

## With reference to *Moonrise Kingdom*, *The Royal Tenenbaums* and your own secondary research, explore the conventions of the work of Wes Anderson.

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Wes Anderson is well known film director. He has produced films that include, '*Moonrise kingdom*', '*The Royal Tenenbaums*' and '*Rushmore*'. Throughout the making of his films, actors such as Bill Murray, Anjelica Huston and Jason Schwartzman are used regularly.

One key convention of Wes Anderson's movies is the use of Tracking shots. This technique is "essential to giving Anderson movies momentum"<sup>1</sup> this can be seen in all of Anderson's films, especially in '*Moonrise kingdom*'. Tracking shots are an essential feature in Anderson films as they help to create energy in scenes that can be seen as depressing or lifeless. Other camera shots that are regularly used within Anderson's films include the overhead shots and dolls house effect, these shots help to place characters as well as showing the careful choice of objects.

Another convention of Wes Anderson's films is the use of bold and bright colours. Many scenes within Anderson's films show both objects and building in bright colours or whole scenes that have a slight hue them, making the whole picture look a specific colour. Anderson's use yellow, red and pink is very common in all of his films. As seen in the screen grab bellow<sup>2</sup> it is clear that the picture has pink hue that makes the otherwise dull scene interesting and pleasing to the eye.



As we know Anderson has a specific way of using the camera in his films, however another way on which many of his scenes are shot is through the use of symmetry. In many still shots that are held in Wes Anderson films there is a keen use of symmetry that is used, this is one convention that can be found in every Wes Anderson film and has become a well know signature of his work.

Montages are frequently used in Wes Anderson films "to tie narrative together."<sup>3</sup> Although many films contain montages from films such as '*Rushmore*' it is clear that the style is that of a Wes Anderson film. The montage is something that helps to keep track of all the characters that inhabit his films with only a few seconds of footage.

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<sup>1</sup> This website shows the conventions found within Wes Anderson films and how they add specific effects to the films. This quotation is taken from <http://screenrant.com/wes-anderson-movie-guide/> published March 2014 by Andy Crump.

<sup>2</sup> Taken from <http://www.theguardian.com/film/2014/feb/25/does-the-grand-budapest-hotel-win-wes-anderson-bingo> showing the different conventions Wes Anderson uses within his film The Grand Budapest Hotel. Published Tuesday 25<sup>th</sup> February 2014 by Fred McConnell.

<sup>3</sup> Taken from <http://www.youtube.com/watch?v=SaW5SNeJd-g> exploring Wes Anderson's films and conventions. Published 21<sup>st</sup> May 2013 by Rob S

Finally, the last convention that is very common within Anderson films is family. Many of Anderson's films are family orientated and heavy centred on a dysfunctional one, although this is an important point as "it's the gravitational pull of family in all of its dysfunctional glory that defines the tone and atmosphere of his films"<sup>4</sup>. From the screen grabs below you can see this, including 'The Royal Tenenbaums', 'Moonrise Kingdom' and 'The life aquatic with Steve Zissou'.



Within Wes Anderson films it is clear that he has a specific signature that can be recognisable from only a few minutes of watching his films. In conclusion we can see that he lives up the theory of an Auteur

## Bibliography

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