

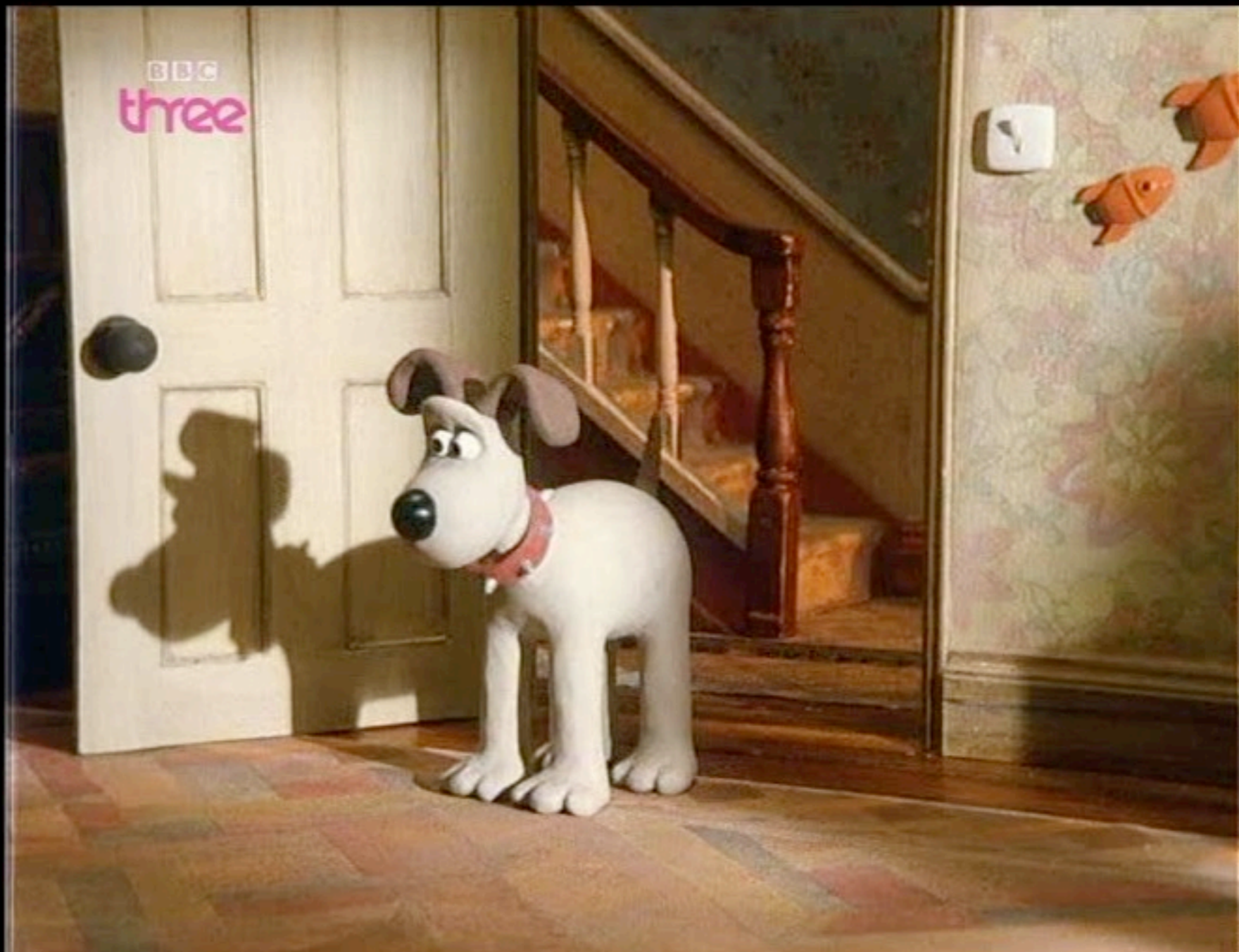


THE WRONG TROUSERS

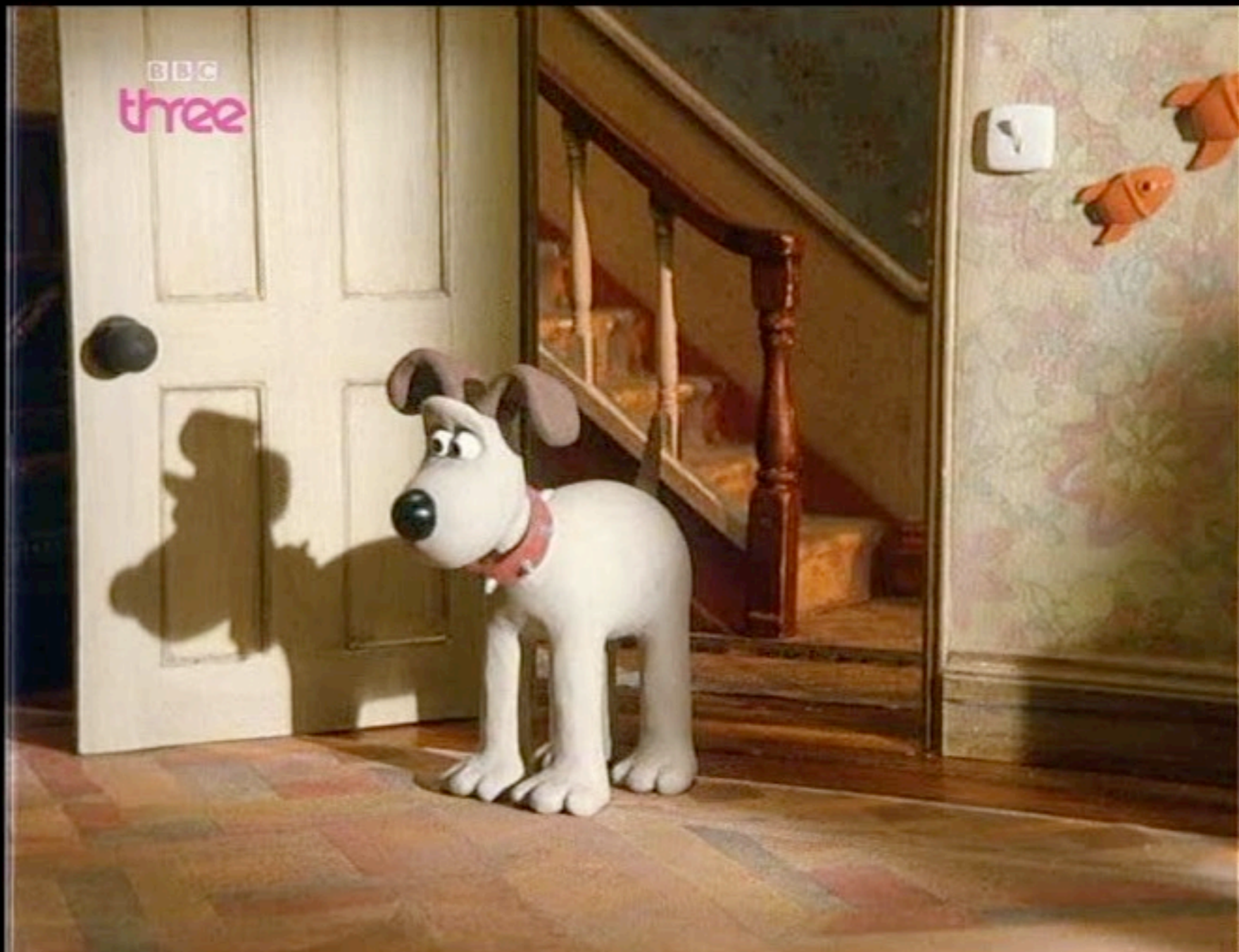
Scene analysis - *first appearance of the mechanical trousers (3'53" – 4'10" APPROX.)*



This short sequence shows how all elements of film language are used in a single scene - CAMERA, EDITING, LIGHTING, SOUND, AND MISE-EN-SCÈNE



This is a classic SHOT-REVERSE-SHOT sequence. Gromit sees something and reacts. What is he looking at?



LIGHTING: the whole sequence uses low-key lighting with heavy use of shadows, a technique borrowed from the horror genre. The ominous shadow behind Gromit gives an insight into his fear.



FRAMING: extreme low angle close-up. The use of this framing throughout the sequence emphasises the *frightening size* of the trousers from Gromit's point of view.



Sound/Music: The mechanical legs make a frightening motorised sound. The music score begins with single, low, ominous bass notes.



EDITING. The sequence employs **CROSS-CUTTING** between the mechanical legs and Gromit. Here, Gromit starts to back away. Note how his slightly crossed eyes indicate fear/consternation



He backs away until he is almost out of shot.



As the legs move towards Gromit, the CAMERA TRACKS slowly backwards from a CLOSE to a MEDIUM SHOT. The backing away movement places us in Gromit's position.



MISE-EN-SCÈNE: the movement of the legs is reminiscent of Frankenstein's monster in the classic 1930s horror films. The legs give the impression of an unstoppable force, an out-of-control robot.



Gromit is framed tightly against the wall, framed from a low angle. The tracking movement of the camera towards him matches the movement of the trousers.



LIGHTING: the deep shadows on the wall behind him create an atmosphere of fear



The camera closes on Gromit, trapping him against the wall. His eyes narrow and his ears shake with fear.



Editing: cuts quickly back and forth between “monster” and “victim” but then shifts emphasis to focus more on Gromit’s situation.



