

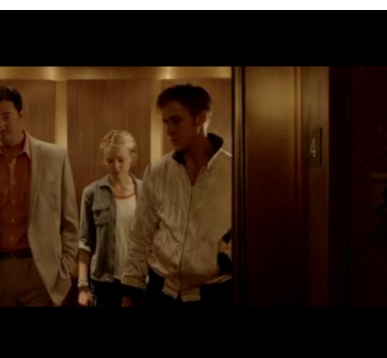
You need to start thinking about detail to your short, as five minutes is not a lot of time to tell your story, other thematic elements can be presented to express a lot of information or exposition in objects, speech or music. It all needs to be a balance, being unspoken yet demonstrate this significantly to the audience.

Drive is a 2011 film about a nameless car stunt man who spends his nights as a getaway driver, though the film is only 90 minutes long, it is full of symbols and motifs which make it far deeper experience when you look beyond the surface, use some of these as examples that you can implement in your short.

Masks is one way the film presents characters that can show evolution or change. After the

title sequence we see the nameless Driver putting on a mask to shoot a scene in a film. Later on, after meeting a woman and her child who will be pivotal in the film's plot, the young child is wearing a mask to which the Driver offers a toothpick. Later on in the film, the driver re-wears his mask from the set of the film to go back on an offer *made to him* earlier on in the film. This can show perhaps masks

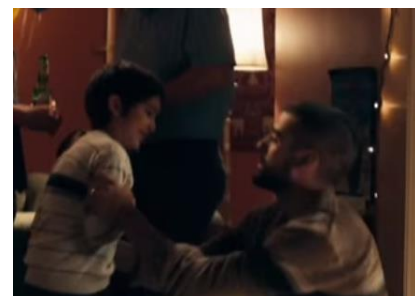
take away our identity so don't have to be scared to be someone else, be that a person who is new or a person we are afraid of. After all the scene where the boy dons the mask is the first interaction he has with the Driver after simply glaring at him in the elevator whilst this happens.



The elevator in the film is a location where most of the pivotal events that happen in the film take place. When the Driver first meets his love interest: Irene the lift is going up, however after attacking one of the hitmen, smashing his head brutally and destroying all possibility of a life with Irene, the lift is going down. Does this subtly show the path to heaven and hell? Whilst after he does this, the door closes, leaving his interest in the car park and him inside

the lift, showing his own psychological confinement and how all his chances to be with his romance have now been vanquished.

Simple apparel can also demonstrate a lot in just a short scene. A moment where a father just released from prison but has a past that follows him home, embraces his son. However they are wearing very similar jumpers, however the father's is darker whilst the child's is



white, not only showing purity of the child, but the darker back story that the Father character has.



Possibly the most obvious motif in the film, is the Driver's jacket. This is one he only wears when he is dealing in other people's affairs. One moment where he fixes a part of a car, debating whether to speak to his love interest before donning it to approach her, is very much a symbol of what this character is. The Scorpion and the Toad is a tale where the Scorpion asks to be carried by a Toad across a pond, the Toad agrees but the Scorpion stings the Toad and they both drown. The Driver is literally the Toad carrying the Scorpion on his back and how in a scene after crushing a man's head in an elevator, the scorpion has

metaphorically stung him. This idea of scorpions continues when the antagonist of the story kills another by using a blade to slice a character's arm to slowly kill him, this is in fact how many scorpions kill their prey and later on in the movie, much like in the fable, the scorpion tries to stab the toad before the toad tries to fight back. However this version of the fable ends a little differently.

A scene where the Driver kisses his love interest after noticing that the other man in a lift has been sent to kill him, the lighting which was previously very simple and the naturalistic pacing then changes as the elevator becomes dark-lit and isolates the two characters as they kiss, however as soon as the kiss ends the transition returns to normal. Also all the cars bear some meaning in the film, the opening of the film has the Driver drive a car that is meant to be a popular suburban vehicle that has been loaded with horsepower, showing much how like the Driver he is full of surprises despite appearing normal. He later drives a black Ford Mustang which is where we begin to learn the darker sides of his character and his 1973 Malibu is a car that is dotted throughout that has a link back to the lone cowboy theme that the film is trying to portray.



An Antagonist as well, who could just easily kill people with a gun in the film, decides instead to kill others mostly by using knives. Not only does this show him as a scorpion in many ways. He never gets blood on his hands throughout all of the murders, which is the motivation very much for them in the first place.

Using these motifs as an example, applying them to your short will not only make it a deeper piece but allow you to demonstrate a lot of information in a short amount of time.