

The Cabinet of Dr. Caligari
Shot Break Down and Analysis
Professor Barrenechea
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Shot #1

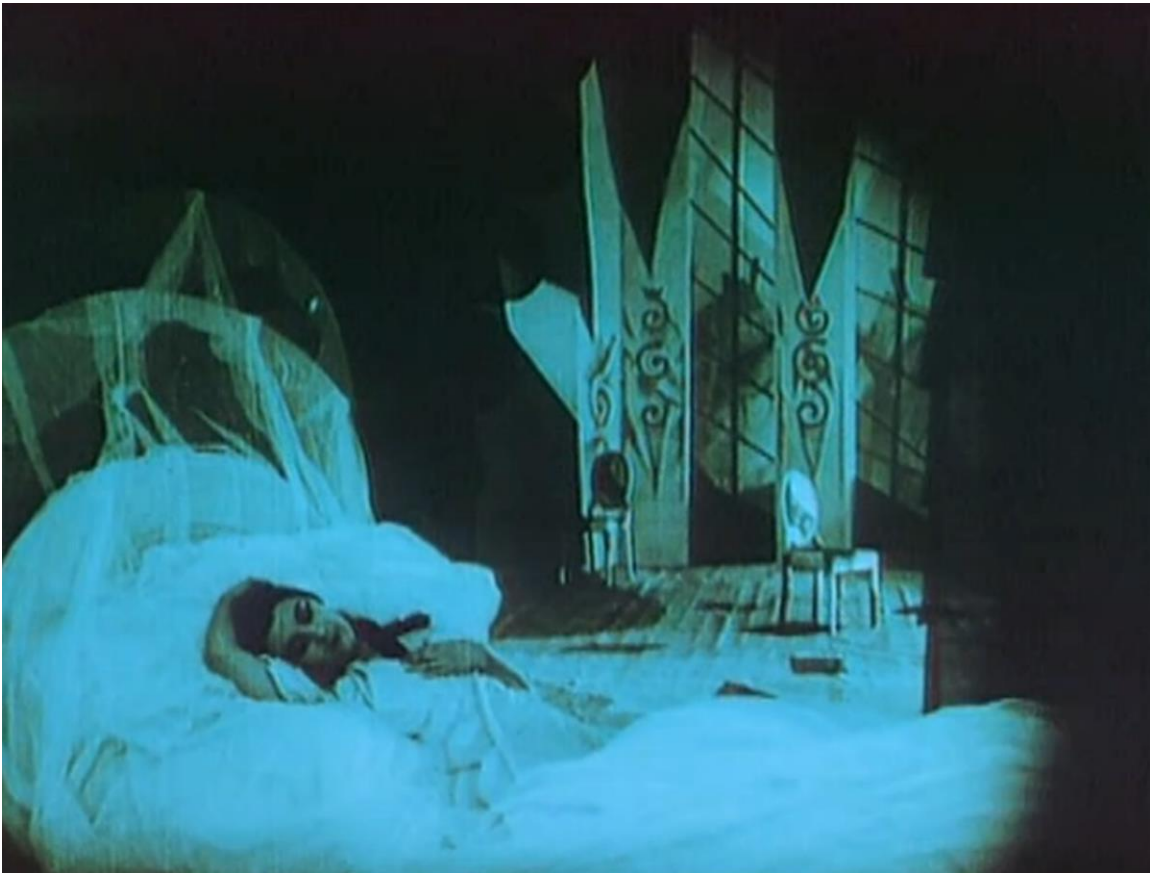
1) Mis En Scene

A) Setting- Jane, a lovely young woman, is laying in what appears to be her bedroom. The room has tall ceilings and appears to be in a wealthy home. In the visible part of the room there are two long and tall windows with landscaping in the distance, two wooden chairs with upholstery bolted to the seat and the back, a large bed with fluffy white bedding, a white mosquito net/canopy surrounding the bed, a wall/ curtain is visible at the foot of the bed. This setting is on set.

