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Use of Film Language in Narrative Cinema

By

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February 2015
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FILM LANGUAGE

Use of Film Language in Narrative Cinema

Abstract

Film language is a method of narrative expression, which promotes the development of narrative and plot. Film languages are very important methods in filmmaking, when used properly they make a film successful.

In this thesis, I explore three film languages – camera shots, moving cinematography, lighting and colour. They are all important methods that promote and express the film narrative. Filmmakers use these film languages, to give a film aesthetic value. I consider how filmmakers use film language to express the narrative of their films, based on film theories exploring the similarities and differences between two films and analysing six different films by different filmmakers in total. They include – Tom Tykwer’s Run Lola Run, Danny Boyle’s Slumdog Millionaire, Baz Luhrmann's Australia, Doze Niu’s Love, Wang Kar-wai’s In the Mood for Love, and Peter Chan’s Comrades: Almost a Love Story.

My research shows that film languages are very important to filmmakers. When used properly, filmmakers make their audiences feel unexpected aesthetic enjoyment. Film languages are used to effectively promote or express the film narrative, which would otherwise be lost. As a filmmaker myself, this research has helped me to figure out film shooting and editing aspects in my own film projects.
**Introduction**

Language is an important tool of communication and films are a type of language. Film language exceeds space, as films are not contained by international boarders, and exceed time, as films can form connections between ancient and modern. Film imagery often does not need a translation as it can speak in a universal language.

Film is a visual language that uses images to tell a story. There are many types of film language used in narrative cinema. This thesis looks at three – camera shots, moving cinematography, lighting and colour. They are all important methods used in promoting and expressing the film narrative.

Daniel Arijon said in his book *Grammar of The Film Language*, “Film language was born when filmmakers became aware of the difference between the loose joining together of small images in various states of motion, and the idea that these series of images could be related to one another.”

Each chapter in this thesis relates to film editing sequences. Chapter One explores camera shots and montage editing in *Run Lola Run* (1998, Tom Tykwer, Germany), and *Slumdog Millionaire*, (2008, Danny Boyle, India/England), through the use of animation, still images and handheld shots. Chapter Two considers moving cinematography used in the films *Australia* (2008, Baz Luhrmann, Australia), and *Love* (2012, Doze Niu, Taiwan), through the use of aerial shot, long take theory and montage theory. Chapter Three reviews the use of lighting and colour in *In the Mood for Love* (2000, Wang Kar-wai, Hong Kong), and *Comrades: Almost a Love Story* (1996, Peter Chan, Hong Kong), with reference to switching between black and white and colour, as well as characters costumes. Chapter Four reflects on how I used these film languages to express film narrative in the directing, editing and post production of my film *Fang Fang* (2014, Sydney).

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Chapter 1. Camera Shots – Montage Editing

1.1 Run Lola Run and Slumdog Millionaire

In this chapter, I consider the film language used in two films, Run Lola Run, by director Tom Tykwer’s and Danny Boyle’s Slumdog Millionaire. Both these films share some similarities in the directors’ filming, editing and storytelling techniques, using camera shots and montage editing to add vivid visual effects.

Run Lola Run and Slumdog Millionaire both sit between the film categories of art film and commercial film. In the narrative, both films are about a huge amount of money directly linked with the main characters’ loves. Both main characters experience a ‘tension moment’, when they don’t know what they should do; feeling stuck trying to find a way to solve their problems.

In the film language of both films there are many running scenes and many flashback scenes. However, several things are handled differently within these similar scenes. Directors Tom Tykwer and Danny Boyle used different film languages to express that ‘tension moment’ in the narrative of their films, usually with medium shots and handheld shooting techniques. Although they used different film languages, both told the stories of the ‘tension moment’ with montage editing techniques in these scenes. In Run Lola Run, the flashback memories used stable still images one by one to express the narrative. However, in Slumdog Millionaire, the flashback memories used handheld instable moving images to express the narrative. Although the ways of storytelling in Run Lola Run and Slumdog Millionaire are different, both of them used ‘flashback’ visual effects differently to tell similar narratives.

