

Name(s) _____

Period _____ Due Date ___/___/___

The Princess & The Warrior

“I had a dream. We were together in my dream. We were brother and sister, mother and father, wife and husband. And both of us were both.”

~ Sissi

Essential Guidelines:

- clearly state the question you are addressing
- you *must* use the provided Google Doc template for your final submission
- edit carefully and cite plenty of evidence
- submit a digital file following our class guidelines via the Google Classroom

Part One: Pick *one* of the following questions below and answer it as thoroughly as possible in 2 ¶s or less. Please cite evidence from the film and any other applicable source. Use examples from the film and/or other related films that would provide supporting evidence.

1. Consider and describe the **mood** and **tone** of this film. Does the **mood** change? Is there anything unique about the **tone** of this film?
2. Cite at least two concrete examples of **foreshadowing** used in this film. Also consider the use of **motifs** as a form of **foreshadowing**.
3. Consider the concept of **characterization** in this film. Briefly discuss how director Tom Tykwer develops one of the main characters in this film. You may want to address the concepts of **stereotypes**, **flat v. round** characters, as well as the **protagonist(s)** and **antagonists**.

Part Two: Pick *one* of the following questions below and answer it as thoroughly as possible in 2 ¶s or less. Please cite evidence from the film and any other applicable source. Use examples from the film and/or other related films that would provide supporting evidence.

4. Recall a scene that impressed you aesthetically. What did you like about it – the **editing**, **camera placement**, **lighting**, **pacing**, etc?
5. How important was the **music** in this film? When you saw some of the scenes how did the music fit the scene? Did you feel that this was a good technique or did you feel that it didn’t match with the **pacing** of the scene?
6. Recall a scene that you liked in terms of **composition**. What ideas from other directors and films did Tykwer borrow? Why did you like the scene? What did it add to the film?

FILM ANALYSIS

The Princess & The Warrior Assignment · DeMiero

Part Three: Pick *one* of the questions below and answer it as thoroughly as possible in about 5 ¶s. Depth of thought and meaningful analysis is what counts here, not hot air. Please cite evidence from the film and any other applicable source. Use examples from the film and/or other related films that would provide supporting evidence.

7. What was director Tom Tykwer showing us when the main male character – Bodo – would sleepwalk and hug the furnace? Also, why did Tykwer show us two Bodos at the end of the film? What was going on? Was this an effective technique? Explain your response thoroughly.
8. There are several characters whose behavior is strange and mysterious in this film. Clarify and explain **two** of the following characters and situations as best you can, citing plenty of evidence from the film:
 - a) What happened to the blind boy who ate the fluorescent light? Why did he do that?
 - b) What happened to Steini? Why was he suicidal?
 - c) What was the motive behind Sissi’s mother’s murder? Who killed her?
 - d) Who is the woman at the beginning of the film and at the house at the end of the film, and how is she related to the story? What purpose does she serve?
 - e) Who was Sissi’s father? Can you prove it?
9. Throughout the film the colors red and yellow are used frequently. What do you think the significance is of these colors and where they appear? What is director Tom Tykwer saying symbolically by using such bright, vivid colors throughout the film?
10. In an interview with Rob Blackwelder, Franka Potente reveals why Sissi’s character was intentionally innocent throughout much of the film: *“We wanted her to be very child-like, like somebody who hasn’t learned to walk completely. She has no knowledge of life, love, sexuality. In that way she’s like a child, she’s curious, she goes forward, but bumping the head, falling down, getting up again – she’s a curious person. Then by meeting Bodo she gets stronger and stronger and more demanding for herself because all of a sudden she’s walking towards an aim, which is love and life and a man.”* What do you think? Does Sissi transition from innocence to an experienced, mature adult? Provide plenty of evidence to support your answer.
11. In an interview, director Tom Tykwer referred to “The Princess and the Warrior” and “Run Lola Run” when he said: *“The core of both films is how passion relates to fate.”* What do you think? Is there a common thematic element between these two films as Tykwer says?
12. In an interview, director Tom Tykwer said: *“There are these moments that are not only visual, but an atmosphere that I’m always trying to find. It’s never an image, but a situation that I’m interested in exploring. In this case, it was the woman under the truck, especially the radical subjectivity of it. I didn’t exactly know what the film was about, but I knew I wanted that scene to happen.”* This approach is very similar to Alfred Hitchcock’s approach to filmmaking. If a film is based on a strong narrative or story, how is that different than it being built upon strong imagery, atmosphere and/or tone? Is one approach better than another? More effective? Explain.

Notes:

Released:2000
Director/Writer:Tom Tykwer
Original Music: ...Reinhold Heil, Johnny Klimek
and Tom Tykwer
Cinematography:Frank Griebe
Editing:Mathilde Bonnefoy

Key Characters:

Franka PotenteSimone “Sissi” Schmidt
Benno Fürmann.....Bodo Riemer
Joachim Król.....Walter Riemer
Lars Rudolph.....Steini
Melchior BelsonOtto
Ludger Pistor.....Werner Dürr