B) Lighting- There is a soft light emanating from the top right corner of the shot casting a soft glow over Jane and the entirety of her white bed and canopy (Looks like moonlight). There is also a slight amount of light coming from the back part of the scene and an illusion of light coming through the windows. This causes shadows to be cast all over the further parts of the room.

C) Costuming, Hair, and Make-Up- Jane is wearing a white night gown. However the bedding she is in serves as a sort of costuming as it romantically drapes and frames her body and face. Her hair is curled perfectly (suspicious for someone going to sleep). Jane is also wearing a small amount of make-up, eyeliner thinly traces her top lip and she is wearing a thick coating of mascara.

D) Movement of Figures- Jane (portrayed by Lil Dagover) is laying in bed giving the appearance of sleep only breathing slightly. All else is still.



2) Cinematography

A) Aspect (1:85:1)

I) tonality- The film black and white with a green tinting.

II) The speed of motion appears to be normal.

III) The shot was created in 3rd person perspective.

B) Framing

I) The camera is at a position that is straight on (not at any angle). The camera remains unmoving throughout the entirety of the scene.

II) This shot is considered a long shot because it shows the entirety of Jane's torso as well as the entire room. The camera is unmoving.

C) Duration- 2.96 seconds

3) Editing

A) transition- There is a cut into the shot as well as a cut out of the shot.

B) The scene is opened with an iris that starts in the middle of the screen and then opens wider until it disappears.

4) Sound

A) Non-Diegetic

I) Sound- The shot possesses the sound of the aftermath of the hit of a very deep note this creates an eerie vibration noise.

