*Lion, Witch and Wardrobe* Notes

**Mise-en-scene – costumes/props; set; character movements/proxemics; sounds – diegetic (sound effects) and non-diegetic (music); lighting Or CaPS CaPSL**

**Costumes**

**and**

**Props**

**Set**

**Character movements**

**and**

**Proxemics**

**Sound – diegetic (sound effects) and non-diegetic (music)**

**Light**

*Mood Building and Characterisation*

**1st Scene**

Sound effects – buzzing of planes in background – as we land in the cockpit we start hearing the surrounding planes; German speech and radio communication – giving realism and idea of who is in the plane; Air raid sirens start but distant as if we are high up in the plane – disconnected from them; explosions also distant from our point of view in the plane – we hardly notice them – as Germans we are disconnected from the suffering we are inflicting - duty

Music - long menacing noise breaking silence – ominous silence and then warning sound of approaching danger; high-pitched tinkly noises and a sustained high-pitched hum – build tension and help you associate the Germans with enemy/evil; drum beat – soldiers/war; trumpet sounds and sounds moving up the scale – building tension and showing excitement

Lighting – dim moonlight changes to search lights – mystery and then start getting clues as to what is happening – building tension; dim lights in the cabin always associated with red or orange – telling us these are evil/enemies – flashing on face make him look inhuman; anti-aircraft explosives; red light of the bomb button - evil; explosions in orange light – ominous/danger

Set – clouds – we start in the clouds and suddenly they start moving as if we are in a plane – German point of view

Proxemics – planes in formation – organised and formidable

Character movements – planes appear in silhouette – finally know what is happening – we are see them from inside another plane; awkward squashed stances – shows small space; pressing button – ominous – what will happen?

Costumes – uniforms; parachutes; helmets with bugeye goggles – make them look inhuman and formidable and disconnected from us. Also the same/following orders – not personal thing to drop bombs

Summary: perspective of Germans given at the start but then right at end of the scene switch to British. We are inside the plane seeing from pilot’s perspective and we feel the unsteady plane and can see what he sees out the window (other planes and explosions) and view of the ground lit up with fires, music is rousing and builds tension

How is mood being created?

How are the Germans being characterised?

*Relationship and Characterisation*

**Edmund Meets the Witch**

Costume - Edmund looks very ordinary and innocent in dressing gown (blue = good – he is corrupted by witch) and slippers; icing sugar around mouth and on dressing gown at end – tainted by witch

Witch - spiky head dress is first thing you see – icy cold and cruel; has an obviously dead animal skin coat – associated with death and killing; clothing is irregularly shaped, misshapen matted dress and dreadlocked hair and icicle crown all in ‘white’ but it is off-white, not pure (pretending to be something (pure and good) she is not); eyelashes very pale, beautiful but angular face – unnatural looking, something is not quite right

Servant is stunted and mangy looking with ratty looking coat and matted red hat (red = bad), old and kind of ugly, wears dark colours – dark means evil – not a nice person

Set - Snow on everything makes it white but it is dead looking, all trees like sticks and everything is coated too thoroughly – beautiful but the white associated with witch and her influence and is unnatural

Sound – soft music – ominous; tinkly noises – ice falling/hypnotising; rising clashing music/sounds and use of low drones/growls – signals appearance of danger and rising tension; sleigh bells – juxtaposition of pleasant sound with noise of sliding of sleigh, kind of grating – danger and no consideration of Edmund – shows witch’s attitude to using everything for her own advantage; yell – unwarranted annoyance

Props - Sleigh looks kind of mouldy in colour and texture and also looks like dead insect wings – kind of beautiful but still wrong looking; ornate silver objects created/magic – pretty but unnatural and kind of tarnished looking; servant’s whip and knife (under control of witch) – use of violence to keep control; Turkish delight coated in icing sugar – associated with witch and her influence

Light - is cool, flat and colours muted like a cloudy day despite the brightness – no life-giving sun or warmth (which is unnatural) – is emotionless

Character movement – servant attacks Edmund – unwarranted attack; use of whip and knife – brute force and lack of care/respect; witch’s movements fluid – powerful and creepy; witch is standoffish but turns smiley – she sees how she can use Edmund; witch shouts and then facial expression shows regrets it – she shows her true colours; witch makes presents – is tricking Edmund into thinking she is nice and bribing him; servant throws cup and pinches lolly – he is scared of the witch but when she isn’t watching will try to get away with things

Proxemics – Witch far from Edmund – shows lack of relationship/her natural association with others (doesn’t care about servant); quickly Edmund is drawn in and soon is cuddled up to witch – shows he is falling into her power and she is using him (gives him bribes)

Camera angles – low angle on the witch – shows her power; overhead angle of Edmund when attacked by servant – powerlessness and vulnerability

How are the witch and her servant characterised?

How is the relationship between Edmund and the witch being shown?

**Editing – sequencing, transitions, pace**

*Mood Building*

**Witch’s Castle**

Series of cuts when Edmund asks for Turkish delight. From Edmund to witch’s reaction to dwarf’s face. This builds mood because Edmund is innocently unaware of what the witch is like and that he is in danger. Her reaction and the dwarf’s exchanged glance with her tell us all is not well, leading to a sinister mood.

Later there is a cutaway from the wolves at the top of the stairs to Edmund’s face when he realises what he has done back to the wolves running off to catch the other children. This gives an ominous mood because we know, like Edmund, that he has led his siblings into danger.

How does editing contribute to mood in this scene?

*Relationships and Characters Shown*

**Train Station Evacuation**

High angle crane pan and tilt very long take that establishes setting, cuts to close up of mum tagging Lucy – contrasting the impersonal crowd view with intimate image of caring mother’s hands

Tilts up to their faces to show expression, cuts from Lucy’s to mum’s face – connects expressions on both faces as they look sad, mum looks kind

Cut to Medium long shot of whole family – focus changes from Lucy’s relationship with mother to the relationship between the 4 children – Edmund is a little apart and not looking at the others

Cut to Edmund’s face in close up, cutaway to poster and back to Edmund’s face – tells us his dissatisfaction at being sent away

Cut to Peter and Edmund together in close up - showing Peter’s annoyance with Edmund

*Combination of four cuts from Lucy and mum to children in group and then to Edmund show his relationship is strained with the rest of his family and different to the other children*

Cut to mother’s face and cutaway to Edmund and back to mother – shows coolness on Edmund’s part while his mother is trying to connect with him

Various cuts between mother’s side of hug and kid’s side – shows each separate person’s expression – Susan almost crying but then when her mum can see her she changes her expression – showing she is being brave.

How does editing show the relationship between Susan and her mother?

How does editing show the relationship between Edmund and the rest of the family?

How does editing help build Edmund’s character?