1.2 Montage in Film Editing

Originally ‘montage’ was a French word, used in architecture for construction and installation, to mean mounting. The construction materials have no life or aesthetic value, but the architect can combine them into different varieties of architectural styles. In the early 20th century, montage became increasingly popular in industries other than architecture. The term montage has been
extended into the film industry, and today it also refers to layering techniques in film, photography, music, software, and is often referred to in the visual arts. In the visual arts context, montage is “a picture, film/movie or piece of music or writing that consists of many separate items put together, especially in an interesting or unusual combination.”

In film editing, montage is a technique that builds up a perception of the cut, producing a sense of discontinuity. The ‘Farther of Montage’ is Sergei Mikhailovich Eisenstein, one of the most world-renowned filmmakers of the first half of the 20th century, a pioneering Soviet Russian film director and film theorist. Eisenstein’s first film – *Strike* is a silent film, produced in 1924. Eisenstein’s influential essay, *Montage of Attractions* was written between *Strike*’s production and premiere. “He proposed a new editing form, the ‘montage of attractions’ – in which arbitrarily chosen images, independent from the action, would be presented not in chronological sequence but in whatever way would create the maximum psychological impact.” Eisenstein suggested, that the process of montage editing “becomes something of a partnership between filmmaker and spectator.” Montage editing is one of the most important and useful ways to tell the narrative of film, and the emotion of characters. This editing technique makes films understandable for the audience. Although independent images have their own meaning or story, when montaged together, new connections are formed making new meaning or stories from these combined images for the audience. Initially montage editing was used as just a connecting relationship between screen and screen. Later, it developed to became to a connected relationship between scene and scene, paragraph and paragraph, sound and sound, picture and picture, and sound and picture. The narrative moved from a montage sentence to a montage paragraph, and then it

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became a montage film. Vsevolod I larionovich Pudovkin\textsuperscript{6} said, “the foundation of film art is editing.” Thus, we can say that without montage, there is no film.

Dudley Andrew, is quoted in the book \textit{The Major Film Theories}, says “Eisenstein’s concept of montage has many sources. It was a key notion in Constructivist aesthetics, though never developed so fully as in Eisenstein’s film theory. It clearly owes a good deal to the theories of dialectical thinking held by Hegel, Marx, and nearly everyone else in Eisenstein’s socio-cultural milieu.”\textsuperscript{7}

\textbf{1.3 Run Lola Run}

\textit{Run Lola Run} is a 1998 German thriller film, written and directed by Tom Tykwer. Tykwer has described this film as “an experimental film for a mass audience”.\textsuperscript{8} He broke down some of the conventional distinctions between mainstream and art cinema, using the style and form of narrative expression to constitute a postmodern narrative.\textsuperscript{9}

The film has only one story which follows a woman named Lola who needs to obtain DM100,000 in 20 minutes to save her boyfriend’s life. However, Tykwer tells this story as three small individual stories. The film provides three alternative sets of outcomes all proceeding from the same opening. In \textit{Run Lola Run}, the most outstanding impression is the main character Lola who runs constantly in all the three stories. In each story she runs for 20 minutes. The ‘run’ starts with same situation and characters, but develops in different way. These changes dramatically affect the characters’ fate. “The film advocates and portrays a spirit of never-say-die. If at first you don’t succeed, than try, try and try again!”\textsuperscript{10} It corresponds with the film’s opening – a football metaphor that looks like a video game, which expounds postmodern philosophy for the narrative expression.\textsuperscript{11}

\footnotesize{\textsuperscript{6}A Russian and Soviet film director, screenwriter and actor
\textsuperscript{11}Nelmes, Jill., ed. \textit{Introduction to Film Studies}. Londen & New York: Routledge, 2007: 108.}
In the film the characters that Lola meets from her home are: the cartoon tough guy and his dog; the pushing pram woman; the bicycle riding young man; the driving car man; the workmate of Lola’s farther; the conversation between her farther and his lover; the old lady; and the ambulance. All of these characters are key points linking up the three stories. Any changes of each key point changes the other key points, as they are all closely linked. For the audience, the relationship between these key points represents the incidental and dramatic in human life. The incidental and dramatic usually just meet once through eye contact or a single conversation that will change Lola’s and her boyfriend’s lives. These key points affect all three stories, forming a storytelling structure that causes the audience to desire to watch and know the end of the film.