Shot 2

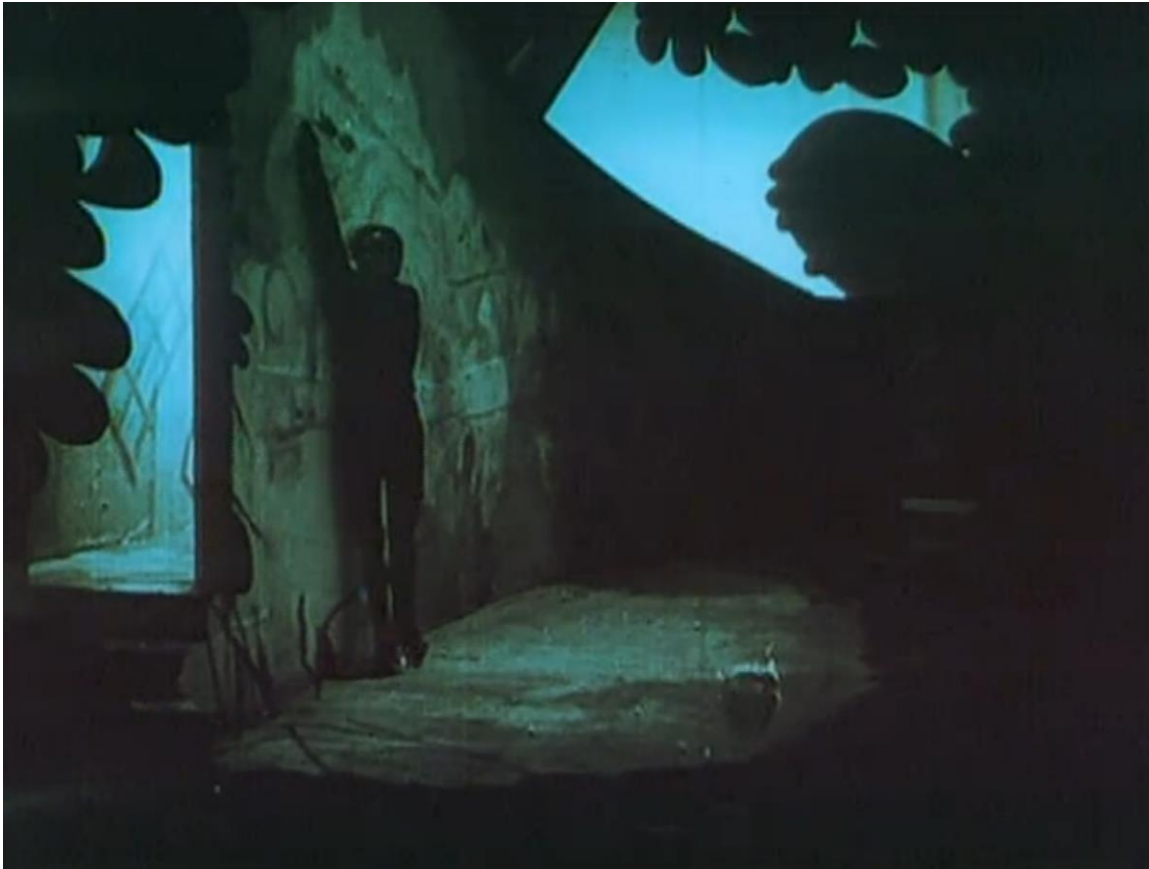
1) Mis En Scene

A) Setting-This second shot is set in an outside alleyway/corridor (presumably outside of Jane's residence). The shot is framed by leaves and trees. In the corridor the ground appears to be that of concrete or pavement with grass sprouting up from the cracks. The walls of the corridor are several feet taller than the already tall character in the shot (possibly 10+ feet) that curve over slightly. There is also a second and partially unseen corridor that is around the corner and up three steps. This setting is on a set.

B) Lighting- Light is coming from directly from above the top of the wall it's a direct soft light that gives the appearance of moonlight. The back corridor is also lit with back lights. Throughout the entirety of the shot Cesare's features remain unlit making it hard to identify him.

C) Costuming, Hair, and Make Up- Cesare is wearing a long sleeve black shirt, long black pants, and black shoes. His hair is placed on his forehead and mysteriously around his head. His make-up is not visible

D) Movement of Figures- Cesare moves through the front corridor slowly, taking slow careful, cautious steps. He has his far arm straight up against the wall sliding it across as he walks and his close hand is placed behind his back at a hard angle grasping an unidentifiable object. He reaches the second entrance of the corridor, turns around the corner and continues the same motion.



2) Cinematography

A) Aspect (1:85:1)

- I) The film is black and white with green tinting.
- II) Cesare is moving at a normal speed of motion
- II) This shot is filmed in the third person perspective.

B) Framing

- I) The camera is held totally straight with no angle.
- II) This shot is filmed with camera to create a long shot that allows you to see Cesare's path of travel the whole time. The camera is unmoving.

C) Duration- 19.96 seconds

3) Editing

- A) There is a cut into the shot and a cut out of the shot.

4) Sound

A) Non-Diegetic

I) Music- There are four pounding notes on a piano/organ with the resounding after vibrations.

II) Sound- In the background of that sound there is a small sound of something being rubbed on a tight metal screen to create a creepy spine tingling noise.

