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Instructions to candidates

Please tick/check to show you have included:

☒ Rationale

☒ Script

☒ List of sources

Number of script pages (HL 12–15, SL 8–10): **15**

Title: **MAGICAL REALISM IN FILMS**

Cultures examined	Films studied
AMERICA FRANCE JAPAN	BIG FISH THE FALL AMELIE THE TASTE OF TEA

Candidate declaration: I confirm that this work is my own work and is the final version. I have acknowledged each use of the words or ideas of another person, whether written, oral or visual.

Candidate's signature: **[Signature]** Date: **01/11/10**

I confirm that, to the best of my knowledge, the material submitted is the authentic work of the candidate.

Teacher's name: **BREEN O'REILLY** Date: **15 JAN 2010**

Teacher's signature: **[Signature]** Date: **15 JAN 2010**

Please turn over

International Baccalaureate

6/FISCS (reverse)

School name: INTERNATIONAL SCHOOL OF BEIJING

For completion by the examiner

Mark awarded (0-25)

25

Examiner's name: DUHIGG. Date: 4.4.10.

Examiner's signature: B. Duhigg.

25

Day Willmott
Sullivan

May 13/10

Documentary Film Script



Amelie

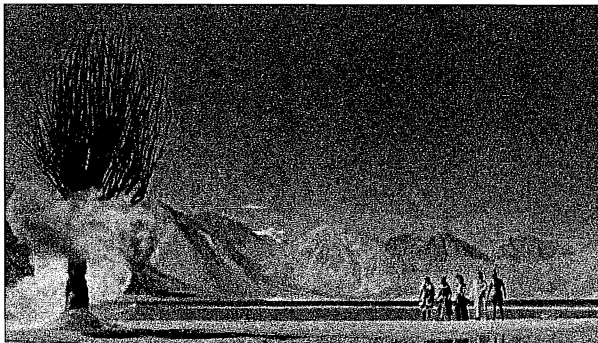


Big Fish

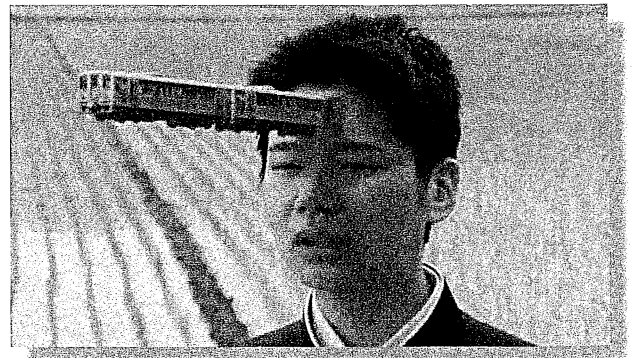
Magical Realism in Films

A comparative study of how directors use different methods to illustrate the magical aspects in otherwise ordinary events.

~~Li~~
International School of Beijing
000615-106



The Fall



The Taste of Tea

Rationale

My documentary examines how different cinematic techniques are used to portray magical realism within films. The directors of **Amelie**, **Big Fish**, **The Fall** and **The Taste of Tea** employ such techniques in order to reveal not only the magical aspects of the ordinary, but also to deliver a simple, yet meaningful message often concerning matters of family and love. The highly stylized filming characteristics of each director help create a strong characterization, thus drawing the audience into the magically ordinary (or rather the ordinarily magical) world that is created.

Word Count: 89

*a clear and
articulate rationale*

Paper fulfils formal requirements

*This is a superb paper - everything and more
that a 25 should be!*

*It is firmly rooted in cinema language and
shows the student's profound knowledge/passion for films
with magic realism. Comparisons and subtleties of
argument are finely drawn, clips are finely
detailed, appropriately chosen and the student writes
with an authentic voice that "deconstructs" the
topic and the clips that would highly engage the
target audience. Thank you, Alice*

*I agree, an engaging discussion,
well illustrated with relevant clips.
Excellent work.*