1.3.1 Still Images and Montage Editing in Run Lola Run

Montage editing is one of the most important filmmaking techniques used by filmmakers to express the narrative of a film. For example, in Run Lola Run, as well as using moving shots, Tykwer also used still photography techniques to build up flashback memories and to make clear the background, which shows people who pass Lola as she runs in the streets, through corridors, around corners, crossing the road, striding in the bank, and screaming with passion in the casino. She meets all kinds of people on the road, the moment they are passing Lola, the screen image will suddenly freeze. In three seconds, the image flashes through four or five still images to show their fates. Some of them live a happy life, but some do not. In this way, the film itself touches the audience. Although Tykwer used some still images, these images did not destroy the original dynamic effects, on the contrary, these images complement and reinforce the original narrative expression. This rapid editing is split-second montage editing and the film’s “frenetic plot, dizzying camera mobility, split-
second montages, split-screen framings and pounding soundtrack, also draws on the style of the music videos a postmodern pastiche which functions simultaneously as a Modernist critique of the benevolent, transparent codes of classical cinema. Finally, the film offers us a self-reflexive exploration of mainstream narratives.”

Montage editing mixes these quick switches and holds the film narrative together. Moreover, montage editing shows the audience the powerful force of people’s destinies, which gives a feeling of pressure – fate is running our way, coming nearer and nearer, soon to reach each and every one of us.

Tykwer used split-screen framing techniques frequently. In the first story, Lola rapidly rounds the last corner and her boyfriend Manni despairingly turns, his hand towards the gun behind his waist, the clock hand close to twelve o’clock. These three images are sequentially appearing as the whole screen is divided into three parts – left, right, and bottom. In a few seconds, Tykwer used slow motion to show audiences the actions of two people in a last moment. At this critical juncture, the rhythm of the film is suddenly slowed down. This filming

Figure 4-11. *Run Lola Run*, Lola meets first person (still images)

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technique, as a way to express narrative, is effective in capturing a sense of tension and conveying it to the audience.

In the film, Tykwer used a series of still images to flashback to the people who pass by Lola. One by one Tykwer puts together, photos that tell the audience the background lives of these people. This montage editing of still images, represents each photo as having its own meaning. When the pictures are placed together they can talk, tell and show the audience their stories. At this moment, the still images become the moving image.

1.3.2 Animation in Run Lola Run

There is many film languages that can be used to convey narrative expression. Animation is one of them.

In Run Lola Run, Tykwer used animation to tell parts of the story. Inserting animation like this is an unconventional and creative way of forming narrative structure in filmmaking. The animated scenes in the film provide strong information to audiences, which stress a visual impression of the colour red. This bright red builds up an important and strangely touching picture of the main character Lola. The animation is shown at the beginning of the film, introducing the audience to Lola and her distinctive appearance – her red hair and its movement as she runs. The animation presents a brief summary of the film, as the animated Lola runs in a tunnel, meets a clock three times, and swings her fist to break the words on the screen. The animation addresses the audience directly, as the tunnel is the journey that Lola has to undertake to get the money to save her boyfriend. Then she meets the clock, inferring that she will undertake the journey three times. Finally breaking the words represents that she will overcome all of the obstructions in her journey.
The animation is also used in these three small stories (or games), in the first scene of each story. When Lola rushes down the animated staircase, she reacts differently to the man with the dog each of the three times. Her reactions represent her progress in a slightly different way. The first time, she is scared of the dog; the second time, she tripped and fell on the floor by the man; the third time, she skipped over the man and the dog. The animations are hinting at how she can save her boyfriend, how she will react during each run, and the outcome of each story. Therefore, the beginning of each story is responding to its ending. The stories themselves are a story (or game) structured within a larger story.\textsuperscript{13}

\textbf{1.4 Slumdog Millionaire}

\emph{Slumdog Millionaire} is a 2008 British drama film, directed by Danny Boyle. The film story is an adaptation of the novel \emph{Q & A} (2005) by Indian author and diplomat Vikas Swarup. \emph{Slumdog Millionaire} is set in and filmed in India. The film tells the story of Jamal Malik, a young man from the Juhu slums of Mumbai who appears on the Indian version of ‘Who Wants to Be A Millionaire?’, a live TV

\textsuperscript{13}Ibid.
program. He exceeds people's expectations, thereby arousing the suspicions of the game show host and of law enforcement officials. The film combines elements of crime and adventure.

