinetic energy brings a vivid, exciting and entertaining feel to the film. But the editing is equally of major importance. Even though the definition of the edit is as simple as a transition between two shots, its contribution to the film is much greater. Many directors underline its great importance, for instance Alexander Payne (a director of Election) says By the time I thought an idea, written it cast the film, directed it, I get to the cutting room Im so happy to be there cause then I think, now we can start making the film (The 5 Cutting Edge: The Magic of Movie Editing, 2004). Cutting controls the rhythm of the scenes and because of that a film becomes that what we get - a cinematic experience. But to get back to Moulin Rouge, its editor is Jill Bilcock. She names Ensuring the film flows emotionally and the story is told effectively (Zion, 2002) as well as taking on the problem of the director's vision (Zion, 2002) the main tasks for her as an editor. Shekhar Kapur the director of Elizabeth (a film that was also edited by J. Bilcock) responds about her, It looks like she's not in control and yet you start feeling emotional when you watch it [the edit] (Zion, 2002). In the directors opinion, J. Bilcock creates emotions successfully with her editing. This point adds to the picture of what is Moulin Rouges editing like. The editing of the film at the time when Moulin Rouge was released received plenty of comments both praising and criticising. The edit was described as machine-gun-paced editing (Johnson, 2001) and because of this type of editing film seems to have been fed through electric fan (Ebert, 2001). The velocity of the editing resembles a movie trailerquick cuts and bursts of action (Johnson, 2001). Even though not all the reviewer linked it with one of the good cutting examples, there a united feel about the edit Jill Bilcock produced. This way of cutting closely resembles S. M. Eisensteins, revolutionary Soviet Russian editors, newly established editing in the 20 century. Instead of seamless cuts that would create melodrama and would be better to tell the story step by step the director made his cuts clearly seen. Therefore contrary to slow-paced, seamless cutting, the meaning of the film comes not from the images itself but from their collision, from the 6 clash of images. S. M. Eisenstein designed it in a way for the audience to feel the frame, to respond to film as well as to be constantly aware they are experiencing the movie and not the life. (Information rephrased from The Cutting Edge: The Magic of Movie Editing , 2004). Though this type of editting is linked with action movies, as it was previously mentioned, this film is also considered to have the qualitys of action film since Moulin Rouge is burst of action (Information rephrased from The Cutting Edge: The Magic of Movie Editing , 2004). To continue even further, throughout the whole film various editting techniques that provoke certain kinds of emotions were use. Here are to be mentioned only few, for instance Motion mixer. Changing the cameras filming speed can create surrealistic efects (Vineyard, 1999:121). Slow motion adds intensity whereas fast motion is used for comic efect. Another example would me the repeated use of montage sequences (the collection of visual images spliced together) throughout the whole film that also used purely to create emotional impact. Therefore it is evident, the film trully concentraits and is succesfull in conveying a variety of feelings and emotions. Conclusion The film is based on events that actually happened in the years of 1990 in France. It has a promissing and memorable story. However the film fails to clearly comunicate it to the audience or to keep the viewers attention on it, since observers mind is too occupied with deciphering what was seen. The way in which film was constructed distracts the viewer from following the plot. Luhrmann [The director of the film] isn't particularly interested 7 in storytelling (Johnson, 2001) . On the other hand it succsessfully tells the emotional story, a viewer would feel the whole range of it, excitment, joy and at the very end even sadness. The film also entertains the viewer. That is what was reached with the film structure . The complexive camera movements make the viewer feel on the edge of action. He becomes a participator in the film therefore it is highly entertaining. The rapid-paced Eiesensteinian editting with the set of editting techniques not only succsesfully created feelings and emotions over the audinece but as well intensifies them. Film is as funny as it is moving (Gildrie-Voyles , 2001). To put it simply, the structure of the film eventhough seems to fail comunicate the story it succeded in bringing a variety of emotions to be felt in a particular point of storyline as well as it made the film Moulin Rouge an exciting experience. 8 Bibliography: Vineyard, Jeremy. (1999). Setting up your shots: great camera moves every filmmaker should know. Michael Wiese Productions Thompson, Roy. (1993).Grammar of the Edit. UK:Biddles Ltd, Guildford and Kings Lynn Moulin Rouge Film Directed By Baz Luhrmann.(2001) New York:FilmFor Books The Cutting Edge: The Magic of Movie Editing,(2004) Directed by Wendy Apple. [DVD]USA: A.C.E Zion,Lawrie.