

Component 1

Section A: Hollywood 1930-1990 (comparative study)

3) “The Hollywood machine has always crushed any individuality in filmmaking”. Compare the extent the films you have studied display auteur individuality [40]

To some extent, you could argue that the Hollywood machine didn't crush individuality in filmmaking, even during the classical Hollywood years. This is because in Curtiz's *Casablanca*, what can be interpreted as his auteur signatures still shined through, despite working under a huge studio who told him what to make. Such as, his iconic use of cinematography. Curtiz is known for his beautiful and aesthetically pleasing cinematography. One way he did this, was through the use of shadows, like the shadows of the leaves on Rick Cafe's walls. Furthermore, during the arrest scene, Rick's shadow can be seen accessing his safe, rather than Rick himself, which has connotations of secretiveness, adding to the theme of secretiveness. Curtiz developed strong shadows as part of his auteur signature after working in Europe, as his use of strong shadows are influenced by German Expressionism, as is his lighting. Furthermore, his use of a tracking shot from outside Rick's cafe and into it, and in turn introducing us to Sam, can also be considered as part of his auteur signature. These uses of cinematography can be considered part of Curtiz's signature style, as he also used shadows in his other films, like his *Robin Hood* movie. As his auteur signature shone through, you could argue that the Hollywood machine didn't crush his individuality in filmmaking, even though under a contract. This freedom of individuality can also be seen in Ridley Scott's *Blade Runner*. Ridley Scott attended an arts course at university, rather than film. This is evident in his film making, as he tended to focus on the look and aesthetic feel of the shots rather than the furthering of the plot, which links in with the New Hollywood style of filmmaking, contrasting to Classical Hollywood when everything was about driving the narrative forward. Infact, Scott focuses so much on the artistic side, that he was hated on set, using too much time to set up lighting instead of actually filming. He was so difficult to work with, that he was even fired at one point. Such as, in *Blade Runner*, the opening includes an extreme close up of an eye, this mise-en-scene of the eye also includes a fire going up the side. This can be interpreted by the audience as having no meaning, and instead being included for it's appealing look. This fits in with Ridley Scott's way of filmmaking, and therefore may suggest that the Hollywood machine didn't squash his individuality. Furthermore, the opening shows shifts in genre, just like in *Casablanca*, which is fitting of both Scott's and Curtiz's signature style, again suggesting that their individuality did not get squashed by the Hollywood system. For example, in *Blade Runner*, the opening starts off sci-fi with the establishing shot of the dystopian and futuristic city (which is actually forced perspective with a model), it then switches to film noir with the monochrome, dull office mise-en-scene. The opening of *Blade Runner* also includes the pyramid mise-en-scene of the Tyrel coorporation, which is remincsent of the cathedral of

light, associated with Nazi, which therefore could be a political commentary in terms of power, maybe in relation to capitalism.

However, you could argue that the Hollywood system did crush their individuality. Such as, in *Casablanca*, Curtiz's contract under the major studio affected what he made. Until the Paramount decree which once abolished helped encourage New Hollywood (like *Blade Runner*), people like Curtiz as a director were under contract at major studios, and told what to make, which ultimately limits their creativity. This can be seen in *Casablanca*, as it's very much a propaganda film, which Curtiz would have been told he had to make, given the context of the second world war. This limits his creativity, such as, even the motivated lighting of the spotlight, which could be considered part of his auteur signature, is actually linked into the political theme and exploration of the movie. This is because it furthers the theme of surveillance, linking in with the political and social context. Moreover, his creativity when it came to his protagonist was limited because of it. Such as, during the Rick's cafe scene, Rick can be considered a metaphor for American isolation, due to his performance of not having drinks with anyone, which he also diegetically states. Reinforcing this is later in the movie when Rick is used to discuss American Isolation critically, 'I bet they're asleep all over America', as a way of getting a propaganda message out to the audience. Even the secondary narrative of the romance is linked in with the war. Like how during the flashback, which plot wise is used to show Rick's and Ilsa's whirlwind romance (such as, the *mise-en-scene* of them in the car) also involves war footage. Ilsa herself mentions the German's during the movie, "I put that dress away, when the German's march out I'll wear it again". To take it even further, the *mise-en-scene* is used to reinforce a propaganda message. Such as, the close up of Rick's cheque showing the date (2nd December 1941), to show it's set a few days before Pearl Harbour. Curtiz would have been told to make a propaganda film by the studio he worked for. Films were allowed to be made during the war despite financial cost and use of silver nitrate for the cameras (resource in bombs) because they could be used to boost morale, and promote a political message. Therefore, seeing how much it affected Curtiz's film, you could argue that being under a huge Hollywood studio system did limit his individuality in the film.

To contrast, Scott seemed to have freedom in his movie when it came to representations and messages he wanted to promote, unlike Curtiz who had to promote specific political messages through Rick, who may have been represented as an emotionless and strong man (such as, letting Ilsa go while showing no sign of emotion in terms of performance) as perhaps they thought the audience would listen to him then, due to social attitudes towards gender then. To contrast, Scott was able to represent men freely, and explore the idea of toxic masculinity. Which, the audience may interpret as his wish, as during the 2000s this was not explored very much due to social changes coming morso in the 2010s, therefore meaning Scott did have more control. Maybe this is because of the abolishment of the Paramount decree, giving him more representational and creative control. Such as, during the ending, the so called villain Roy has an emotional performance of him crying over his lost loved one. This grief is emphasised by his performance of crying over her dead body, and taking a moment before going back to the fight. This is a way of tackling toxic masculinity, as men aren't normally represented as people who cry, like Rick who was seemingly emotionless. As well as this, due to being a New Hollywood film, he could create

complicated and morally ambiguous characters, even the protagonist, which Curtiz couldn't have done during the Classical Hollywood era under the studio system, which therefore limited his creativity. Such as, during the ending of Blade Runner, the protagonist is diegetically asked by Roy if he is the "good man", which also invites the audience to question the same thing. After all, sympathy for Roy has now been felt, making Deckard seem more evil in his mission to kill him. This is moral ambiguity that couldn't have been explored in Classical Hollywood. In Blade Runner, this confusing but interesting presentation for the protagonist links in with the exploration of vastly improving technology, which given Scott's other films the audience may presume was something he wanted to explore, therefore meaning his creativity was not squashed by Hollywood. Such as, Deckard and Roy are replicants, and so their judgment of morals is questioned by the audience naturally. The opening having the startling murder of the detective by a replicant who surprisingly brings out a gun (mise-en-scene) and shoots him, with a loud foley bang, show the audience the downside to vastly improving technology. This theme is carried through to the end. Such as, with the mise-en-scene backdrop of behind the building being reminiscent of Metropolis, which also explored themes of technology. Unlike Curtiz who had to explore politics and war, Scott would have chosen to explore technology, meaning the two had very different experiences of working in Hollywood. This could suggest that whether or not directors' creativity got crushed by the Hollywood system depends on the time period.

