



## DEVELOPING SELF - HOW DO THEY DO IT??

In this special edition of "Developing self", we're going to look at how composers use texts to explore the concepts of changing self.

In the prescribed text of Kenneth Branagh's film Much Ado About Nothing, many techniques were used to convey change. One of these is the use of semiosis and camera placement. In the banquet scene, the camera focuses on ~~the~~ Benedick and Beatrice with a fire in the background. The fire is a symbolic of the love and passion among them, similarly, the cross between them in the church scene serves similar purposes, hinting that they have united spiritually in the name of the Lord. Branagh has used these two scenes to show the transformation of a glowing passion into a spiritually connected relationship. In the masked ball scene, the masks worn by Beatrice + Benedick were also semiotic of their characteristic, Benedick's jester mask shows that he is childish in his ideas of love,



stating that he'd "~~remain~~" live forever a bachelor" and Beatrice's cat mask is symbolic of her cat like aggression which could be seen from "rather hearing a dog bark at a crow than a man swears he loves me".

The use of soliloquies in Much Ado about Nothing reveals the changes that occurred in the characters as it allows us to hear the character's inner feelings. We could see that Benedick's views on love has changed through his scream of "I'll be horribly in love with her" and, and similarly with Beatrice's "contempt; farewell, and maiden pride adieu, I will requite thee".

Editing also plays an important role in exploring the concepts of change, at the start of the film, during Benedick's and Beatrice sharp tongue repartee, quick cut shots of each character are edited in as they deliver their "<sup>insults in</sup> truly I love none", and "a bird of my tongue is better than a beast of yours". These quick cut shots of close ups show the intensity of the verbal war and the emotions of the



characters. This technique <sup>(editing)</sup> is also important in the later scene when Benedick and Beatrice realise their love for each other, with a dissolving montage of a slow motion Benedick running through a fountain, ~~and~~ indicating the resurfacing of love, and a rotating shot of Beatrice on the swing, indicating her ~~child~~ joy "like a child on a swing", also to encompass this, the music rises to a crescendo to show that their final transformation has reached a climax and is now complete. As we can see, editing, camera angles, and the use of soliloquies in Much Ado about Nothing can show how composers convey the concept of change.

In the stimulus booklet regarding the poem "Sky High" also uses different ideas to convey the concept of change. The author, Hannah, had ~~used~~ ~~deliberately~~ written the story in 2 sections to show the change through the character, with the wading line being "The best climbing tree" to an old approach of it being a "more age wrapped wading line".

Hannah has also employed poetic licence in her short

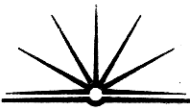


story as she recalls the past childhood clearly, she had used present tense in her description of the past to do this. The use of colour and nature in "frilly pink bathers" and "hard, bird-bitten fruit" with the washing line being a "silver skeletal arm" with "socks, knickers and shirts" illustrates the nostalgic world of childhood, this is used in contrast of with "there are too many things tying her to the ground", indicating the change in Hannah as she is no longer able to "hang upside down" with the world "spinning below" and feeling "almost sky high".

Semiosis was also used by Hannah in her story as the washing line is symbolised of her transformation, from <sup>the child's</sup> "the best club's tree" with silver skeletal arms, to the more mature, aged woman seeing the washing line as "sagged ~~wires~~ wires" and "spotted" ~~wires~~ clotheslines.

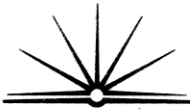
As we can see from Hannah's story Sky High, different techniques such as semiosis, language and poetic licence was used to convey change.

In the related material of "Beauty and the Beast", a



Disney animated production, Disney has used many techniques in conveying the change the beast and Belle undergoes during the cartoon. One of these techniques used is camera ~~of~~ zooming, in a particular scene when the beast is enraged, the camera zooms out to a wide shot from a closeup to show the aggressive stance of the beast as he prepares to pounce. However, after the Beast's <sup>characteristic</sup> have changed due to Beauty's constant care, the camera zooms in slowly to a closeup of the beast showing his disappointment as the last petal drops and he ~~so~~ realises that "she'll never see me as anything, but a beast".

Another technique used in Beauty and the Beast to show change is the use of rhythm and rhyme in the animation. The alliteration of "s" in "spoiled selfish and unkind" draws a negative connotation of the beast, and heavy, gloomy music is played in the background as Beauty describes the beast as "mean and coarse and unrefined", in contrast the music changes to a light & bouncy music, creating



a positive tone as she states "but now he's changed".

As we can see, the use of music in synchronising with speech, and other cinematic techniques have been used to express change in Beauty and the Beast.

From the three texts of Much ado about nothing, Sky High and Beauty and the Beast, we are able to see that the authors use different techniques, whether it be cinematic technique in a movie and animation, music, language, or the ~~structure~~ structure of the text in a story, & to ~~all these~~ help explore the concept of change and express their thoughts to the audience.