Rachel Iman

Professor Thomas Nez

CTZN 110-51

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**Presentation 3 Outline**

**Name:** Rachel Iman

**Film Title:** Drive (Rachel analyzed) and Taxi Driver (Heidi analyzed)

**Guiding Concepts:** The problem of individuality versus fading into the crowd return in both Taxi Driver and Drive as immanent problems of form.

**Examples of the film’s (or films’) formal irregularities or other important formal relationships that your presentation will address:** Body language, light, color, narrative, and costume/clothing

**Description of scene(s) and time of appearance:** Drive elevator scene (1:09:00)

**Argument (How do the scene’s formal elements justify your account of the film’s participation in its genre? 500 words):** The problem of individuality versus fading into the crowd return to both Taxi Driver and Drive as immanent problems of form. The concept of individuality is one that everyone struggles with throughout their life. The character Driver from the movie “Drive” consistently struggles with wanting to fade into the crowd and wanting to be seen, especially by his love interest, Irene. Driver’s character lacks a personality from the beginning of the movie, starting with the fact that his name is not mentioned, he is just called “Driver.” He also struggles with individuality because he is extremely quiet and also only has a real personal connection with his manager, Shannon. He also asks for a car that blends into the crowd, the most popular car in the area, a silver Chevy Impala. His occupation is one of the first contradictions seen in the film. He is a stunt driver for movies, so his job is “in the spotlight,” but as he does this job his actual body is covered from head to toe. His face is covered by a mask to make him look like the character he is doing the stunt for and even his hands are covered with the gloves he frequently wears throughout the movie. The elevator scene captures this contradiction. During the beginning of the scene, Driver and Irene are having a discussion about what really happened to Irene’s dead love interest. During the scene Driver is looking at her deep in the eyes trying to make this personal connection that he has hid from throughout the movie, but he’s doing it while talking about some awful acts many people would never endure in life. His voice is shaky and low continuing the concept of him hiding from individuality, but at the same time he’s talking about a very serious topic with someone he cares for. Irene gets upset and slaps him and he turns to face the ground but continues with the talk. He’s taken his eyes off of her but gets to the most interpersonal part of his talk saying that she could get out and take Benicio, and maybe Driver could even come with them. Just when he starts to break from the hidden personality of Driver with the proposal to run away together the elevator door opens and they are met with the mobster. As the elevator door opens it illuminates Driver’s face to make him look like an angelic, pure figure even though he was just talking about awful acts. His scorpion jacket is then shown, which mirrors driver as this illuminated, but dangerous figure as impending danger waits in the form of the elevator as a vehicle that will both join and separate Driver and Irene. During the scene light is the main immanent problem of form. Light illuminates the Driver making him seem angelic and pure, especially as the light illuminates Driver and Irene during their long kiss; however, light is also illuminating the mobster in the corner of the elevator. During the kiss, Driver pushes Irene into the light as a form of “safety,” but he’s about to commit murder so he may be the one that she needs safety from. The kiss is slow, which would actually never be able to happen because the mobster in the corner wouldn’t actually just sit and patiently wait for Driver and Irene to embrace each other. This form of the embrace in the kiss is also contradicting because Driver is consistently trying to be hidden, but Irene pushes him to become more than an empty shell of a person. After the kiss Driver turns and his face completely changes and the light shines away from him to show the definite flip in his contradicting personalities. He then commits murder and kills the mobster as Irene watches in horror. The elevator door opens and Irene quickly backs out. Driver looks up and his face is again illuminated, but he has committed murder and no longer seems like this perfect angelic figure. Driver and Irene stare into each other’s eyes, again making a personal connection contradicting to Driver’s character, and although they are just feet apart it feels like they are in two different worlds as the elevator door closes and separates them. The elevator scene in “Driver” shows many immanent problems of form as Driver consistently struggles with individuality and being a vehicle for violence. Throughout the movie the image of the dangerous scorpion looms over him, looking beautiful but still being an extremely dangerous organism, just like Driver.