The difference of freedom of individual creativity between the two directors can also be seen in terms of budget. During the war, Curtiz had to work with a limited budget. This affected the limit of what he wanted in his film. Such as, how 'As Time Goes By' which Sam performs is the only original song in the movie. Despite this, Curtiz was able to make meaning out of pre-existing songs, like 'Knock on Wood' for example, which Sam sings with a positive and energetic energy, and the crowd sings along, boosting morale in the film and in the audience at home, as the audience could interpret as relating to the war and remaining positive. Therefore, maybe the budget didn't limit Curtiz's creativity that much. Scott had less financial holdbacks, as the budget for Blade Runner was increased significantly. However, both films use matte backdrops (the metropolis one in Blade Runner, and the one of the town in Casablanca), as well as being filmed on the same set. So in terms of production context, they were actually on a level playing field. Despite this, I still think that to what extent creativity was limited by the Hollywood system depended on the time period, specifically if it was Classical Hollywood, like Curtiz and Casablanca, or New Hollywood, like Scott and Blade Runner.

Section B: American film since 2005 (two-film study)

10) How far do your chosen films demonstrate a constant shift between passive and active spectatorship? Refer in detail to at least one sequence from each film [40]

Beasts of the Southern Wild demonstrates a constant shift between passive and active spectatorship. Such as, during the opening, there is both passive and active viewing required of the spectator. The spectator can be passive in taking in the information about the Bathtub (exposition) that the film provides. Such as, the Bathtub's attitude to animals, linking

in with the binary opposition of animals and humans. The bathtubs have a more equal viewing of animals, as shown by the performance of Hushpuppy eating with the animals, and the diegetic line, 'buffet of the universe', which the Bathtub includes both the animals and themselves in. Furthermore, the spectator can passively interpret the positive side to the bathtub, which is the preferred viewing. Such as, when we are positioned with the crowd of the bathtub, and (if taking the preferred reading) feeling their collectiveness and community spirit, therefore aligning the spectator with them. This is done through the use of sound, which is both non-diegetic and diegetic folk music played in major, which has positive connotations. This is unison with the positive performances creates the sense of community. However, the spectator can also passively take in the more negative side to the Bathtub, such as the performance and mise-en-scene of the racing babies. In terms of active viewing, the spectator may choose to actively compare their life to the Bathtubs. This may display a preferred response, if they see the positive side to the Bathtub that their life is missing. This, for example, may be the bathtub's low carbon footprint and environmentalist ideology. This is shown through the mise-en-scene of the Levee being at a distance and monochrome in comparison to the colourful Bathtub, as well as the voice over of Hushpuppy discussing how they put fish in plastic wrappers. This is a way that the film explores the ideology of environmentalism, which makes sense, as the film tackles the struggle against floods due to melting ice caps, which take a metaphorical form in the aurochs to active spectators. However, active spectators who compare their life to the Bathtubs may view their life as better, forming an oppositional response. Such as, when positioned with the bathtub during the fireworks scene they might align against them, due to Hushpuppy, a child, holding and playing with a firework. Some viewers may view this as too dangerous for a child.

The floating catfish sequence requires active viewing from the spectator. An active spectator might get the preferred response that e are viewing the floating catfish shack through the point of view of a child (Hushpuppy), we see it from her perspective, just like we hear from her perspective through close sonic perspective of the animal heartbeats during the opening. This is partially shown through the mise-en-scene of the fairy lights, which Hushpuppy is often framed between or with, highlighting a dream like element, as well as homely representation of the place, which is because as a child Hushpuppy doesn't understand the true nature of where she is. Furthermore, active spectatorship can be used in this sequence in other ways. An active spectator may interpret that Hushpuppy imagines the interaction with the motherlike figure. This is because she craves her mother back and a mother-like figure in her life. The narrative repetition of the performance and mise-en-scene of the woman cooking in this scene, like her mother, could symbolise how Hushpuppy is just daydreaming of finding her mother. Furthermore, the mise-en-scene of the bright light when she walks into the kitchen could also symbolise how maybe it's just a daydream. This is all tied together by how the interaction with the woman ends in the same place as where it started, possibly suggesting that it was all inside Hushpuppy's head. This mother figure does further the theme of self reliance through dialogue though, as her speech to Hushpuppy's all about looking out for yourself. This theme was started in the opening, with the other lady's speech about self-reliance and using yourself to get by, rather than relying on others. This has a huge impact during the hospital sequence, when Wink decides he doesn't want medical help due to self-reliance. All spectators including passive understand this, through the diegetic dialogue, as when we are positioned with Hushpuppy, we hear the doctor tell

Wink that he could die, but Wink rejects the treatment. This theme is also used in the closing equilibrium, when Hushpuppy says, 'I gotta take care of mine', suggesting that she is stepping up and looking after the Bathtub and herself, linking in with the theme of self reliance. This also links in with the representation of children, as Hushpuppy is taking on adult responsibility. As symbolised by the performance of Hushpuppy standing up the aurochs. Some spectators might align with this, while others may think it is not appropriate. However, it takes an active viewing of this scene to develop an opinion on the representation of age, and how the Bathtub treats growing up.

There is also a constant shift between passive and active spectatorship in *La La Land*. Such as, how the opening of the movie can be interpreted in different ways depending on if the spectator views or passively or actively. Such as, how a passive spectator may have an oppositional response to the opening, by only picking up positive connotations about making it in LA. For example, a spectator might see the brightly coloured mise-en-scene, like the colourful outfits and cars, and take the positive connotations from these. Moreover, as the opening is made to look like one shot, as well as the moments of synchronised dancing, the spectator may aesthetically take this as meaning perfection, and ease, and associate this with LA. Especially in combination with the major key, and therefore happy sounding, music. However this representation of LA would be false, and over stylised. The preferred response which active spectators will pick up on is the hardships of making it in LA. Such as, although it's made to look in one shot, the understanding of hidden cuts in whip pans, suggesting a hidden meaning of the difficulties and imperfections of LA. Moreover, the mise-en-scene of all the cars stuck in traffic on the bridge is symbolic of how not everyone can make it and achieve their dream. Furthermore, the diegetic singing although in major key contains lyrics that discuss the difficulties of making it in LA, and the sacrifices that need to be made to make it, starting the themes of sacrifice and compromise, which Seb later uses to describe Jazz. Therefore, despite all audiences being positioned with the crowd, and seeing the same footage, depending on their switching between and reliance on passive or active spectatorship will greatly impact which reading of the representation of LA that they interpret from the opening of the movie. However, more obviously, it only takes passive watching to recognise that the opening number sets the genre of the movie, as a musical. This is emphasised with the synchronised dancing, and the bright colours in the mise-en-scene.