Visual	Audio
Clip from <i>Taste of Tea</i> (TOT):	<i>Music and diegetic soundtrack from <u>Taste of Tea</u>:</i>
Black screen.	<i>Exaggerated chirping of birds in background.</i>
	<i>Hajime Haruno's panting.</i>
High angle (HA) shot full shot (FS) of Hajime leaping air in slow motion.	<i>Silence, save for the noise of the birds' chirping.</i>
Cut to medium full shot (MFS) of train moving down the track in fast-forward.	<i>Loud noise of train going over the tracks.</i>
Cut to MFS of Hajime slowing down.	<i>Hajime panting.</i>
Cut to MS of Hajime's back as he watches the train pass by. Camera pans left, mirroring the motion of Hajime's head and the train.	<i>Train blows horn.</i>
Cut to full close-up (FC) of Hajime.	<i>Noise of train tracks.</i>
A smaller replica of the train comes out of Hajime's head.	<i>Hajime's heavy breathing.</i>
Cut to shot of train flying into the sky, with Hajime's crush waving from the window.	<i>A strange, almost metallic noise fades in.</i>
	<i>Soft noise of breathing and the chirping of the birds fade in over the music.</i>
	Emi Wakui V.O. (narrator of <i>Taste of Tea</i>): The girl he had a crush on moved away.
Cut to medium close-up (MC) of Hajime, looking directly into the camera. There is a rectangular hole in his forehead where the train was.	Hajime Haruno regretted never having told her, nor talked to her. Not that it was going to make any difference, as he knew he never had the guts to confess anyway.
Cut to extreme long shot (EL). Hajime is standing on a small dirt path to the left while behind him lies rice paddies and the train tracks.	And all this self-criticism made him regret even more.
	<i>Train blows horn in distance.</i>
Fade in to white text on black	<i>Whimsical music from <u>Taste of</u></i>

"MAGICAL REALISM in Film."

Cut to Amelie: screen is in black and white. MS of Amelie dressed as Zorro, holding a sword in front.

Cut to close shot of the grocer's door as she carves in Zorro's signature "Z".

Cut to Big Fish: full shot (FS) of attached Siamese twins singing. Cut to shot of the Chinese crowd staring impassively back. Cut to CS of twins revealing themselves; camera does a 180 degree arc and pauses at a FS of their back. Cut to posters of each respective movie as they are announced.

Cut to Taste of Tea: FS of Grandpa, Sachiko, Uncle Ayano, and Mom sitting on front porch. All have their own cup of tea.

Ayano places cup down and turns towards Sachiko.

Ayano turns towards Mother who does not react. Sachiko takes a sip of her tea. Mother follow suits and shortly Ayano drinks his tea as well.

Cut to FS of family sitting around a rectangular table and eating lunch.

Cut to camera slowly panning out; we see Sachiko and her doppelganger lying side by side in the pool. Fade to FS of Sachiko and self.

Tea.

Soundtrack fades out.

Fade in music score from Amelie:

Violins play dramatically.

Soundtrack fades out.

Narrator V.O.:

Common in literature and art, Magical realism has gradually become more prevalent in the world of film.

In these films, directors don't create new worlds; rather, they suggest the magical in our world. In this documentary we will be examining four films that display magical realism: Amelie (2001), Big Fish (2003), The Fall (2006), and The Taste of Tea (2004).

Diegetic noise from Taste of Tea:

Bird's chirping in the background.

Ayano:

So, it's a school holiday?

Sachiko:

Nope.

Sipping noise of each family member as they drink from their own cup of tea.

Diegetic noise fades out.

Narrator V.O.:

In Katsuhito Ishii's The Taste of Tea, the Haruno family is depicted as the typical Japanese family living in the rural Tochigi prefecture, just north of Tokyo.

But we soon discover that each character is perhaps anything but typical.

Katsuhito Ishii (director):

Cut to MS of Katsuhito Ishii, sitting in a red armchair. Behind him is the poster of TOT. On screen is black text KATSUHITO ISHII (DIRECTOR).

Cut to MFS of Sachiko Haruno, sitting on family porch, looking dazedly out in front of her.

Cut to FS of yellow flower.

Cut to MS of Grandpa; only his head is visible as he opens the window to peek at Sachiko.

Cut to MFS of Sachiko. She turns her head to her right.

Cut back to Grandpa. He slams window close.

Cut to Sachiko. She slowly turns her head back to original position.

Cut to Grandpa re-opening the window.

Cut to MFS of Tom Mes. Is seated in the same room as Ishii; subtitles on screen is black text TOM MES (FILM CRITIC).

Cut to MCS of Hajime sitting. He is staring ahead in a star-struck manner, while his classmates behind moving.

Camera slowly zooms into a FC of Hajime.

Cut to full shot of Suzuishi and the teacher. Both are moving in slow motion as well.

The Taste of Tea is about a family but I didn't want to make a simple, harmonious story. I imagined a series of episodes from the family's lives that would be interesting.