There are three hints that link up the story: the process of Jamal participating in the live TV program; Jamal's arrest and the policemen questioning him; and Jamal's life experience. Meanwhile, the TV program is the main track that links together the other two hints. The program's host was asking questions one by one, to which all the answers were shown in the 18 years' of Jamal’s life. He has the feeling and the recollection for both the good and the bad aspects of his life, and each question is a part of Jamal’s life experience. There are ten questions during the film.

1.4.1 Handheld Shots in Slumdog Millionaire

Question number 1: Who was the star in the 1973 hit film Zanjeer? (Answer: Amitabh Bachchan.)

After host asked the question, the camera turned directly to Jamal. It flashed back to Jamal's childhood, telling the audience how Jamal knew the answer. When Jamal was a kid, he was already a persistent person and in order to obtain the signature of his idol, Jamal did not hesitate to jump into a cesspit. In this scene, both visual effects and narrative are very impressive. The audience might feel like it is an impossible thing to do, but the young Jamal did it. In the scene where Jamal is stuck in the toilet, Boyle directed handheld camera shooting style with close-up shots and unstable captures, to show the tension - Jamal wants to see his idol, he is trying to get out of there, but he cannot. And then, he takes out his idol’s photo from pocket. Then director Boyle uses a cut-in shot. He cuts the shot to his hand holding the photo and then pans out to the cesspit. Jamal thinks of a solution to get out of the toilet and the camera stays on Jamal's face, shooting from a low angle. He first looks at the cesspit, then covers his nose, looks at his idol's photo again. The camera turns to the cesspit and a wide shot of Jamal's hand holding up his idol's photo as he jumps into the cesspit, the shot cutting-in to his lifted hand with the photo holding it above the cesspit. This represents that
Jamal is insistently following his dream to see his idol. This series of camera shots and montage editing allows the audience to feel Jamal’s inner thinking.

Figure 14-17. *Slumdog Millionaire*, little Jamal is stuck in the toilet

After this childhood flashback, the camera turns back to the police office. So the flashback is not only Jamal’s memories but also relates to the story he tells to the policeman. Boyle uses the policeman to tell the audience how Jamal knew the answer to the TV show host’s question, which is the main hint for whole film.

Question number 3: In depictions of God Rama, he is famously holding what in his right hand? (Answer: a bow and arrow.)

In this part, Jamal remembers how he saw his mother killed and he became an orphan, because of violent religious conflicts. He said, “if it wasn’t for Rama and Allah, I would still have a mother.” At this moment, the camera motion changes to instable shooting again. Boyle used this kind of instable shooting style in Jamal’s childhood flashback, to represent Jamal’s inner feelings of panic and helplessness. These camera shots allow the audience to experience personally what Jamal felt at that moment.

Figure 18-20. *Slumdog Millionaire*, little Jamal saw his mother killed
1.4.2 Montage Editing in *Slumdog Millionaire*

Question number 2: A picture of three lions is seen in the national emblem of India. What is written underneath it? (Answer: the truth alone triumphs.)

Jamal does not know this answer, because he has not encountered it in his life before participating in the TV program. The camera shots keep swooping between the police office and Jamal’s memories, in montage editing that makes two different locations become one sequence. It represents a communication between the policeman and the experience of Jamal, suggesting to the audience that the policeman is visiting Jamal’s memories.

Question number 4: The song “Darshan Do Ghanshyam” was written by which famous Indian poet? (Answer: Surdas.)

The female main character Latika, picked rubbish from a dumpsite when she was a child. In this memory scene there is a wide shot of a huge dump site and small orphan children picking over it. This shows an obvious contrast in scale, as the orphan children look very tiny. Jamal’s memory of this is shown with a handheld shot, slow motion and low angle style. Boyle used these techniques to make the dump site look bigger than the orphan children, which also contrasts the montage editing between the TV program and Jamal’s childhood. This implies that his past experience of the dumpsite is not a good memory. Jamal looks flustered when he remembers the dump site. The images make audience feel tension, as the story unfolds and two men take these three children to a ‘new home’. But the men are actually a criminal gang who control children for begging, they break a child’s leg and poke out a child’s eyes. The song that the children were taught to sing, is one that Jamal could not ever forget. Although Jamal and his brother successfully escaped the criminal gang, Latika did not, and the two brothers begin to move along different life paths.