(2002). A Cut Above. Found at: ml (Accessed on the 5th of February 2010) EBERT, ROGER. (2001). Moulin Rouge. Found at: AID=/20010601/REVIEWS/106010304/1023 (Accesed on the 1st February 2010) Zacharek ,Stephanie . (2001) Moulin Rouge. Found at: e/index.html?CP=IMD&DN=110 (Accessed on the 1st February 2010) Gildrie-Voyles, Evelyn. (2001). Moulin Rouge. Found at: (Accessed on the 1st February 2010) Johnson, Gary. (2001). Moulin Rouge . Found at: (Accessed on the 1st February 2010)9 Abdullah AhmedGCSE English Analysis of Media Text:Moulin Rouge Moulin Rouge directed by Baz Luhrmann and was made in 2001. This story is about a penniless writer falls in love with a courtesan, however Satine the courtesan has been promised to someone else, the Duke. The film is set in Paris in the year 1899. Paris at that time was practicing new ideals called the Bohemian ideals that are; freedom, beauty, truth and love. Paris is an ideal location for this film as it is well known for its romantic semblance. At the end of the film, both characters Satine and Christian reunite but this also results in the catastrophic death of Satine. In the following essay I am going to demonstrate how the director Baz Luhrmann exploits cinematographic techniques to create meaning for his audience in Moulin Rouge. At the very beginning of the film, the audience is shown a screen with curtains, it is interesting to see that the features of that particular scene was that it had elements of older movies. The scene was in black and white, Luhrmann purposely did this to show the audience that this film is set in the past. Luhrmann designed the set so it resembles an old movie theatre with flickering images on screen. In old movies there were no sound so there would be a conductor present to play music which would be played before a motion picture begins, this technique was used by Luhrmann. By assembling all these small but effective ingredients together in a short scene, this allows the audience to understand that this film is set in the past. After the opening scene the camera is used to zoom and track through Paris, still the colour is in black and white indicating it is the view of past time Paris. The pace of the camera zooming and tracking through Paris makes the audience feel uncomfortable and intimidated. Luhrmann uses this method to make the audience feel like they were in 1900s Paris. After the scene at the train station the colour changes from black and white to a pale blue, Luhrmann uses blue filter here. Then the audience is shown Christian played by Ewan McGregor typing on a typewriter. The blue filter shows Christians unhappy emotions. It is noticeable to see that the window is open and the wind is wailing. The effect of the sound of the wind wailing indicates emptiness in the atmosphere. Luhrmann has used this technique to show the lonely and upsetting feelings Christian has. While Christian is typewriting, there is a close up on the word ... This is a preview of the whole essay After the scene at the train station the colour changes from black and white to a pale blue, Luhrmann uses blue filter here. Then the audience is shown Christian played by Ewan McGregor typing on a typewriter. The blue filter shows Christians unhappy emotions. It is noticeable to see that the window is open and the wind is wailing. The effect of the sound of the wind wailing indicates emptiness in the atmosphere. Luhrmann has used this technique to show the lonely and upsetting feelings Christian has. While Christian is typewriting, there is a close up on the word Love, Luhrmann is emphasising this word as it is a major theme in this story The camera angles Luhrmann uses when filming the Bohemians are widely different from when ordinary people are filmed. This suggests that the Bohemians are unique and contrary kind of people. The time setting is roughly the same time as the Victorians, the Bohemians show a completely diverse ideology of living, differentiating from the upright culture of the Victorians. Luhrmann uses pop culture in the opening part of Moulin Rouge. When Christian is drinking absinthe with the other Bohemians, Kylie Minogue appears as a green fairy. Luhrmann did not just use any actress to play this role; he used Kylie Minogue in particular because she best suited this role. Everyone knows her as someone being someone being petite and classy; the purpose of Kylie was so that the audience can associate her personalities with her character. In this scene Luhrmann makes use of computer generated images to display the Bohemian ideal: freedom, beauty, truth and love. At the end of this scene Kylie is shown with dark red eyes. This is ironic because it could be signaling to the audience that there is danger to come, as that is one of the common connotations of the colour red. To understand the irony the audience will have to watch the entire movie until its tragic end. When Satine is shown at the Moulin Rouge, there is a blue filter used when the she appears for the first time in the movie. This connects Satine with Christian, when at the beginning Christian is show with a blue filter. Luhrmann uses a lot of popular culture in this film. He manages to include big hits in scenes where song seems appropriate. Diamonds are a girls best friend by Marilyn Munroe is used at the Satines entrance. Another prime example is when Christian and Satine are up in the elephant tower, they both sing many famous love songs. This scene is known as the Elephant love melody. Throughout the movie, songs by many famous artists have been used; this is done so the audience can refer present day culture in past time Paris. At the