Shot 3

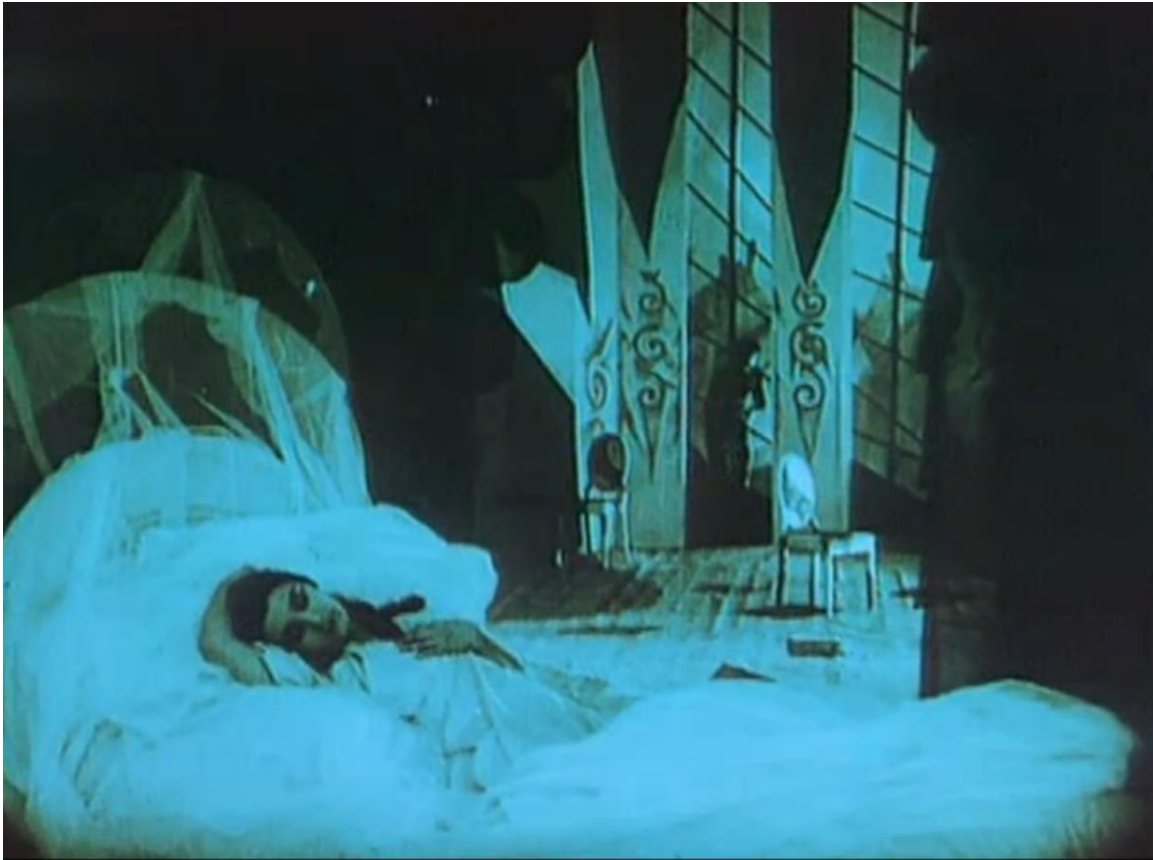
1) Mis En Scene

A) Setting-The same bedroom from shot one is on display. The only difference is the lurking figure of Cesare jerking into the scene. This setting is on a set.

B) Lighting- the lighting from the first seen remains the same with the small exception of a slight shadow that Cesare seems to cast as he lurks in the window. He is backlit slightly by a hard light.

C) Costuming, Hair, and Make Up- Jane remains in the same costume, hair, and make up from the first shot. In this shot Cesare is still wearing the same black long sleeve turtle neck and black pants. His hair is placed darkly around his face giving him a menacing and austere look. In this shot however his makeup is more prominent, eyeliner is visibly lining his eyes and black thick triangles drawn underneath his eyes to create a creepy and menacing look.

D) Movement of Figures- Jane remains unmoving in this scene still sleeping peacefully. Cesare jerks into the scene quickly with a menacing look.



2) Cinematography

A) Aspect (1:85:1)

I) tonality- The film is shot in black and white with green tinting.

II) There is an irregular speed of motion when Cesare quickly jerks into the window.

III) This shot is in the 3rd person perspective.

- B) Framing
 - I) The shot is filmed straight on.
 - II) The shot is filmed in a long shot same as the first to show not only Jane but also Cesar as he suddenly appears in the scene.
 - C) Duration- 4.91 seconds

3) Editing

- A) There was a cut into the shot and then a cut out of a shot.
- B) In the editing it appears that they took the original shot of Jane and then placed in a shot of Cesare in the middle.
- C) This scene seemed to be a possible attempt at a match on action from the second shot of Cesare moving around the corner to create an illusion that he enters the view of the window promptly after walking around the corner.

4) Sound

- A) Non-Diegetic
- B) One piano/organ deep note that creates a vibration noise at the end the same as other scenes.