For example, for the character of the grandfather - who is kind of my ideal image of old age - I imagined that he would always tease the child, which would create a funny situation.(1)

Fade in diegetic noise from Taste of Tea:

Birds chirping in the background.

Sound of window closing.

Sound of window sliding open.

Diegetic soundtrack fades.

Tom Mes (film critic):

The Taste of Tea is a rather delightful look at the eccentricities hiding just beneath the calm surface of ordinary life, touching, funny, imaginative and pleasantly low-key.

Fade in music score from Taste of Tea:

Echoing rings and bells. Music slightly fades.

Tom Mes V.O.:

The script of *The Taste of Tea* takes a magnifying glass-like approach, enlarging and ever so slightly distorting moments from everyday life that would normally pass unnoticed in the daily

<p>Camera zooms slightly in. Cut to FC of Hajime. Camera continues to zoom in to MC.</p> <p>Cut to FS of Suzuishi and teacher. Camera zooms into gradual MFS. Cut to MFS of two students closing the window.</p> <p>Cut to extreme long shot (ELS) of Hajime biking down road.</p> <p>Cut to the back of Hajime biking, this time down a grass path.</p> <p>Cut to FS of back of Hajime biking on road again.</p> <p>Cut to HA shot of the porch; Ayano and Sachiko are lying on the ground. Hajime is kneeling down.</p> <p>Hajime gets up and goes inside house.</p> <p>Resume shot of Ishii.</p> <p>Cut to LS of Mom walking towards Grandpa. Both have umbrellas. Cut to MS of Mom walking towards camera in slow motion. Cut to close shot (CS) of Grandpa. Cut to LS of Mom and Grandpa standing together.</p> <p>Cut to weather shot (WS) of clouds, camera panning right. Cut to MCS of Sachiko looking up. Fade to image of sun. Fade to MFS of father sitting on bench and looking at sun. Fade</p>	<p>grind.(2) <i>Low beats with an undertone of static that quickens to an almost deafening sound.</i></p> <p><i>Music immediately stops and sound of the class resume.</i></p> <p>Narrator V.O.: Ishii uses high and low angle shots, as well as extreme long distant shots to emphasize this magnification and distortion. Much like a fly, the audience becomes witness to every ongoing moment within each character's life.</p> <p><i>Diegetic noise from <u>Taste of Tea</u>:</i></p> <p>Hajime: I rode my back all the way from school.</p> <p>Sachiko: Oh.</p> <p>Hajime: I can't breathe!</p> <p><i>Diegetic noise fades out.</i></p> <p>Katsuhito Ishii (director): I was strongly influenced by Kohei Oguri, my filmmaking professor in university. He was persistent in the use of landscape. The normal tendency in Japanese films is to use a landscape to show the passing of time or explain the required circumstances for the scene to come, in which case the landscape itself has no meaning.(1)</p> <p><i>Soundtrack from <u>TOT</u> plays softly.</i></p> <p>Narrator V.O.: Landscape is used in the film to create an inherent tension within the audience. This is done so by Ishii through the juxtaposition of landscapes from scene to scene. By doing this he keeps</p>
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to WS of clouds. Fade to MFS of students watching the sky.

Resume shot of Mes.

Cut to FS of Sachiko at an abandoned playground. Her gigantic self rises from the ground and into the sky.

Cut to ELS of sunflower enveloping entire town. Fade in to shot of flower taking over entire of Japan and then world. Cut to sunflower growing large before fading in the universe.

Cut to eagle shot (ES) of Hajime running in the rain.

Cut to FS of Sachiko, with her gigantic self sticking half way out of the floor and staring down at her. Sachiko lies down and her big self disappears.

Cut to shot of mosquito.

Cut to CS of Sachiko on ground.

Cut to FCU of Amelie having sex with an anonymous character. She is smiling uncomfortably to herself while occasionally looking around the room.

Cut to FCU of the side of Amelie's head. Camera pans down to a extreme close up (ECU) of her hand dipping into the sack of grains; cut to a HA CU of Amelie smiling into the camera and holding up a teaspoon. Cut to CI of spoon cracking said crème brulee. Cut to bird's eye shot of canal, camera doing a

the viewers on their toes all the time.

Tom Mes (film critic):

The playful use of CGI complements this approach very well, with images like a commuter train emerging from Hajime's forehead, Sachiko's gargantuan double, and a planet-sized sunflower providing striking visual manifestations of the characters' inner worlds.(2)

Narrator V.O.:

Ishii's attention to detail reveals the magical aspects of ordinary events, and creates a kind of heightened reality.

