

1

Ray Reynolds

Aesthetics: Explore how aesthetics are created -

Aesthetics are an important aspect of any film as they allow the audience to greater connect to the concepts displayed - as well as generally improving the viewer's enjoyment of the cinematic narrative. In my chosen film 'The Diving Bell and The Butterfly' (Julian Schnabel, 2007), aesthetic effects are created and emphasised through the use of colour palettes, editing tools, mise en scene, camera angles, etc. The film's director, Julian Schnabel, is primarily known for his talents in plate smashing out - his creative influence has a lasting effect on the film (and the audience).

A strong intro

During the opening sequence, we are introduced to our protagonist Jean-Dominique (played by Mathieu Amalric) in a rather unsettling manner - a POV shot. 'The Diving Bell and The Butterfly' explores themes of isolation, claustrophobia and escapism through the narrative depicting Jean-Dominique as a stroke victim who now suffers from locked-in syndrome; this concept reflects the story of a real life event that was written about in 1997. Through the use of a POV shot, this aesthetic effect forces the audience to experience the discomfort and panic of Jean-Dominique along with him as we hear his inner thoughts through a voiceover. The cold color palette of icy blues and whites further this discomfort as the audience is encouraged to feel isolated in this unfamiliar environment. Despite a hospital typically being a familiar environment (and perhaps one that

Good ref to theme

Good ref to (shots) - audience colour

some people associate with safety), the blurry and distorted imagery from the visual effects ~~causes~~ causes it to instead feel nauseating and stress-inducing. Furthermore, the camera shot types develop a notion of claustrophobia as the audience views close-ups of the doctors in an almost invading way; the narrative is propelled by this as we can instantly connect with the character of Jean-Do. These effects ~~work~~ work together under Schnabel's ~~vision~~ vision to create an uneasy, and often overwhelming aesthetic.

Another scene with a great use of aesthetic effects is The Fantasy, in which Jean-Do begins to overcome his fear of the situation he is in ~~for~~ for the first time and unleashes his ~~ability~~ abilities of imagination and memory. A montage of vivid colors and images connected by a series of cross-dissolves signifies freedom and passion-feelings that Jean-Do has not experienced for a long time up until this point. Several of the images within this montage depict flowers and butterflies, one of which being a butterfly exiting its chrysalis, ~~and~~ entering its new form; this imagery completes Jean-Do's own journey as he re-evaluates life. The cross-dissolves ~~for the more, another section~~ of between images encourages a sort of dream-like state which, paired with Jean-Do's dramatic voiceover, implies that these abilities of memory and imagination could be considered almost God-like; connecting the tone shift in the narrative as Jean-Do begins to believe ~~in himself~~ and have hope for himself again.

↳ cont. pg 2

Excellent specific e.g.

Detailed e.g.

2

Ray Reynolds

cont. →

Furthermore, another segment of The Fantasy Scene displays a series of images of a man whilst Jean-Do's voiceover lists a series of attributes he wished to have as a person, he then says the line "That's not me, that's Martin Bando", a once very loved celebrity. This anchorage between the line and the imagery gives the film a human that was not there before, again, connecting the tone shift within the narrative.

In terms of aesthetic, this scene uses these effects to encourage hope and perhaps vulnerability also, but in a more positive light than we had previously experienced.

Ref to meaning

All of the aesthetic effects previously mentioned were specifically included by director Julian Schnabel to accentuate the narrative and to provide an enjoyable experience to the audience - which he was arguably very successful in doing as the film achieved four Oscar nominations.

A clear aesthetic was created and upheld throughout, in the form of these effects, to support the ongoing themes of isolation, dystopia, escapism and imagination, as evidenced.

Good concis-
coming back
to theme

Excellent response (A+)

Question 2(b)

Either,

(b) Explore how aesthetic effects are created in your chosen film. Illustrate your answer by close reference to at least one sequence from your chosen film.

In your answer, consider:

- what you understand by an 'aesthetic effect'
- examples of how key elements of film form from your chosen film create an aesthetic effect
- how an aesthetic effect is created in at least one sequence from your film.

[20]

Band	A01 (10 marks) Demonstrate knowledge and understanding of elements of film	A02 (10 marks) Apply knowledge and understanding of elements of film to analyse films
5	<p>9-10 marks</p> <ul style="list-style-type: none"> • Excellent demonstration of knowledge and understanding of film as an aesthetic medium. 	<p>9-10 marks</p> <ul style="list-style-type: none"> • Excellent application of knowledge and understanding of film as an aesthetic medium to analyse the chosen film. • Uses excellent points to develop a sophisticated exploration of how aesthetic effects are created in the chosen film.
4	<p>7-8 marks</p> <ul style="list-style-type: none"> • Good demonstration of knowledge and understanding of elements of film as an aesthetic medium. 	<p>7-8 marks</p> <ul style="list-style-type: none"> • Good application of knowledge and understanding of film as an aesthetic medium to analyse the chosen film. • Uses good points to develop a detailed exploration of how aesthetic effects are created in the chosen film.
3	<p>5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory demonstration of knowledge and understanding of film as an aesthetic medium. 	<p>5-6 marks</p> <ul style="list-style-type: none"> • Satisfactory application of knowledge and understanding of film as an aesthetic medium to analyse the chosen film. • Uses satisfactory points to develop a reasonably coherent exploration of how aesthetic effects are created in the chosen film.
2	<p>3-4 marks</p> <ul style="list-style-type: none"> • Basic demonstration of knowledge and understanding of film as an aesthetic medium. 	<p>3-4 marks</p> <ul style="list-style-type: none"> • Basic application of knowledge and understanding of film as an aesthetic medium to consider the chosen film. • Uses basic points to develop a partial consideration of how aesthetic effects are created in the chosen film.
1	<p>1-2 marks</p> <ul style="list-style-type: none"> • Limited demonstration of knowledge and understanding of film as an aesthetic medium. 	<p>1-2 marks</p> <ul style="list-style-type: none"> • Limited application of knowledge and understanding of film as an aesthetic medium to consider the chosen film. • Uses limited points in an attempt to consider how aesthetic effects are created in the chosen film.
	<p>0 marks</p> <p>No response attempted or no response worthy of credit.</p>	

(A+)

QUESTION

Explore how aesthetic effects are created in your chosen films. Make detailed references to particular sequences in your answer.

The Fontaine = butterfly, chrysalis, North Brando, Ozymandias

~~Fontaine~~ → voice over → isolation, escapism, imagination

opening sequence = PDG, yards, cold, blue, blurry → distorted imagery → stress, fear, isolation

4 Oscars, 2007, Julian Schnabel, Mathieu Amalric