elephant tower when the love melody is sung, both Christian and Satine unite and hold hands: The camera rotates around them and there are computer generated firework effects in the background. Luhrmann did this to express the connection between Christian and Satine showing their love and affection. In another scene Christian is seen dancing around famous monuments of Paris like the Eiffel tower, the moon has been personified and is singing. The sky is clear with stars and the surface is concentrated with misty cloud. Luhrmann has adopted these artistries of computer generated and animated elements to display fantasy and a pleasant atmosphere in the love between Christian and Satine. The colour red is almost seen in every scene in this film. This makes red a very important colour. The different connotations of red are things like love and also things contrasting from this to something like danger and anger. Luhrmann took advantage of this colour because of its various associations, he uses red to convey a minor or major message in several points in the movie for example: Red colour is toned upon Christians face to show his jealousy and anger when Satine is up in the gothic tower with the Duke. Luhrmann uses pathetic fallacy in Moulin Rouge. This is when Satine informs Christian that she wants to leave him, when she says this thunder breaks out. This is to show the sudden harshness Christian felt. The tango scene is a prominent point in the movie. Again, Luhrmann uses the colour red to associate with different things, but here he mainly focuses red on prostitution. Before the tango actually begins, there a few close ups on Christians and Satines faces. The close ups on Satines face reveals that she is sweating and there is also a blue filter used, both sweat and the blue filter show an image to the audience that Satine is nervous about the situation she is in. The splicing close ups on Christians face also reveals that he is also feeling anxious about the situation, these splicing close ups on Satine and Christian show that they both feel the same and are linked together. The tango dance metaphorically represents rape in the tower. There many splicing scenes that represent the chaos involved in love. After the Spectacular Spectacular and the celebration, where Satine is about to die, Luhrmann uses slow motion to indicate an unexpected alteration to the pleasurable atmosphere. The brightness turns into complete darkness to show something contrary is to happen. After Satine dies the camera moves upwards. After someones death people tend to turn to divine and spiritual inspiration. God is said to be from the heavens, up above. The actual effect of the camera moving up is to portray that Satines soul is being raised to the heavens. At the very end of the movie: close up on the typewriter links this scene to the close up on the typewriter in the beginning scenes. Love is mentioned both at the start and at the very end. Luhrmann did this to emphasise the importance of this word throughout the film. Also, when love is typed, there is a in the tone of music which helps emphasise the word. Curtains shut in the same fashion in which they were opened at the beginning, signalling the end. However, this time it is in red, a major colour used in the movie. Luhrmann has his own unique techniques of directing. He devised various camera usages to convey various effects on his audience. In his work he includes different that people are familiar with. His use of pop culture is greatly evident in Moulin Rouge. He has managed to include many famous songs written by very famous individuals. He would use lyrics of these songs in such a way that it would relate to the emotional state of the characters in the movie. From this movie it would seem that Baz Luhrmann sue of colour is a major part of his techniques. The colours he uses create a lot of interpretations of the meaning of using these colours, red and blue being prominent throughout the film. Overall, Baz Luhrmann has directed a great movie. Many critics have criticised this movie because of many reasons. However, his talent used in the Moulin Rouge, which he has devised and implemented can be stated as displaying the art of cinematography at its very best. Main page How to buy Baz Luhrmann's vivid, colourful and exuberant film that revitalised the musical genre. Excellent for looking at the effect of editing and camera technique. Contents Teaching Guide Study Guide Introduction 3 Study Record 2 Suggested Teaching Plan 4 Analysing the Plot 3 Resources 5 Plot Summary Worksheet 4 Analysing the Plot 6 Understanding the Plot 5 Close Reading the Language of Film 14 Narrative Structure 6 Analysis: Opening Sequences 15 Close Reading Checklist 8 Scene-by-scene commentary 22 Setting 9 Setting Notes 30 Characterisation 10 Character Notes 32 Themes 12 Costumes 36 Research questions 13 Motifs and Symbols 37 Film Technique and Narrative 14 Allusions and Quotations 38 Worksheets 16 Genre 39 Useful Quotations 31 Design and Editing 41 The Complex Makeup of a Movie 33 Luhrmann as auteur 43 Glossary of Film Terms 34 Writing the Screenplay 46 Screenplay Excerpt 47 Fascinating Trivia 52 Main Cast 53 The Songs 54 Unit outline 55 Top of page View samplepage How to buy Next page: Much Ado Baz Luhrmann is a very talented Australian film director, screenwriter and producer. He is best known for his Red Curtain Trilogy films: Strictly Ballroom, Romeo + Juliet and Moulin