In the end, Ishii is able to create a connection between the audience and the oddball cast of characters. After all, we may each have a gigantic doppelganger watching our every move.

Really well analysed + use
Diegetic noise and soundtrack from Taste of Tea:

of critics
Buzzing of the mosquito.

Sachiko:

This is stupid.

Music and dialogue from Amelie:

Andre Dussollier V.O. (Narrator of Amelie):

Amelie has no boyfriend. She tried once or twice, but the results were a letdown.

Piano plays gently in background.

Instead she cultivates a taste for small pleasures:

dipping her hand into sacks of grains...

cracking crème brulee with a teaspoon...

and skipping stones at St.

360° arc around Amelie.
Finishes journey at a LS of
Amelie skipping stones.

Cut to MCS of Amelie eating
crackers. Cut to FS of TV
playing a broadcast of her.
Resume shot of a forlorn Amelie
exchanging her crackers for the
tissue box.

Cut to MFS of Jeunet sitting on
a director's chair on the set
of Amelie; on screen is black
text of his name and DIRECTOR.
Cut to MFS of Bretodeau walking
into phone booth and answering
the phone. Cut to MFS of Amelie
hanging up. Resume shot of
Bretodeau. Camera follows his
gaze to the tin box. Cut to HA
MS of him shaking the box. Cut
to HA CU of Amelie smiling.

Cut to FS of park; camera pans
to the right. Stops at a FCU of
Nino, while in the background a
woman picks up the phone and
tells Nino it's for him. Nino
answers. Cut to CS of Amelie
talking on the phone. Cut to CS
of Nino looking around
confused. Cut to FS of arrows
on the ground, the camera
tilting up to show the
direction of the arrows. Cut to
CS of Nino following the
arrows, camera dollying out as
he moves forward.

Cut to WCU of Amelie; camera is
tilted at a slight angle.

As she walks forward, the
camera moves slightly back,
mirroring her movements. Her
movements are slow and fluid.
The camera then does an arc
around her, coming to the side
of Amelie and then finishing at
her back, this time following
her movements. In the
background we see a river, with

Martin's Canal.

Water splashing.

Narrator V.O.:

Jean-Pierre Jeunet's *Amelie* tells
the story of Amelie Poulain, a
whimsical and mischievous French
woman who finds she has a gift in
influencing other characters'
lives.

Jean-Pierre Jeunet (director):

The concept of the movie was to
make a story about generosity.

Amelie is pretty sad, pretty
alone, pretty introverted, but
she still has to stay positive
all of the time.

This story is about a woman who
helps people in secret. And I
love this kind of story.(3)

Narrator V.O.:

Jeunet maintains a fanciful mood
throughout the entire film while
including incredible details. "In
Amelie's stylized world, time is
an elusive concept." (4) Jeunet
magically modifies a lot of the
realism of Paris, erasing
graffiti, adding signs, and even
changing the color of the sky and
dotting picturesque clouds here
and there. This altered
representation of Paris thus
creates a nostalgic feel to the
city.

Yann Tiersen's '*La Noyee*' plays
in background throughout the
scene.

**Andre Dussollier V.O. (Narrator
of Amelie):**

Amelie has a strange feeling of
absolute harmony.

It's a perfect moment. Soft
light, a scent in the air, the
quiet murmur of the city. She
breathes deeply. Life is simple
and clear. A surge of love, an