Figure 21-23. *Slumdog Millionaire*, dumpsite and orphans
Chapter 2. Moving Cinematography

2.1 Australia and Love

In this chapter, I explore two films, Baz Luhrmann’s *Australia* and Doze Niu’s *Love* (2012). I will talk about how they told the film story by using moving cinematography shots, focusing on aerial shots and long take shots. In *Australia* and *Love* (2012), two directors use different moving cinematography to make outstanding shots for their film narratives. In *Australia*, the aerial shot is used to create visual aesthetic feeling, and in *Love* (2012), the long take shot is used in a similar way. However, the shots are different, but both effectively express the narratives.

2.2 Moving Cinematography in Shooting

After more than a hundred years, film now has its own language, cinematography, and technique of expression. ‘Moving’ is the most important element for cinematography as it expresses the characters’ inner emotions and feelings, which would be lost without moving cinematography.14

The American film theorist and film historian David Bordwell said in his book *On The History of Film Style*, that after montage there arrived the long take. “New technologies would be introduced, but colour and widescreen could only reinforce the tendency toward a realistic, storytelling cinema reliant on depth, camera movement, and the long take.”15

In film storytelling, there are thirteen powerful camera motions, they are: static shot, pan, tilt-up, tilt-down, rotation, tracking shot, circular, push in, push out, crane, handheld, Steadicam, and aerial.16

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2.3 Australia

*Australia* is a 2008 epic historical romantic drama film, written and directed by Baz Luhrmann. The film is set in World War II, 1939 to 1942, in Darwin, northern Australia. An English lady, Sarah Ashley, travels to Darwin to force her husband to sell his faltering cattle station, Faraway Downs. However, her husband is murdered shortly before she arrives. She tries to protect her land, property and an Aboriginal boy Nullah. She drives the 1,500 cattle over landscape to Darwin with Mr. Drover. On the way, they fall in love with each other, and later, experience the WWII bombing of Darwin, by the Japanese army.

In 2008, at the film’s media conference, director Baz Luhrmann described the *Australia* as being in the style of the American 1939 classic epic historical romance *Gone With The Wind*, and the 1985 romantic drama film *Out of Africa*. Luhrmann dreamed of making an Australian *Gone With The Wind*, so he directed *Australia* with plenty of epic beauty and some awkwardness towards the national legacy of racism. However, his ‘dream’ makes the audience curious about the film and how it compares with those classics.

In the film there are five main characters or elements, the natural beauty of the Australia landscape and kangaroos, the pretty lady – Lady Sarah Ashley (Mrs. Boss), the handsome man – Mr. Drover, the stolen generation personified in the 12 year old Aboriginal boy Nullah, and World War II. These elements are the key hints for the narrative expression, and build up into an epic historical romance. Luhrmann directed the scene changes, film language and costumes to make the film extremely idealistic. I will focus on one of the shooting styles in the film language – moving cinematography. There are many aerial shots, tracking with hand held cameras, and slow moving takes. These were used effectively by Luhrmann to form exquisite images that capture the audience.

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Figure 24-25. *Australia*, Australia landscape and kangaroos

Figure 26-27. *Australia*, Lady Sarah Ashley (Mrs. Boss)

Figure 28-29. *Australia*, Mr. Drover

Figure 30-31. *Australia*, Aboriginal boy Nullah

Figure 32-33. *Australia*, World War II
2.3.1 Aerial Shot

“An aerial shot is taken from an elevated site, such as a plane, helicopter, or mountaintop. In delivering the image from a bird’s eye point of view, the shots graphics more easily lend themselves to symbolic use.” In the film Australia, Luhrmann used 39 aerial shots in total. They run through in the whole film, from the beginning to the end, they include: one of Lady Ashley’s England homeland; one showing Darwin before the bombing; one showing Darwin after the bombing; one of Mission Island; five of Faraway Downs; eleven of the Australia landscape; and nineteen of driving 1,500 cattle across the country to Darwin.