Rouge. Moulin Rouge, a movie 'though blessed with some stunning architectural design ' does not give the audience time to look around and digest the information being given. Through the years, his films have evolved and matured and he has 'learnt from his mistakes and corrected them in the Great Gatsby '. However, changes to his filmic style like: the use of superimposition, frame-within-a-frame technique, colour symbolism and pace might have taken away the ostentatiousness of his style. Luhrmanns style is not defined only by the filmic techniques he uses but also by his narrative styles and tone. His use of a 'controlled chaos ' narrative with exceptional imagery, colour, and filmic techniques make his movies recognizable from others. For those who 've watched both the Great Gatsby and Moulin Rouge the similarities are stark. Both films begin with an eerie atmosphere, showing the setting of the film and the foreshadowing of events that have occurred. The party scenes in both films are wild, colorful and fast paced and the endings are melancholic, ending with show more content The music is loud and upbeat and it feels like the watcher is part of the action, a little less in the Great Gatsby as the pace has slowed down incredibly and the party is not as crazy and wild as Moulin Rouge. When comparing The Great Gatsby to Moulin Rouge it is very evident that the pace at which the actions in the movie occur, happen slower. Giving the audience time to analyze and understand the information given. When comparing the two-party scenes from the different movies we can prove that slowing the pace has taken away the feeling of participating in the action. In the Great Gatsby we are simply watching the party and nor participating in it like the Moulin Baz Lurhmann describes 'Moulin Rouge' as 'audience participation cinema'. With close reference to the opening of the film analyse the techniques he uses to remind 'us we are watching a movie'From the opening of the film, we can see that Baz Lurhmann uses several techniques such as music, camera angles, set design, costume and lighting, to help create the feeling that we are 'watching a movie'. He creates this feeling from the idea of making everything unrealistic and stylised, it shows that it could not possibly be real life, therefore reminds 'us we are watching a movie'. Baz has a wild imagination which is captured in Moulin Rouge; he shows this through techniques such as characterisation, editing, and colour.Even from the very beginning, with the conductor, we can see that the film is unreal. The conductor has theatrical movements which are totally over the top; this does show and remind us that 'we are watching a movie'. Also the setting of having the large, heavy, red curtain and gold plated frame still gives the ideas of being fantasy and unreal. Order custom essay Baz Luhrmann Film Techniques with free plagiarism report 450+ experts on 30 subjects Starting from 3 hours delivery Get Essay Help You can read also Audience Adaptation PaperWhen we are introduced to Christian, Baz Lurhmann uses several camera techniques to create the stylised effect. He does this when Christian is writing the story; he has a dolly following the text that has been written. It cuts to his face crying and then cuts back to the typewriter. This is emotional; it shows how he is reacting to telling the story of him being in love. The audience are already struck by this and feel as though they already know the character. This helps the film to be "audience participation cinema".Whilst Christian is still telling us the beginning of the story and typing, there are cuts of inside Moulin Rouge; this is effective because it simply reminds us that we are watching a movie. Inside the Moulin Rouge, there are bright colours (saturated colour) and vibrant movements but all this is shown through slow motion editing. Outside the Moulin Rouge there is desaturated colour. To end this section of the film, the camera zooms into the words that the character is typing, like a fade or dissolve.When Christian is typing about one year ago, when he first came to Paris, the camera zooms out, rapidly over Paris from his room, and then zooms in to the train station where he is standing. This keeps the audience reminded that the 'we are watching a movie' because it zooms so rapidly that it's unreal and almost like a dream.There is also a part where is he walking up the to the hillside town of Montmarte the 'village of sin'. As he walks up there the scenery that he is 'walking through' is changing. This is obviously unreal and therefore has the same effect of "watching a movie".When we first meet the Bohemians' we see different techniques being used. We see Baz Lurhmann using costumes, colour, set design and camera angles in this section. The Bohemians all have different costumes; all their costumes are made of several layers of clothes, with any colour and material. This gives them an idea of them being below people such as Zidler who wears suits. There is an unreal design about them; this reminds us we are "watching a movie"There is a mid shot, in which we can see all the characters involved with the scene including the unconscious argentine. When they are deciding the lyrics to the song, the camera cuts to all the characters, creates the idea of confusion and hysteria - so many people talking at the same time. We see a close up of Christians face when he bursts into song about the hills being alive