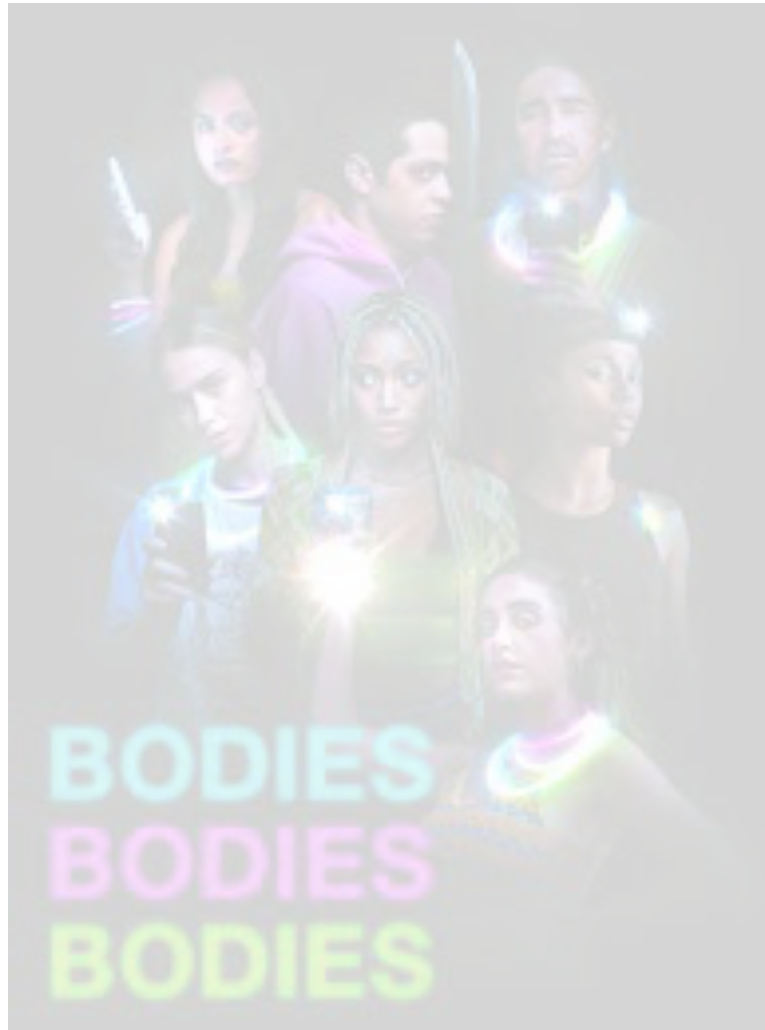


Reimagining the Final Girl

Master Thesis Film- and Television Cultures
A textual film analysis on *the final subjects* in the film *Bodies Bodies Bodies* (2020)



Universiteit Utrecht

Master's Thesis

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15-05-2024

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Film & Television Cultures

Master's Thesis (MCMV22008)

2023-2024

10743 words (excluding the
appendices, footnotes,
captions, figures and citations)

Abstract

This master's thesis focuses on the two surviving characters, Bee and Sophie, in the film *Bodies Bodies Bodies*. This thesis analyses the narrative and *mise-en-scène* to discuss how Bee and Sophie are constructed as final subjects, as a literary extension of the theory on the final girl by Carol J. Clover. This analysis is conducted using David Bordwell's chapter 'Three Dimensions of Film Narrative', David Bordwell's and Kristen Thompson's chapter 'Narrative as a Formal System', and 'The Persistence of Textual Analysis' by Richard Dyer. Bordwell's and Thompson's chapters are used to analyse the narrative. This chapter introduces the characters and discusses the plot and story of this film, and how certain things are part of the story, but not of the plot to maintain the curiosity, suspense and surprise. Thereby, it discusses the cause and effects of the events happening in the film. The analysis also discusses the difference of a classic slasher film and *Bodies Bodies Bodies*, due to the lack of a killer. In the second part of the analysis the three steps of Dyer's textual analysis are used for the *mise-en-scène* analysis. Due to the contemporary representation of Bee and Sophie as final girls, they do not fit perfectly in the description of a final girl, given by Clover. Therefore, this thesis calls Bee and Sophie final subjects, named after the concept of Jeremy Maron. He proposes the final subject instead of the final girl, more as a conceptual figure, rather than a character with specific, distinguishable gendered traits. By analysing these final subjects in the film, I aim to make a small contribution to the debate about final subjects.

Keywords: Final girls, final subjects, textual analysis, narrative, *mise-en-scène*, slasher film.

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1. Introduction

“What do you know about Greg, Alice?” – Jordan.

“Oh, my God. Guys, relax. I know he’s a good person. Okay? He’s fundamentally a good person. He wouldn’t do this. No. I know a lot. Our first date was at a bar. He drank, like, a medium amount. He likes nature. He’s a Libra Moon! That says a lot!”¹ – Alice.

This is Alice’s explanation for why her boyfriend, Greg, did not murder David. *Bodies Bodies Bodies* (2022) is a Generation Z comedy horror film that weaves together comedy, horror and psychological thriller elements. This film follows seven rich friends who are having a ‘hurricane party’ with lots of drugs and alcohol in a huge, remote house in the woods. The film follows the characters Bee and her girlfriend, Sophie. In addition, David, Emma, Jordan and Alice are childhood friends of Sophie, and Greg is Alice’s new boyfriend. When the hurricane starts, they decide to play the game *bodies, bodies, bodies*. During this game, everyone draws a piece of paper, and the person who draws the paper with an X written on it is the murderer. This person ‘kills’ the others by tapping them on the shoulders. However, then, David is found with his throat slit open. The group becomes suspicious of each other, and the remaining friends try to discover who is the killer. However, as this is happening, the friends die one by one.

A last surviving female is a commonly used basic narrative structure in slasher horror films called *the final girl*. This refers to the last surviving girl, who is often somewhat boyish and defends herself against the killer or is rescued at the very last moment, as described by scholar Carol J. Clover.² In the film *Bodies Bodies Bodies*, every person who dies, does this differently, murdered by a different person. Thus, this film does not have one killer. Thereby, the two surviving characters in this film do not perfectly fit the description of the final girl as described by Clover.

While recognising the theory by Clover written in 1992, this thesis aims to examine the concept of *the final subject* proposed by scholar Jeremy Maron concerning the contemporary horror film *Bodies Bodies Bodies* based on the two surviving characters.³ The final subject has been taken as the central concept because the outcome of this analysis forecasts that the two surviving last characters do not fit perfectly in the description of a final girl. A last surviving character, as described by Maron, does not have to have distinguishable gendered traits or a particular characterisation; he names this concept the final subject.⁴ However, due to the limited theory and information on the final subject concept, the theory of the final girl is taken as a central thread in this analysis. This analysis

¹ Reijn, Halina. *Bodies Bodies Bodies*. A24, 2022, 00:39:40 - 00:40:31.

² Clover, J. Carol. *Men, Women, and Chain Saws: Gender in the Modern Horror Film*. Princeton: Princeton University Press, 1992, 40.

³ Maron, Jeremy. “When the Final Girl is Not a Final Girl: Reconsidering the Gender Binary in the Slasher Film,” *Offscreen* 19, no. 1. <http://offscreen.com/view/reconsidering-the-final-girl>, 2015, 1.

⁴ Maron, “When the Final Girl is Not a Final Girl,” 1.

investigates whether the final girl concept can occur in a more contemporary form than described by Clover. I see the differences with the theory on the final girl and the two surviving characters as an addition to the theory on the final subject.

This analysis examines the portrayal of the final subjects in the contemporary horror film *Bodies Bodies Bodies* and contributes to the ongoing debate surrounding the development of the final girl. The changing gender norms in society are reflected in the evolving concept of the final girl. This research aims to contribute to the goal of Katarzyna Paszkiewicz and Stacy Rusnak to expand Clover's paradigm and provide a more inclusive viewpoint on final girls in the twenty-first century by addressing problems from a nonbinary perspective.⁵ The relevance of this analysis is to make a contribution to this debate. Thereby, the representation of the two surviving female characters attribute to the representation of women in the genre of a contemporary horror film.

The first subquestion focuses on the narrative of the film. This part of the analysis will focus on the story world, plot structure and narration. By analysing the narrative one can trace a characters motives and conflict throughout the text. This helps one comprehend the characters role within a story. Therefore, a narrative analysis is useful for characterising Bee and Sophie and examining how they are portrayed, developed, and evolved within the story. Additionally, this thesis analyses the two aspects of the *mise-en-scène*; costumes and lighting. The significance of *mise-en-scène* according to David Bordwell and Kristen Thompson is: "This technique has the power to transcend normal conceptions of reality, [...]."⁶ The analysis focuses on costumes, Bordwell and Thompson write about the aspect costumes: "[...] to emphasize the human figures, setting may provide a more or less neutral background, while costume helps pick out the characters. Colour design is particularly important here."⁷ Costumes will be analysed as it relates to the concept of the final girl, explicitly examining whether the two female characters conform to the description of dressing somewhat boyishly, as Clover indicated that a *final girl* would do. The reason for examining the lighting is because lighter and darker sections of the frame contribute to the overall composition of each shot, drawing our attention to certain details and movements.⁸ In Scene 26 the lighting is relevant because this scene is shot in the dark. What will lighten up within the shot is where the emphasis is being laid on.

Exploring how the female characters are constructed as final subjects is conducted via a textual analysis. For the first subquestion regarding narrative David Bordwell's chapter 'Three Dimensions of Film Narrative' in *Poetics of Cinema* and David Bordwell's and Kristen Thompson's chapter 'Narrative as a Formal System' in *Film Art* is used. For the second subquestion regarding

⁵ Paszkiewicz, Katarzyna and Rusnak, Stacy. "Introduction: Reimagining the Final Girl in the Twenty-First Century," *Final Girls, Feminism and Popular Culture*. Edited by Katarzyna Paszkiewicz and Stacy Rusnak. Cham, Switzerland: Palgrave Macmillan, 2020, 8.

⁶ Bordwell, David & Thompson, Kristin. *Film Art: An Introduction*. New York: McGraw-Hill, 2010, 119.

⁷ Bordwell & Thompson, *Film Art*, 128.

⁸ Bordwell & Thompson, *Film Art*, 131.

mise-en-scène, the three steps described by Richard Dyer in 'The Persistence of Textual Analysis' is used. This leads to the following research question and two subquestions:

How does the comedy horror film *Bodies Bodies Bodies* construct the female characters as final subjects?

- How does this film construct the characters Bee and Sophie as final subjects on a narrative level?
- How do aspects of *mise-en-scène* contribute to the characterization of the final subjects, Bee and Sophie?

I have developed a theoretical framework to answer this question, explaining the theories of the final girl and final subject by Clover, Maron, and other scholars. The following chapter describes the method. The analysis elaborates on how the film *Bodies Bodies Bodies* constructs the female characters as final subjects, and the thesis ends with a conclusion.

2. Theoretical Framework

This theoretical framework consists of three main works. Firstly, Clover's book *Men, Women, and Chain Saws*. In 1987, Clover introduced the concept of the final girl in her essay 'Her Body, Himself: Gender in the Slasher Film,' which is later included in her book *Men, Women, and Chain Saws*, published in 1992. This book is republished in 2015 with a new preface by Clover; this version of the book is the foundation for this theoretical framework. This republication and the fact that Clover is cited in all the essays/chapters on the final girl signify the relevance of Clover's concept.⁹ The final girl is an archetype of the last woman standing in a slasher film and is a topic of debate between opposing viewpoints from feminist film critics.¹⁰ Therefore, the second main work for this theoretical framework is the book *Final Girls, Feminism and Popular Culture*, edited by Katarzyna Paszkiewicz and Stacy Rusnak. Without undermining Clover's theory, they explore her theory in this modern, twenty-first century. The third main work used in this theoretical framework is Jeremy Maron's essay "When the Final Girl is Not a Final Girl: Reconsidering the Gender Binary in the Slasher Film". He critiques the fixed gender traits Clover sees as characterisation of the final girl. The criticisms of the concept of the final girl by Clover are valuable theories for this research because this thesis aims to expand the final girls concept.

In the book *Men, Women, and Chain Saws*, Clover attributes specific characteristics and features to the final girl. She states that the final girl is the girl who lingers in the viewers' minds the longest.¹¹ One key difference between the final girl and the other characters is that the latter only know they are going to be killed right before they are killed. In contrast, the final girl lives with this knowledge for hours.¹² The final girl is also the character in the film who witnesses the mutilated bodies of her friends and realizes the horror of what happened before and the danger she faces. She is the one who is hurt, pursued and cornered by the killer.¹³ Clover describes that the final girl looks death in the eye but also finds the will to kill the killer herself or hold the killer off long enough for help to arrive.

⁹ Almwaka, Majdoulin, "Complex Female Agency, the "Final Girl" trope, and the Subversion and Reaffirmation of Patriarchy," *Journal of International Women's Studies* vol. 24, no. 3. (2021): 1, <https://vc.bridgew.edu/jiws/vol24/iss3/5>; Paszkiewicz & Rusnak, "Introduction: Reimagining the Final Girl in the Twenty-First Century," 3.

¹⁰ Clover is not the only scholar who link gender to horror. According to Barry Keith Grant's introduction to the book *The Dread of Difference: Gender and the Horror Film*, the horror genre is inherently linked to gender. The link between horror and gender is evident in the titles of a few horror films, such as *The Monster and the Girl* (1941), *Jesse James Meets Frankenstein's Daughter* (1966) and *Jack's Wife* (1972). Thus, the importance of gender in the horror genre becomes evident, according to Keith Grant. Whereas Grant highlights gender in the horror genre, Alison Peirse highlights the importance of women filmmakers in the horror genre. She writes in the first chapter of her book *Women Make Horror* that it is "[...] an area where women have been historically misrepresented onscreen and underrepresented behind the camera". Yvonne Tasker argues in *Working Girls. Gender and Sexuality in Popular Cinema* that in most action films made before the 1990s, the women primarily had a romantic supporting role. These are three titles one can read more about the link of gender and horror, since this thesis is not going to discuss this in depth.

¹¹ Clover, *Men, Women, and Chain Saws*, 35.

¹² Clover, *Men, Women, and Chain Saws*, 35.

¹³ Clover, *Men, Women, and Chain Saws*, 35.