The Messenger's sequence is also interesting in terms of switching between passive and active spectatorship. Such as, a passive viewer may take the oppositional response. They may see the cinematography and mise-en-scene of the brightly colored lights, and the big cheering crowd, and take what Seb has achieved as purely good. However, the preferred response to the scene is very clear, even in passive viewing, as well as active. Such as, when positioned with Mia, her performance shows her unhappy surprise at what music Sebastian is playing. Plus, the mise-en-scene and cinematography may be actively seen as garnish, with the lights and the dancers. Plus, the diegetic synth noise will most likely be heard negatively. This is because the audience should understand that this is not Seb's dream, which Mia clearly understands too as seen through her performance. Passive spectatorship also allows you to see this through Seb's performance, with one hand in his pocket the specter can tell how interested he is, as it's not his dream, maybe he has compromised too far, linking back into the theme of conflict and compromise. Furthermore,

some people critiqued the film in terms of representation of women, arguing that Mia was only shown as the spectator, and Seb the performer. However, an active and passive spectator will understand this is untrue, and that the film actually has very good representation of women. For example, in this scene, an active spectator may interpret that Mia is not just spectating, she has her own opinion, which is shown by her performance. Such as, her negative facial expression, and how she doesn't join the cheering crowd. Furthermore, Mia does perform during the movie. Such as, the audition scene. To active viewers, the spotlight may be viewed as symbolic of her getting lost in her art and passion, and desire to make it in LA. The same spotlight can be seen earlier on Seb in the film when playing piano in the restaurant. As both Mia and Seb have the same spotlight (cinematography), this suggests that they are represented as equals in terms of their art in this movie. Furthermore, an active spectator may interpret that Mia doesn't just spectate and have an opinion, she takes inspiration and influence from art she sees and hears. This is shown by the Classical Hollywood references through mise-en-scene in the film. Such as, when she walks past the mural with Marylin Monroe on it. As well as, how she has Ingrid Bergman on her wall. This suggests she takes inspiration from what and who she spectates.

Section C: British film since 1995 (two-film study)

19) How useful has an ideological critical approach been in understanding the narrative resolution of your chosen films? [40]

An ideological critical approach to *Under the Skin* in many ways was helpful in understanding the narrative resolution of the movie. Such as, how in the opening equilibrium the ideology of romanticism and romantic primitivism is first set up, to be explored throughout the movie. Such as, the performance of how Laura (Scarlett Johansson's character, the alien) looks at the ant with a child-like curiosity, suggesting an innocence of her to the audience. Furthermore, the mise-en-scene of the white void, which colour wise has connotations of innocence also. This innocence is then lost as the film goes on, linking in with the ideology of romantic primitivism, and the idea that humans lose their innocence as they get exposed to society, just like Laura. This is shown through film form elements like the mise-en-scene of her black void (aesthetically similar to Richard Wilson 20:50 artwork), which contrasts against the initial white void. The black suggests that she has lost her purity after having been exposed to society. This development of her character helps the audience to understand the narrative conclusion in the ending equilibrium. Such as, how the mise-en-scene of her in fire greatly contrasting the white snow may be suggesting that she has lost her innocence due to the connotations of white being of innocence and purity, contrasting to her white void during the opening. Laura has lost her innocence despite becoming more kind hearted, and through this the film explores the representations of humans. On the one hand, it suggests that a moral compass makes you human through the ideology of Romanticism and Romantic Primitivism. Such as, the long duration shot of Laura looking at herself in the mirror, symbolizing her analysing herself, and then physically and metaphorically stepping into light is suggestive of her choosing a morally correct path. Moreover, the extreme long shot of the forest which is superimposed on the long shot of her sleeping is suggesting that she has become more human, as it links back into the romantics

and the idea of humans finding peace and escape in nature. Especially when in contrast to the motorcyclist man, who when standing on the mountain shown through an extreme long shot is resembling Caspar David Friedrichs' Wanderer Above a Sea of Fog painting (romantics painting), he doesn't feel the sublime to the mountain nature, unlike Laura who does, emphasising that she has become more human. On the other hand, the film also represents the idea that not all humans have a moral compass. This is partially shown during the ending through the performance of the evil man who attempts to rape Laura. His disgusting nature is emphasized by his dirty clothes (mise-en-scene) and his performance of chewing gum while/and forcefully undressing Laura.

Critically analysing ideology also helps the audience to understand the ending equilibrium of the film in other ways, such as the film's exploration of capitalism. This ideology is first explored in the opening equilibrium, with the mise-en-scene of the ant, as shown through a startling extreme close-up. On the one hand, this extreme close up unsettles the audience, preparing them for the rest of the narrative, like how Laura leads men into an abyss and kills them. But on the other hand, it can be interpreted as metaphorical for capitalism, as ants are known as workers. Furthermore, the audience may interpret that Laura has been brought down to replace the other woman, hence stealing her clothes, as part of a job for a capitalist company, especially when paired with the focus on the ant. The film critiques capitalism, as Laura loses everything by working for whoever she mysteriously works for. This is shown partially through the performance of her fear after quitting her job. Once she leaves her va, which was metaphorical for her job and past life, she is literally and metaphorically lost while in the fog, as well as her facial expression showing her fear of getting caught by the motorcycle man. Furthermore, not only has she lost her past life, she cannot live a human life. For example, she cannot eat as shown through the performance of her spitting out cake. Furthermore, she can not get by day by day without being incredibly anxious. Such as, where she used to lead men into her abyss, it affected her sense of safety. This is shown when the kind man takes her up to the castle, and he invites Laura to follow him. As the proxemic are the same, but flipped, she's afraid of following him, as shown through her performance. This is also an example of the gender roles and representations being flipped, as Laura has gone from being the predator (emphasized by the mise-en-scene of her fur coat, and the high angle shot of her looming over people at the shopping centre) to feeling like the prey. Not only has she no longer any place in the world, it's concluded by her death in the closing equilibrium (narrative conclusion). Her miserable life is contrasted against the final shot being of the mise-en-scene of snow falling, which connotes to the audience that she may be going to a better place, or is at peace in death. Contrasting greatly to her fearful and tragic life that capitalism led her to. However, this is just one interpretation.

An ideological critical approach to Moon in some ways was helpful in understanding the narrative resolution of the movie. Such as, the film's exploration of the ideology of capitalism. This was started in the opening equilibrium through film form that showed how not everyone was benefiting from the capitalist company Lunar Industries. Such as how they represented nearly 70% of the world on the globe as West America during the animated part of the infomercial montage. This mise-en-scene shows them as corrupt, contrary to what the positive major key non-diegetic music has you to believe, as well as showcasing to the audience how capitalism does not benefit everyone. The same message and critique of

capitalism (Marxist critique) is shown through the mistreatment of the workers, again showing how not everyone benefits from Capitalism. This is shown through the dirty mise-en-scene of the space station, as well as the visual metaphor of Sam's performance of running on the treadmill. This can be seen as metaphorical for how he puts a lot of effort in, but doesn't get anything out of it in terms of his job, therefore forming a Marxist critique of capitalism. This helps the audience to understand the narrative conclusion/ending equilibrium. Such as, the mise-en-scene of the rescue team having guns is representing the bad side of the company. Plus, the narrative device of the ticking time bomb effect of the countdown wouldn't build tension in the audience if they weren't told to be afraid of Lunar Industries (a capitalist company), and therefore understanding ideology was very helpful in understanding the narrative resolution. Furthermore, the mise-en-scene of the very ill Sam clone is hard for the audience to witness, especially since they know he's dying. By this point, the audience knows through ideology that this is due to negative effects of capitalism. However, the film also presents the idea that it will take time to change. The ending voice over of people calling Sam a 'wacko' or an 'illegal immigrant' suggests that the world needs to change its capitalistic change, but it will take hard work and time. On the other hand, it can also be viewed as impossible due to the film's exploration of nihilism. This is partially shown through how despite how hard the Sam's worked to give the message to earth (the tension due to the narrative device of parallel action of the Sam's and the team arriving helped to show how hard they worked), the earth didn't change. Suggesting, no change can be made, at least not by only a few individuals.