Design for effect

<p>quaint and picturesque homes dotted on the banks.</p> <p>Cut to shot of blind man's feet, as he taps his cane against the side of the sidewalk. Camera dollies in all the while. Cut to medium close-up (MCU) of the back of the blind man's head.</p> <p>Cut to CS of Amelie starring determinedly in front. Camera zooms in to an extreme close-up (ECU) of her head, slight Dutch angle. Cut to MCS of blind man's back, Amelie walking briskly towards him. As soon as Amelie comes into the frame, the camera follows her, slowing to a pause at a WCU of both characters' backs before following behind as they cross the street. The movement of the camera is shaky, as it is handheld.</p> <p>Cut to medium close shot (MCS) of the 'drum major's widow'. Resume shot of Amelie and the blind man. Cut to low angle (LA) shot of horse; ECU of Amelie and the blind man. Cut to a WCU of florist.</p> <p>Cut to WCU of Amelie and the blind man, the blind man looking dazed. Cut to MFS of the two, taking on an almost voyeuristic quality as the audience watches them walk down the street. Resume ECU of blind man. Cut to a CI of the grocer's hand, camera panning shakily to left before following Amelie and the blind man.</p> <p>Cut to MCS of Amelie and blind man; camera pans left to follow their movements. Camera is lifted by crane and tracks up as Amelie runs up the stairs. Cut to ES of blind man, camera</p>	<p>urge to help mankind comes over her.</p> <p><i>Music and dialogue volume from scene is lowered.</i></p> <p>Narrator V.O.: Jeunet magically plays with light and colour as motifs to enhance the sense of local space and community.</p> <p>"Bruno Delbonnel uses stunning cinematography here, providing a visual feast anchored in everyday life."(5)</p> <p>Here the use of soft light and bright colors emphasizes the dream like state of <i>Amelie</i>. The brisk editing and frantic camera movements also help indicate the rapid changes in the focus of attention as Amelie describes the street to the blind man.</p> <p><i>Resume volume of film soundtrack.</i></p> <p>Amelie: The drum major's widow! She's worn his coat since the day he died. Attention, up! The horse's head has lost an ear!</p> <p>That's the florist laughing. He has crinkly eyes.</p> <p><i>Soundtrack volume is lowered.</i></p> <p>Narrator V.O.: Here Yann Tiersen's score, <i>La Noyee</i>, provides an appropriate rhythm and combines with the enchanting sounds of the local community, added with Amelie's own charming dialogue, to bring a magical touch to the humdrum of life.</p> <p>As the scene ends, Jeunet adds special effects. The flash of light magically envelops the blind man and visually illustrates the warmth he experiences – warmth, which</p>
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zooming in on the man as he glows orange.

Cut to MCS of Vanderschelden sitting in red armchair, poster of Amelie in background. Subtitle on screen: ISABELLE VANDERSCHULDEN (FILM CRITIC). Cut to shot of a photo booth picture of an anonymous man. All four shots of the man begin talking. Cut to CS of Nino. Cut to WCU of Amelie taking a picture of a bunny-shaped cloud. Cut to WCU of street prompter; cut to MCU of Amelie nodding.

Cut to FS of young Edward lying in bed, a strange machine attached to both ends of the bed and working at his muscles.

Cut to ECU of young Edward's feet; camera pans right and travels the length of his body before pausing at his head. He is reading the encyclopedia.

Cut to shot close up of a picture of the goldfish in he encyclopedia.

Cut to HA MCU of young Edward reading out a loud the text. Resume shot of goldfish. Resume shot of young Edward reading.

Resume FS of young Edward lying in bed.

lingers long after the walk is over.

Isabelle Vanderschelden (film critic):

While the world of Amelie is magical, its plot is not supernatural. It is a world filled with wonders, where everything seems possible: objects and photographs come to life and discuss the action; clouds adopt the reassuring shapes of cuddly toys; a street prompter suggests witty comments; and personal dreams are broadcast on television.(6)

Soundtrack and diegetic noise from Big Fish:

Machine whirring.

Edward Bloom V.O. (narrator of Big Fish):

My muscles and my bones couldn't keep up with my body's ambition. So I spent the better part of three years confined to my bed with the encyclopedia being my only means of exploration. I had made it all the way to the G's hoping to find an answer to my 'gigantificationism' when I uncovered an article about the common goldfish.

Young Edward Bloom:

Kept in a small bowl, the goldfish will remain small. With more space, the fish will grow double, triple, or quadruple its size.

Edward Bloom V.O.:

It occurred to me then that perhaps the reason for my growth was that I was intended for larger things. After all, a giant man can't have an ordinary size life.

Soundtrack and diegetic noise fade out.

Cut to MS of Edward maneuvering through the frozen circus actors. Camera dollies out as he moves forward. Cut to MFS of his future wife. Cut to MS of Edward still moving forward and brushing aside the popcorn hanging in midair. Cut to CS of future wife. Cut to MCS of Edward smiling then looking bewildered as everything resumes motion, but fast-forward. Cut to CS of future wife leaving with the crowd. Cut to LS of Edward standing alone in the circus ring. Cut to HA FS of Edward looking incredulously up at tree, where his car is hanging on one of the branches.