with the sound of music. This is very illusory and still reminds us that we are watching a movie.When we first see the Moulin rouge, we see vibrant colours, saturated colours; these stand out well and help illuminate the idea of Moulin Rouge being a theatre - loud, over the top, energetic and alive. The lights and colours are vivid, glitzy and jazzy. Again it has the unreal idea attached to it. Baz Lurhmann didn't want anything to be normal; he wanted wild, lively movements and shots. This again seems unreal and therefore has the stylised approach. Inside the Moulin Rouge it's lively and upbeat, contrast to outside which is dull and boring. Inside there's fast dancing and lots of actions and over the top dance moves.All the characters in Moulin Rouge all have individual identities - dancers, courtesans. They all have their own stage personality and their own costume. This is overwhelming because all the women are over dressed, and area all playing to what the men want. The idea of having all individual costumes to fit the 'stage' character is effective.We also see characters, inside the night club, of boxers, mermaids, and an even woman with a snake, this is all very unreal and shows that it is too unreal and therefore the audience must be "watching a movie".There is a special effect on one section where Zidler does the flips all the way through entrance of the Moulin Rouge to the actual stage area. This is very unreal we can see being super imposed onto the screen but yet it strikes the audience and reminds them about the movie.When Satine retreats from the ceiling, the club turns black. This is to create tension of when she does arrive. Also for lighting the bits of shiny silver sparkle. Satine had an original costume compared to the other girls in the club. Satine wore a diamond outfit - tailed jacket with fishnet tights and a bowler hat. Her lipstick was bright red and it was very feminine. I think that Baz Lurhmann was trying to get across that she was as famous as Marilyn Monroe because she wore that 'look' too (bus stop look). The swing which she sat on even had diamonds, shows that she better off than the other Moulin Rouge dancers. All the dancers were known as 'diamond dogs' whereas she was known as 'the sparkling diamond'. The audience feels they have to watch her because partly of what she is wearing but also because the camera does. And the camera follows her around because she is the centre of attention.Harold Zidler was another colourful character; he wore a bright red jacket, with big boots and white shirts etc. almost like Father Christmas. He had jolly, fluffy hair in forms of a beard and moustache too. The moustache was curled up at the ends; this gave his character more livelihood about him. He looked as though he was the ring master of the circus, in some ways he was.All the costumes were over the top and they all have the unreal attitude with them. This is because they were all original and exaggerated, therefore unreal and stylised. This will remind the audience that what they are watching could not be real life hence it is a movie.The elephant is the centre of the courtyard just outside MR. it's where Satine lives- exclusive and powerful. Its interior is all to do with India - ideas generate for spectacular spectacular. The colours inside the elephant are blues, yellows and reds.Music in the Moulin Rouge was very important. There was always music in the background or the characters were singing a song. Throughout the film music was used in different ways, it created different atmospheres. When Christian first came to Paris and he was talking about never being in love, the music created a comedy effect. Also inside the Moulin Rouge, the music was very upbeat, the can can, it had to be to go with the costumes and dancing, and was a contrast to the music anywhere else in the film. Baz Lurhmann also used different contexts of music, some songs were modern and some were fairly old.The lyrics and songs tell the story of the Moulin Rouge. This is effective because it's different. People don't go around telling stories of their life in song, so this to the audience would remind them that they "were watching a movie".Throughout the film there were different genres of music being used. There was hip hop when the dancers all sang Lady Marmalade, rock when Zidler sang the Show must go on, and even pop such as Your Song and Material Girl. All the songs used in the film kept the audience involved and they felt as though they could sing along, which is the audience participating - "audience participation cinema".All the techniques that Baz Lurhmann used created the unreal atmosphere that he wanted to create to remind the audience that they were "watching a movie". All the elements in each technique was exactly what Baz Lurhmann wanted, when put together all the elements and techniques created an emotional, contrasting film which I thoroughly enjoyed. Baz Luhrmann Film Techniques. (2017, Aug 11). Retrieved from Baz Luhrmann is an Australian writer, director and producer, notorious for his work in the Red Curtain Trilogy with it consisting of Strictly Ballroom (1992), William Shakespeare's Romeo + Juliet (1996), and Moulin Rouge! (2001). Through these films he is recognized for creating an innovative style. To discuss the emotional response from his audience with the use of cinematic devices, it is essential to analyze how he builds emphasis through innovative techniques