Moon explored the ideology of environmentalism. However, critically analysing it interestingly didn't help that much in terms of understanding the narrative resolution during the ending equilibrium. The film opens with the infomercial montage made of archive footage, which largely explores and sets up the environmentalism ideology. Such as, the juxtaposition of the polluting factories mise-en-scene, to the extreme long shot of the greening desert mise-en-scene, while the voiceover discusses 'energy' and invites the audience to judge those who sit back and do nothing, as shown through the long shot of people relaxing on the beach while factories pollute behind them. It's possible that Duncan Jones (the director) wanted to explore this ideology because the film was made in the 2000's, and so the worries explored during this montage were very real worries in the real world. Maybe Jones wanted to impact the audience, and inspire them to make a change. However, this ideology isn't really explored again. It is not touched upon in the middle sequence when Sam's fight, which focuses more on individual matters and critiquing the Capitalist ideology, as it's a massive stepping stone in revealing the company's secrecy. During the ending, the ideologies explored are nihilism, determinism and capitalism, not environmentalism. Unless, the audience interprets the voiceover at the end differently. As the voiceover is placed on top of an extreme long shot of the earth, an audience member may decide that the voice over does have impact in terms of the exploration of environmentalism, especially since the film did open with this ideology (while talking about the earth, again shown through mise-en-scene). Therefore, the voice over calling Sam 2 an 'illegal immigrant' and a 'wacko' may be interpreted as a message about the world needing to take a lot of time to heal itself in terms of environmentalism due to the people being stubborn. Furthermore, this may link the environmentalist and capitalist ideology together, as the people were also unwilling to take in the truth about Lunar Industries. As Lunar Industries is swapping one finite resource with

another, as shown through the opening montage during the animated sequence, maybe the film is suggesting that capitalist companies can have a bad impact on the environment, just like Lunar Industries.

Component 2

Section A: Global film (two-film study)

28) With close reference to the two films you have studied, explore how either performance or mise-en-scène create meaning [40]

The opening of del Toro's *Pan's Labyrinth* uses mise-en-scène in many ways to create meaning. Such as, the mise-en-scène of the under fantastical world. It looks like a ruined city, and that in combination with a specific building is reminiscent of the Tower of Babel. The reason why this reference was included may be because it adds to the religious theme of the movie, as the film likes to explore Christianity throughout the movie. Moreover, in terms of production context, the stairway is inspired by the initiation wells. Plus, the mise-en-scène of the skull in the underground world makes meaning. The skull is metaphorical for death, especially since in coordination with the voice-over saying "dead". This mise-en-scène is symbolic of the Spanish Civil War aftermath, and links with Vanitas, as the skull is a symbol for mortality and death. This mise-en-scène is aesthetically unsettling, and is preparing the audience for the rest of the film, and the troubles that Ofelia will face. Furthermore, the opening mise-en-scène helps to set up the fairytale genre and theme element of the film, along with the voice over. Such as, the mise-en-scène of the silhouetted girl in the fairytale book, as seen through a close up, which looks like Ofelia, suggesting to the audience straight away that Ofelia is part of the fairytale story. But the mise-en-scène of the fairytale book also has more meaning, as representation ways (in terms of age) it represents Ofelia is childish, which the film challenges as it goes on.

Furthermore, mise-en-scène in the opening is used to create meaning in terms of the prop of Vidal's watch, which acts as a metonym for Vidal. The watch face is cracked, symbolising how Vidal has been damaged from the toxic masculinity that was passed onto him by his father, which the watch symbolizes as the face is cracked due to his father smashing it when he died, reminding Vidal to "die like a man". Moreover, the watch is symbolic of his punctual rather than loving personality, as the first thing we hear him say is "15 minutes late" while looking at his watch, rather than worrying about his wife and step-daughter who are late arriving, even though Carmen (his wife) has serious pregnancy issues. All of the watches metaphorical meanings are emphasized by the sound bridge of it's ticking noise. This punctual personality trait in particular links in with him being a captain during the aftermath of

the Spanish Civil War, which the film is set in. Therefore, making Vidal a fascist, emphasised by the mise-en-scene of the fascist symbols on the cars which arrive where he lives, letting the audience know where he stands politically.

Mise-en-scene is used in lots of ways to create meanings and messages in the Paleman sequence of Pan's Labyrinth. One way is through the similarities to churches, and references to religion in general. This is done through mise-en-scene elements like the horrific images around the room (which are not similar to church paintings in content, but painting style), the pillars, the fire connoting hell and how the Paleman has stigmata on his hands relating him to Jesus. The Paleman's rooms have many negative connotations. Such as, the food being red, which colour wise has connotations of danger, as well as the fire connoting hell, and the horrific images. Guillermo del Toro associating such a negative place, and such a horrific creature (such as, the eyes on his hands, the bent body), to the church, is therefore a negative representation of the church. This representation may have been included as a way of criticising the churches involvement, or more so lack of involvement, during the Spanish Civil War. However, the horrific images around the room have more meaning to them. They are reminiscent of Goya's painting of Saturn eating his son, in which Saturn ate his son out of fear of his son growing up and overpowering him. This contextually might link to World War 2, as the Nazi's targeted Jewish children to try and wipe out Judaism. It would make sense if this part of the mise-en-scene was a World War 2 reference, as the pile of shoes can also be interpreted as a WW2 reference, as symbolic of the pile of children's clothes at concentration camps, as well as being aesthetically unsettling and scary to build tension and fear in the audience. Plus, it would be one way that the director explored how war affects children.

