

0-15 - Framing and Composition (00:09:18)



In this early frame in which Dr. Caligari seeks a permit to display his cabinet and its supernatural contents, Robert Wiene utilizes framing and composition to convey the doctor's social standing. **An attendant granting licenses sits above Caligari, a visual reminder of his command over the situation.** The man on the stool draws the audience's eye up, forcing one to view him as an authority figure, while Dr. Caligari's placement in the shadowy corner portrays him as a disparaged individual.

4.8 of 5

15-30 Lighting (00:22:25-29)



Robert Wiene utilizes bottom lighting to exemplify the horror, shock, devastation, and range of emotions Alan experiences after hearing the prediction of his death. This technique creates harsh shading that restructures Alan's face, causing his features to darken. **The dramatic lighting expresses the manic change he appears to experience after receiving his prophecy.** The stark element of darkness adds mystery and heightens Alan's emotions, causing the audience to sympathize with him and fear for his future.

5 of 5

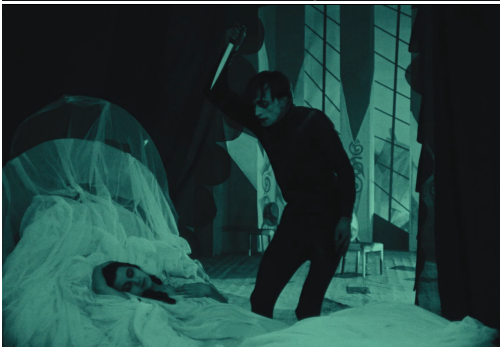
30-45 Transitions (00:33:49-00:34:15)



While the town is thrown into a frenzy trying to find the murderer, Wiene jumps between scenes and locations using iris-outs. This transition transports the audience to different corners of the nightmarish town. This creates an otherworldly shift between surroundings and figures, even making the audience slightly dizzy and disoriented at times. This technique makes the viewer question reality and instills an unsettling feeling of doubt and horror, emphasizing the chaotic energy of the village. **4.3 of 5**

Commented [PRM1]: Technique needs elaboration.

45-60 Editing Cuts (46:16-46:30)



This cut-in to Cesare captures his change of heart as he kidnaps Jane rather than murdering her. **This shift could have been caused by a romantic pang for the beautiful leading woman, a return of humanity caused by facing his sinister actions, or even a break in Dr. Caligari's hypnosis.** Whatever the motivation, the audience can see the sleepwalker's emotions more closely when isolated from the background as his features soften and he lowers the knife. **4.9 of 5**

60-75 Camera Angle (01:10:06)



After Dr. Caligari has been restrained in a straight jacket, Wiene films the character using a high-angle camera shot. From this angle, Caligari appears powerless and even sympathetic. **Although seen as the villain for most of the movie, Dr. Caligari evokes pity when being ridiculed by the fair's permit clerk, and in this frame as he is aggressively fettered by a mob.** The angle of the scene allows for a better view of the doctor's features as they contort into a pained expression. **5 of 5**

Works Cited

Harrington, John. *The Rhetoric of Film*. Holt, Rinehart, and Winston, 1990.

Wiene, Robert, director. *The Cabinet of Dr. Caligari*. Kanopy, 1920.