

Poppy
Clare

full ref. (direct, year)

1a) In 'Fish tank' and 'Sweet sixteen', both use mise-en-scene in order to aid the narrative and produce meaning. *particularly in the respect to opening sequence*

In Sweet sixteen (Loach 2002), mise-en-scene helps to aid the journey of Liam (Martin Compston). The film opens with ~~three~~ Pinball and Liam selling tins of the telescope for 20p, this creates a sense of hope for Liam as it displays entrepreneurial ability, giving him a sense of hope for the future. The telescope is an important part of the film as it represents his aspirations, the point of view shot of the children looking at the stars could also foreshadow that Liam's business dreams may appear to be out of reach for him, growing up on an estate where there is not much chance of escaping. Later in the opening sequence Liam and Pinball are shown to be selling knock-off cigarettes, this is just the start of their development into crime as later in the film, Liam begins dealing Heroin. *excellent*

~~The~~ The joyful nature of Liam's business and his attitudes toward authorities appear to be challenged, as he dramatically contrasts his former self in the car with Stan and his grandfather, he is dressed as a stereotypical 'NED' in a tracksuit with a sullen look upon his face, it helps give meaning by producing an ambiguous narrative, as the specter is unsure about the tension in the car (shown by the lack of non-diegetic sound) and ~~we~~ have the questions of who ~~is~~ Liam is in the car with and where they are going. It is clear Liam is still ~~extremely~~ in a transitional phase from childhood into adulthood through the collection of objects he holds within his pocket, a lollipop is a symbol of childhood however the cigarettes taint it with adulthood. *what happens to the*

Andrea Arnold's 'Fish tank' (2009) opens with a telescope shot of Mia in medias res, this also produces narrative questions, the film is shown in a 4:3 layout, with a slight fish eye lens distorting Mia's

Green ink

Lucy

APPA?

Impressive reference to film form.

body in the opening shot. This symbolises Mia's entrapment in the figurative fish tank of the council estate. ~~The~~ opening sequence continues to show a wide angle shot of Mia gazing out of the balcony windows in the abandoned apartment, the audience is placed behind her in the shadows, isolating Mia within the screen. ~~The~~ The way Arnold has presented the entrapment and the aspirations of Mia in the opening sequence creates the effect of a social realist film. Mia is attempting to dance, Arnold created Mia's aspiration to follow that which someone in that environment would potentially see upon the T.V. set. ~~The~~ The hand held documentary style of ~~the~~ 'fish tank', helps the film seem to almost meander until the confrontation between Mia & the girls. Her outfit is very stereotypical of a 'Weet' as she is dressed in a tracksuit, however this contrasts to the skimpy colourful clothing of the girls provocatively dancing in the abandoned car park. This sets up Mia as the outsider.

Silhouetted

Excellent

18/20

b) 'Fish Tank' (Arnold 2009) and 'Sweet Sixteen' (Loach 2002) are both representing a social realist society, this is shown by both films using ~~of~~ natural lighting within the film. The ~~st~~ narrational devices help drive the narrative forwards and create a sense of verisimilitudina affect.

good.

In 'Sweet Sixteen', Loach uses a linear narrative structure, this creates a realistic plot, as it feels as if it is in time with Liam's development through the transition between 15 and 16. The film seems to conform to Todorov's theory in that the state of equilibrium is disrupted and a new equilibrium is resolved towards the end of the film. Liam is introduced to the spectator as

great.

wanting to achieve something in his life, this is symbolised through the telescope, however the narrational symbol of hope is then destroyed when Liam is kicked out of his granddad's house, the objects strewn out upon the lawn are symbolic of Liam's child-like nature (shown by the space shuttles) with a want to escape the confined seemingly dead-end area of Greenock.

Excellent.

Pinball and Liam walk through the city aiming to live with his sister Chantelle, and while walking there the spectator sees the ~~see~~ looming old factories and ~~see~~ a ~~group~~ group of 'NEDS' ~~see~~ call at Liam ~~see~~ through Scottish Idioms, and unpleasunties, the spectator through this is transported into Liam's average society.

Liam's almost tragic ~~see~~ downfall transports him through fake cigarettes, to heroin to murder, the downfall of crime came from the ambitious narrative of helping his mother ~~see~~ ~~grad~~ ~~grad~~ live a life she dreamed after securing

namer. then

a sea view flat, ~~becow~~ this according to Todorov's theory, would be the protagonist's attempt to resolve the disruption to the equilibrium. However, this mother, Jean, seems to be under the spell of Stan ^{drug addiction} and goes back to him ~~see~~ on Liam's sixteenth birthday. In the scene

when Liam stabs Stan, tension is created through the lack of non-diegetic ~~music~~ music, ~~in the closing~~ this seems to contradict the previous statement of his to 'use his head' instead of a knife.

Wonderful.

In the closing sequence Liam is ~~see~~ walking towards the ocean, the viewer seems close to him whilst he is on the phone to Chantelle, contradicting the previous distance

Wow!

Set up through the telephoto lens, producing an observational effect. In ~~see~~ the scene, reminiscent of '400 Blows' (1959) Liam is shown to be walking towards the water, it is unsure to the spectator whether or not Liam continues

walking and ends his life or stops and returns to the police, the jade to black however, could suggest Liam's impending death.

* 'Fish Tank': us another social realist styled film, with inspired from Ken Loach's (famous) style. For Mia, she seems to be spending her life almost aimlessly as she does not attend any form of education, instead she relies upon dance. The spectator is first introduced to Mia in in medias res, which sets up the narrative device throughout the film, the tension between Mia and her mother is clear through Mia's shout to her "you're what's wrong with me" in the opening sequence of the film. Dance appears to be the way Mia (Kate Jarvis) ~~is~~

appears to construct her life around, starting with an isolated dance and ^{practically} finishing with dance ~~is~~ with her mother and Tyler, when first introduced to Conor (Michael Fassbender), Mia looks at him ambiguously and it is unsure at this point whether or not she sees him as a father figure or sexually as the film develops; Conor is the one who ^{is} encouraged Mia to sign up for the adult dancing competition, and their relationship is not fully established till later in the film. In parts where Mia is touching: Conor, there ~~are~~ ~~is~~ is apparent lyricism within their relationship, this is shown by the

^{not clear until the end.} non-diegetic music and almost dreamlike, slow paced editing. Conor however appears to be her catalyst and becomes the antagonist of the film when he has sex with a minor and has a family at home. Mia is portrayed as almost jettisoned upon finding out of his deception and acts out of the norm, by kidnapping his daughter.

An equilibrium however seems to be reached towards the end of this film, as Tyler appears to ~~be~~ step into Mia's shoes (shown by the dancing line pattern. A symbol of silver next balloon is shown to be drifting above perhaps suggesting a sense of hope between ~~us~~

copy
done

future with the traveller Billy. This is poignant and ^{symbolic}
lowly the ending of the film, with a glimmer of hope

In conclusion both films use narrative structure and devices
in order to create patterns and make the two films appear
close to reality, meaning that the viewer would be transported
into the social-realist style of Arnold and Coach,
the linear structures of both assist this and the devices drive
the narrative forwards its conclusion, balanced or unbalanced.

39
40.

Great
analysis