Mise-en-scene is also used in the Paleman sequence to explore and further the coming of age and bildungsroman genre and themes of the film. For example, the book that Ofelia has been given by the faun contains fallopian tube imagery, as the Paleman's arms curve to make that shape, which is imagery that has been used throughout the film (such as the tree) to symbolise Ofelia turning into a woman, linking in with the coming of age genre, and the representation of age and gender. It could be symbolising how Ofelia is growing up much faster than she should be due to the events going on around her, like the aftermath of the Spanish Civil War; as del Toro's likes to explore the theme of how war affects children, this would make sense. He also explored this theme in his movie The Devil's Backbone, which he calls the sister film to Pan's Labyrinth. Moreover, the red colour of the food aesthetically connotes danger to the audience, and builds tension in the audience, as does the mise-en-scene of the sharp dagger that Ofelia acquires (which has its sharpness emphasised by the fantastical foley noise when she runs her finger against it, furthering the fantasy genre). This danger that Ofelia is in, that she then overcomes, adds to the representation of gender (female) and age (child), as Ofelia overpowers the dangers of the Paleman and survives the situation. The parallel action of her running away, and the sand timer running out only makes her escape more impressive, as it again builds tension, especially because of the mise-en-scene of the sand timer. As well as this, there's the fact that Ofelia could have easily overpowered the Paleman with her new dagger, especially since he moves so slowly as shown through his performance of staggering towards her, but she chooses to be passive. This is also a positive representation of gender and age, as it

shows her choice against violence and instead of passivity, which contrasts to the fascist villain Vidal. This isn't the only contrast of Ofelia and Vidal in this scene. In the book, Ofelia is shown using her left hand covering up the middle lock, but once confronted with the three locks, she ignores the fairies and the book's advice and chooses the left lock, which was the correct choice; this metaphorically associates her with left wing politics, which the film favours. To contrast, Vidal is associated with the right, symbolising right wing politics. Such as, the mise-en-scene and performance in the opening when he shakes with his right hand, and tells Ofelia to do the same. Ofelia's choice despite what she's told and shown links in with the theme of defiance. This deviation away from obeying what is symbolic of right wing politics could be a way that del Toro was exploring the idea that children were the hope and future of the aftermath of the Spanish Civil War. Although it ended in 1939, its effects still lasted for many years after.

The mise-en-scene of the ending of Pan's Labyrinth also creates meaning. Such as, through the use of coloured lighting, which is also part of cinematography. The blue lighting, which colour wise has cold and harsh connotations, throughout the film is associated with Vidal and the harsh reality of the real world. Such as, during the ending, when Vidal and his men come round the corner from where there is blue lighting. On the other hand, yellow lighting is frequently used in relation to the magical world and for positive things, like when Ofelia is with her mum during the opening in the car, and on Mercedes during the ending when she is looking for Ofelia, due to the colours connotations of warmth, and the goodness of these people. During the ending, these two colours come together in the sky to symbolise the collision of these two worlds. Moreover, there is a moon in the sky, which provides a gothic feel to the movie.

The exploration of toxic masculinity is concluded in the ending of the movie. Proxemics wise, the way that Vidal visually (mise-en-scene) dies is interesting. As despite his clear defeat, as shown by the mise-en-scene of being surrounded and him bleeding, he stands central and upright, not willing to lose his dignity and power. He also looks at his watch (prop), which is again emphasised by the sound bridge of the ticking, to emphasise the exploration of toxic masculinity in this scene. The dangers of toxic masculinity in terms of representation of men (Vidal) are clear, and to some extent explains Vidal's behaviour, but does not excuse him. Mercedes then states that Vidal's son won't even know his name, suggesting that the line of toxic masculinity will now stop. This is possibly another way of suggesting that it was the children who were the hope after the Spanish Civil War.

Moreover, the mise-en-scene of the fantasy world that Ofelia ends up in after being shot by Vidal also has lots of meanings conveyed to the audience through mise-en-scene. One way is through the use of colours, like red and yellow which have connotations of warmth, such as the colours of Ofelia's outfit. This suggests to the audience that Ofelia is happy now, and no longer struggling in the harsh blue reality world against the aftermath of the Spanish Civil War and fascism. Furthermore, her red shoes are a reference to The Wizard of Oz, and the idea of going home, suggesting that Ofelia is home now and that everything will be okay. Although due to the editing it can be interpreted that this is all in her head, as once seeing this fantasy world we are confronted again with an awake but dying Ofelia, the

mise-en-scene of the flower on the tree solidifies that the fantastical world is real, creating a bittersweet ending. The film ends with the fantasy voice over, like it started, solidifying the fantasy genre as it's bookended the film.

The mise-en-scene of Zhang Yimou's *House of Flying Daggers* creates meaning and messages in many different ways. Such as, the use of mise-en-scene during the opening of the movie. The set design of the Peony Pavilion can be called baroque, fitting in with the director's auteur signature style when it comes to mise-en-scene. The set is elaborate, with patterns and rich colours, and with aspects like the purposefully patterned floor. Although while this bordello mise-en-scene aesthetically may seem stylised, it is based in reality. Bordello's at the time were places of beauty, hence the elaborate set which contextually links in with the Tang Dynasty period, also referred to as "the golden age" of Chinese civilization. The Tang Dynasty consisted of flourishing culture, like art and literature, and the mise-en-scene of the Bordello fits in with this, due to its artistic expression through the mise-en-scene.

The opening of *House of Flying Daggers* also uses mise-en-scene to create meaning in other ways. Such as, the mise-en-scene and performance of the men picking up their weapons, contrasting against the mise-en-scene and performance of the women and their instrument. This sets up the theme of deceit, as in terms of representation it's telling the audience that the men are the fighters and the powerful ones, and the women the entertainers, but the film drastically changes this representation of women. This deception is also done through the use of colour. Mei dress while dancing is light blue, as is the light blue butterfly on the floor. A long shot places both of them together, allowing the audience to compare and associate the two, and possibly attaching connotations of innocence of the butterfly to Mei, which is a lie. However, the movie does hint to the audience the truth through the mise-en-scene of Mei's red lipstick, which not only separates her from the other women, but associates her with soldiers due to the colour red. The representation of women through Mei throughout the film is that women are strong, and powerful, which is a good representation of gender. This representation makes sense, as in the Wuxia genre, strong female characters are a major part of the tradition of the genre, hence Mei's strength. Such as during the middle sequence, which has many Wuxia genre elements to it, like the use of wire work. During this scene, wires are used to make Mei look as though she is climbing up trees and defending herself, while the slow motion of the fighting and her impressive skills only emphasises her strength more so, therefore making a positive representation of women (as well as linking into Wuxia genre movies having strong women). As well as this, the middle sequence has an extreme long shot of the *House of Flying Daggers*, who are all women. The mise-en-scene of them standing in a line (proxemics) connotes their strength and power to the audience. Interestingly, this general positive representation of gender (specifically women) was also in the opening of the movie, despite more negative moments like the tug of war, and the women all falling over Jin. For example, how when Jin attacks Mei, the women of the bordello/Peony Pavilion instantly run over to help her. Again, this contextually makes sense, as courtesans were known for their cleverness and their talent creatively, as well as skillful conversation in which they would dominate their guests.

The middle of *House of Flying Daggers* also uses mise-en-scene to create meaning and messages in other ways. For example, the mise-en-scene of the bamboo splitting through other pieces of bamboo, as shown through close ups, putting Mei in danger, making her fighting even more impressive and therefore creating positive representation of gender (women) again. Moreover, the middle sequence also uses mise-en-scene to further the theme of deception and deceit in the audience. Such as, the mise-en-scene of the leaves falling with foley sound, which is edited to (action reaction shot) Mei concentrating, as if listening to survive and furthering the theme of deception and deceit.