Shot 4

1) Mis en Scene

A) Setting- This setting is at the close up window of Jane's bedroom. Cesare is standing behind the panes of the window and holding a knife. There are other houses evident in the background. The design on the sides of the windows are also now more visible than before they create a pattern of black and white swirls, which appear to be dark and ominous especially in pairing with Cesare. Cesare reveals a knife in this setting. The setting is on set.

B) Lighting- There seems to be direct lighting on Cesare from directly in front of him. The lighting appears to be hard lighting because it makes Cesare look austere and menacing. His shadow appears on the back wall as evidence of this.

C) Costuming, Hair, and Make-Up- Cesare's appearance is the same as described the previous shot.

D) Cesare's head slowly appears at the bottom of the window and he slowly rises. He brings his hands from his back and side up together slowly as he rises to reveal a knife. His mouth remains in a straight line as he glares menacingly into the room where Jane is sleeping.



2) Cinematography-

A) Aspect (1:85:1)

I) The tonality is black and white with green tinting.

II) The speed of motion appears to be normal in this shot.

III) The shot was created in the third person perspective.

B) Framing

I) The shot is filmed straight on with no angle.

II) The camera is not moving and produces a long shot that displays the entirety of Cesare's body through the window.

III) The shot was made in the third person perspective.

C) Duration- 13.68 seconds

3) Editing-

A) Transitions- There is a cut into the shot as well as a cut out of the shot.

B) Other Elements of Editing- There is a diamond shaped iris around Cesare the window while the rest of the scene is darkened out. This creates even more added emphasis on Cesare and what he is doing.

4) Sound

A) There is the pounding of three piano/organ notes with time between to hear the aftershock/vibration noise that is made from the piano.