Based on this premise, one could argue that the final girl is a feminist concept.¹⁴ However, Clover argues that the final girl should possess some masculine qualities because she believes that a woman can only stand up for herself if she has these qualities.¹⁵ Additionally, the final girl stands apart from other female characters due to her intelligence and sexual hesitation. Ironically, these qualities align her with the male characters she rejects or fears, not to mention with the killer.¹⁶ The idea that the final girl should possess masculine traits to confront her opponent supports the notion that the final girl is not a feminist concept.

In 1992, Clover argued that viewing the final girl as a feminist breakthrough was an idealistic notion.¹⁷ In the 2015 preface, Clover revisits this statement and acknowledges that she would moderate her stance.¹⁸ Although she continues to ponder on the way females are portrayed in slasher films, she now views her statement in light of the real-life gender shifts that have occurred over the past three decades. She writes that it is unclear whether the representation of these females in slasher films is misleading or an admission. Clover argues that the truth might be in the middle of these representations.¹⁹ However, compared to other scholars, Clover remains the scholar with the most feminist perspective on the final girl.

The book *Final Girls, Feminism and Popular Culture*, edited by Katarzyna Paszkiewicz and Stacy Rusnak, explores the significance of Clover's legacy and its relationship to feminism in the twenty-first century.²⁰ Another wish Paszkiewicz and Rusnak have: "is to address these issues across a non-binary spectrum to broaden Clover's framework and reflect a more inclusive approach to the twenty-first century Final Girl(s)."²¹ In this book, Stacy Rusnak also argues that the final girl lacks potential in terms of feminism because she is nothing more than a cliché, a 'feminist' heroine who saves the day at the last minute.²²

However, Paszkiewicz and Rusnak see cultural shifts that are conceptualized under the term *fourth-wave feminism*.²³ One example they provide is how the male protagonist is typically displaced in favour of female leads, such as *Mad Max: Fury Road* (2015), *Ghostbusters* (2016) and *Ocean's Eight* (2018). According to Paszkiewicz and Rusnak, these are examples of horror cinema "which undermine the longstanding supposition that horror cinema acts as a vehicle for violently reinforcing

¹⁴ Clover, *Men, Women, and Chain Saws*, 4.

¹⁵ Clover, J. Carol. "Her Body, Himself: Gender in the Slasher Film," *Misogyny, Misandry, Misanthropy*, special issue of *Representations* vol 20. (1987): 204, doi:10.2307/2928507.

¹⁶ Clover, "Her Body, Himself: Gender in the Slasher Film," 204.

¹⁷ Clover, *Men, Women, and Chain Saws*, 53.

¹⁸ Clover, *Men, Women, and Chain Saws*, xii.

¹⁹ Clover, *Men, Women, and Chain Saws*, xii.

²⁰ Paszkiewicz & Rusnak, "Introduction: Reimagining the Final Girl in the Twenty-First Century," 3.

²¹ Paszkiewicz & Rusnak, "Introduction: Reimagining the Final Girl in the Twenty-First Century," 8.

²² Rusnak, Stacy. "The Slasher Film and the Final Girl Get Makeovers: *It Follows* and the Politics of Fourth Wave Feminism," *Final Girls, Feminism and Popular Culture*. Edited by Katarzyna Paszkiewicz and Stacy Rusnak. Cham, Switzerland: Palgrave Macmillan, 2020, 115.

²³ Paszkiewicz & Rusnak, "Introduction: Reimagining the Final Girl in the Twenty-First Century," 15.

patriarchy”.²⁴ Even while one can argue that the final girl has been a positive shift in how women are represented in films, others have maintained that she is only a victim who must adopt masculine characteristics to become the hero. Like Rusnak and Paszkiewicz, scholars Mulvey, Creed and Almwaka do not consider the final girl concept to be feminist. Although they do not explicitly discuss feminism, their discussion of the concepts reveals this.

Janet Staiger’s chapter ‘The Slasher, the Final Girl and the Anti-Denouement’ from the book *Style and Form in the Hollywood Slasher Film*, is used for the introduction of the book *Final Girls, Feminism and Popular Culture*. Janet Staiger critiques Clover’s method in this chapter, with this critique it becomes clear that she is on the side of Paszkiewicz and Rusnak when it comes to the level of feminism for the final girl. Staiger’s analysis leads her to conclude that, although women are often victims and heroines, they are not always the final girls, as described by Clover.²⁵ Staiger argues that most of these girls are quite feminine and that the male figures are there to support these females. These father figures impart skills that help the girls gain an advantage in their conflict with the murderer.²⁶ Thus, Staiger suggests a new interpretation of the final girl as *the final victim*.²⁷

In the same year the book where Staiger suggest the final victim was published, scholar Jeremy Maron suggests *the final subject*, as a substitute of the final girl. In this essay, Maron provides another critical note on the concept of the final girl as described by Clover. While he acknowledges its value, he believes that the concept is limited by its focus on a binary gendered relationship between the killer (usually male) and the final girl (a boyish female). Maron examines how films frequently perpetuate gender stereotypes by exhibiting a female protagonist who beats the male opponent in the end. He argues that this binary ignores the variety of gender identities and experiences. Maron proposes the term final subject to address this limitation.²⁸ Both Staiger and Maron agree that if a broader term were used for the final girl, Clover’s theory would still hold relevance, but more as a conceptual figure rather than a character with specific, distinguishable gendered traits.²⁹

Maron argues that the final subject represents a conceptual figure rather than a character with identifiable gender qualities. He does this by examining two other concepts in film. In the first concept, whose formula and structure is like those of a classic slasher film but without a sexually disempowered male as the monster, the monster is female. He writes about this example, “In *Urban Legend*, there are many moments where the film’s narrative and *formal* logic dictate that the monster is presented to us *as a male* immediately up to the moment where the murderer removes “his” hood, revealing that “he” is Brenda Bates”.³⁰ Maron refers to the film’s narrative in a shot where it is

²⁴ Paszkiewicz & Rusnak, “Introduction: Reimagining the Final Girl in the Twenty-First Century,” 15.

²⁵ Staiger, Janet. “The Slasher, the Final Girl and the Anti-Donouement,” *Style and Form in the Hollywood Slasher Film*. Edited by Wickham Clayton. Palgrave Macmillan, 2015, 222.

²⁶ Staiger, “The Slasher, the Final Girl and the Anti-Donouement,” 222.

²⁷ Staiger, “The Slasher, the Final Girl and the Anti-Donouement,” 222.

²⁸ Maron, “When the Final Girl is Not a Final Girl,” 1.

²⁹ Maron, “When the Final Girl is Not a Final Girl,” 1.

³⁰ Maron, “When the Final Girl is Not a Final Girl,” 1.

indicated that the girl is much smaller than her aggressor, referring to the stereotype that males are taller than females. Another aspect he mentions is letting the viewer believe that the opponent is a male because many murders indicate that ‘a brutally strong male’ is a monster.³¹ He argues that this film is still a classical slasher film, even without the gender roles of the monster and the last surviving person, as described by Clover. The second concept Maron mentions is a slasher film without a final girl. He mentions this to demonstrate that Clover can still be relevant by decentralizing her focus on gender relations. He offers three examples where a reference to the final girl does not apply, but a reference to the final subject does apply due to the gender of the final subject.³² These films end with characters that identify other than female.

In his book *Blood Money: A History of the First Teen Slasher Film Cycle*, Richard Nowell also critiques Clover’s argument. This book is also used for the introduction of the book *Final Girls, Feminism and Popular Culture*. He notes that a boyish final girl is more of an exception than the rule, undermining Clover’s claim that a final girl should be boyish.³³ Additionally, both Nowell and Staiger note that Clover’s sample size of case study films is too small to generalize the entire subgenre. Clover admits that the final girl challenges the male gaze in slasher films and the gender norms that are intertwined with the genre. Nevertheless, she also highlights that she is a strong female heroine by letting her defeat the male enemy. This nuance in her statements causes Clover to take the most feminine stance towards the final girl. The other authors, Maron, Paszkiewicz and Rusnak, Staiger and Nowell take a less feminist stance and even critique the concept of the final girl described by Clover.

Slasher films

This theoretical framework includes a discussion of slasher films because this subchapter will enrich the discussion on the final girl. It will give some substance in how normally a final girl operates in a film. Thereby, it will also give inside what the build-up is of a classic slasher film. This is relevant for this thesis because initially the film that is going to be analysed appears to be a classical slasher film, however, upon further examination, not all slasher tropes are present in this film.

In her book *Men, Women, and Chain Saws*, Clover identifies the final girl as a key trope in slasher films, and along with this idea of a specific character, she also writes about this idea of the character within the slasher film subgenre. However, Clover was not the first scholar to write about slasher films. Leonard Wolf wrote *Horror: A Connoisseur’s Guide to Literature and Film*, providing the following description of a slasher film:

Take a certain number of attractive high school or college age men and women and put them into a dark or shadowy place, then intrude into that erotic setting the presence of a maniac with

³¹ Maron, “When the Final Girl is Not a Final Girl,” 1.

³² Maron, “When the Final Girl is Not a Final Girl,” 1.

³³ Nowell, Richard. *Blood Money: A History of the First Teen Slasher Film Cycle*. New York: Bloomsbury, 2011, 167 & Clover, *Men, Women, and Chain Saws*, 35.

a knife, an axe or a cleaver. Let the camera caress every shadow for as long as possible, while the young people caress each other until the killer kills—brutally, ingeniously, swiftly, spilling as much blood as possible.³⁴

Wolf's definition of a slasher film matches Clover's definition. Clover defines a slasher film as featuring a psychopathic killer who primarily targets female victims until confronted by the lone survivor.³⁵ Besides the final girl, she mentions five other characters/aspects in a slasher film: the killer, the terrible place, the victim, the weapons and the shock. Clover distinguishes between two types of killers: insiders whose true nature is revealed later, as in *Psycho* (1960), and killers with clear identities from the start, as in *The Silence of the Lambs* (1991).³⁶ The concept of a terrible place refers to the setting where the victims are trapped, initially portrayed as safe but becoming a prison as the killer gains access. The victims, who were previously adult women, are now teenage girls, often portrayed as sexual transgressors. Weapons play a significant role in slasher films, with knives preferred due to their brutality and personal nature. A gun sometimes has a place in a slasher film but in the hands of the victim. However, like telephones, fire alarms, elevators, doorbells and car engines, guns fail in the end.³⁷ Other preferred weapons include hammers, axes, icepicks and needles.³⁸ The shock factors of these weapons create fear and massive disgust for the audience. One can observe the parallel between Clover's and Wolf's descriptions of the slasher film.

Scholar Majdoulin Almwaka, adds to the slasher theory that “*slasher* films are seen as an unlikely space to disrupt the patriarchal paradigm”.³⁹ With this statement, she confirms what Laura Mulvey wrote about the feminine position and the male function of gazing.⁴⁰ Majdoulin Almwaka, who wrote the essay ‘Complex Female Agency, the “Final Girl” trope, and the Subversion and Reaffirmation of Patriarchy’, argues that horror is a misogynistic genre.⁴¹ She claims that horror films are often misogynistic and perpetuate gender stereotypes and misrepresentations.⁴² The fact that

³⁴ Leonard Wolf, *Horror: A Connoisseur's Guide to Literature and Film*. New York: Facts on File, 1989, 89.

³⁵ Clover, *Men, Women, and Chain Saws*, 21.

³⁶ Clover, *Men, Women, and Chain Saws*, 30.

³⁷ Clover, “Her Body, Himself: Gender in the Slasher Film,” 198.

³⁸ Clover, “Her Body, Himself: Gender in the Slasher Film,” 198.

³⁹ Almwaka, “Complex Female Agency, the “Final Girl” trope, and the Subversion and Reaffirmation of Patriarchy,” 2.

⁴⁰ This piece of literature refers to the essay ‘Visual Pleasure and Narrative Cinema’ written by Laura Mulvey. In this essay that was published prior to Clover's essay and book, feminist and film scholar Mulvey discusses the objectification and sexualisation of female characters in film. Mulvey argues that the camera in film objectifies the female body by primarily positioning women in the same manner as males do. The women being filmed take the passive feminine position of being the focus of the gaze, whereas the audience takes the aggressive male function of gazing. The camera represents the killer's viewpoint, the masculine gaze, to the viewer. Mulvey's previous essay touches on some of the same ideas as Clover's point about how men and women are typically portrayed as killers and victims in slasher films.

⁴¹ Almwaka, “Complex Female Agency, the “Final Girl” trope, and the Subversion and Reaffirmation of Patriarchy,” 1.

⁴² Almwaka, “Complex Female Agency, the “Final Girl” trope, and the Subversion and Reaffirmation of Patriarchy,” 2.

slasher films are commonly seen from the viewpoint of the murderer, who is often a man pursuing the final girl or female victim, contributes to the perpetuation of misogyny within the genre.⁴³

⁴³ Almwaka, "Complex Female Agency, the "Final Girl" trope, and the Subversion and Reaffirmation of Patriarchy," 4.

3. Method

Exploring how the comedy horror film *Bodies Bodies Bodies* construct the female characters as final subjects is conducted based on a textual analysis. The chapter explains David Bordwell’s chapter ‘Three Dimensions of Film Narrative’ in *Poetics of Cinema*, David Bordwell’s and Kristen Thompson’s chapter ‘Narrative as a Formal System’ in *Film Art* and ‘The Persistence of Textual Analysis’ by Richard Dyer. These texts are explained in this chapter and are applied in the analysis chapter. For the first subquestion regarding the narrative, statements are made based on the entire film. For the second subquestion, specific scenes are selected and explained. The two subquestions are arranged in a broad-to-detailed perspective. Then, the protocols for analysing these scenes are discussed.

Subquestion 1

When discussing narrative, Bordwell and Thompson write:

We can consider a *narrative* to be a chain of events linked by cause and effect and occurring in time and space.⁴⁴ [...] Usually, the agents of cause and effect are *characters*. By triggering and reacting to events, characters play roles within the film’s formal system.⁴⁵

This definition of the concept of *narrative* emphasizes the sequential elements of a narrative, in which events occur within a predetermined chronological framework and are connected in a cause-and-effect manner. The structure for the analysis by Bordwell and Thompson is followed, including the plot and story, cause and effect, and openings and closings. When performing the textual analysis, these steps by Thompson and Bordwell structure the analysis. Bordwell distinguishes three dimensions of film narrative: story world, plot structure and narration, forming the overarching structure of the analysis.⁴⁶

Story World	Plot Structure	Narration
Introduction of characters	Curiosity, suspense and surprise	Difference between a classic slasher film and <i>Bodies Bodies Bodies</i>
Plot and story	Cause and effect	Openings and closings shot
		Protagonist

Figure 1 Structure of the Analysis

⁴⁴ Bordwell & Thompson, *Film Art*, 79.