These aerial shots have different functions for narrative expression. Each uses a different camera motion, such as shooting from near to far and far to near, from left to right and right to left sides, from up to down and down to up angles, and tracking shots. The aerial shot breaks the limited of range of other types of views. Moving horizontally and vertically, it shows the breadth and height of space.

In Australia, the most impressive aerial shots are of Faraway Downs, the Australia landscape and driving the 1,500 cattle across the country to Darwin. At the beginning of the film, the first aerial shot of Faraway Downs is shown from the point of view of the Aboriginal boy Nullah, introducing Mrs. Boss to Faraway Downs accompanied by his voiceover. The shot switches between wide to medium to close-up, as he climbs into the big water tank and peeps out from inside. As Nullah’s is saying that “Mrs. Boss is not from this land, the white people call it Australia”, the first aerial shot of the film pans from the house, near to far, then tilts up, continuing with a 360-degree tracking shot. The shot looks simple, but actually perfectly shows the layout of the Faraway Downs property, explaining the location and the landforms as isolated, empty, drought-stricken and far away from the town of Darwin. The shot specifically expresses the narrative.

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Figure 34-36. *Australia*, the first aerial shot of Faraway Downs

The second time Luhrmann used an aerial shot at Faraway Downs, was 20'23” for two seconds. The camera takes a 360-degree tracking shot as Mrs. Boss approaches Faraway Downs, and everyone tenses up, so the aerial shot builds up an apprehensive atmosphere for her arrival.

The third aerial shot, at 21’12” holds for twelve seconds as Mrs. Boss sees her dead husband. The camera again takes the shot from near to far of the house, and tilted it up with a 360-degree tracking shot to the mountain. This time, the aerial shot is wider than the first two shots. We can see the mountain and empty land that surrounds the Faraway Downs house. At that moment, the aerial shot builds up a helpless atmosphere, suggesting that Mrs. Boss is lonely and stranded. The land looks so desolate, uninhabited and unwelcoming.

Figure 37. *Australia*, the third aerial shot of Faraway Downs with 360-degree tracking

The fourth aerial shot, at 35’23” holds for 6 seconds as Mrs. Boss decides to continue to do what her husband set out to do, driving the cattle to Darwin. But she has no one to help her muster the cattle until Mr. Drover arrives, drives his horses to Faraway Downs. At that moment, the camera takes an aerial shot from
far to near the house, tilting it from up to down, building up an atmosphere of hope for Mrs. Boss.

Figure 38. *Australia*, the fourth aerial shot of Faraway Downs, Mr. Drover drives horses to there

The last aerial shot of Faraway Downs, at 46°12" holds for 33 seconds, as the Northern Territory Police come to Faraway Downs with trackers, and intend to catch Nullah to take him to Mission Island. Nullah hides inside of the big water tank, and his mother tries to save Nullah, unfortunately however, she drowns in the tank. Nullah hugs his dead mother with both arms, and cries. At that moment, the camera was taking the aerial shot from the top angle of the tank, from near to far of their bodies, and then camera tracked to the house and then tracking and panning to the empty land and the police car that gradually leaves Faraway Downs. The camera is acting like a mirror, reflecting the grief of Nullah losing his mother. Nullah’s mother dies because of the police, the trackers, and his father (Faraway Downs’s farmer manager Fletcher). This series of relationships forms the sequence of camera movements in this scene.

Figure 39-41. *Australia*, the fifth aerial shot of Faraway Downs, Nullah’s mother dies

The audience usually assumes that the camera’s viewpoint is through human eyes. Moving cinematography includes the camera shots, points of view, shooting
directions and varying speeds, which provide a different ways of expressing film narrative.