The camera spins on its axis, heightening the sense of Gromit's panic and fear. We are now focused on Gromit's state of entrapment.



Sound/Music: the sound made by the mechanical legs is frightening. Higher-pitched notes are introduced to underscore the panic and alarm. The music builds to a dramatic crescendo



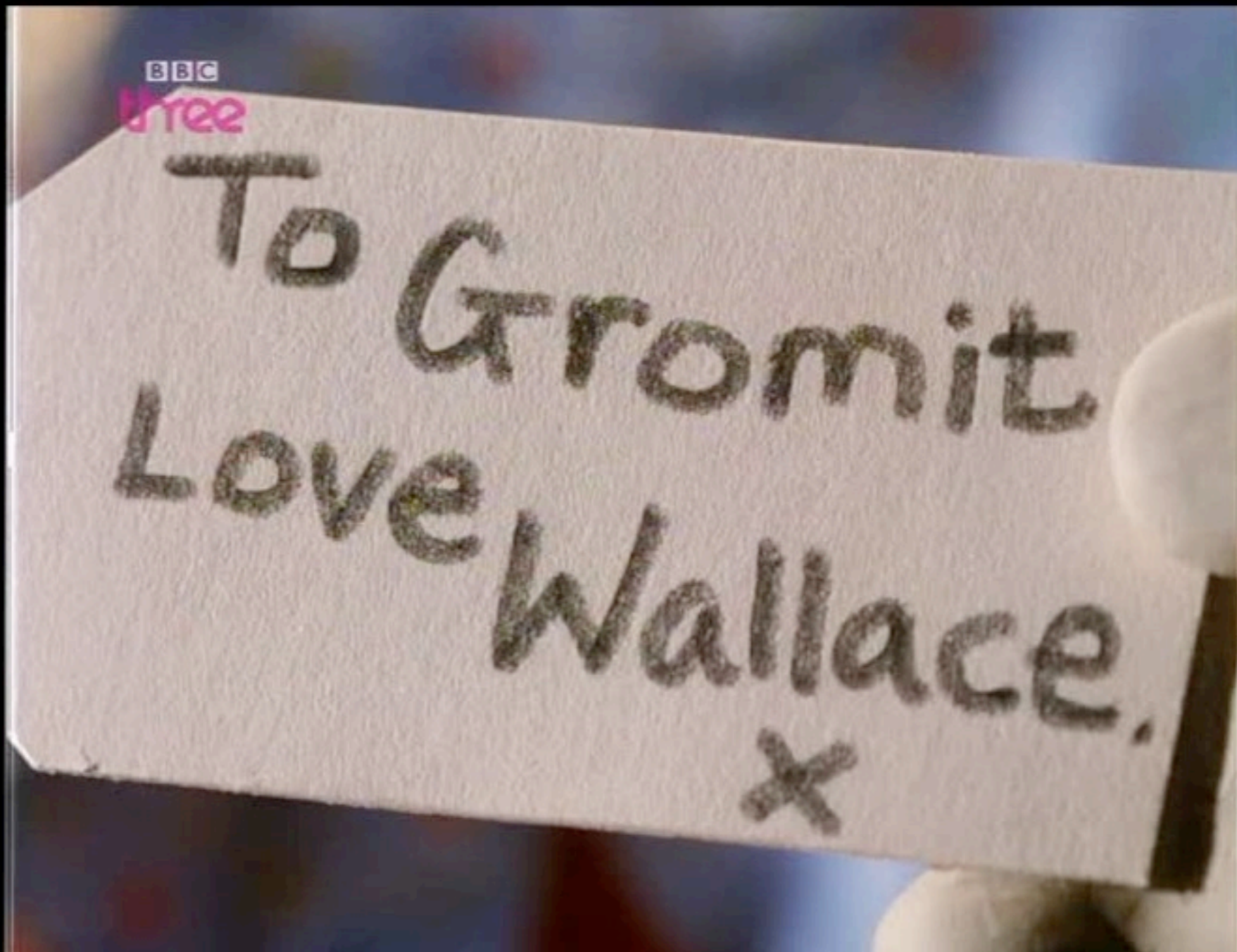
Another extreme low angle (long shot) of Gromit as he slides down the wall, his legs scrabbling.



Gromit is framed off-centre, which conveys the sense of the trousers bearing down on him. The trousers cast menacing shadows.



The fear, entrapment, and panic are now undercut by the humour in the film. The mise-en-scène includes old-fashioned wallpaper, flying rockets and the bright blue gift wrap and ribbon



Extreme Close-Up of Gromit's POV as he reads the gift label



The animators use Gromit's eyes, his brow, and his ears to convey a range of thoughts and emotions – as if in the classic silent cinema era.