⁴⁵ Bordwell & Thompson, *Film Art*, 82.

⁴⁶ Bordwell, “Three Dimensions of Film Narrative” in *Poetics of Cinema*. New York, New York: Routledge, 2008, 6.

The story world describes the made-up universe that contains the world-building, characters, events, and other elements that make up the setting in which the story takes place.⁴⁷ According to Bordwell, plot structure refers to how events are arranged and organized within a story, including the chronology of events, their causes, and the way the story develops over time.⁴⁸ Bordwell uses this second dimension to refer to how the *syuzhet* is patterned in itself, regardless of the strategies by which the narration presents the *fabula* information.⁴⁹ Fabula and syuzhet are techniques that structure a film story and shape its timeline and plot. The fabula presents a chronological timeline of events, which the audience pieces together to reveal a comprehensive and gap-free timeline. In contrast, the syuzhet outlines the chosen sequence, which is the plot presented on screen, complete with gaps and convolutions. The syuzhet is often presented in a nonchronological order, creating an engaging experience for viewers. The syuzhet scrambles the fabula events, creating an engaging and intriguing plot. In summary, the fabula is the story timeline, and the syuzhet dictates its delivery. The plot structure is a framework to guide the viewers through the story from beginning to end and influences the narrative progression.

The construction of the fabula and syuzhet contributes to the curiosity, suspense and surprise in a film.⁵⁰ Curiosity arises from the desire to understand the events leading to the current scene. Suspense refers to the feeling of wanting to know what comes next. Surprise defies the assumptions and compels us to search for other possible explanations for what has happened.⁵¹ The timing of information delivery creates curiosity, suspense and surprise for the viewer.

The final dimension identified by Bordwell is the narration. Narration encompasses all techniques and strategies to convey the story to the audience. The shot selection and arrangement, editing and framing, and the use of music should be considered to communicate the narrative effectively. The narration influences how the audience perceives the story, guiding them through the storyline and determining their emotional and cognitive reactions. This section explains the differences between a classic slasher film and *Bodies Bodies Bodies*. It also discusses the opening and closing shot and the protagonist. The analysis begins by closely examining the three dimensions described by Bordwell to answer the first subquestion.

Subquestion 2

The second subquestion is answered through a textual analysis, as described by Dyer. According to Dyer, paying close attention to an audiovisual object is fundamental to textual analysis in media

⁴⁷ Bordwell, “Three Dimensions of Film Narrative”, 6.

⁴⁸ Bordwell, “Three Dimensions of Film Narrative”, 6.

⁴⁹ Bordwell, “Three Dimensions of Film Narrative”, 18.

⁵⁰ Bordwell, “Three Dimensions of Film Narrative”, 16.

⁵¹ Bordwell, “Three Dimensions of Film Narrative”, 16.

studies.⁵² Dyer distinguishes two approaches to analysing film: a) the formal-aesthetic approach, viewing film as an object with autonomous artistic expression, and b) the social-ideological approach, viewing film as a component of a broader cultural process. Dyer argues that these approaches are complementary and should both involve a textual analysis.⁵³ Due to the scope of this thesis, it is not possible to make a conclusive statement about the broader cultural processes. However, this film is viewed as an autonomous object of artistic expression. In summary, the first approach is employed in this thesis.

This research employs the three steps described by Dyer in the second part of the analysis to explore how the film *Bodies Bodies Bodies* construct the female characters as the final subjects. The first step involves providing an in-depth description of the shot, which Dyer values because it focuses the viewer's attention. According to Dyer, this step is often undervalued or dismissed, but he believes it is necessary to observe events that would otherwise go unnoticed. Dyer notes that this step presents a challenge due to the limitations of language.⁵⁴ This step aims to provide a detailed and comprehensive account of the textual content and its stylistics without interpreting its meaning.

After the description, the second step in the textual analysis is to contextualize the elements of the shots. Dyer argues that the shot is an element of the overall picture of the film. However, he uses the word *context* in the broader cultural conventional meaning such as the cultural, political or social context of its production and reception.⁵⁵ Therefore, it is important to consider these film's broader aspects, to understand its meaning and influence fully.⁵⁶

According to Dyer, the final step of a textual analysis involves interpreting the shot. Throughout the process, one must make assumptions and alternate between description, contextualization and interpretation. Dyer suggests that it is essential to switch constantly between describing what is seen, understanding the context of the shot within the film and society, and interpreting its meaning. In this step of the textual analysis, Dyer emphasizes that there is not just one definitive interpretation of its meaning and emotional influence.⁵⁷

Corpus

The corpus for this research comprises two scenes of the film *Bodies Bodies Bodies*. A plot segmentation and a scene segmentation of the film is provided in Appendices 1 and 2. The selected scenes for further analysis are Scenes 7 and 26.⁵⁸ Scene 7 is where Bee, Sophie's girlfriend, is introduced to the group. This scene was shot in broad daylight and sets the tone for the rest of the film

⁵² Dyer, Richard. "The Persistence of Textual Analysis." *The Richard Dyer Reader*. London: British Film Institute, 2023: 395.

⁵³ Dyer, "The Persistence of Textual Analysis," 395.

⁵⁴ Dyer, "The Persistence of Textual Analysis," 402.

⁵⁵ Dyer, "The Persistence of Textual Analysis," 398.

⁵⁶ Dyer, "The Persistence of Textual Analysis," 406.

⁵⁷ Dyer, "The Persistence of Textual Analysis," 404.

⁵⁸ Reijn, Halina, director. *Bodies Bodies Bodies*. A24, 2022, 00:06:51 – 00:11:03 & 00:58:58 – 01:03:58.

due to the visible group dynamic. This scene mentions Sophie’s drug addiction, which is vital for her characterization. The costumes worn by Bee and Sophie are discussed for this scene, because this is the first outfit the viewer sees the girls in; therefore, it was chosen for analysis.

The second scene is Scene 26, where Alice and Jordan throw Bee out of the house due to their suspicion that she killed David. This scene is relevant because Bee’s appearance is different and simultaneously her role in the group is different. Also the relationship between Bee and Sophie has changed and comes to the surface. This scene highlights the growing distrust between Bee and Sophie, which has evolved since Scene 7. The scene is shot in the dark, and an in-depth analysis of the lighting may answer part of the research question. These two scenes are analysed to answer the two subquestions:

- How does this film construct the characters Bee and Sophie as final subjects on a narrative level?
- How do aspects of *mise-en-scène* contribute to the characterization of the final subjects, Bee and Sophie?

Answering the two subquestions contributes to answering the main research question: How does the comedy horror film *Bodies Bodies Bodies* construct the female characters as final subjects?

Schematic overview

The first appendix provides a plot segmentation of the film. This schematic overview indicates which sequences are part of which acts. The second appendix is a scene segmentation with specific time coding within the film. The characters, *mise-en-scène*, lighting and notes are included in this schema. These two appendices are provided to answer the first subquestion.

Act 1	
Act 2	
Act 3	

Figure 2 The Separation of the Acts

The second part of the textual analysis focuses on the *mise-en-scène* of the film, and more specifically, the costumes worn by Bee and Sophie and the lighting. For the shot list, this format is applied to support the analysis (Appendices 3 and 4).

Shot numbers and Screenshot		<i>Mise-en-scène</i>				Narrative
Screenshot	Shot number in this scene	Props	Staging	Lighting	Costume of Bee and Sophie	Dialogue

Figure 3 The Formatting of Appendices 3 and 4

The *mise-en-scène* theory by Thompson and Bordwell found in *Film Art* is combined in the analysis with Dyer’s textual analysis theory.⁵⁹ Specifically, the costumes worn by Bee and Sophie is analysed in relation to Clover’s theory of the final girl. Clover suggests that a final girl dresses in a boyish

⁵⁹ Bordwell & Thompson, *Film Art*, 118, 131 & 163.

manner, making costumes a critical aspect of *mise-en-scène* to consider. In many of the dark scenes in this film, Bee and Sophie both wear colourful costumes, which is noteworthy given the setting.⁶⁰

⁶⁰ Bordwell & Thompson, *Film Art*, 128.

4. Analysis

This textual analysis answers the research question ‘How does the comedy horror film *Bodies Bodies Bodies* construct the female characters as final subjects?’ This is examined due to an analysis of the characters Bee and Sophie as *final subjects* on a narrative level and by a *mise-en-scène* analysis. I introduce the reader to the story world of the film, including an introduction of the characters (Section 4.1.1). Followed by a discussion of the plot structure, including how curiosity, suspense, and surprise are woven into the narrative. Finally, cause and effect are discussed (Section 4.1.2). Section 4.1.3, narration, discusses the distinction between a classic slasher film and *Bodies Bodies Bodies*. Furthermore, a comparison of the opening and closing shots is given, and the protagonist of the film is discussed. Additionally, the costumes and lighting in Scenes 7 and 26 are explored.

4.1 Subquestion 1: How does this film construct the characters Bee and Sophie as final subjects on a narrative level?

4.1.1 Story World

Introduction of the characters

David Bordwell considers the story world to be an integral part of storytelling, and it is the first dimension mentioned in ‘Three Dimensions of Film Narrative’. According to Bordwell, the story world consists of its agents, circumstances and surroundings.⁶¹ By agents, Bordwell means characters. Story world refers to the fictional universe and includes the world-building, characters, events and other elements that comprise the world in which the story occurs.

The story world of *Bodies Bodies Bodies* starts with Sophie and Bee kissing on the grass. Subsequently, they are driving to an undisclosed location, where they meet some of Sophie’s childhood friends. In this scene, Bee is about to meet David, Emma, Alice, and Jordan for the first time. Sophie introduces Jordan to Bee by saying, “Jordan is going to be obsessed with you.” Jordan, like Sophie and Bee, is part of the LGBTQ+ community.⁶² Sophie introduces David to Bee as ‘her best friend’. David is in a relationship with Emma, and Alice is with Greg. Sophie has not met Greg before and did not know he was at the party. Max is the final character to appear in the film. He is mentioned in a few scenes before his appearance in the final scene. The dialogue reveals that he left the night before, confessing his love for Emma, who is not single.

The film is set in the present day, as evidenced by the fact that every character in the film owns a smartphone. Furthermore, Alice tells the other characters that she has started a podcast, and in two scenes, characters are shown making TikTok videos. These modern technologies firmly establish the film’s contemporary setting.

⁶¹ Bordwell, “Three Dimensions of Film Narrative”, 6.

⁶² LGBTQ+ community refers to lesbian, gay, bisexual, transgender, queer or questioning, or another diverse gender identity.

The story world comprises both the story and the plot. The plot encompasses the events that happen within the film and what the viewers see on the screen. While these events are also part of the story, the presumed and inferred events are also part of the story.⁶³ Bordwell and Thompson write about plot and story: “The story goes beyond the plot in suggesting some diegetic events that we never witness.”⁶⁴ These diegetic events are communicated to the audience through dialogue or action, since these are not part of the plot and are not being shown to the viewers.

4.1.2 Plot Structure

This subparagraph elaborates on the plot structure and how curiosity, suspense, and surprise are woven into the narrative. Followed by a paragraph on the effects that happened after the turning point. But first I explain that the concept final subject applies in the film *Bodies Bodies Bodies*, because there is not a male killer involved.

Due to the build up of the film, the viewer finds out at the very last moment that the killer is not a person, let alone a male character. However, during the film, this is a piece of information neither the viewers nor the characters have. Even though the killer’s probable identity is not being spoken of, as Maron argues in his essay, some murders indicate that are done by a male.⁶⁵ In this case, the murder of David I would classify as a murder that indicates that has been done by a male. If a female were to be the killer, I would expect that person to stab someone in the chest instead of sliding a throat. When watching the film, one can see the killer is not a male. There is not even a killer. This means that there is not a relationship between the killer and the surviving females and that the killer does not have distinguishable gendered traits.⁶⁶ By not having a male monster/killer, Maron argues, something else has been done with the final girl. Therefore, he proposes the concept the final subject for surviving characters in slasher film that are constructed without a male killer.

As explained in the method chapter, the *fabula* includes not only the plot but also the events that occurred before the timeline of the film. Although the timeline of the film is limited to one night, the *fabula* is more extensive. The *fabula* is similar as the story, as explained in the previous paragraph. *Bodies Bodies Bodies* is a chronological film with no flashbacks or flash-forwards. The film takes place over the course of one evening and night, starting in the afternoon. In *Bodies Bodies Bodies*, historical occurrences are conveyed through dialogue and actions. This is elaborated on later in this chapter.

The plot is constructed to include *curiosity*, *suspense*, and *surprise* as major elements in this film. The question ‘Who killed David?’ drives the curiosity element. As described by Clover, a slasher film can have two types of killers. One, who is an insider whose true nature is revealed later, or two, a

⁶³ Bordwell & Thompson, *Film Art*, 81.

⁶⁴ Bordwell & Thompson, *Film Art*, 81.

⁶⁵ Maron, “When the Final Girl is Not a Final Girl,” 1.

⁶⁶ Maron, “When the Final Girl is Not a Final Girl,” 1.

killer with a clear identity from the start.⁶⁷ To maintain the curiosity in this film, there has been chosen for a the first type of killer, the viewer's attention is being kept due to the curiosity of wanting to know who David's killer is. Like Alice, Jordan, Emma, Sophie, and Bee, the spectator wants to blame someone for David's death. Therefore, the question of who killed David rouses curiosity.

This curiosity also leads to the spectators experiencing suspense. This suspense is the tension that is being build up. The narrative is structured in a way that leads the viewer to suspect Greg. He emerges as a suspect in the eyes of the viewer and all the female characters due to the conversation between them. Due to this conversation the viewer discovers that Alice has only known Greg for about two weeks. Like Jordan, the viewer is suspicious of Greg because they wonder why anyone else would kill David, as everyone is already friends with him except for Greg and Bee. Greg is the stranger in the group. Alice's explanation for why Greg couldn't have killed David is because "He is a Libra moon," and according to her, this is significant. Alice's defence of Greg based on his zodiac sign only serves to heighten the viewer's scepticism, making Greg even more suspicious.