such as the different camera angles, etc., and extravagant directing specifically in his films William Shakespeares Romeo + Juliet and Moulin Rouge!. The key cinematic devices Luhrmann uses in directing his films are: camera angles, uses of modern music and how he builds moments in fundamental scenes to incorporate the audiences active participation. Luhrmann uses cinematic techniques to make Romeo and Juliets dialogues understandable to modern audiences. He does this through his camera angles such as slow-motion shots, low angle shots, close-ups, point of view shots and agitation of the camera to create agitation in the audience. One of the first scenes is a newspaper saying Montague Vs Capulet to suggest to the audience that the two households have tension between them. Save your time!We can take care of your essay Proper editing and formattingFree revision, title page, and bibliographyFlexible prices and money-back guarantee Place an order Luhrmann made sure of two things while directing this film, that the audience can understand that Romeo is so heartbroken and desperate for love, and Juliet is so innocent and acquitted that she can fall in love with Romeo so easily, which can be seen and noted by the audience. Luhrmann makes these characteristics well known by the camera angles in the opening scenes. It is a grey cloudy day and Romeo is seen as depressed by him smoking a cigarette while writing poetry aimlessly. The camera zooms in on his depressive expressions, showing the audience his sadness which in turn gives the viewers sympathy for his heartbreak. Baz Luhrmann uses these shots to show impressions of a man who is lost and upset. Not long after the scene with Romeo, Juliet is introduced as a young girl with an innocent personality. Close-ups are done on Juliets makeup-less face to show her innocence. By doing these different camera shots, the audience can feel as though they are with them. At the point of them meeting, they are separated by a fish tank. Deep blue water and soft pastel colors are used to effect romance. When their eyes meet, Luhrmann zooms in on their faces (with some point of view shots) to make the audience feel the deep connection and love they have for each other. However, the Montagues and Capulets have a pure hatred for each other, meaning that Romeo and Juliets love is impossible.Fast forward some time and Tybalt (Juliets cousin) finds out about the love between them, having a fit of rage and starting a fight. Mercutio (Romeos friend) comes in to protect Romeo and fights Tybalt himself. Luhrmann uses agitation of the camera during this scene and point of view shots to keep the audiences participation. Mercutio is stabbed by Tybalt and the moment is slowed down to dramatize the importance of Tybalts actions. Low angle shots are then used to show Mercutio falling to the floor shouting a plague on both your houses. Luhrmann uses low angle shots to signify the implication of his death.The camera angles in Moulin Rouge! serve to tell the story and bring a desired feel to the film. Gary Johnson writes, Moulin Rouge! frequently descends into burdensome heaps of camera shots. Luhrmann uses a moving camera throughout the film, this is to make the film more captivating.One of the scenes in Moulin Rouge! is when we see the Duke and the owner of the cabaret one side, and the group of bohemians on the other. There is a distinct line/separation between them, and Luhrmann puts the camera in front of them with its purpose to show the conflict between the two. Love being the reason for the conflict makes conflict seem a lot stronger.Luhrmann does not want the audience to be passive, so to do this he uses modern music to keep the modern audience invested in specific scenes. He uses this to gain the audiences attention and to help the audience understand what is happening in some scenes. Using modern music in films keeps the audience involved in the film. Involved meaning that they can sing and dance along, sometimes getting the song stuck in their heads for the rest of the week. Whenever they hear a specific song, they could automatically think of the movie they watched that included it; which evokes an emotional response in the audience.For example, William Shakespeares Romeo + Juliet, when they are getting married, the song When Doves Cry. A picture from the film showing Romeo and Juliet getting married at the church by Prince is sung to make the modern audience invested because that song is popular, and as the song is sung slowly, the audience knows that this is a significant time of the film.In the film Moulin Rouge!, the bright colors and music give the impression of joy throughout the film, which is enhanced by the iritic camera movements. There are many modern songs sung by very famous people. The elephant scene in Moulin Rouge! is a great example of using this technique. The elephant love melody includes songs by Kiss, Elton John, The Beetles and more. These artists are very well-known and recognized by the modern audience, and the songs he used are all love songs, keeping them engrossed by the film and they can understand that this specific scene symbolizes love.Building moments creates connections to characters, which then encourages the audience to become engaged. Everyone knows how Romeo and Juliet ends; however, Baz Luhrmann builds moments to make it seem like it could end differently and keep the audience at the edge of their seats. At the end of