Cut to MCS of Edward lying on ground. He gets up halfway, the camera following his quick movement. Cut to FS of Edward from behind; crows fly away in fright. Resume MCS of Edward. Cut to the perspective of Karl, the camera swaying slightly back and forth to reveal a LS of Edward. Cut to HA FS of Edward getting up. Cut to LS of Karl coming out of the cave.

Cut to FS of Tim Burton sitting on a bench outside the studio. Subtitle on screen TIM BURTON (DIRECTOR).

Cut to CS of Sandra getting up and walking towards the window. As she opens the window, over her shoulder is the lawn covered with daffodils. Cut to LA FS of Sandra looking out. Cut to LS of Edward standing amidst the flowers and looking back up at her.

Narrator (continue):

The magical world in Tim Burton's *Big Fish* tells the tale of the relationship between the father, Edward Bloom, and his son, William, as they try to reconnect through Elder Bloom's tall tales.

Burton juxtaposes scenes and settings so that the past and the present become blurred and with this blur comes a lack of distinction between fact and fiction.

Unlike his previous films - where Burton resisted relied heavily on CGI - he instead opts to do most shots the 'old fashioned' way.

Soundtrack and diegetic noise from Big Fish:

Loud, heavy footsteps with overlaying sound of ominous violins.

Karl the Giant (Matthew McGory):
Go away!

Soundtrack and diegetic noise fades.

Tim Burton (director):

A lot was in the camera. It was just angles and lenses. It was important to not overdo CG stuff since you can do anything; it just felt like it needed to remain on a more sort of handmade human funky level just because of the nature of the stories and what the movie is.(7)

Narrator V.O.:

But it's not only the seemingly 'magical' aspects of the film that are done by hand; nearly everything seen on screen is designed and created by the Production Designer Dennis Gassner in order to further promote the sense of the fantastical.

*nic
point*

*relaxant
note*

Cut to MS of Dennis Gassner standing on the set of *Big Fish*. Subtitle on screen DENNIS GASSNER (PRODUCTION DESIGNER).

Cut to CI of Edward's hands holding onto a sign. Cut to CS of Edward reading sign. Cut to shot of sign; sign reads "WARNING JUMPING SPIDER". Sign is lowered to reveal the web-covered path. Cut to CS of Edward, camera zooming into WCU. Cut to FS of Edward walking through webs. Cut to MFS of Edward along another path. Cut to shot of Spectre, the sunny town contrasted by the dark trees framing the entrance.

Cut to FCU of wolf snarling. Cut to WCU of Edward holding a stick; he throws it. Wolf runs and gets the stick. Cut to FS of wolf pausing in front of Edward and letting go of the stick. Cut to MCS of Edward; smiling he kisses a crying Sandra as the camera does a slow 180 degree arc around them.

Shot of the cover of *Big Fish, A Story of Mythic Proportions*.

Cut to FS of Daniel Wallace sitting on a blue chair. Lying on the table beside him is his novel. On screen is black text DANIEL WALLACE (author).

Cut to LS of car driving down path in a down torrent of rain. Cut to WCU of Edward driving; cut to back of Edward. Outside the windshield, a great amount of water pours. Continues until shot fades out into bubbles, revealing a FS of the car under

Dennis Gassner (Production Designer):

The large, ominous forest that Edward enters when he first leaves home had to be built, tree-by-tree to meet the story's specifications.

It ended up being a very beautiful and ominously scary. And when he reaches the end of the eerie darkness, he enters the brilliant sunlight of the picture-perfect town of Spectre.

It invokes memories of the Wizard of Oz.(8)

Narrator V.O.:

It is Burton's ability to weave magic into the stories told and the way he presents each character that adds to the overall magical surrealism of the film. However, *Big Fish* is not only a story about the heart of human relationships; it is also a tribute to Southern culture and the magical realism that is found in its folk literature.

Daniel Wallace, author of *Big Fish, A Story of Mythic Proportions* was the main source of inspiration for this film.

Daniel Wallace (author of *Big Fish, A Story of Mythic Proportions*):

This is what Southern literature is about; story telling, almost for its own sake. Folk tales and tall tales demand that the truth be stretched, a little or a lot. It's sleight of hand, a form of magic - possibly the only real magic many of us have an opportunity to be a part of in our adult lives. It's the magic a child experiences while growing up, one that most of us unfortunately lose. Novels and movies bring us in touch with

water. A naked woman swims towards the car. Cut to MCS of Edward peering out of windshield in awe, the woman swimming past the front and to the side. Cut to CS of Edward looking out of his side window; the woman's back is to the audience and she places her hand onto the window. Cut to back CS of Edward in the car and placing his hand where hers is. Cut to FCU of Edward still peering through the window and smiling in wonder.