According to Sternberg, the sequence of events shapes the viewer's interpretations.⁶⁸ What Sternberg means by this is evident as the film progresses. The viewer's attention is drawn to Greg as a potential murderer, as he is the outsider who is absent when David's body is discovered. As, initially, the viewer may suspect Greg of being David's killer, to maintain the suspense in the film; Greg must be the first to die. One can see that Greg is indeed the first to die. He dies via a kettlebell against the back of his head, thrown by Bee. She does this because the remaining female characters suspect Greg of killing David. By letting Greg die first, the viewer may feel relieved that the danger is gone. However, their relief is short lived when Emma is found dead underneath the stairs. At this point, the female characters and the viewer think that David's killer is still alive, with the remaining suspects being Bee, Sophie, Jordan, Alice, and Max. The lack of witnesses to the crime only adds to the curiosity. The suspense of who killed David is still a mystery, as the primary suspect, Greg, is dead and another murder has occurred.

Both the viewer and Bee and Sophie only discover the whole story in the last scene in the film. Therefore, the viewer has the same level of knowledge as the two female characters. The end of the film reveals a TikTok video of David accidentally killing himself, which surprises the viewer and the remaining two characters. Because the video is not shown until the end of the film, this contributes to the buildup of tension. The TikTok video reveals that David died in an accident when he tried to cut off the top of a champagne bottle but instead hit himself in the throat. If the reveal had been done differently, it would have diminished the curiosity and suspense of the film. I argue, that besides David killing himself, none of the men in this film did something to harm another person. The killing of others has been done by all the girls. Therefore I argue that this film is not a typical slasher film

⁶⁷ Clover, *Men, Women, and Chain Saws*, 30.

⁶⁸ Sternberg, Meir. *Expositional Modes and Temporal Ordering in Fiction*. Baltimore: Johns Hopkins University Press, 1978, 130.

with a misogynistic theme Almwaka claims all the slasher films have.⁶⁹ With stating this, I argue that the people that were killed in the house were killed by a female. This is according to Maron a concept that does not fit into the theory of the final girl. This structure of the film would however, fit into Maron's concept of the final subject, because he states that a killer in a slasher film, can also be female or another gender other than male.⁷⁰

Cause and Effect

This film has an action-centred narrative. The death of David, which occurs around half an hour into the film, sets off a chain of events that drive the plot forward, and can be viewed as the turning point in the film. As Bordwell and Thompson argue in *Film Art*, "In general, the spectator actively seeks to connect events by means of cause and effect."⁷¹ David's death is a crucial event in the film, as it sets off a chain of subsequent events; this is also called the turning point.⁷² By discovering David's dead body on the floor, this sets off a movement of actions.

The first effect David's death has is to rouse fear and anxiety between the characters. In the scene where they find David's body, they discuss whether they should move his body. Alice replies to Emma who wants to move his body: "No, you can't move him. Did you watch SVU? It's evidence."⁷³ Even without knowing what SVU is, Alice's tone suggests that she thinks where they find David's body is a crime scene.⁷⁴ This fear and anxiety is a direct effect of David's death.

The second effect David's death has is to create suspicion among the characters. This suspicion is enhanced when Jordan finds a sword with blood on it close to the body. The remaining female characters that found David's body discuss the possibility that David's death was not just an accident. At this point, Greg is not involved in the conversation, as he had previously announced his intention to go to bed. Because the group has not known Greg long and because he has not yet woken up, the female characters' suspicions of him increased, leading to them going to check on him while he is sleeping.

The third effect of David's death, and simultaneously, the effect with the most impact is Greg's death. The suspicion from the female characters against Greg was the cause for this event to happen. They search for him in his bedroom but do not find him there. Eventually, they discover him lying on the floor of a large, empty gym with a UV-light mask on his head. The gym is bathed in red light, creating a unique atmosphere for the scene. Greg is relaxing with the mask on when the girls enter the room, and he does not hear them enter. He flinches when Alice touches him. He takes off the mask and finds himself looking at five scared characters. He thinks that this is a joke and that the females

⁶⁹ Almwaka, "Complex Female Agency, the "Final Girl" trope, and the Subversion and Reaffirmation of Patriarchy," 4.

⁷⁰ Maron, "When the Final Girl is Not a Final Girl," 1.

⁷¹ Bordwell & Thompson, *Film Art*, 83.

⁷² Bordwell, "Three Dimensions of Film Narrative", 23.

⁷³ SVU stands for Special Victims Unit and is an American police procedural crime drama television series.

⁷⁴ Reijn, Halina, director. *Bodies Bodies Bodies*. A24, 2022, 00:35:37.

are still playing the game *bodies, bodies, bodies*. Despite their fear, Greg continues to scare them by chasing them, causing the female characters to become even more scared. Eventually, Bee hits him from behind with a kettlebell.

This exemplifies the cause-and-effect structure employed throughout the film. The first effect of his death is creating fear and anxiety among the remaining female characters. This effect caused for suspicion again each other. They start to suspect Greg. This cause led to the effect of Bee killing him.

Another cause and effect example in the film is the effect of Bee and Sophie not trusting each other fully. Bee and Sophie have been lying to each other, and to the other characters. Bee has lied about her job and education, whereas Sophie lied about being sober and her cheating on Bee. Throughout the film, all the truths about these lies are exposed. The dishonesty to each other leads to suspicion between them. Jordan's mention of Bee's education and employment status in Scene 26 exposes Bee as a liar, raising Alice's, Sophie's, and Jordan's suspicions of Bee. However, Bee also harbours doubts about Sophie's trustworthiness. Bee discovers that Sophie has been unfaithful with Jordan when she finds one half of a matching pair of underwear in Sophie's car, while the other half was seen in Jordan's room. This mutual distrust occurs in Scene 26.

The suspicion Bee and Sophie have of each other and the tension between them are palpable throughout the film. There is a significant contrast between how the two girls were introduced to the audience in the beginning of the film and the distrust they have towards each other by the end. The moment Sophie does not stand up for Bee, when Alice and Jordan are throwing her out of the house, the distrust becomes evident (Scene 26). In the final scene of the film, Sophie is trying to be honest with Bee about giving Emma the drugs that may have caused her death. However, Bee aims a gun at Sophie, demanding to see the online conversations between Sophie and Jordan. They physically fight over Sophie's phone and end up finding David's phone. This tension between the characters serves three narrative purposes: to create a tense finale, the fighting keeps the audience from assuming a completely happy ending due to Bee and Sophie being a couple (which might suggest they won't harm each other). The third reason may be that this tension led them to David's phone, which ultimately led to the climax of the film: the video showing David accidentally taking his own life. Bee pointing a gun towards her girlfriend for cheating on her is something a final girl as described by Clover would not do. Final girl would only do this towards the killer/monster.

4.1.3 Narration

Difference between Slasher Films and *Bodies Bodies Bodies*

The final girl is a concept developed by Clover in 1987. It refers to the archetype of the last woman standing in a slasher film. According to Clover, slasher films typically include the following elements: the killer, a terrible place, the victim, weapons, the final girl, and a shock element. When first watching *Bodies Bodies Bodies*, one might think this is a classical slasher film, where the characters get murdered one by one, with two surviving last girls. However, upon reaching the end of the film, it

becomes clear that this is not a conventional slasher. The key difference with a classic slasher film and *Bodies Bodies Bodies* is *the killer*. In *Bodies Bodies Bodies*, unlike in a conventional slasher film, there is not one designated killer; instead, all the characters died in accidents or out of self-defence when fighting with other characters. However, it is notable to say that all the killing has been done by female characters. This is a concept Maron mentions in his essay that does not fit into the theory of the final girl by Clover. However, he argues that a last surviving character in a slasher film without a male killer, still can be a final subject. In summary, *Bodies Bodies Bodies* challenges the classic slasher film trope by subverting the role of the killer. Therefore, I find the concept final subject more applicable for the last remaining female characters.

Comparing the Opening and Closing Shots

Figure 4 shows the opening shot of the film, while figure 5 shows the closing shot. The most significant difference between the two is the camera setting. The first shot is a close-up, while the last shot is a medium shot of the two girls, allowing the viewer to see them from a slightly greater distance. The distance between the characters creates space for them to reflect on the events of the night. The dynamic between the girls is visible in both screenshots. In the first shot, they appear to be a loving couple, profoundly engaged with each other. However, in the last shot, there is a clear distance between them, both literally and figuratively. The events that occurred during the night have driven them apart, leaving the girls feral and dirty. These events have not only caused mental damage but also physical harm.



Figure 4 Openings shot of the film, 00:01:05



Figure 5 Closing shot of the film, 01:29:10

Protagonist

Examining which character between Bee and Sophie serves as the protagonist in this film is crucial for this analysis, as it provides a deeper understanding of how both characters can be classified as final subjects. At the end of *Bodies Bodies Bodies*, Bee and Sophie are the two surviving last girls. Using Bordwell's theory on the protagonist from 'Three Dimensions of Film Narrative', one can argue that Bee and Sophie are both the protagonists of the film. Bee and Sophie have the most screen time of all the characters. Due to the film starting and ending with Bee and Sophie, I argue that these female characters are the two characters who linger in the minds of the viewers the longest.⁷⁵ This is a characterisation for a final girl as described by Clover. But I think this is applicable to a final subject as well, even though Maron does not mention this in his essay. Bee is visible in 23 scenes, and Sophie is visible in 22 scenes of the 27 scenes in the film (Appendix 2).⁷⁶ Bordwell identifies various aspects that can be explored when studying protagonists. These aspects are discussed in the following paragraphs.

Sophie and Bee are both protagonists in the film. However, firstly has Sophie the upper hand on being the protagonist, and at one point, this shifts from Sophie to Bee. The film starts with Bee and Sophie kissing on the grass. They seem happy and mutually romantically involved with each other. After the opening credits, the girls are shown driving to a remote house. Via the dialogue, the viewer discovers that this is going to be the first time Bee is meeting Sophie's friends. The narration initially establishes Sophie as the protagonist. When Sophie is explaining to Bee that there is nothing to be afraid of when meeting her friends, the viewer might think that Sophie will be the connection between the set of characters. Where Sophie is the protagonist in the first part of the film, while taking Bordwell's theory of *plot structure* into consideration, the protagonist shifts from Sophie to Bee throughout the film.

Bordwell argues that the protagonist is the character with whom the viewer sympathizes the most. Two factors contribute to Bee gaining the most sympathy. Firstly, Sophie cheats on her. She learns of this act of distrust when she finds a bra in Jordan's room and a matching pantie in Sophie's car. Secondly, Jordan and Alice accuse her of killing David and do not believe her when she says she did not do it. The dynamic between the girl's changes, and even while the viewer also does not know at this point who killed David, they feel bad for Bee because she is being pushed out of the house during the hurricane. Bee begs the other female characters not to throw her out. The viewer sympathises with Bee because of the cheating and the distrust towards her.

Bee is also considered the protagonist because it is often the protagonist's deeds that give the drama its distinctive arc.⁷⁷ This statement is referring to Scene 21, where Bee kills Greg. Even though Bee claims it was a kill out of self-defence, this kill made the situation and the panic of this evening

⁷⁵ Clover, *Men, Women, and Chain Saws*, 35.

⁷⁶ This film has 30 scenes, but three of them are opening and closing credits. This means twenty-seven scenes with characters in it.

⁷⁷ Bordwell, "Three Dimensions of Film Narrative", 7.

bigger. Prior to Greg's death, only David had been killed. If Bee had not killed Greg, the outcome of the film might have been different. This killing caused for more fear, which caused for more distrust and this caused for the dead of Alice and the dead of Jordan. Therefore, Bee's actions have given the film a distinctive course. Additionally, Bee can be considered the protagonist based on Bordwell's chapter because she is the character most affected by the events. Upon entering the house, Bee seems to be an innocent girl, texting with her mom during the car drive to the house and feeling nervous about meeting Sophie's friends. However, at the end of the film, she is not innocent anymore. She has killed a person and has seen three other dead bodies.⁷⁸ In the film, she also discovers her girlfriend has cheated on her. Therefore, her character might be considered the one who has been the most affected by the events in the film.

4.2 Subquestion 2: How do aspects of *mise-en-scène* contribute to the characterization of the *final subjects*, Bee and Sophie?

As already discussed in the method section, Richard Dyer's textual analysis steps are used to structure the answer of subquestion 2. Firstly, the first step of Dyer will be used, the *mise-en-scène* aspects are described. For a less in-depth description of the shot, screenshots are included. After this, the aspects of the *mise-en-scène* are put into context. Thirdly, my interpretation of the *mise-en-scène* is given. It is important to note that my interpretation is not the only interpretation of the shot.⁷⁹ Costumes and lighting used in the film are discussed to contribute to the characterization of the *final subjects*, Bee and Sophie.

In the opening of the film, Bee is wearing an oversized white t-shirt with a black imprint, layered over a long-sleeved black shirt, and a denim button-up blouse. She is wearing a black elastic band in her hair, which is styled in a low ponytail. Her upper-body clothing has a boyish appearance, as one can be seen in Figures 6 & 7. However, the skirt she is wearing adds a girly touch to the overall look. She is not dressed boyishly; however, due to the hair and the oversized shirt, nor is she dressed fully feminine. In the context of modern society, these choices of costume might be seen as a 'cool' choice, for a 'cool' woman. This costume is not considered masculine. By dressing Bee as an 'edgy' woman, Bee is not represented as a typical final girl described by Clover because Clover suggests that a final girl dresses masculine.⁸⁰

⁷⁸ Seeing your friends dead, is one of the elements that *final girl* go through according to Clover in *Men, Women, and Chainsaws*.

⁷⁹ Dyer, "The Persistence of Textual Analysis," 404.

⁸⁰ Clover, *Men, Women, and Chain Saws*, 35.



Figure 6 Bee's & Sophie's costume, 00:04:35



Figure 7 Bee's & Sophie's costume, 00:04:47

Sophie's clothing style is also not considered boyish. She is wearing a green cropped top that reveals a small piece of her black bra above the shirt, which may be perceived as feminine and alluring in today's society. She has paired it with an oversized sweater and an over-the-knee skirt, along with edgy boots. When examining the girls' costume in the opening scene, one could argue that they are both dressed in an edgy yet feminine style. My interpretation of these two outfits is that both the girls are an extension of the final girl described by Clover. This extension is what Maron calls the final subjects. By the way Bee and Sophie are dressed, they broaden the concept of the final girl and make the final girl a conceptual figure instead of a characters that should fit into a particular appearance.