Shot 5

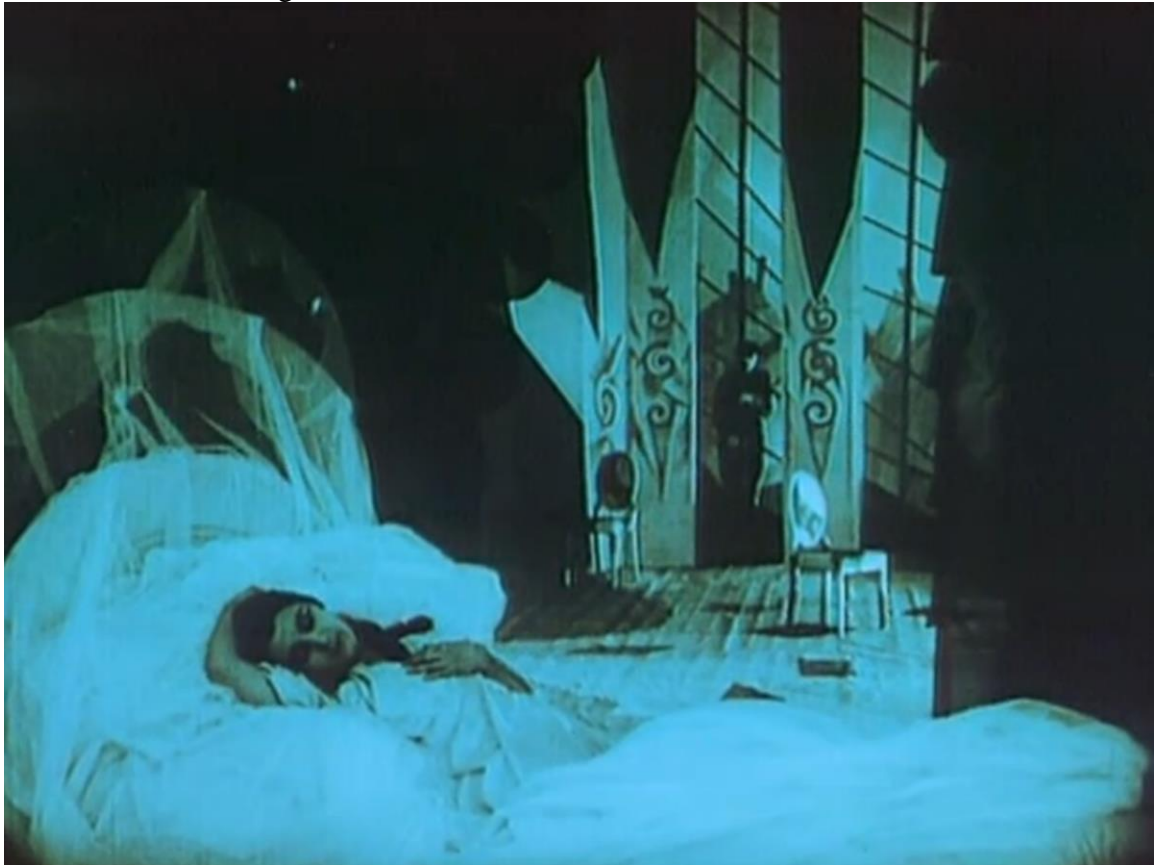
1) Mis En Scene

A) Setting- The setting for this shot is the same as shots 1 and 3. This setting is also on set. The difference this time however is that the prop that is Cesare's knife is evident.

B) Lighting- Lighting is the same as in shot 3.

C) Costuming, Hair, and Make up- Cesare's hair costuming and make up is same as in Shot 2 and Shot 3.

D) Movement of figures- Cesare rises slightly and moves his hands about shaking. His frame is hunched awkwardly as he continues to gaze into the window in a menacing manor.



2) Cinematography

A) Aspect (1:85:1)

I) tinting- The film is black and white with green tinting.

II) The speed of motion in this shot appears to be normal.

III) The shot was created in the third person perspective.

B) Framing

I) The shot was shot straight on with no angle.

II) This shot was filmed as a long shot to make both Cesare and Jane visible.

C) Duration- 3.3 seconds

3) Editing

- A) transitions- There is a cut into the shot as well as a cut out of the shot.
- B) There is an attempt to create a match on action in this scene from the previous shot with Cesare's movement.

4) Sound

- A) Non-Diegetic
- B) There is once again one pound on a deep note on the piano/organ and the resounding vibration noise. There is also a sound of something being rubbed against a tight metal string in the background.

Summary and Analysis

Robert Wiene made distinct decisions in his choices of editing, cinematography, mis en scene, and sound. In the field of mis en scene Wiene used the setting and lighting to allow for foreshadowing of suspenseful events to come with the use of dark shadows through out the room and the moonlight streaming in the window to better frame the terrifying figure of Cesare. Wiene also uses lighting and setting to his advantage to make Jane appear more angelic with the use of the lighting on her face and body and pillowy cloudlike bedding. Wiene's use of makeup is also astounding for character development with the use of Jane's make up to make her appear more feminine and the use of the dark clothes and dark triangles under Cesare's eyes to make more menacing and terrifying to the viewer. Cesare's slow movement in the scene as well as the movement of the knife display another one of Wiene's choices in the area of movement of figures, his slow suspenseful movement allow for a certain build up in the different shots and make the character more terrifying. The use of the green tinting on the black and white film make it easier for the viewer to understand the time of day is night while adding an eerie aura to the set of shots. In terms of editing the use of direct cuts and some use of match on action allow for viewers to easily follow the action while sitting on the edge of their seats wondering what exactly is going to happen to Jane. The iris' used in shot one and three allow for the viewer to zero in on what exactly is important in the shot without any distractions. Finally the use of non-diegetic sound in this version of the film creates an extremely creepy and terrifying sort of atmosphere for the viewer. The deep vibrations that Wiene chose to be allowed to be heard create an absolutely suspenseful environment as we watch Cesare creep around the corner and lurk in the window. Wiene's specific

choices in this film allow to reach his end goal of creating a terrifying and suspenseful scene that is sure to remain impressionable in a viewer's mind.