Fade in to WCU of Roy and Alexandria sitting on his bed. Roy's head is facing slightly away from the audience while Alexandria is facing him and thus more visible.

Cut to FCU of Roy, his head tilted back and eyes closed.

Cut to WCU of Alexandria closing her eyes. Resume FCU of Roy.

Resume WCU of Alexandria, rubbing her eyes. Cut to shot of the starry-night sky.

Cut to MCS of Alexandria opening the bed curtain and sitting on the edge of Roy's bed with a paper mask on her face. She smiles at him while he stares dumbfounded. Cut to MFS of the five heroes on horses; camera pans right to show each.

Cut to LS of the five standing on barren hill, looking across the flat dessert at the carriage being pulled by human

that sense of wonder.(9)

Narrator V.O.:

As Bruce Cohen, producer for *American Beauty*, said: "Now you know you've truly entered Tim Burton's universe. He dredges up the stuff of myth, of legend, of dreams, of nightmares – all the power of the things that made us hide under the bed when we were little kids – as well as all the dreams and ambitions we've secretly fostered."(10)

Diegetic noise from The Fall:

Alexandria:

Will you tell me the story now?

Roy:

What story?

Alexandria:

The epic.

Roy:

All right. All right, close your eyes. What do you see?

Alexandria:

Nothing.

Roy:

Rub them.

Can you see the stars?

Volume lowers.

Narrator V.O.:

Storytelling also plays a major part in *The Fall*, directed by Tarsem Singh. Like *Big Fish*, *The Fall* features parallel plots as Tarsem presents two worlds in the film: the mythical world of the five heroes and the bitter realism from which Roy and Alexandria try to escape.

However, as the story progresses, the line separating the magical and reality becomes blurred and soon there is little to no

slaves.

Cut to FS of Tarsem Singh sitting on the director's chair on *The Fall* set. On screen black text TARSEM SINGH (director).

Cut to CI of the man's chest, an image of a compass appearing on his upper chest. Cut to CS of Darwin, comprehension dawning in his eyes. Cut to HA FS of tribe working together to make a shape; cut to CI of Darwin's hand copying the shape he sees on paper. Cut to HA LS of the Pyramids of Egypt. Cut to WCU of tribe leader chanting. Resume shot of tribe taking on another shape; resume CI, Darwin drawing the Great Wall of China. Cut to LS of the five heroes on the Great Wall of China. This pattern continues on for the next few places that the heroes travel.

Cut to shot of black tree, smoke coming out of the trunk.

Cut to MCS of the Masked Bandit and the Indian staring at the tree cautiously. The Indian rubs his eyebrow.

Cut to FCU of a man lying within the trunk. His face is completely blackened and he seems to be unconscious.

Cut to LS of the five heroes standing to the right of the screen while the tree is on the left and bursts into flames.

Cut to LS of messenger on top of a golden sand dune; camera does a sweeping arc to reveal the army on the white sandy

distinguish between the two.

Tarsem Singh (director):

When we were shooting, I didn't know if it would even have the fantasy elements in it. I saw the assemble edit and at that time I had broken up with my girlfriend and was in a very traumatic state. I had never been kicked in the teeth like that, so I just went 'let's go on a magical mystery tour around the world and do it!' (11)

Soundtrack and diegetic noise from The Fall:

Tribe's chanting accompanied by occasional clapping and the soundtrack playing superimposed.

Volume lowers.

Narrator V.O.:

Similar to Burton, Singh refused to heavily rely on the use of CGI, instead using photography to of landscapes to create the set.

Soundtrack from The Fall: ^{good comparison} Tree makes cracking sound and then smoke begins to whoosh out.

The Masked Bandit:

What is it, my friend?

Tree makes a groaning noise.

Sound of the tree exploding and bursting into flames.

Diegetic sound and music fades.

Narrator V.O.:

Singh's use of rich colors and costumes further add to the element of fantasy within the plot.

desert nothing but mere dots. Cut to ELS of messenger riding horse towards army. Cut to FS of messenger; his armor is black while the feathers on his helmet stand out in a startlingly red shade.

Cut to MCS of Todd Gilchrist sitting on white arm chair, *The Fall* poster tacked on the wall behind him. On screen black text TODD GILCHRIST (critic).

