

Jessica
Berry

have to perform! All of these key scenes culminated in a very experimental and symbolic scene that is a key door into the second half of the film. Great linking statement at the end of paragraph ;)

* on experimental playwriting
Ct.

Finally, Bertrando Brecher's 'A-effect' is used heavily, alienating the audience from the film, the exact opposite of what ~~conservative~~ film aimed to do. Varda shows the film in real time with the real

T.

Paris as her set. Real citizens can be seen in many shots, ~~even breaking the fourth wall~~ mainly the transition from chapter 1 to 2. ~~Nothing~~ A tracking extreme long shot establishes her surroundings but also

A.
Ct.

gives an unfiltered reaction to ~~the world~~ Cleo, ~~the story~~ placing the character in reality. The chapters ~~then~~ making the film almost episodic alienates the audience ~~and~~ and reinforce some feminist ideas Varda tries to put across. Many chapters are named after men showing how even after her transition in chapters 10 and most importantly 12 her life is still tied to

A.

men with the power to move her story along. As Anouine appears Varda uses a green filter over the camera to make things appear much whiter ~~and~~ and

eg.
A.

bright almost like snow as if Cleo would had been opened up by this man, she eventually gets her some kind of resolution. Returning the misen scene to her innocent past which is often representing with whiteness.

A.
one of

The final ~~shot~~ of the film zooms out on Cleo and Anouine seemingly a POV from the back of the ^{extreme} locos car creating a long shot. However everything

T.
T.

~~transitions~~ from shallow to deep focus, a noticeable ~~change~~ change, that shows us how everything has come into focus for Cleo. In conclusion, 'Cleo' heavily uses experimental scene

A.

whether appearance or subtle things ~~are~~ turned throughout.

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What is experimental about the film language of *Cleo de 5-7?* 3
Refer to key sequences

- Good idea Jess, keep the Q.
in front of you throughout

A. Trapped in a loop almost until we get out of this limbo. ✓

In 1973 Laura Mulvey posited the idea that women
are merely objects in a world created by men, their only

purpose is to be looked at. Varda in 1962 perfectly
encapsulates this idea with experimental techniques. An

K+V
*and of
other women
in the
film, //

internal dialogue of Cleo portrayed in voice over ~~in the film~~
~~film~~ shows her ~~quite~~ placing such importance on her looks,

Varda uses a quick zoom on Cleo's face to emphasise this
straying from the usual stationary camera. ~~and~~ ~~the~~ The

use of mirrors as a visual motif throughout the
film represents this philosophy of the male gaze and

A. can be seen less throughout the second half of the
film where Cleo transitions from object to subject. ✓

eg. A pivotal point, being chapter 7, of the film shows
this transition in real time ~~but~~ ~~the~~, moving in
and out of reality and conventions. As we first

enter Cleo's apartment the ~~mise en scene~~ captures
the innocent, 'captious' nature of Cleo as an

object, wanting to be looked at, encouraging the
gaze through performance. A swing ~~and~~ ~~and~~

and mirrors all contribute to this child-like image
Cleo tries to put forward. Rather than a living

A. space it is more comparable to a stage, creating
an experimental representation of her character

through her space as well as performance. After
this chapter we never see it again representing

it. this shift ~~from~~ to ~~narrating~~. As Cleo sings *Son toi*
the music moves from diegetic to non-diegetic and

eg. Following this we ~~seemlessly~~ move, with simple slow
camera tracking, into a ~~space~~ dark space, there

is an ~~apart~~ of the diegesis of Cleo's world but rather
in her head where no one else can see so she doesn't

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What is experimental about the film language of Cleo de 2
5-7? Refer to key sequences

- A. begins to display these experimental key sequences in the editing. The rest of the film is in black and white presenting what a restricted life Cleo lives. However, in this prologue it leads with colour giving power to the viewer reading in that when Cleo is given the chance ~~to~~ to know her future, presented in aerial shots of the baron cards, similar to Cleo's POV, her world opens up into this spectrum of colour. The ~~black and white~~ ^{black and white} is shown ~~statically~~ juxtaposing the colour with editing, fast paced cuts from the colour of the baron deck to the faces of the women looking head on into the camera. Breaking the 4th wall appears many times in 'Cleo' ~~introducing~~ ^{introducing} this idea of self reflection, ~~reminding~~ ^{reminding} the viewer they are watching fiction making them look at how ~~the film~~ ^{the film} relates to real life. In contrast to ~~Mainstream~~, non-experimental films that aimed to separate the film ~~from~~ ^{from} audience from reality. The overlay of title credits ^{in editing} also contributes to this as compared to the intertitles of past silent film this was ^{spelling?} ~~sober~~ where to experiment with what could be done with film and its effect on the audience. ~~film~~