Change of Costume

In Scene 26, Bee is dressed more feminine than the first outfit she wore. She changed her edgy costume (an oversized white t-shirt with a black imprint layered over a long-sleeved black shirt with a denim button-up blouse, Figure 8) to a pink sweater (Figure 10). Scene 26 is the scene where Bee is unable to defend herself. This is in contrast with Scene 21, where she kills Greg. During this killing she is dressed in boyish colours, very plain, black and white, because she is not wearing the denim button-up blouse any more (Figure 9). Because her costume in Scene 21 is only black and white, one could consider this as a boyish outfit. In this costume, she kills Greg and defends herself and the other girls. The change of costume connects to Clover's theory that a final girl is often boyish; especially when they are defending themselves, they take on masculine characteristics.⁸¹ In the scene where Bee

⁸¹ Clover, "Her Body, Himself: Gender in the Slasher Film," 204.

comes back to the group after changing, after killing Greg, Jordan notices that she is wearing makeup (Scene 26, Figure 10). Her femininity is noted and even mentioned. According to Clover, being feminine makes a character weaker. This weakness is emphasised when Jordan and Alice throw her out of the house after accusing her of killing David. Bee's costume matches Clover's theory on the final girl. My research attempts to demonstrate that the final subject theory may occur in a film, without completely rejecting the final girl theory.



Figure 8 Bee's costume at the start of the film, 00:07:50



Figure 9 Bee's costume in Scene 21, 00:49:20



Figure 10 Bee's costume in Scene 26, 00:59:04

One notable aspect of the film is that Sophie's costume remains consistent throughout, this is in contrast with Bee, she changes her costume three times. She changes her black, long-sleeve shirt

and white shirt for a pink sweater after killing Greg. This alteration of costume could be interpreted as a metaphor for Bee's character development. Additionally, she applies makeup, including pink lipstick. It could be argued that putting on makeup at this moment is unusual, given the chaos surrounding the group's uncertainty about David's killer and Bee's recent murder of Greg. However, despite the circumstances, Bee applies makeup, perhaps to fit in with Sophie's group of friends and feel more included. This transformation could be understood as making her appear more feminine than before. The femininity of this new outfit and makeup means that Bee no longer fits the description of a final girl.



Figure 11 Closing shot of the film, 01:29:10

In the closing shot, Bee is no longer wearing the pink sweater (Figure 11). Due to her getting kicked out of the house during the hurricane, she is wet and therefore changes her clothes again. She changed her pink sweater to a black top and a dark blue vest in Sophie's car. Black and blue can be considered being more masculine colours than pink. These dark clothes are the clothes she wears in the final scene of the film. In the final scene, she has the upper hand again which means she is in charge. She demands Sophie to show her phone. Sophie is not giving in, and therefore the girls end up in fighting. By accident they find David's phone, on which they view the video of him killing himself. This means, Bee is wearing masculine clothing again while she has the upper hand. Thereby, the danger in the end scene would be to not find David's phone and find out the truth about the horrible night. Therefore, Bee defeats the danger in her masculine costume by finding David's phone. This is comparative with Clover's theory, in which she argues that the final girl must adapt masculine characterisations to defeat the danger, and this is seen in the film.⁸² But since Bee is not solely wearing masculine costumes, she is not a typical final girl described by Clover. This difference in appearance with her and a classical final girl, I would suggest be the extension of the theory of Clover and adding it to the theory of the final subject of Maron.

Colour of costumes in Scene 26

⁸² Clover, "Her Body, Himself: Gender in the Slasher Film," 204.

In the previous paragraphs, Bee's and Sophie's costumes and style of the costumes have been discussed. However, another thing is notable in comparison with Alice and Jordan's clothing. In Figure 12 and 13 one can see Jordan wearing a brown top, and Alice wearing a black top. This is a contrast to the green top of Sophie and Bee's pink sweater in this scene. The final subjects in *Bodies Bodies Bodies* are represented with more colourful clothing as the other two remaining characters. This is notable, because, in this scene Jordan and Alice show their masculine side by kicking Bee out of the house. They are very harsh on Bee without mercy. They demand for her to leave the house, and eventually they kick Bee out of the house. My interpretation of this is that *Bodies Bodies Bodies* has used dark, masculine colours on the costumes for the characters that hold the dominant positions. That the character that holds the dominant position wears a masculine and dark costume is proven in this scene, with Jordan and Alice having the upper hand. This is also seen in Scene 21 where Bee kills Greg and Bee is wearing masculine colours in her costume and in Scene 26 where Bee finds David's phone, and she is wearing a dark blue vest.



Figure 12 Bee, Sophie, and Jordan's costume, 00:59:34



Figure 13 Alice's and Jordan's costumes, 01:01:35

Lighting in Scene 26

Besides the costumes, Scene 26 is also relevant for its lighting. In this scene, the direction of Jordan's headlight is eye catching. Appendix 4 shows that this headlamp is never pointed at Sophie.⁸³ However, in most of the shots where Bee is covered in light, the light comes from Jordan's headlamp.⁸⁴ Bordwell and Thompson state that "Lighter and darker areas within the frame help create the overall composition of each shot and thus guide our attention to certain objects and actions", which is another aspect of *mise-en-scène*.⁸⁵ They also mention "[...] emphasizing the protagonist by making him the most frontal and clearly lit figure".⁸⁶ According to my statement that the protagonist shifts from Sophie to Bee during this film in the previous sub-chapter, this emphasize of the protagonist by making her (Bee) most frontal and clearly lit, is what has been happening in this scene. In contrast, Sophie's face does not catch any light, and in all the shots in Scene 26, she is in the shadows. The emphasis of the *mise-en-scène* element lightning in this scene is on Bee. Alice and Jordan suspect her of being the killer, and therefore all the attention in this scene is placed on her. However, Bee is not the only character that is shown in the lighting in this scene. Alice has good lighting on her face as well; this can be seen in Figure 14. Maron did not include anything about colours of costumes or lighting in his theory on the final subject. Therefore I argue, that the colours of the costumes of the final subjects are significantly brighter then the colours worn by the other characters. But in terms of lighting, one cannot distinguish a final subject from another character. I argue this because when Alice is lit, this is in most of the shots due to Jordan's headlight as well.



Figure 14 Shot's of all the four characters

⁸³ Shot 1, 6, 9, 17, 28, 47, 50, 52.

⁸⁴ Shot 3, 11, 12, 13, 15, 19, 20, 22, 24, 26, 31, 33, 34, 36, 37, 38, 39, 42, 47, 57.

⁸⁵ Bordwell & Thompson, *Film Art*, 131.

⁸⁶ Bordwell & Thompson, *Film Art*, 131.

In conclusion, it can be argued that neither Sophie nor Bee fit the description of the final girl on a narrative level as described by Clover. Due to the plot of the film, the viewer discovers that both the girls are not the virginals, not drinking final girls. Sophie cheats on her girlfriend, drinks excessively, uses drugs, and attempts to become sober but fails. Bee does not fit the description of a final girl either, as she lied about being in college and about her job to impress Sophie. Additionally, Bee kills Greg and drinks alcohol. Both the girls are sexually active, which does not make them the ‘virginal’ final girls who hesitate to have sex. One can see that the characterisation Clover gave to final girls do not apply for the last surviving females in *Bodies Bodies Bodies*. However, they are the two surviving females in the film. Even while facing danger throughout the film, they survived. I argue that Bee and Sophie are an extension of the final girl and should therefore be referred to as *final subjects*, which is a term developed by Jeremy Maron, he claims this is a concept to refer to as a conceptual figure, rather than a character with specific gendered traits.⁸⁷ These specific gendered traits are not included in the characterisation of Bee and Sophie and thereby the gender of the killer is not of importance in *Bodies Bodies Bodies*. With all the characterisations mentioned before, that is how the final subjects are constructed in *Bodies Bodies Bodies*.

As for the conclusion of the analysis of the *mise-en-scène* elements, while the conventional final girl trope often includes masculine traits, Bee and Sophie’s clothing choices challenge this stereotype, demonstrating a more nuanced portrayal of their characters. Bee’s change of clothing throughout the film reflects the level of how in control she is, while Sophie’s consistent feminine appearance contrasts with Bee’s development. However, there is a significant difference in colours of costume between the final subjects in contrast to the other characters. My attribution to the debate of the final girl would be that the final girl/subject does stand out with her clothing, but not in a way suggested by Clover as masculine, but in another way, in the example of *Bodies Bodies Bodies*, more colourful. Besides the costumes, the lighting in Scene 26 serves to emphasize Bee’s centrality within the narrative, highlighting the suspicion against her. However I have to put some nuance in this statement, due to the fact that Alice’s’ face is lit during the scene as well.

⁸⁷ Maron, “When the Final Girl is Not a Final Girl,” 1.

5. Conclusion

For my master thesis, I have questioned myself: ‘How does the comedy horror film *Bodies Bodies Bodies* support the concept of *the final subject*?’ This question was raised during researching the final girl theory of Clover. She states that a last surviving female a common used basic narrative structure is, in slasher horror films called; the final girl. However, she describes the final girl concept with strict characteristics and external appearances. For example, Clover describes that the final girl often dresses boyish and stands apart from other female characters due to her intelligence, sexual hesitation and virginal characteristics like not drinking alcohol. In addition, whenever she wants/needs to defeat the danger, the final girl takes on masculine characteristics. Even though this film ends with two characters that –most probably– identify as female, I concluded when watching the film *Bodies Bodies Bodies* with the theory of the final girl in mind, that this film does not have two final girls within the frame Clover describes the final girl.

After I made this general statement, I started to read more on the final girl. What I found is that all of the chapters/essays read on the final girl, Clover is cited, but her concept is also being critiqued. Paszkiewicz and Rusnak argue that the final girl lacks potential in terms of feminism because she is nothing more than a cliché, a ‘feminist’ heroine who saves the day at the last minute. While on the other side they argue that the final girl has been a positive shift in how women are represented in films. Staiger agrees with Paszkiewicz and Rusnak on the cliché a final girl can be, but she also argues that the skills the good father figures in the girls’ lives, impart skills that help the girls in their conflict with the murderer. This is what Staiger would believe to be a positive representation of the final girl. Staiger also noticed that most of the researched final girls by Clover are quite feminine, in contrast of what Clover writes. Later in this chapter, I will compare this idea with the two last surviving girls of *Bodies Bodies Bodies*.

Likewise Paszkiewicz, Rusnak and Staiger, Maron believes that Clover’s concept limits itself by its focus on the gender of the monster and the final girl. Therefore, he proposes the final subject. He sees the final subject more as a conceptual figure rather than a character with specific, distinguishable gendered traits. As a result, the research question: ‘How does the comedy horror film *Bodies Bodies Bodies* support the concept of *the final subject*?’ was made.

To answer the research question a textual analysis was undertaken on the film *Bodies Bodies Bodies* using ‘Three Dimensions of Film Narrative’ from Bordwell, Bordwell’s and Thompson’s chapter ‘Narrative as a Formal System’ in *Film Art* and Dyer’s *The Persistence of Textual Analysis*.

As how the story world and the characterisation of Bee are set up, the viewer has to think that Bee is an innocent girl. This is evident in how nervous she is to meet Sophie’s friends and that she is texting her mom while they are driving to the party. As the film continues the viewer is shown that Bee is not innocent (i.e., Clover’s description of innocence: not drinking nor using drugs and not being sexually active). Bee drinks alcohol, and her actions in the film are not innocent. She ends up killing

Greg, because she and the other remaining female characters suspect him from killing David. Bee does not fit into the description of a final girl described by Clover. Thereby, Sophie, the other last surviving female characters also does not fit into this description. In the film one can see Sophie using drugs, even while she claims to be sober in Scene 7. Thereby, in the film one can see Bee and Sophie making out a few times. This proves that these girls are not sexually hesitant. This in another aspect the last surviving girls are not the typical final girls as described by Clover. Therefore, I argue that Bee and Sophie are constructed as not virginal, not sexually hesitant, and not innocent final subjects.

Bordwell argues in his chapter 'Three Dimensions of Film Narrative' that the protagonist gives the films its distinctive arc. I would like to add to the final subject theory, that the character or characters giving the films its distinctive arc can be conceptualized as the final subject. This is what one can see in *Bodies Bodies Bodies* as well. In this film besides the turning point of David killing himself, the plot would have not evolved like it did without Bee's action. The main thing this statement is referring to is killing Greg. This event set of a motion of other actions. Without her killing Greg, this set of actions would not have been put in motion.

Another reason I think the concept of the final subjects is more fitting for Bee and Sophie than the final girls is due to their costumes in the beginning of the film. Neither outfit was feminine or masculine. The feminine touch in both the outfits did not fit the trope Clover gave to a final girl; only boyish dressing final girls. However, it was notable that Bee's costume changes, it changed with the level of how in control she was in the situation. What I mean by this is that Bee wears boyish coloured clothing when killing Greg, a moment where she is in control and is showing dominant characteristics. While on the other hand, she was wearing a pink sweater when she was pushed out of the house, a moment where she is not dominant. Bee changing from boyish coloured clothing to girlish coloured clothing could be a metaphor for how dominant her character is. Despite her change from masculine to feminine coloured clothing, my literary extension on the final girl would be that when considering a final girl in a film, one should not look at their costumes. In contrast to the costumes, Scene 26's lighting was not interesting for the construction of the final subject. One notable thing was that the headlight of Jordan was pointed at Bee the whole scene. This way Bee's face was lit during the whole scene. But the reason this is not relevant for this research is because Alice's face was lit as well during this scene, with the same source of lightning.

Bee and Sophie are presented in a contemporary modern horror film as final girls, but as the concept final girl was not entirely fitting, I propose that the concept of the final subjects is more fitting. This is an extension of Clover's concept. The girls can have masculine traits but also feminine traits. In a contemporary world, girls do not need to be virginal or stay away from drugs and alcohol. By examining how the film constructed the final subjects in *Bodies Bodies Bodies*, a small contribution can be made to the extension of the theory of the final girl.