Cut to FS of blue butterfly pinned to a blue cushion; camera does slow arc around the butterfly. As this occurs, the butterfly eventually changes to butterfly reef, a reef unsurprisingly the shape of its name.

Cut to MCS of Alexandria opening the curtain to go sit on the bed and then closing it. Cut to MCS of Alexandria and Roy sitting side by side; Alexandria grins at him. Cut to FS of the outside of Roy's hospital bed; only Alexandria's foot swinging outside the curtain is visible.

Cut to FS of the five heroes facing the Princess and the Prince. Cut to MCS of Princess.

Cut to MCS of Masked Bandit.

Resume shot of Princess.

Resume shot of Bandit.

CS of Princess.

Added with Singh's various exotic landscapes, as well as the stunning cinematography, the mythical features of the film are subtly expressed through such aesthetically pleasing methods.

Todd Gilchrist (film critic): Because the story-within-a-story is literally a child's fable, it's completely unbound by the demands of consistency or continuity. This creates a heightened and therefore more fantastical universe for the story, which somehow cements its archetypal conflicts in more reality than if they'd merely been born of one single-minded concept.(12)

Narrator V.O.:

However, what further enhances the film's dreamlike sequences is the bond between both the characters Roy and Alexandria and the actors Lee Pace and Catinca Untaru. The friendship between the two magnifies the fantasy element of the whimsical story as both become removed from the hospital into the exotica landscapes of her imagination.

Soundtrack from The Fall:

V.O. Roy:

She doesn't know anything about him, but he knew everything about her.

The color of her eyes.

V.O. Alexandria:

Brown!

V.O. Roy:

Her favorite food.

V.O. Alexandria:

Oranges.

<p>CS of Bandit.</p> <p>FCU of Princess.</p> <p>FCU of Bandit.</p> <p>Cut to overhead shot of elephant swimming over camera. Cut to LS of elephant swimming by coral reefs, Darwin swimming beside it underwater and doing a slow flip. Cut to eagle shot of priests slowly spinning, their white robes billowing around them. Cut to ELS of Alexandria and Roy staring out at the blue city.</p> <p>Cut to MCU of Roy looking at Alexandria, eyes teary.</p> <p>Cut to CS of Alexandria in the fantasy world, looking up at Roy and nodding her head with a smile.</p> <p>Cut to <i>The Fall</i>: HA shot of hundreds of armored men running up a dizzying array of stairs. Cut to closer shot of armored men. Cut to MCS of heroes staring in shock.</p> <p>Cut to <i>Big Fish</i>: FS of Edward sitting on dead log and dipping his feet in the lake. Cut to CS of Edward; looking forward he lifts his head in slight surprise. Cut to LS of the back of a bathing woman, skin glowing almost ethereally.</p> <p>Cut to <i>TOT</i>: MCS of Hajime punching the air and jumping around. Cut to MCS of Hajime lying on ground and staring at</p>	<p>V.O. Roy: Her favorite book.</p> <p>V.O. Alexandria: Bible.</p> <p>Masked Bandit (Roy): Boys, she's mine.</p> <p><i>Soundtrack fades.</i></p> <p>Narrator V.O.: Alexandria regards with equal wonder the reality she lives in, and the fantasy she pretends to live in. "It is her imagination that creates the images of Roy's story, and they have a purity and power beyond calculation. Roy is her perfect storyteller, she is his perfect listener, and together they build a world."(13)</p> <p><i>Soundtrack from <u>The Fall</u>:</i></p> <p>Roy: We're a strange pair aren't we?</p> <p>Alexandria: Mhm.</p> <p><i>Soundtrack fades.</i></p> <p>Narrator V.O.: With no clear separation between the ordinary and the extraordinary,</p> <p>between reality and fantasy,</p> <p>there is the suggestion of the magical and even the celebration of even the most ordinary of lives.</p>
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ceiling with a content smile.

Cut to Amelie: shots of a picture of a dog and a white peacock, each individually framed on her wall. Both give each other incredulous glances. Cut to WCU of Amelie lying on bed asleep. The statue of the pig on the lamp looks up.

Resume shot of pictures.

Cut to MS of pig statue. Shaking its head, it takes its hand out of its pockets and turns off the light. Black screen.

And as these four films suggest, magic is something that is simply a part of an everyday reality.

Soundtrack from Amelie:

White Peacock:

I say!

Could she be falling in love?

Pig makes noise of disapproval.

Sound of lamp clicking shut.

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engages finish

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