the film, Romeo goes to Juliets grave, and seeing his love dead really impacted on him. Juliet slowly wakes up, starting with her head moving. Romeo does not see. Then her fingers twitch. Romeo does not see. She starts to slowly open her eyes. Romeo does not see. She slowly raises her hand to his face, and he drinks poison just before she touches him. It makes the audience hope that just maybe Romeo does not die, and he realizes Juliet is not dead after all. After seeing Romeo die, Juliet commits suicide as she cannot live without Romeo.In the film Moulin Rouge!, Luhrmann builds moments by speed. He does this by speeding up and slowing down scenes to make it appealing to the audience. The high angle shots make Christian seem weak and venerable. While the slow-paced editing makes the audience take in the surroundings.BibliographyRomeo + Juliet (soundtrack). 2019, accessed 22 May 2019.Analyse How the Music, Camera Angles, Special Effects and Presentation of Characters Create a Dramatic Fight Scene in the Baz Luhrmann Version of Romeo and Juliet; n.d. Accessed 22 May 2019.Romeo and Juliet: A Students Review of the Modernised Baz Luhrmann Film; n.d. Accessed 22 May 2019,.Moulin Rouge! (2001). Accessed 22 May 2019.Moulin Rouge Scene Deconstruction. 2017, Accessed 22 May 2019.100%(1)100% found this document useful (1 vote)12K viewsThe document is a 1751 word essay analyzing the structure of the film Moulin Rouge and how it contributes to the film. It begins with introducing the film's plot and genre. It then discussesJ.J. Jolanta JasiulionyteAI-enhanced title and descriptionSaveSave Analysis of Filmic techniques and construction In ... For Later100%100% found this document useful, undefined Share this: Facebook Twitter Reddit LinkedIn WhatsApp You dont need to be a film critic to understand the patience, effort, and style put into the production of the film, Moulin Rouge. What makes a film good anyway? Everyone has their own opinion about what makes a film good, but its undeniable how good Moulin Rouge was written and performed. In essence, it can easily be said that the use of cinematography, sound, acting, and editing was perfectly executed to make sure the film was not only exceptionally well, but also standing its purpose to tell a dramatic love story. This wonderful romantic drama depicting the new-found conflicting love between a young French man and a beautiful courtesan is a rollercoaster of emotions and dramatic turmoil that will surely have you at the edge of your seat with every scene. The narrative overview starts with the opening plot seeking after a gullible, needy English writer Christian in bohemian Paris, capitulating to great courtesan, Satine. As the pretty face of the slimy parasite Moulin Rouge, Satine is the make or break of productions. Administrator, Harold Zidler, frenzied to save his theater, trades her sexual favors to a rich English Duke. Satine is constrained to pick among veneration and desperation with Christian, or melodic calling for sexuality to the Duke to save the cast, Satine must reject Christian to guarantee his life. Right when Christian furiously assaults the explosive stage show up, she declares her love. As they sing a two-section agreement, the cast ruins the Dukes arrangements for Christians death, and of course upstanding love and affection triumph over villainy in a clear subliminal finish. A youthful optimist named Christian moves to Paris in the late spring of 1899. There he meets several new characters including Toulouse Lautrec and Harold Zidler, who claim to own an extravagant club called the Moulin Rouge. Lautrec essentially uses Christian to plug his new play, dressing him up to persuade one of Zidlers best employees, the elegant Satine, to get the play on Zidlers needs. Zidler additionally fixes an arrangement between a malicious Duke and Satine on the same night with the goal that the rich Duke will put resources into his dance club. Satine botches Christian for the Duke and essentially falls head over heels in love with him and vice versa. Zidler persuades the Duke to contribute, however, Satine and Christian must conceal their affection as the Duke accepts that Satine adores him and furthermore he is naturally an envious man. At some point the Duke gets some answers concerning Christian and Satines mystery love, he gives Satine a final offer: she should either carry on with the play in his direction and go with him toward the finish of the play, or he will have Christian executed. Satine chooses to spare Christian and goes on with the show causing Christian to face Satine about it. At the point when he confronts her with emotions high, Satine chooses to pass over the Duke and go with Christian. She at that point endures an unclear yet likely respiratory assault and passes on due to her condition, behind the window ornaments. Christian laments for just a little while and shortly after a year, composes their story. The opening scene of Moulin Rouge declares a red performance center drape which opens to a highly contrasting scene of Paris in ruin. This induces a tale demonstrated as though it is a theater creation, which is a key topic throughout the film. As the scene travels through Paris, it goes to a room demonstrating the hero, Christian with his head in his arms in exceptionally relaxed lighting, encompassed by void containers, residue, and soil. This shows his despair and the way that hes infatuated by dimness could mirror his