

Jess

# Film Studies Marking Grid: Experimental

Q. How far does the narrative contribute to the experimental status of *Cléo de 5-7?*

|                        | 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<br>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.<br>Connotations of selected technical aspects are explored and thorough.               | Analysis is amazing, really detailed with lots of depth.<br>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:

Could get into the finer details of the question, "contribute" ... "experimental status".  
Is it the narrative or another element of the film that gives it the "Experimental" film status?

Jessica Barry How far does the narrative contribute to the experimental strands of *Leos de 5 a 7*?

|   |                                                                          |                       |             |
|---|--------------------------------------------------------------------------|-----------------------|-------------|
|   |                                                                          | Para 1                |             |
|   | o Textual disruption - film within a film <del>eg</del> =                | Chap 1                |             |
|   | o Inner circles - loss of time caused by anxiety <del>eg</del>           | Chap 5                |             |
| P | X Dichotomous Split - Sansibar                                           |                       |             |
|   | { Paroical resolutions                                                   | Para 2                |             |
| L | { Ambiguous - Serial line                                                | Chap 8 <sup>5-7</sup> |             |
| A | X Narrative disruption - men eating frogs                                | Para 3                | Resolutions |
|   | o linear narrative                                                       |                       |             |
| N | o Real setting - documentary                                             |                       |             |
|   | o Character led narrative                                                |                       |             |
|   | X Unsympathetic structures - Unconventional (not aligned)                |                       |             |
|   | X Turning point (character change) - Unconventional that it's so massive |                       |             |
|   | { May lose her hair/beauty with weariness but has control now            |                       |             |
|   | { Called Florence in end                                                 |                       |             |

~~W. Vardens~~ Film *Leos de 5 a 7* aims to play with our perception of time using ~~eg~~ experimental techniques to deliver a self reflexive and disruptive narrative that creates the films experimental ~~narrative~~

- eg. 1. Firstly, in chapter 1 the most apparent <sup>example</sup> of this is the jump cuts used as Cleo walks down the stairs. ~~These~~ unnecessary to moving the story forward
1. These cuts ~~the film~~ interrupt the linear narrative in order to focus in on character. These cuts ~~represent~~ the way time may feel distorted or irregular when we are filled with anxiety. Taking the time away from story and instead moving the plot forward with Cleo's inner feelings makes the narrative character driven, which breaks away from usual Hollywood standards, especially since our main character is also a woman. The film is structured with intertitles overlaid atop of the film.
- A. ext. 1.

the film is hanging

These contribute greatly to the film's experimental nature as Varda purposely chooses to leave out some chapters taking away around 30 minutes of the 2 hours in class day. Aligning us further with our unconventional heroine we notice this and feel confused and stuck just as Cleo does. \*~~there~~

A.

Cleo's character is not only unconventional in the film she is a woman but in the first half we are almost encouraged to dislike her. The narrative is led, in the first half, by other people in her life shown by the chapters named after others and what Varda chooses to show and focus on ~~is~~ is Cleo's performative nature when she is around others. We are allowed a glimpse of the time her with the viewer reader where she is overwhelmed with emotion, shown by ~~silencing~~ <sup>silencing</sup> in colour to represent the range of emotion she goes through, but immediately after we begin her performance again when ~~a~~ a mirror shows up. Varda used the real citizens of Paris and the city for ~~use~~ <sup>use</sup> mixing documentary with fiction where the ~~plot~~ <sup>plot</sup> is as clear and specific. ✓

eg.

A.

eg.

\* Also within chapter 5 we are shown a film with a film by Jean-Luc Godard, another prolific French New Wave filmmaker. This textual disruption offers nothing to the story but pure symbolism and insight - such as....

See next  
page

es.  
eval.

Possibly the most important narrative climax in the film is in chapter 8 where the character takes a sharp turn changing the rest of the film. As she sings Sans Toi a dichotomous split occurs that separates her from the reality of the film and allows for her to look outwards instead of in. This film breaks many hollywood standards

A.

but in this scene we almost see her become a different person by the end of the scene, triggering a change of the plot structure. From then on the interest in her name (the friends of the other expand her life and narrative rather than closing it off to her apartment which reflects her past childish and capricious character with the swing and harmony.

A.

~~Which~~ \* Which exaggerates and plays on the tradition of small change in a characters ideals or goals in the conventional linear storyline.

es.

Arrape specifically, in the final chapter 12, calls her by her real name "Florence" to show how the film has changed drastically from the beginning while still keeping the original goals of the characters. The Algerian war

ext.

was just ending as this was made and Varda uses this day in history to mix art and history, contributing to the character led narrative since Arrape must learn, adding a sense of urgency. We are left with a partial resolution to the story with another chapter indicated

but never shown. The final line is ambiguous saying she 'has' a feeling [she] is happy even though she may lose her beauty and her freedom, something the plot has aimed to focus upon.

\* T.  
again leaving  
us with a  
sense of  
ambiguity and  
not adhering  
to normal  
standards of  
storytelling  
increases  
this.