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7. Appendices

Appendix 1: Plot segmentation **BODIES BODIES BODIES (2022)**

Act 1	
Act 2	
Act 3	

Sequence + Time code	Events happening
1. 00:00:00-00:05:43	<p>Bee & Sophie on their way to the remote hurricane party</p> <p>C. Openings Credits</p> <p>a. The girls are kissing in the grass and Sophie says “I love you”.</p> <p>C. Title BODIES BODIES BODIES on screen</p> <p>b. Bee & Sophie talk about the people of the group. How Jordan is going to be obsessed with Bee. How David was the first boyfriend of Sophie. First mention of Sophie being ‘a major dyke’. This scene starts with them driving in the middle of nowhere. This is emphasized with a total shot of them driving in a big nature park. Also at the end of the scene there is a total of the house in the big nature park.</p> <p>c. The two girls arrive at the house; Bee tells Sophie she forgot something in the car. Bee puts on make-up and gets ready to meet the others. The light in the car is still on after locking the car. As a viewer we can tell this car won’t start after a few hours.</p>
2. 00:05:44-00:11:03	<p>Bee & Sophie making their entrance at the party. Bee is meeting everyone</p>

	<ul style="list-style-type: none"> a. Emma, David, Jordan, Alice and Greg are playing the game that who can be under water the longest. They see Sophie and come above the water. b. Sophie and Alice are talking about the last time they saw each other. Alice mentions drug abuse of Sophie for the first time. Grey pours shots. Alice keeps mentioning how good it is to see Sophie. Bee walks in and Emma grates her first. Jordan mentions that they all did not know Sophie was coming because she did not respond in the group chat. Greg comes with a Gurka sword, and with that, he opens the bottle of champagne. David is making it clear that he does not like that Alice and David are touching everything. Max's name is mentioned for the first time now. After the rain of the storm begins they ran inside all loud and hysterical.
<p>3. 00:11:04-00:17:38</p>	<p>Everyone is doing their own thing in the house, this is the time before they start partying and start the game</p> <ul style="list-style-type: none"> a. Bee and Sophie are kissing and David comes to interrupt to ask Sophie if she wants to talk. b. Bee is looking around at the photos on the wall. Jordan warns Bee for Sophie, she comes awkwardly close to Bee while saying this. c. Sophie and David are having a conversation. d. Bee walks down the stairs and sees Greg doing some yoga in the living room. Then she walks into the kitchen where Emma, Jordan and Alice are. e. Bee is talking on the phone about how her service is down, but she is on the Wi-Fi now. This is the first time she talks Polish in the film. f. Alice, Emma, Greg and Jordan are recording a TikTok video. Bee comes walking in observing as a bystander. Bee tries to mingle with the friends. They ask Bee if this is her first relationship. Bee is eating a

	<p>lot of a cake with pot, which she did not know contained pot. She looks uncomfortable now she knows she had eaten a lot of weed.</p>
<p>4. 00:17:39-00:34:56</p>	<p>The party started and the game BODIES BODIES BODIES started</p> <ol style="list-style-type: none"> a. The whole group is screaming the song out loud and are partying and kissing each other. David and Sophie having a conversation about how David needs to slow down on the alcohol. Bee and Jordan dancing exuberant. Sophie is jealous. She stops the music and screams: “Who wants to play Bodies Bodies Bodies?” b. The whole group sits in a circle and Sophie explains the rules of the game Bodies Bodies Bodies. David and Alice distance themselves of the group to do a line of coke. After that they start the game by slapping each other. Bee does not want to slap David hard, David shows a good slap on Greg. During the slapping irritations towards each other show the surface. David mentions how fucked up he is. c. Bee sees Alice. Bee shines her flashlight on Alice. Alice runs away. Bee crawls further. Greg gives her a scare. Emma and David scream Bodies Bodies Bodies. Greg is laying on the floor, pretending dead. He pretends for to long and he scares the group. But he is just joking. The group goes on with discussing who the killer might be. d. This scene starts with them playing further and hitting each other for the next round. The lights go down due to the thunder. Bee is going to the toilet and Sophie is going to get the lights back on. While Bee is searching for the toilet, she sees David with a lot of bleed against the window. Sophie comes short after.
<p>5. 00:34:57-00:51:43</p>	<p>David’s body was found and they are getting suspicious of each other</p> <ol style="list-style-type: none"> a. The girls are panicking. They just found David his body. They are trying to call 911, but there is no service. They go to the car of Sophie, but the light was on, so the battery is down. They can’t start the car.

Max is mentioned again, he brought the whole group and left with the only other car. So there is no other car then Sophie's.

- b. Bee, Emma, Alice and Sophie are inside a room, they are scared. Jordan comes back and knocks on the door and demand she is being let into the room. The girls are scared of what just happened to their friend. Jordan brings in the sword that probably killed David. They debate about a possible killer. There is a lot of chaos.
- c. The girls are talking about 'last night'. Where Max expressed his love for Emma and that this might be the cause for David's dead, because Max still hasn't showed himself. Jordan also brings up that she find it very suspicious that Greg did not wake up from the chaos in the house. Alice says: He is a libra moon, that says a lot. Gen Z comes through in this sentence.
- d. The girls are scared while they are walking up the stairs. They enter the sleeping room of Alice and Greg to find Greg. Sophie sees a lot of coke on a table and is struggling. Jordan finds some suspicious equipment of Greg, a map with a circle around the house, lights and knives. The girls find the equipment they find suspicious. The girls decide they should find Emma before Greg does. They investigate Jordan's room next. In the room of Jordan, Bee finds a bra, a yellow bra. We don't know anything about the bra at this point of the film. They find Emma hiding in the bed of Jordan, she is afraid. They go on with their search to find Greg. Walking down the stairs they walk past the, what looks like a big gym, where Greg lays in red light with his seasonal depression mask in the middle of the room.
- e. Greg lays in red light with his seasonal depression mask in the middle of the gym. The girls walk in. The girls wake him and he explains that he couldn't sleep so he came to the gym to do some exercises. He didn't hear anything due to his headphones. The girls are asking him questions on why he brought the

	<p>survival bag. He does not understand the situation. The girls are so afraid of him that he thinks the girls are fucking with him. He keeps messing around and the girls get scared, Bee kicks him in the head with a kettle bell. The girls keep fighting over who killed David, Alice stands up for Greg, even though he is dead. Bee pukes over herself.</p>
<p>6. 00:51:44-00:58:58</p>	<p>The chaos after the deaths of David and Greg</p> <ol style="list-style-type: none"> a. The girls’ debate about who could have done it. Sophie is taking coke. Sophie and Emma are hurting each other with words. b. Bee takes of her dirty shirt and puts on a pink vest. She washes the blood of off her face. c. Sophie is looking around for drugs and walks into Emma. Sophie apologizes to Emma. She tells Emma how fucked up she is. Emma starts kissing her. Sophie gives drugs to Emma. d. Alice is looking for Bee. Bee is scared. Alice runs because she is scared, but then she trips over the body of Emma laying dead on the floor. Jordan and Bee come there second. Sophie is the last to arrive. Alice is in panic.
<p>7. 00:58:59-01:23:30</p>	<p>The chaos after Emma’s death and the death of Alice and Jordan</p> <ol style="list-style-type: none"> a. They are sitting in the middle of the room. Alice is in panic mode. Bee is calm. Jordan is refuting a lot Alice says. Sophie is quite. Jordan and Alice put Bee in a corner. Alice and Bee throw Bee out of the house because they don’t trust her. While Alice is fighting Bee out of the house, Sophie stays uncomfortably calm. Bee tries to find a way back in the house. Bee works her way into the car of Sophie. She puts on another sweater and finds the yellow underwear she saw in Jordan’s room. b. First we see the three remaining girls inside, still anxious. After this, we see Bee outside. Bee is trying to open the big door of the gate outside. This does not work; Bee comes close to the house again and finds a

	<p>gun. She finds her way back into the house via an animal door. She picks up a hammer and accuses Jordan of having a gun. Bee ask Jordan to clear her pockets and they find out Jordan was the killer in the game. They get into a fight with each other. Bee comes clean about her study and work. Jordan and Alice are fighting; Jordan shots Alice in the leg. After this, they are trying to get the gun from Jordan. But on accident, someone pulls the trigger and Alice is dead. Jordan denies she did it. Jordan grabs the gun and points it at Bee and Sophie. Bee tries to grab the gun and throws Jordan over the railing of the stairs. Jordan dies there, but before that she point her gun and shoots. Bee and Sophie run.</p> <p>c. Bee and Sophie are hiding in a small room for Jordan. Bee is asking total honesty of Sophie. Sophie tries to get closer to Bee, but she runs away. Bee hides from Sophie. While Sophie shouts they have to stay together. Bee walks past the dead people.</p>
8. 01:23:30-01:34:15	<p>The girls find out what happened last night</p> <p>a. Bee walks outside and sees David’s dead body. Sophie cuddles her from behind. Sophie comes clean about that she gave Emma drugs and that’s why she fell of the stairs. Bee puts a gun at Sophie because she wants to see the texts of Sophie and Jordan. Sophie throws away her phone. The girls are fighting, looking for the phone. They find David’s phone and they see David’s death was an accident and he cut his own throat with the sword. Max comes back and walks to the girls and he asks the girls what happened.</p> <p>C. Ending credits</p>

Appendix 2: Scene segmentation BODIES BODIES BODIES (2022)

Scene	Time	Location	Characters	Mise-and-Scène	Lighting	Notes
1	00:00:00 – 00:00:51					Openings credits
2	00:00:51 – 00:02:12	Outside in the grass	Bee, Sophie	The two girls are kissing. Bee is going to pee. They lay in the grass together. Sophie says 'I love you'.	Natural daylight	
3	00:02:12 – 00:02:18	Car	Bee, Sophie	Title: BODIES BODIES BODIES		Openings credits
4	00:02:18 – 00:04:38	Car	Bee, Sophie	The two girls talk about the people of the group. How Jordan is going to be obsessed with Bee. How David was the first boyfriend of Sophie.	Natural daylight. The car is dark. The background is the thing that stands out.	Sophie mentions her first boyfriend before she was 'a major dyke'. Sexuality is mentioned. This scene starts with them driving in the middle of nowhere. This is emphasized with a total shot of them driving in a big nature park. Also at the end of the scene there is a total of the house in the big nature park.
5	00:04:38 – 00:05:43	In front of the house & Car	Bee, Sophie	The two girls arrive at the house; Bee tells Sophie she forgot something in the car. Bee puts on make-up and gets ready to meet the others.	Natural daylight	The light in the car is still on after locking the car. As a viewer we can tell this car won't start after a few hours.
6	00:05:43	In and	Emma, David,	The first five mentioned	Natural	Alice is happy to see Sophie.

	– 00:06:51	around the swimming pool	Jordan, Alice, Greg, Sophie.	characters are playing the game that who can be under water the longest. They see Sophie and come above the water.	daylight	Emma and David are not.
7	00:06:51 – 00:11:03	Hallway of the house and the swimming pool	Bee, Emma, David, Jordan, Alice, Greg, Sophie.	Bee explores the house and tries to get to the place of the people. Everyone is at the pool. The others were having fun and drinking alcohol. Alice is very loud and wants to party. Within the group there are some irritations visible. After the rain of the storm begins they ran inside all loud and hysterical.	Natural daylight.	Sophie and Alice are talking about the last time they saw each other. Alice mentions drug abuse of Sophie for the first time. Greg pours shots. Alice keeps mentioning how good it is to see Sophie. Bee walks in and Emma greets her first. Jordan mentions that they all did not know Sophie was coming because she did not respond in the group chat. Greg comes with a Gurka sword, and with that, he opens the bottle of champagne. David is making it clear that he does not like that Alice and David are touching everything. Max is first mentioned.
8	00:11:03 – 00:11:40	Sleeping room of Bee and Sophie	Bee, Sophie, David.	Bee and Sophie are kissing and David comes to interrupt to ask Sophie if she wants to talk.	Natural daylight through the windows. When the camera is standing against the windows, the	David says that he thinks Bee is cute in the school shooter type of way.

					characters look like silhouettes.	
9	00:11:40 – 00:12:36	Hallway on the first floor.	Bee, Jordan	Bee is looking around at the photos on the wall. Jordan warns Bee for Sophie, she comes awkwardly close to Bee while saying this.	Natural daylight through the windows	
10	00:12:36 – 00:14:45	Study room	Sophie, David	They are sitting face to face talking about the situation.	The light is kind of dark, but through the window we can see natural daylight	They discuss the fact that Alice did not tell the group she is bringing Greg, so Sophie didn't had to tell the group she was bringing Bee.
11	00:14:45 – 00:15:47	Hallway first floor, stairs, hallway down stairs, living room, kitchen.	Bee, Greg, Emma, Jordan, Alice.	Bee walks down the stairs and sees Greg doing some yoga in the living room. Then she walks into the kitchen where Emma, Jordan and Alice are.		
12	00:15:47 – 00:15:59	Kitchen	Bee	Bee is talking on the phone about how her service is down, but she is on the Wi-Fi now. This is the first time she talks in another language on the phone.	Natural daylight	

13	00:15:59 – 00:17:38	Room next to the kitchen	Alice, Emma, Greg, Jordan, Bee.	Alice, Emma, Greg and Jordan are recording a TikTok video. Bee comes walking in observing as a bystander. Bee is eating a lot of a cake with pot, which she did not know contained pot. She looks uncomfortable now she knows she had eaten a lot of weed.	Natural daylight	Alice offers Bee a drink and Bee takes it. Bee is visibly trying to mingle in the party. They keep calling each other bitch, in a friendly way. They ask Bee if this is her first relationship. Alice says that they are getting a lot of likes on the TikTok. Emma asks Bee if she is from Moscow.
14	00:17:38 – 00:19:52	Living room	Alice, Emma, Greg, Jordan, Bee, Sophie, David.	The whole group is screaming the song out loud and are partying and kissing each other. David and Sophie having a conversation about how David needs to slow down on the alcohol. Bee and Jordan dancing exuberant. Sophie is jealous. She stops the music and screams: ‘Who wants to play Bodies Bodies Bodies?’	Dark, the necklaces’ and bracelets of Alice are neon and they stand out. In the backdrop we also see a neon light shining different colours. Behind Sophie while getting jealous there is a disco light, shining different colours at the	David keeps biting Emma on accident while kissing because he is to coked out.

					same time.	
15	00:19:52 – 00:24:26	Living room	Alice, Emma, Greg, Jordan, Bee, Sophie, David.	The whole group sits in a circle and Sophie explains the rules of the game Bodies Bodies Bodies. David and Alice distance themselves of the group to do a line of coke. After that they start the game by slapping each other. Bee does not want to slap David hard, David shows a good slap on Greg.	Dark. Alices her neon necklace and bracelets are there again. Emma’s dress and David his sweater are light as well. At the end of the scene they dim all the lights. The only light we see is coming from a green, pink lantern. The scene ends with this light off as well.	Emma says she does not want to play because she gets scared easily. They make fun of Emma always being the first to cry. Emma mentions Max and David gets upset. During the slapping irritations towards each other show the surface. David mentions how fucked up he is.
16	00:24:26 – 00:32:13	In the house, living room	Bee, Sophie, Alice, Greg, David, Emma, Jordan.	Bee sees Alice. Bee shines her flashlight on Alice. Alice runs away. Bee crawls further. Greg gives her a scare. Emma and David scream Bodies Bodies Bodies. Greg is laying on the floor,	Dark. Flashlight of Bee’s phone. Alice her necklace and bracelets. Full light on again.	Alice is pretending to be devastating about the ‘dead’ of her boyfriend. Jordan asks Bee if it was her. Sophie takes the lead in finding the murderer. An irritation point between Alice and Emma, because Alice says

				pretending dead. He pretends for to long and he scares the group. But he is just joking. The group goes on with discussing who the killer might be.		something about the sex life of Emma and David which she was not suppose to know. This causes an irritation between David and Emma. David walks away.
17	00:32:13 – 00:34:56	Living room	Bee, Sophie, Jordan, Alice, Emma.	This scene starts with them playing further and hitting each other for the next round. The lights go down due to the thunder. Bee is going to the toilet and Sophie is going to get the lights back on. While Bee is searching for the toilet, she sees David with a lot of bleed against the window. Sophie comes short after.	Full lights. Due to the thunder the light go out and we only see the necklace and bracelets of Alice. The flashlight of Bee.	Emma tries to text David to turn the light back on, but in this moment they find out that the Wi-Fi is down as well. Bee is going to the toilet downstairs alone. We see her flashlight, but other then that, the scene is very dark. David is dead.
18	00:34:56 – 00:37:20	Outside and in Sophie's car	David (dead), Bee, Sophie, Jordan, Emma, Alice.	The girls are panicking. They just found David his body. They are trying to call 911, but there is no service. They go to the car of Sophie, but the light was on, so the battery is down. They can't start the car.	Flashlights and the necklace and bracelets of Alice.	There is a lot of chaos in this scene, due to David being dead and the rain, and the no service. Max is mentioned again, he brought the whole group and left with the only other car. So there is no other car then Sophie's.
19	00:37:20 – 00:41:16	Inside the house	Bee, Sophie, Jordan, Emma, Alice.	Bee, Emma, Alice and Sophie are inside a room, they are scared. Jordan comes back and knocks on	Necklace and bracelets of Alice and some	The rainbow colours are projected when Sophie and Jordan are on screen.

