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Student Name

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Screenshot Analysis for *The Phantom Carriage* (1921)

Frame #1: Color



David Holm is lazing around with two drunkards in a spooky cemetery on New Year's Eve, delineating the tale of the phantom carriage. He discloses the reality of the individual who dies as midnight strikes becoming the next driver of the carriage. The frigid blue color of this frame conveys the chilling feeling the scene exudes as midnight approaches and the ghost driver is soon to arrive to pay a visit to David. The cool, eerie hue of this frame, and future outside scenes, differs from the warm hues that are depicted during shots filmed inside (0:11:47).

Commented [PRM1]: Be more precise.

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Frame #2: Camera Angle



In this frame, a low angle camera shot is utilized to capture the clock as it approaches midnight, which is the time when the highly anticipated passing of the phantom carriage driver occurs. **The low angle shot places the clock high up in the frame, isolated and towering, emphasizing its strong influence on and power over the lives of everyone below it.** People fear the countdown of the clock, for they fear the risk of being the last person of the year to die, ~~meaning they will be~~ **of being** isolated in death as they drive the phantom carriage (0:25:27).

Frame(s) #3: Transition



This scene provides the viewer with a flashback from David Holm's early life with his wife and children during a time when he was not a drunkard in the streets. A form dissolve is utilized to transition between some of the shots of the flashback, as shown in the above screenshots. Holm and his wife are in similar, but opposing, shape as the shot dissolves from one to the other, transitioning from one moment in Holm's past to the next. The dissolve between the frames conveys the dreamlike, nostalgic feeling that the jovial flashbacks emanate (0:33:22-0:33:29).

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Commented [PRM2]: I see the point you're making: even though the two forms don't overlap very well, they do resemble one another--if differently oriented.

Frame #4: Framing



Tight framing is demonstrated in this masked shot of Edit as she patches together David Holm's disheveled jacket during the night of his stay with her. The audience is forced to focus their gaze on Edit, who appears brilliant and angelic as she smiles and wears all white, contrasting the darkness of her surroundings. This type of framing provides critical insight into Edit's character, as it emphasizes the overwhelming kindness in her heart for others. The frame [solely](#) presents the viewer with her pure act of hospitality as she carefully mends a homeless stranger's coat (0:53:08). **4.8 of 5**

Frame(s) #5: Sound Design



The score of this film is beyond impressive in its ability to reflect the mood and the action happening in each consecutive scene, especially in this scene when Mrs. Holm attempts to escape Mr. Holm in his drunken state. The score takes a journey, as it begins with a steady rhythm and pulse that then builds to a crescendo when the action starts to intensify. Chaotic cacophony erupts during the climax, causing all rhythm and harmony to diminish. **The frenzied sounds perfectly complement the state of frenzy Mrs. Holm is in prior to her collapse, when suddenly the music stops (1:26:52-1:29:43).** **4.9 of 5**

Works Cited

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Sjöström, Victor, director. *The Phantom Carriage*. Svensk Filmindustri, 1921.

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