The theme of togetherness (between Mei and Jin) is also furthered during the middle sequence through the mise-en-scene and other film form elements, building up to later in the movie when the big final battle is the personal one, not the political one. For example, in terms of sound, the non-diegetic punctuation sound when Jin comes to save Mei. Furthermore, the mise-en-scene of Mei and Jin being trapped in the bamboo cage, proxemics wise, brought them close together. There's also a close up of them holding hands. Moreover, non-diegetically the song that she danced to when they first met plays, emphasising their romantic relationship and closeness, you could say that their physical closeness is representing their emotional closeness as they become more connected with one another as the film progresses.

Interestingly, the mise-en-scene of the bamboo cage can serve another metaphorical/symbolic purpose, as it aesthetically creates a claustrophobic feel. This may be a way that Zhang Yimou explored context, as it may relate to representing the regime due to the connotations of oppressiveness that this mise-en-scene suggests. It would make sense if Zhang Yimou was exploring a political context, as Yimou is part of the "5th generation". The Beijing Film Academy shut during the Cultural Revolution (1966-1978), and didn't reopen until 1978. The first academy students since the reopening graduated in 1982, and were known as the 5th generation, and for making exploratory films that examined the social and political issues that so far had gone unexplored by cinema in China, as a reaction of going through the hard times of the Cultural Revolution. Zhang Yimou was one of these people, and so him exploring politics in his movie, such as through the mise-en-scene of the bamboo cage, would make sense.

The ending of *House of Flying Daggers* also uses mise-en-scene to create meaning and messages, and portray these messages to the audience. Such as, how mise-en-scene is possibly again used for political purposes. For example, the only part of the "major" fight that the audience sees between the state and the House of Flying Daggers is the mise-en-scene and performance of the states men advancing towards the House of Flying Daggers, about to fight. Instead, the film chooses to focus on the romantic and personal fight between Jin, Mei and Leo, which can in itself be seen as a political statement. This choice of choosing personal emotions to political problems is seen again later, with the performance of Mei removing her dagger to try and save Jin, which ultimately hits the tree as she has been deceived (as seen by the close up of the dagger prop still in Leo's hand, which is the final act of deceit). Mei's dagger doesn't save Jin, or kill Leo and instead hits the tree. This mise-en-scene could be interpreted as metaphorical for not picking a political side (as the two men represent different things socially and politically and instead the importance of

personal matters. Especially since this moment was foreshadowed during the middle, when Jin throws his sword past Mei and hits the tree, only emphasizing this moment further. The personal focus of the fight is also shown through the realness and brutality of the scene. Instead of being in the Wuxia category like the middle fight scene, there is no use of wire work. Furthermore, the mise-en-scene of the blood flying across the scene, emphasised by the slow motion. Plus, while accidental, the mise-en-scene of the snow storm could have been due to the romantic connotations of it, but also is a funereal colour, and contrasts against Mei's red blood (which was again foreshadowed, during the opening title credits with the red dot), making her brutal death even more tragic to the audience.

Continuing on from this, the performance and mise-en-scene of Jin cutting off Leo's hat (mise-en-scene, outfit) could be seen as political, due to it being symbolic of his status. Zhang Yimou being able to explore and comment on political and social context in this movie is very interesting, as some of his films before were censored by the state due to their exploration and comment on political and social themes in relation to China. It is entirely possible that the reason *House of Flying Daggers* wasn't censored was because of the disguise of it being a period piece, being set in the distant past, but using that to explore current issues. As well as, because the movie was made after the Cultural Revolution; after the Cultural Revolution, discussions were held discussing artistic freedom. Since then, Zhang Yimou has had major success with his Wuxia films. The political aspects of the film that Zhang Yimou explored can be linked in with the theme of deceit and deception. This is because the character's loyalties are aligned with people politically that we didn't know about as an audience until the reveals. Such as, Mei's loyalty to the House of Flying Daggers. The theme of deceit is again shown in the ending, through the mise-en-scene and performance of both Jin and Leo stabbing one another in the back at the same time, showing that they are equal regardless of the politics surrounding them, and have both deceived each other.

Section B: Documentary film

42) How important is knowledge of documentary makers' theories to an appreciation of the documentary you have studied? [20]

The knowledge of documentary maker's (Moore and Longinotto) theories can be very important when it comes to appreciating *Amy*. Such as, the use of cinematography in the opening of the documentary. The footage used during the opening, like with the majority of the film, is archive footage, that the director has chosen himself. Out of the hundreds of thousands of video options, the director Kapadia chose this video specifically to open the documentary. This within itself aligns Kapadia with Moore's way of filmmaking, and documentary theory, as he has chosen footage specifically to construct meaning, and counteract pre-conceived media representations of Amy. The footage during the opening uses a hand held camera that is shot in a very amateur way, making Amy seem like an ordinary person. This is emphasised with the performance of her being a child with her friends, messing about celebrating a birthday. Furthermore, during this scene she sings happy birthday while impersonating Marilyn Monroe. This is a way of relating Amy to Monroe, therefore representing Amy's life as tragic, once again to challenge preconceived ideas

about Amy that the audience may have due to the media. Moreover, the opening uses digitally added lens flare due to their positive connotations, as does the recording session scene, which may have been an artistic choice to try and create a positive representation of Amy to counteract negative audience opinions. This use of editing and mise-en-scene can be interpreted as a way of digital technology improving the documentary, as it conveys meaning. As the opening is clearly constructed and biased in favour of Amy, understanding Michael Moore's documentary theory is key to appreciating the film. This is because a biased documentary can be interpreted as wrong, and possibly not as honest as unbiased documentaries, but knowing the Kapadia may have made constructed artistic choices to counteract preconceived ideas about Amy makes sense, and allows the audience to appreciate the film more.

The middle sequence of Amy also uses constructed film form to create meaning in many different ways. Such as, the close up of Amy's shoes and the homeless man's shoes, which is inviting the audience to judge Amy. This could be considered a negative representation of Amy. However, the long shot shows the performance of Amy and the homeless man having fun with one another, which is a positive representation of Amy. Therefore, as there are two contrasting representations, an audience member may feel that Kapadia was unbiased in his film making, which would align him with Longinotto's approach to documentary making, and theory. Understanding this helps to appreciate the film, as instead of an audience member possibly being confused by the different representations, they may appreciate the unbiasedness.