				<p>the door and demand she is being let into the room. The girls are scared of what just happened to their friend. Jordan brings in the sword that probably killed David. They debate about a possible killer. This is the scene where there is a lot of chaos. Emma is gone at the end of the scene.</p>	<p>reflection of little rainbow colours on the wall.</p>	<p>The girls are talking about ‘last night’. Where Max expressed his love for Emma and that this might be the cause for David’s dead, because Max still hasn’t showed himself. Jordan also brings up that she find it very suspicious that Greg did not wake up from the chaos in the house. Alice says: He is a libra moon, that says a lot. Gen Z comes through in this sentence.</p>
20	00:41:16 – 00:45:44	Stairs, hallway first floor, sleeping room of Alice, sleeping room of Jordan, stairs.	Jordan, Sophie, Alice, Bee, Emma.	<p>The girls are scared while they are walking up the stairs. They enter the sleeping room of Alice and Greg to find Greg. Sophie sees a lot of coke on a table and is struggling. Jordan finds some suspicious equipment of Greg, a map with a circle around the house, lights and knives. The girls decide they should find Emma before Greg does. They investigate Jordan’s room next. They find Emma hiding in the bed of Jordan, she is afraid. They go on with their search to</p>	<p>Necklace and bracelets of Alice and there flashlights. Alice has the light of her phone towards the girls. This is why we see the girls pretty good. The whole time it is dark, beside the last part, where they walk past the gym that is</p>	<p>The girls, while walking, are talking about the fact that Emma could have done it as well. Only Alice thinks this. The other girls don’t.</p> <p>The girls find the equipment they find suspicious.</p> <p>In the room of Jordan, Bee finds a bra, a yellow bra. We don’t know anything about the bra at this point of the film.</p>

				find Greg. Walking down the stairs they walk past the, what looks like a big gym, where Greg lays in red light with his seasonal depression mask in the middle of the room.	red due to the light.	
21	00:45:44 – 00:51:43	Gym	Jordan, Sophie, Alice, Bee, Emma, Greg.	Greg lays in red light with his seasonal depression mask in the middle of the gym. The girls walk in. The girls wake him and he explains that he couldn't sleep so he came to the gym to do some exercises. He didn't hear anything due to his headphones. The girls are asking him questions on why he brought the survival bag. He does not understand the situation. The girls are so afraid of him that he thinks the girls are fucking with him. He keeps messing around and the girls get scared, Bee kicks him in the head with a kettle bell. The girls keep fighting over who killed David, Alice stands up for Greg, even though he is	The light in the gym is red; of off the mask of Greg is coming blue UV light. The neon light of off the bracelets and necklaces of Alice are visible as well.	The white shirt of Greg is a real contrast to what the girls are wearing. They all wear something dark and dirty due to the touching of David's body.




				dead. Bee pukes over herself.		
22	00:51:43 – 00:53:40	Sleeping room unknown from who	Sophie, Emma, Alice, Jordan	Sophie is taking coke. The girls' debate about who could have done it. Sophie and Emma are hurting each other with words.	Necklace and bracelets of Alice and there flashlights.	Sophie uses drugs in a long time, if we believe she has been sober.
23	00:53:40 – 00:54:19	Sleeping room unknown from who	Bee	Bee takes of her dirty shirt and puts on a pink vest. She washes the blood of off her face.	The light of her flashlight	
24	00:54:19 – 00:55:52	Sleeping room unknown from who	Emma, Sophie.	Sophie is looking around for drugs and walks into Emma. Sophie apologizes to Emma. She tells Emma how fucked up she is. Emma starts kissing her. Sophie gives drugs to Emma.	The light of a flashlight	
25	00:55:52 – 00:58:58	Everywhere, hallway downstairs	Alice, Bee, Jordan, Sophie, Emma (dead)	Alice is looking for Bee. Bee is scared. Alice runs because she is scared, but then she trips over the body of Emma laying dead on the floor. Jordan and Bee come there second. Sophie is the last to arrive. Alice is in panic.	Necklace and bracelets of Alice and there flashlights. The light on Bee's face is red.	The light on Bee's face is red-ish, it looks like she got her finger on the light.
26	00:58:58 – 01:03:58	Living room, outside and in the car	Alice, Bee, Jordan, Sophie.	They are sitting in the middle of the room. Alice is in panic mode. Bee is calm. Jordan is refuting a	Necklace and bracelets of Alice and there	Alice claims that the deads are following the same patterns as in the game, but Jordan refutes this.





				lot Alice says. Sophie is quite. Jordan and Alice put Bee in a corner. Alice and Bee throw Bee out of the house because they don't trust her. Bee tries to find a way back in the house. Bee works her way into the car of Sophie. She puts on another sweater and finds the yellow underwear she saw in Jordan's room.	flashlights. This scene has a bit more light than the previous ones.	While Alice is fighting Bee out of the house, Sophie stays uncomfortably calm.
27	01:03:58 – 01:19:10	Living room, stairs, hallway upstairs.	Alice, Jordan, Sophie, Bee	First we see the three remaining girls inside, still anxious. After this, we see Bee outside. Bee is trying to open the big door of the gate outside. This does not work; Bee comes close to the house again and finds a gun. She finds her way back into the house via an animal door. She picks up a hammer and accuses Jordan of having a gun. Bee ask Jordan to clear her pockets and they find out Jordan was the killer in the game. They get into a fight with each other. Bee comes clean about her	Necklace and bracelets of Alice and there flashlights.	First we see the three remaining girls inside, still anxious. After this, we see Bee outside. This scene and scene 26 could be interesting for dynamics within the group. A lot in the narrative is about the drug abuse of Sophie. - Podcast. - Hating the podcast. - You're parents are upper middle class.





				<p>study and work. Jordan and Alice are fighting; Jordan shots Alice in the leg. After this, they are trying to get the gun from Jordan. But on accident, someone pulls the trigger and Alice is dead. Jordan denies she did it. Jordan grabs the gun and points it at Bee and Sophie. Bee tries to grab the gun and throws Jordan over the railing of the stairs. Jordan dies there, but before that she point her gun and shoots. Bee and Sophie run.</p>		
28	01:19:10 – 01:23:30	Small room downstairs, hallway	Bee, Sophie	<p>Bee and Sophie are hiding in a small room for Jordan. Bee is asking total honesty of Sophie. Sophie tries to get closer to Bee, but she runs away. Bee hides from Sophie. While Sophie shouts they have to stay together. Bee walks past the dead people.</p>	<p>A little bit of light of the hallway and their flashlights. In the beginning of the scene it is dark, but later we see some daylight through the windows.</p>	





29	01:23:30 – 01:29:15	Outside	Bee, Sophie, Max	Bee walks outside and sees David's dead body. Sophie cuddles her from behind. Sophie comes clean about that she gave Emma drugs and that's why she fell of the stairs. Bee puts a gun at Sophie because she wants to see the texts of Sophie and Jordan. Sophie throws away her phone. The girls are fighting, looking for the phone. They find David's phone and they see David's death was an accident and he cut his own throat with the sword. Max comes back and walks to the girls and he asks the girls what happened.	Natural daylight.	This is the moment they realize that no one other than David himself killed him.
30	01:29:15 – 01:34:15					Ending credits




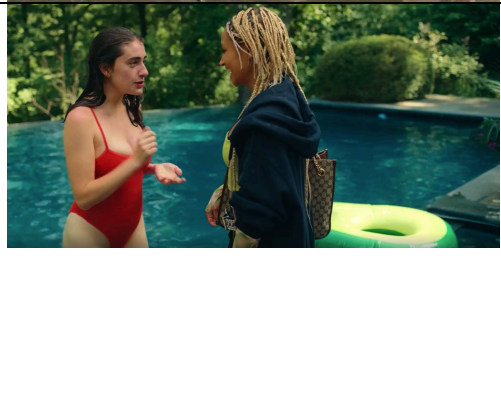
Appendix 3: Shot list scene 7 (00:06:51 – 00:11:03)



Shot numbers and Screenshot		Mise-en-scène				Narrative
Screenshot	Shot number in this scene	Props	Staging	Lighting	Costumes of Bee and Sophie	Dialogue
		Objects that are in the scene	Where are the characters and what are they doing			
	1		David and Emma in the swimming pool			
	2		Jordan in the swimming pool			
	3		Alice and Greg in the swimming pool			





	4		The point of view of Alice and Greg from the swimming pool			
	5		Alice and Greg in the swimming pool			
	6		Alice is happy to see Sophie			
	7		Jordan in the swimming pool			





	8		Jordan coming above the water and Alice is trying to get to Sophie			
	9		Sophie from the point of view van Emma and David			
	10		Emma and David in the swimming pool			
	11		Emma and David above the water in the swimming pool			Emma: It's Sophie. What is she doing her? David: I don't know





	12		Alice and Sophie hugging and greeting each other			Sophie: You got me soaking wet, you bad little girl.
	13		Greg coming out of the water			Greg: I told you guys, I have pretty big lungs.
	14		Bee is finding her way to the swimming pool area		Denim blouse, white t-shirt	
	15		Bee looking at surviving gear			

	16	Surviving gear	Bee looking at surviving gear			
	17		Bee searching the group			
	18	Alcohol and shot glasses	Greg is pouring alcohol in shot glasses			Alice: Oh, my God. I can't believe you're here.
	19		Alice and Sophie are talking		Black vest	Alice: Like, last time I say you, you were coked out on the subway, pissing on the floor like a little hyena. I thought you were an NYU student.

	20		Jordan is watching Alice and Sophie			
	21		Alice and Sophie are talking		Black vest, green top	<p>Alice: No! Okay, but seriously how are you? Sophie: I'm good. Alice: Yeah? Sophie: Yeah, I'm like, really good. Alice: Good. Good. You look so good. I missed you. Sophie: I missed you too. Also, I have to say, love the podcast. Alice: Okay, we have a fan of the pod. Sophie: We love the podcast. Alice: A fan of the pod.</p>

	22		Bee walks into the pool area		Denim blouse, white t-shirt, black shirt under the white shirt	
	23		Alice and Sophie are talking			Alice: Oh, my God. It's so good to see you! I can't believe that you're here! It's like, what?
	24		Bee sees Alice and Sophie			
	25	Alcohol and shot glasses	Emma sees Bee and greets her			Emma: Hi, I'm Emma.





	26		Bee greets Emma back			Bee: Hi.
	27		Sophie and Alice are interrupted and Alice greets Bee			Alice: Oh, my God. I'm so sorry. That was so rude of me. I'm Alice.
	28		Bee greets Alice			
	29		Sophie hugs Bee from behind and introduces her to the group			Sophie: You guys, this is Bee. Bee, this is everyone.

	30		Sophie points out everyone in the group			Sophie: That's David, my best friend in the whole wide world. That's Emma.
	31		She hesitates when introducing Greg, she does not know him			Sophie: That's Jordan, and...
	32		Greg greets Bee and Sophie			Greg: Sup! I'm Greg. Sophie: What's up player, I'm Sophie. Greg: Oh. Whoa. You're Sophie?
	33		Sophie is processing how Greg reacted on her			

	34					
	35		Jordan walks out of the swimming pool			Jordan: Real nice of you to make it, Soph.
	36		Jordan walks in front of them			Sophie: Spice, spice, Jordan. What is that supposed to mean?
	37					

	38		Jordan grasp her rope			<p>Jordan: It just means that we have all been here, and nobody had any fucking clue that you were coming. Let alone, an hour before the storm is supposed to start, so...</p>
	39					<p>Sophie: What? I totally told you guys that I was coming. I texted you.</p>
	40					<p>Jordan: In the group chat? Sophie: Yeah! Jordan: No, you didn't.</p>

	41					<p>Sophie: Whatever, you guys know that I'm useless with text, right? Also, we meant to come up yesterday, but Bee got scheduled for a shift at work, so...</p>
	42					<p>Emma: Oh, where do you work?</p>
	43					<p>Bee: GameHut. Emma: Oh, nice.</p>
	44		<p>Jordan looks at Bee like she does not approve her or does not believe her</p>			

	45		Bee and Sophie are looking behind them because Alice walks up to them			
	46	Bottle of champagne				Alice: Why are you guys being so weird? Are you talking about me?
	47					David: What are you doing with that champagne? Alice: Oh, God. Guys! David: You're not supposed to touch my dad's shit.
	48	Bottle of champagne				Alice: Sophie is here, okay? It's Sophie. It's a once-in-a-millennium sighting. We're doing it. David: No.

Alice: Yes, come on. Who wants to pop it?