- eg. As the chapters continue, the overlaid titles splitting the scenes, as though it were a book, we are more introduced to Cleo's character using experimental key sequences. The use of jump cuts to create a loop in time as she is walking down the stairs breaks from continuity editing and instead has a more artistic personal meaning to the character. As Cleo waits for her diagnosis Varda plays with the way time is presented and wants to convey how, when waiting for something, time slows down and we feel

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SELF-REFLEXIVE - PERSONAL - NON-CONFORMIST

What is experimental about the film language
of *Cléo de 5-7*? Refer to key sequences.

1 hr to
complete
(30 in exam)

2-3 sides

Paragraphs

1 Prologue + Chap 1

2 Brecher + Mulvey

3

4

5

PLAN

Key Features

- ✓ Jump cuts
- ✓ Shot in real-time
- ✓ Sans voix (diegetic → Non) $\Delta \square \bullet$
- ✓ Subjective → objective (cinematography)
- ✓ 4th wall break - real people (real/sim blurred) + documentary
- ✓ Mirrors - visual motif of gaze
- ✓ Prologue in colour $\square ? \circ$
- ✓ Overlaid chapter titles
- ✓ 16mm documentary style
- ✓ Natural mid-key lighting - few electric
- ✓ Strong continuity that makes discontinuity noticeable

Challenges she made gaze
and explores the portrayal
of time

Observer
Subject
Self-reflexive
Barbier
Brecher
A. effect

Prologue
Chapters

10-Road chapter 8?

12 final gay chapter - show
7 Sans voix chapter - appear

PARA 1	PARA 2	PARA 3	PARA 4	PARA 5
• Colour cut with black and white of people • 4th wall • Jump cuts • Overlaid titles • 16mm	• Mirrors - the gaze • Internal dialogue • Performance with 7 • Appearance (Ships 2-4) • Object to Subject	• Natural lighting • real parts - Chap 1 • real time • Brecher	• film within a film - Chap 10 • Questioning reality	• Men lead the mirror • Chap 12 - Ending • Long shot - hero shot • Deep focus revealing long in focus • lighting change green windows

ESSAY

START:

10:32

In Varda's film *Cléo de 5-7* there are many experimental features that aid in its storytelling conforming not to the mainstream but to the French new wave movement which was full of personal and self-reflexive films just like 'Cléo'. The key features of the film stray from the regular Hollywood ideals in an experimental way that Varda made integral to the film. Fab intro Jess :)

Firstly, As the film begins with its prologue

e.g.

Jess

Film Studies Marking Grid: Experimental

What is experimental about the film language of *Cléo de 5-7*? Refer to key sequences.

	Basic	Satisfactory	Good	Excellent
Points	Limited/very few points. Maybe not related to the question	A general or vague point that responds to some of the question	Specific points made that respond to the question and are starting to consider wider issues	Really detailed, specific high-level points that absolutely respond to the question
Evidence	Limited evidence (terminology) from the text/non-relevant evidence from the text Limited knowledge of terminology	General evidence (terminology) that is simple but is connected to the point of the question	Technical and specific terminology but lacking in detail / technical and detailed but not fully responding to the question	Technical, detailed, numerous and varied terminology that illustrates point of Q and argument
Explanation & analysis	Limited to description or listing of technical elements	Analysis does explore connotations of the film language but can be descriptive	Analysis is detailed and has depth. Connotations of selected technical aspects are explored and thorough.	Analysis is amazing, really detailed with lots of depth. Connotations of selected technical aspects are explored and really developed
Link to the Q	Limited engagement with the question/limited attempt to answer the question	Links are made to the question focus but may be limited and not whole question	Links are made to the whole question and occur in every paragraph	Links are excellent and show intense knowledge and understanding. Links made to the whole question and occur in every paragraph, including the Band 5 word

Grade:

A*

To improve, you need to:

What a pleasure to read Jess!!
You have absolutely achieved all key criteria. Terminology, analysis, context, shown knowledge + understanding along with The crucial consistent connection to the Q.
I am so proud of this progress.