However, much of the film uses expressive film form elements which are in their nature constructed to convey a certain meaning, going against Longinotto's theory. Such as, during the middle sequence, the use of expressive editing. Kapadia has used Ken Burns effect and a zoom on a long shot of Amy in the bar pulling an inappropriate gesture, while the voice over is of a man discussing how he slept with her. In this case, understanding Moore's theory makes the audience less appreciative of the film, as Kapadia has used constructed footage like Moore but in a bad way. This is because the editing and sound in this shot is inviting the audience to judge Amy in a negative way, which is ultimately a bad representation of women, as it's suggesting that women who may be promiscuous are acting badly. Furthermore, this is done during the park scene. A long shot of Amy (paparazzi photo) dressed what may be interpreted as provocative is edited using the Ken Burns effect while a voice over discusses Amy's provocative nature. This goes against Longinotto's film making theory, as sound, cinematography, mise-en-scene and editing have been used to construct a specific message about Amy to the audience. On the other hand though, it can be interpreted as Kapadia telling the audience how badly the media represented and treated Amy, which would make sense if you applied Moore's theory, as it's suggesting that the reason it was constricted was purposeful, and to look down upon a big industry rather than just one person. Hence, the choice of a paparazzi photo (digital technology), as that may have been what Kapadia was commenting on. This interpretation can be backed up by the recording session scene, which has voice over going against the media perceptions of Amy, by someone arguing against her procrastination rumours. This is said during the same scene when the audience is shown her talent, making us believe that the media is false. Her talent is shown through the sound. It switches from diegetic, to non-diegetic and then back to

diegetic again, emphasising to the audience her talent. Furthermore, the mise-en-scene of her lyrics on screen emphasises to the audience her lyrical talent as well as her vocal talent shown through the sound.

Longinotto is known for using realistic ways of filming, rather than expressionistic, to capture reality, and allow the audience to decide their own feelings and opinions, rather than tell them what to feel themselves. Kapadia doesn't do this in *Amy*, meaning that understanding Longinotto's filmmaker theory could lower your appreciation of *Amy*, and wonder why Kapadia took such a biased viewpoint and constructed the film so much. Such as, his ability to control how the audience feels through the use of digital technology. During the ending, there is drone footage that goes from Amy's home and up into the sky, emphasising how Amy was forced away from her own home and taken to the airport (this could not have been filmed with physical film due to its weight, digital technology was needed). This is a way of telling the audience directly the mistreatment of Amy, which led to her downfall.

Section C: Film movements - Silent cinema

54) Explore the idea of expressionism with close reference to the film you have studied [20]

Strike in many ways can be described as an expressionistic film, containing many expressionistic, rather than realist or classicist elements to create meaning. Such as, during the opening, the formalist use of cinematography and mise-en-scene. For example, the high contrast, silhouetted workers that are framed by the factory wheel in the background. This can be interpreted as aesthetically symbolising the workers being consumed by their work. This would make sense, as exploring the mistreatment of workers would fit the film's communist ideology and message, especially since it is a propaganda film. This message was started during the opening equilibrium, using a title card (mise-en-scene) stating a Lenin quote about the importance of the workers uniting. This silhouetted shot is an example of the film going beyond the limit of verisimilitude, as it's stylised instead of realistic. However, it's useful in many ways for the film to break the verisimilitude, as using expressionistic and constructed shots and use of editing is a way to create meaning that addresses the audience directly in the absence of dialogue/sound. Such as, the use of formalist editing during the opening like the Kuleshov effect with a cross fade. The Kuleshov effect, thought to be made by Kuleshov, and crossfades are used to create meaning by relating images together, and to some extent break the verisimilitude as the editing is no longer just showing what is in front of the camera, but instead constructing the footage to convey certain meaning using specifically filmed shots that directly address the reader. This use of the Kuleshov effect and crossfade is used to relate the factory owner looking at the busy workers at the factory. His expressive and exaggerated performance, making up for lack of dialogue, helps to create the meaning that this editing emphasises, as his laughter and sense of power that is suggested furthers the message that the workers are being mistreated, which aligns with the film's communist message that it is trying to portray. As all of these expressionistic elements are such good ways of conveying messages and meaning to the audience, especially in terms of making up for lack of dialogue/sound due to being a silent movie, it's interesting that

people like Bazin, unlike the film's director Eisenstein, favour realism in cinema and have such a distaste for formalism, as during the silent era expressionism was very useful in portraying meaning.

The middle section of *Strike* also uses expressionistic techniques to create meaning, instead of realist. Such as, the use of performance, mise-en-scene and editing. The exaggerated and expressive use of performance when the powerful man wipes the lemon juice off of his foot with the note makes up for the lack of sound and is the visual representation of sound. The mise-en-scene of the title card stating that the note is in fact the workers' rights note therefore directly addresses the audience and conveys to them the meaning that these men are evil, and the workers are suffering due to these evil men's power. This is emphasised when the title card comes up later, saying that the powerful men told the workers they 'considered' their requests with 'care', which clearly wasn't true. Furthermore, the performance of one of the men squeezing the lemon is cut to the workers running away from the police men on horseback. This is an example of the collision principle, an expressionistic use of editing, as these two images put together create a new meaning, one that shows how these men are directly affecting the workers in a negative way, and very easily, further carrying the film's communist message. Much like during the ending of the film, when the powerful man knocks the ink bottle over, and the ink covers where the workers live on the map, symbolic of blood and therefore metaphorical for danger, as the workers get slaughtered, suggesting that it's the powerful men that are making the workers suffer. This is further emphasised when the man puts his hand on the ink, symbolic of his hand being covered in the workers blood. While usually the blood on the hands metaphor is used to show the guilt of the killer, as in *Macbeth* where this metaphor originated, the audience is told that this man doesn't feel guilty, and is instead evil, which again furthers the film's communist message. You could argue that this moment was again expressionistic rather than realist, as it was very constructed reality, that instead of being real, was metaphorical.

The ending of the film also uses many expressionistic ways of conveying meaning and messages to the audience. Such as, the use of montage, which is a formalist method of editing. There are five types of Soviet montage, the ending of *Strike* uses tonal montage which is used to convey feelings. In this case, fear, anger and disgust at the mistreatment of the workers; it's possible the film ended with these emotions (ending equilibrium) as it wanted the audience to feel this anger and grief, and be inspired to start fighting for communist messages in their real life. Such as, the tonal montage of the workers worried and running away and fighting for their lives against the police on horseback, who in contrast have been made to look powerful through expressionistic camera work, like the tilt up showing them high above the ground attacking people. This use of montage, especially in combination with the fast paced editing, emphasises the emotions conveyed and created regarding the danger that the workers are in because of those in power, which is supporting the communist message of the film, this message is definitely got across directly to the audience, as during this montage we are positioned with the workers. Furthermore, it's a propaganda film, the film is solely focused on portraying this message, so in terms of Hall's reception theory, it's more than likely that the preferred response would be what the audience felt. Also, the film's ending has a montage that cuts between a cow getting brutally slaughtered, and the workers being massacred. Which again supports the film's

communist message. It's possible that the film uses so many expressionistic ways of conveying meaning not just to make up for lack of sound, but because it is a propaganda film, and needs to convey its meaning very intensely and accurately; this would make sense as almost all of its expressionistic qualities are used to promote its propaganda messages, like the editing during the ending. However, the film also uses realist techniques to convey meaning. Such as, the long duration shot of the killed child on the floor, where the long duration of it emphasises the horror and mistreatment of the workers to the audience directly. Long duration shots are generally considered realistic, and were used lots by people like Bazin, but in *Strike* it can be interpreted that even this realistic use of editing is actually expressionistic, as it's using a realistic technique in an impressionistic way. It's showing a constructed reality, made to convey a specific meaning, not just reality. Furthermore, you could argue that so many expressionistic and formalistic uses of film form purely to convey a propaganda message ultimately breaks the verisimilitude, as the film has become a constructed message, it's not about the world, it's about the message. The characters (apart from the spies) don't even have names, which although on the one hand can be interpreted as the idea of unity rather than being an individual (as promoted right from the start with the Lenin quote), can also be seen of the narrative being about a constructed political meaning and message, rather than a plot. Further, several times in the film a character looks directly at the camera, addressing the audience directly, often to further the political message, what can also be seen as breaking the verisimilitude due to breaking the fourth wall.