49



50

Greg: I'll do it.





51




Alice: Greg, help me pop it.
Greg: Yeah, I'll pop it.
Alice: Okay.
Greg: Yeah.




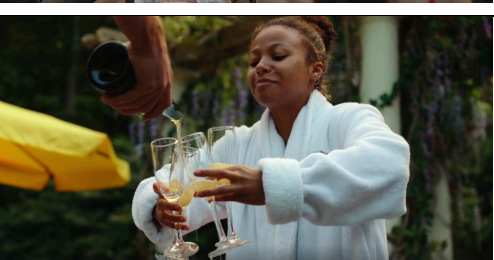






52





	53	Zucchini bread				
	54					Bee: I, ehm, I brought something.
	55					David: What, uh, is it?
	56					Bee: Uh, it's zucchini... bread. Sophie: It's zucchini bread. David: Thank you.




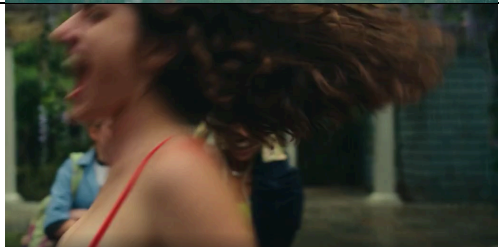
	57	Zucchini bread				David: Yum.
	58	Ghurkha sword				Greg: Hey, nerds.
	59					
	60	Ghurkha sword and bottle of champagne	Greg chops the upper side of the champagne bottle with the Ghurkha sword			





	61		Alice is very impressed by what her boyfriend Greg just did			Alice: Oh, my God! Oh, my God! How did you do that?
	62					
	63	Ghurkha sword and bottle of champagne				David: Wow. Alice: Did you see that?
	64		David is not happy with people touching his families thinks			David: It's not that cool. Alice: That was crazy. Emma: Wow. David: Wow.

	65		Alice is still impressed			Alice: That was so sick. I can't believe I didn't video that.
	66	Ghurkha sword	David tries to take over the sword of Greg			David: Give me my dad's Gurkha sword. Give me that.
	67		There is a little discussion between Greg and David			Alice: Fuck, that was so good. Greg: I found it on the wall. David: Don't grab shit off my wall.
	68	Glasses with champagne	Greg pours the glasses that Jordan is holding			Jordan: Hey, careful with that pour. That shit's expensive.

	69	Glasses with champagne	Greg pours the glasses that Jordan is holding			Greg: There we go. There we go. Emma: Thanks, really impressive.
	70		Sophie is refusing alcohol			David: Nice pouring. Jordan: Soph, you want? Sophie: I'm sober.
	71	Bottle of champagne	The groups seems surprised by Sophie refusing alcohol			Alice: Yeah. Bee: No, thanks. Jordan: Congrats.
	72	Glass with champagne				

	73	Bottle of champagne	The group gets excited about the upcoming hurricane and starts			Greg: Cheers. Emma: Cheers. Greg: To hurricanes! Alice: To hurricane parties!
	74	Glasses with champagne	They all cheers and are excited			
	75					Greg: Yeah. Jordan: Hurricanes. Emma: Hurricanes. Jordan: Cheers. Greg: Cheers.
	76	Glass with champagne	The storm starts and it starts raining			

	77	Glass with champagne				
	78					Alice: Guys, it's starting! It's starting!
	79					
	80		Emma, Alice and Greg get excited in the back			Jordan: Shit. Fuck. Alice: Oh, my God.




	81	Glass with champagne	Emma, Alice and Greg get excited in the back			
	82		Sophie is asking about Max, it seems that Jordan is annoyed by her question			<p>Sophie: Okay, what's going on with Max?</p> <p>Jordan: Nothing.</p> <p>Sophie: Where is he?</p> <p>Jordan: He's just taking a break. He'll be back.</p> <p>Sophie: What does that mean?</p>
	83		David screams to the hurricane			<p>David: Is that all you got, motherfucker?</p>
						



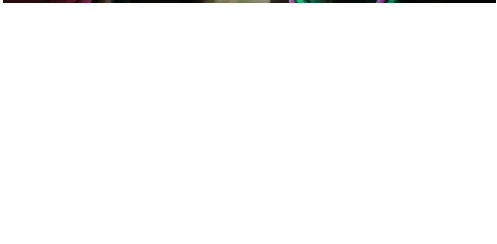





They all ran
inside


Alice: Let's go.





Appendix 4: Shot list scene 26 (00:058:58 – 01:03:58)





Shot numbers and Screenshot		Mise-en-scène				Narrative
Screenshot	Shot number in this scene	Props	Staging	Lighting	Costumes of Bee and Sophie	Dialogue
	1		The girls sit against each other, with the back's together	Jordan's light is facing to the outside. Bee's sweater is lighting up. Another lamp is bright, that is in front of Bee and Sophie	Sophie is wearing the green top. Bee is wearing the pink sweater.	
	2					Alice: Don't you see what is happening? Bee: What?
	3		Especially Alice is continuing the conversation towards who the killer is.	Jordan's light is facing Bee		Alice: Who was the killer? Jordan: What? Alice: Who was the killer? In the game?





	4			There is a light behind Bee that is bright.		Alice: It's following the same pattern. The deaths...
	5			The green and the pink of Sophie and Bee are bright in this shot. Alice's necklace is also jumping out of the screen		Sophie: Please, stop talking. Please. Alice: David, Greg, Emma. David, Greg, Emma. Jordan: No. Alice: Yes! Fucking yes, Jordan. Jordan: No. No, it's not following the same pattern.
	6		Alice is standing up.	Jordan's flash is hard, but not pointing to anybody, it's facing away from Sophie		Jordan: Greg died, and then we executed David. But in real life, David died, and then we... Alice: Okay: but Greg, David Emma. Greg, David, Emma.



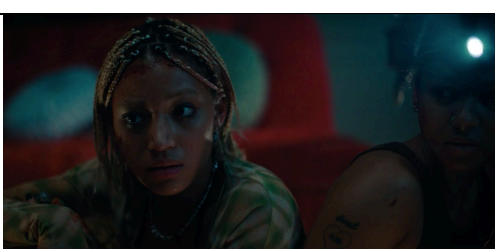

						<p>Why would somebody leave her there unless they wanted us to find her?</p> <p>Jordan: Why would they want us to find her?</p> <p>Alice: Because!</p>
	7		Alice's voice is raising in volume	The light is on Alice, her necklaces are bright		<p>Alice: They're playing a sick game! Okay? Who was the killer? I wasn't the killer!</p>
	8			The light is behind Bee		
	9			Jordan's flash is hard, but not pointing to anybody, it's facing away from Sophie		<p>Jordan: Alice, you're fucking coked out.</p> <p>Alice: You're coked out.</p>





	10			The light is on Alice, her necklaces are bright		Alice: We're all coked out.
	11		Because Bee says: I'm not, the attention lays on her from now on	The light is behind Bee and on her face		Bee: I'm not. I'm not.
	12			Jordan's flash is hard, and it's flashing towards Bee		Jordan: Are you wearing makeup?
	13			The light of Jordan is flashing on Bee's face		





	14			Sophie in the shadows, the green of her top is noticeable		Bee: I was upstairs, changing my—
	15			The light of Jordan is flashing on Bee's face		Alice: You look weird. Whose sweater is this? Bee: I found it upstairs.
	16		The accusation of Bee as the killer of David starts here.	The light is on Alice, her necklaces are bright		Alice: How long have you known her?
	17			Sophie in the shadows, the green of her top is noticeable		Sophie: Stop, Alice.





	18			The light is on Alice, her necklaces are bright		Alice: Who are you?
	19			The light on Bee's face is there, as well as the background		Bee: What? Alice: You show up here.
	20			The light is on Bee and Alice		Alice: Start smiling at my boyfriend.
	21			Sophie is not super bright, but bright enough to see her facial expression		





	22			The light on Bee's face is there, as well as the background		Bee: What are you talking about?
	23			The light is on Alice, her necklaces are bright		Alice: Your voice is trembling.
	24			The light on Bee's face is there, as well as the background		Bee: No.
	25			The light is on Alice, her necklaces are bright		Alice: Yeah. Bee: No. Alice: It is.





	26			The light on Bee's face is there, as well as the background		Jordan: I Googled you.
	27			The light is on Alice, her necklaces are bright & Jordan's flash is pointing towards Bee		Jordan: And there was nobody with your name who graduated from Utah State this year.
	28			Jordan's light is pointing towards Bee, it is not hitting Sophie		Jordan: There's literally no record of your attendance.
	29			Bee's sweater is pointed out, the lamp next to Bee and Sophie and Alice's necklace		Jordan: I don't- Bee: What the fuck.





	30		Bee stands up, because she is clearly cornered by Jordan and Alice	The light comes from Jordan, and to not recognizable sources in between Jordan and Alice		Bee: Listen, I can explain. Alice: Oh, my god. Jordan: You discovered David's body.
	31			The light on Bee's face is there, as well as mirror that reflects the light of Jordan in the background		Bee: No, I just-
	32			The light of Jordan is flashing on Bee's face		Jordan: You could've tampered with the generator, just like Sophie's car.
	33			The light of Jordan is flashing on Bee's face		





	34			Jordan's flash is pointing to Bee		
	35			The light is soft laying on Sophie		Jordan: You left the lights on.
	36			Bee's head is in the spotlight		Bee: Are you serious?
	37			Jordan's lamp and Alice's necklace		Jordan: We watched you kill someone. You literally murdered Greg. Alice: Literally. Literally. You sick fuck!





	38			Bee's head is in the spotlight		Bee: No, no. You are crazy. No. Calm down.
	39			Jordan's lamp and Alice's necklace		Bee: Let's just talk about it. Alice: Talk about it? Bee: Yeah. Alice: No. Bee: Let's just talk about it. Okay? Alice: Mhmh, I don't want to.
	40			Alice's necklace and an unrecognizable source from the back		
	41			Soft lighting		Bee: Sophie. Sophie. Sophie. Jordan: No. Do not touch her.





	42			The light is on Bee		Bee: Whauh.
	43			Softer lighting		Alice: You know what? I don't want you in here. Bee: Okay. Calm down. Alice! Alice: No, seriously.
	44			Soft lighting		Bee: Alice! Alice: I don't want you in here. Just shut up!
	45			Alice's necklaces		Alice: Shut up! I don't want you in here! Bee: Relax.





	46			The light comes from the door. Bee's face is lit a bit		Alice: Get out. Bee: Let go of me, Alice. Calm down. Alice: Get the fuck out. I don't wanna look at your face.
	47			Jordan's flashlight		Bee: Alice, calm down! Alice: I'm not calming down.
	48			Alice's necklace and light from the door		Alice: No! You killed my fucking boyfriends! Bee: Alice, please.
	49			Alice's necklace and reflective light from the white door		Alice: You know what? Bee: It was self-defense. Alice: I want her out. Jordan, can you help me?





	50			Jordan's headlight		Jordan: All right, Alice.
	51		Alice and Jordan are physically throwing Bee out of the house	Alice's necklaces and bracelets		Alice: Jordan. Get the fucking door!
	52			Jordan's headlight		Jordan: Jesus. Jesus fucking Christ. Alice: I do not want her in here!
	53			Alice's necklaces and bracelets		Bee: Relax! Alice: No! Bee: Relax! Alice: No!

	54			Soft light on Sophie		
	55			Alice's necklace		Bee: Stop it! Alice: Get the fuck out!
	56			Soft light on Bee		Bee: Sophie! Alice: Get out! Bee: Sophie!
	57		Bee is outside the house from her	Jordan's light towards Bee		Bee: Sophie!


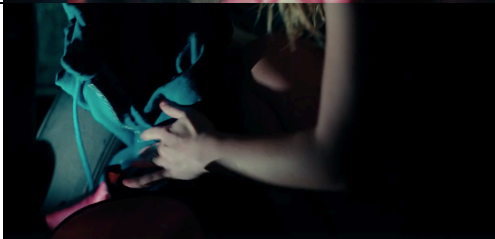

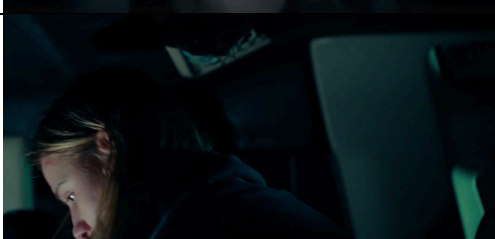
	58			Reflective light of the white door		
	59			Light from inside to outside		
	60			Soft lighting		
	61			Soft lighting		





	62			Alice's necklace is shining through the window		
	63			Dark		
	64		She tries to find a door that is unlocked so she can enter the house again	Dark		
	65			Dark, but Bee's sweater is visible		



	66		Alice is locking the door right in front of her	Dark, but Bee's sweater is visible		
	67			Light on Bee's face		
	68			Dark, but Bee's sweater is visible		
	69		Bee runs to the car	Dark		

	70		Bee tries to open the car, she fails	Dark, but Bee's sweater is visible		
	71		Unlocking the door is not going well, therefore she opens the window from the outside	Dark, but Bee's sweater is visible. Source of light is from Bee's phone		
	72		Via the window, she can open the door from inside out	Source of light is from Bee's phone		
	73		She searches in a bag	Source of light is from Bee's phone		

	74			Source of light is from Bee's phone, it's reflective on her face		
	75			Source of light is from Bee's phone, it's reflective on her face		
	76		She eats chips that she found in the bag	Source of light is from Bee's phone, it's reflective on her face		
	77		She takes of the pink sweater	Source of light is from Bee's phone, it's reflective on her face	All the shots up until here Bee and Sophie wear the same thing as the start of the scene. Only here, Bee wears a new dark-blue vest	

	78		Bee searches another bag	Source of light is from Bee's phone		
	79		Bee finds a dark blue vest and puts it on	Source of light is from Bee's phone		
	80			Source of light is from Bee's phone, it's reflective on her face		
	81			Source of light is from Bee's phone, it's reflective on her face		

	82		Bee finds the same underwear she saw in Jordan's room (this is the moment she found out Sophie cheated on her with Jordan)	Source of light is from Bee's phone		
	83	The same underwear Bee saw in Jordan's room		Source of light is from Bee's phone		
	84			Source of light is from Bee's phone, it's reflective on her face		
	85	The same underwear Bee saw in Jordan's room		Source of light is from Bee's phone		

	86	The same underwear Bee saw in Jordan's room	She smells the underwear			
	87		Bee realizes that she has been cheated on by her own girlfriend			