absence of expectation or lack of experience. This gives the watcher a conspicuous understanding that a sad occasion has recently occurred, which is later clarified that the demise of his darling, Satine, had caused his agony. The film at that point switches from scenes of a neglected Paris to a lively, elegant club, The Moulin Rouge. In a measure it shows a neat and clean Christian, further symbolizing his enthusiastic weakening after Satines passing. Altogether, even though Paris is in ruin, theres a fun and vivid spot where individuals can come and unwind in Bohemian style. The mix of depressing pessimistic scenes with the spunk shows that although the world is shrouded in dark misery, the iridescent red of the Moulin Rouge gives trust. As the show Marvelous Spectacular starts, of course, Christian is composing and Satine is the starring role and of course, every occasion inside the play additionally happens inside the film. In the play, the prostitute played by Satine, must persuade her sweetheart that she doesnt cherish him, Which is actually what Satine does in truth as shes told by Harold Zidler that she must be with the Duke for his cash, which is a monstrous differentiation to the Bohemian conviction of Opportunity, Beauty, Truth and Love which is rehashed all through the film. In the wake of being left, Christian chooses to visit the Moulin Rouge one final time. At this point, we see a scene of a dull, demolished road, yet at the end is the Moulin Rouge, showered with red and shows up as the promising finish. The Moulin Rouge portrays itself to be the home concerning the Bohemian upheaval and its confidence in adoration yet was entirely convinced by the Dukes cash. This is the point at which the falsehood of structure is most evident, and how the whole building is simply an ornament to reality; The Moulin Rouge is just as neglected and edgy as each other structure in Paris. It is likewise the very thing that causes Christians passionate agony the watcher saw in the opening scenes, and at present found in the way that hes remained bleak and dim. Cinematography is the workmanship or method of film photography to which the Moulin Rouge shows. The film is an outwardly striking film, which combines splendid components of cinematography. One scene specifically that catches the brightness of the cinematographer is the scene inside which the Oblivious Argentinean willingly volunteers to clarify the circumstance with an extraordinary, tango, adjustment of The Polices melody Roxanne. The lighting and different components of this scene are very beautiful, as they persuasively pass on the dull feelings of the circumstance. The various components of cinematography, shading, lighting, and the utilization of camera points enliven the feelings and add greater than life feeling to the scenes. The utilization of various complexion in this scene improves, if not make the disposition and tone of the scene. The use of two hues in particular, red and blue are utilized to speak to various representative implications, for example, the clich Great and insidiousness or warmth and cold. As the scene starts, the shading red is utilized to speak to a kind of warmed, obscene climate that is running compared with outrage and pressure felt by both the character Christian and the watcher, who is made to feel irritated at the way that Satine is compelled to at long last feast with the Duke. As the scene advances, and the tango starts, she is presented under blue-tinted lighting suggesting a chilly, harsh, impassion that appears to be practically sickening. The use of montage editing is also a significant storytelling element in Moulin Rouge, which helps show the story with a relatable atmosphere. Firstly, the sequence in which Christians first arrival to Moulin Rouge creates the loud atmosphere of this notorious nightclub. It portrays a chaotic and mysterious nightclub by bewildering the hero, Christian, and fast showing the exterior of the Moulin Rouge. Montage also visually shows the imposing atmosphere between Satine and the duke. The director has arranged a rough dance to be shown synchronously with the duke and Satines date. The music in Moulin Rouge is a collaboration of a considerable amount of extraordinary pop tunes of the twentieth century, from Rodgers and Hammerstein to Lennon and McCartney, from Sting to Elton John, from Dolly Parton to David Bowie. Luhrmanns motivation from the strategies of certain musicals from Hollywoods magnificence days. For Moulin Rouge, Luhrmann needed an electric score that would include a bunch of different types of music, highlighting crafted by many authors, makers, arrangers, and artists. The voice-over from Christian legitimately portrays the story. The uniqueness of this film doesnt shroud any unforeseen occasions in this film, and many key occasions in this story even presented before they occurred, so the storyline is clear and simple to pursue. For instance, at the start of the film, after Christian composed a couple of lines in, his voice-over started to determine what befell him in Moulin Rouge. Thus, when Satine is going to die in this film, his voice-over demonstrates so before this demise happens. Those verbally expressed writings had quickly demonstrated the general framework of the story and supplies a feeling of narrating climate, which decides the dismal tone of this romantic tale. In a frenzy of overabundance, the entertainers themselves need to