Section D: Film movements - Experimental film (1960-2000)

62) To what extent is the film you have studied recognisable as the product of an auteur?

In some ways *Fallen Angels* is recognisable as the product of an auteur (Wong Kar Wai) through his use of experimental film form and experimental approach to narrative, as well as experimental narrative structure. For example, the use of editing during the opening of the movie is both part of his auteur signature as well as being experimental. Such as, how the narrative repetition of both characters going home via the train station (but at different times) is emphasised by the same use of experimental and dynamic editing that is repeated both times. This editing is experimental due to its unconventionalness, like the breaking of the 180 degree rule and continuity. This use of narrative repetition and editing is used to portray the auteur's signature theme of loneliness and connection, as the two characters' paths cross but not at the same time, emphasising their loneliness to the audience. The exploration of these themes is what the narrative is based upon, the characters intertwining lives and their emotions, rather than a stereotypical narrative structure that goes through from opening equilibrium to closing equilibrium. These same themes are also explored through the deep depth of field *mise-en-scene*. Such as, there's an interesting shot with the house in the foreground, and the city in the background. The deep depth of field emphasises to the audience aesthetically the separating of the two, adding to the theme of loneliness and human desire for connection; as well as the *mise-en-scene* of the Hong Kong cityscape being a part of Wong's auteur signature. The same message and meaning is conveyed to the audience through the experimental use of sound. Like, how the sonic perspective of the train driving past is seemingly incorrect, as the train can be heard louder than it should be.

This emphasises to the audience how far away the train is, furthering the theme of loneliness. Moreover, experimentally, the man played by the big star Takeshi Kaneshiro doesn't speak throughout the film unless through voice over, which the audience learns during the opening. As well as being experimental, this can be seen as progressing Wong's commonly explored theme of loneliness, as he never verbally interacts with other characters.

Auteur Wong Kar Wai's signature and experimental ways of using editing are used in *Fallen Angels* to convey meaning to the audience. Such as, the time manipulation during the assassination sequence. For example, the use of slow motion of the unnamed assassin as he advances towards his target and murders them. This is in combination with a non-diegetic pop song (which is another auteur signature of Wong's), to evoke specific feelings in the audience. The audience may interpret this use of slow motion and music as a message to the audience that this assassin has killed before, and isn't nervous about his mission. This would make sense, as it links in with Wong's experimental and auteur attitude towards narrative, as instead of plot explanation of why he is assassinating them, the audience is told an explanation of the characters feelings. It's interesting how much Wong focuses on human emotion rather than plot, such as in *Fallen Angels*, as it's a strong juxtaposition to Western cinema, which emphasises the narrative to evoke emotion in the audience, but Wong experimentally does this instead of conventionally, maybe even succeeding more so. Such as, through his uses of editing and cinematography. The focus on human emotion and connection is emphasised during this sequence with the dynamic editing, with seemingly random jump cuts that can take away from the actions of the scene (the shooting). Such as, the jump cut to the shower curtain. It can be interpreted that this jump cut was specifically used due to the red colour of the shower curtain matching the red lipstick of the partner. This aesthetically may be a way to tell the audience of the loneliness that these characters are feeling, as they are still separated from one another. Adding to this and Wong's key exploration of loneliness and desire for human connection, the use of step printing during this sequence also furthers these themes. This is because the use of step printing aesthetically connotes the sense of detachment between the person and the world around them.

The videoing dad sequence also has many examples of Wong Kar Wai's auteur signature features that convey meanings to the audience, as well as often being experimental. For example, through the *mise-en-scène* of the reflection of the father and son in bed together from the mirror. Wong often uses reflection to create meaning, and can be interpreted as part of his signature style. As mirrors can be symbolic of the internal climate of the characters, the audience may interpret this *mise-en-scène* as emphasizing the closeness and connection that the father and son are sharing. This therefore relates to Wong's signature themes of loneliness and connection through the relationship and identity of being father and son. These themes can be considered a signature of Wong's, and are explored in his other films like *Chungking Express*. In particular, *Chungking Express* has many similarities to *Fallen Angels* as they are sister films. *Fallen Angels* was initially meant to be the third part of *Chungking Express*, but became a separate movie due to running time.

The ending of *Fallen Angels* uses cinematography in not only an experimental way, but in a way that links in with Wong Kar Wai's auteur way of making movies. Such as, the use of a

wide angle lense in combination with a close up of the lady's face. This combination of wide angle lens and close up is unflattering, which would be something Hollywood avoided, but Wong embraces it due to the meaning the shot connotes to the audience. The lady fills the foreground, while everyone else can be seen through the deep depth of field in the background. This use of film form emphasises the physical distance between, as a metaphorical way of showing the emotional distance between them, again linking in with the themes of loneliness and connection.

Throughout the film, Wong Kar Wai's signature attitude towards narrative and narrative structure formed an experimental narrative, both through the structure and cinematic time and space. Such as, how the film uses the narrative device of characters crossing paths, but not quite meeting, ellipsis and parallel timelines. This is all used to explore the themes of loneliness and connection. However, the ending shot is of two characters together on a motorbike in a tunnel, and in that moment they have found a connection, even if fleeting. Although typically it is an open ending, with no real conclusion. The audience may interpret it as a thematic conclusion, as these two characters who desired closeness and connection to combat their loneliness have found it, even just for a moment. This is interesting, as it's suggesting that Wong used experimental processes like unfinished scripts, and experimental narrative structure and film form to explore very real human emotions. The audience doesn't know if these characters will ever meet again, or what will happen to them, but their character motivations of wanting closeness and connection have for now been fulfilled. This is partially shown through the performance of the woman clinging on to the man, but also shown through the use of cinematography. Such as, the green lighting of the tunnel. As Wong Kar Wai uses colour experimental and doesn't follow colour theory, it can be hard to interpret the true meaning of his colour choices. But it's possible that green was chosen to connote their closeness, which would make sense as this was also done during the videoing dad sequence. Furthermore, the use of sound can be taken into account. Phasing diegetic noises have been used throughout the movie including this ending to connote emptiness to the audience. But the non-diegetic pop song is romantic, fitting in with the mise-en-scene, performance and cinematography, which all counteract this tinny noise, suggesting to the audience that these two people have found the closeness they were craving, even if momentarily.