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<tr>
<td>10</td>
<td>1:01:58 – 1:05:32</td>
<td>3'34&quot;</td>
<td>17</td>
<td>1500 cattle</td>
</tr>
<tr>
<td>11</td>
<td>1:09:11 – 1:09:18</td>
<td>00'7&quot;</td>
<td>2</td>
<td>1500 cattle</td>
</tr>
<tr>
<td>12</td>
<td>1:42:05 – 1:42:44</td>
<td>00'39&quot;</td>
<td>4</td>
<td>Australia landscape, new life coming</td>
</tr>
<tr>
<td>13</td>
<td>1:52:20 – 1:52:32</td>
<td>00'12&quot;</td>
<td>1</td>
<td>Australia landscape - grandpa stands on mountain</td>
</tr>
<tr>
<td>14</td>
<td>2:00:21 – 2:00:40</td>
<td>00'19&quot;</td>
<td>2</td>
<td>Nullah took by people to mission island</td>
</tr>
<tr>
<td>15</td>
<td>2:33:53 – 2:34:00</td>
<td>00'7&quot;</td>
<td>1</td>
<td>Bombed town in Darwin</td>
</tr>
</tbody>
</table>

Chart: Aerial Shot in Australia
In the film, the eleven aerial shots of the Australian landscape appear five times in total. They represent time passing, and help Luhrmann to express the narrative, ending with Nullah wanting to go with his grandfather to live traditionally on his land. Here the aerial shot depicts the land as welcoming, as his home, it shows a natural and beautiful Australia.

In the whole film, Luhrmann uses slow panning, slow tracking, slow zooming, and slow tilt shot techniques repeatedly. The moving objects in the shots combined with the moving camera builds up into an actual moving art. The moving cinematography introduces the audience to the environment of the place; it makes a still object become moving; it creates an imaginative space for the audience; and helps the director to express the details of narrative and the emotions of the characters.

2.4 Love

Love is a 2012 Taiwanese’ love story, written and directed by Doze Niu. The film is about eight lonely people all searching for someone to love, to make their lives complete. The film looks at three individual love stories, but all the characters are connected, so their stories all build up in a grand love narrative.

The film covers different types of relationships – lovers, friends, family, co-workers, and even strangers. Through the storyline of three interwoven sub-plots, the film shows the audience the human emotions when we face love. Love (2012) is a film that takes the audience through a journey of love.

Taiwanese businessman Mark has an affair with socialite party girl Zoe, but could not promise her a future relationship. This made her very sad, and she angrily left the hotel where they met. Then, the hotel server Xiaokuan took a photo of her outside of the hotel and Zoe smashed his camera, before driving away with rich merchant Ping. Actually Ping is Zoe’s lover, but they cannot get married. And then, Zoe falls in love with Xiaokuan later on.

Xiaokuan’s younger sister Yijia is a cyclist, and her best friend is Ping’s daughter Xiaoni. Xiaoni always complained to Yijia that her boyfriend Akai is not good
enough. However, Yijia liked Akai and they had an affair leaving Yijia pregnant with his child. Thus this love triangle between them, divided their friendship.

After separating from Zoe, Mark went to Beijing for business, to buy a courtyard from the real estate agent Miss Ye. They then fall in love and Mark acts as the father to Miss Ye’s son.

2.4.1 Long Take Theory and Montage Theory

A long take is sometimes called a oner, an uninterrupted shot. This single shot without any editing, is rare in films. It lasts much longer than the conventional editing usually allows for. A long take is often accomplished with a dolly shot or Steadicam shot.

The long take in *Love* is informed by the Sergei Eisenstein’s film theories and André Bazin’s film theories, which at first seem to be fundamentally different. Bazin believes that a long take shot provides continued space-time, which is important for keeping a sense of realism. Whereas Sergei Eisenstein’s montage theory segregates a complete space-time and event, to create unrealism.19 However, in film *Love*, director Doze Niu combined montage and long take shots to form narrative expression. This combination is a successful way of telling a story to an audience.

2.4.2 Long Take shot in *Love*

In the film *Love* (2012), there is one long take shot. It starts at the beginning of the film and lasts for twelve minutes. A top angle camera view shows Yijia sitting in a park toilet, and one hand she holds her pregnancy test. The camera follows her out and as she walks to Akai. She passes her pregnancy test to Akai and the camera pans to right to catch Xiaoni (Akai’s girlfriend and Yijia’s best friend) as she walks towards them and sits down. Then Akai cycles away and camera follows him, down the road where he hits Mark’s car at the intersection. The camera then follows Mark’s car to a hotel named W, and Mark gets into the hotel.

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lift at the same time as Miss Ye. Then Mark comes out from the lift goes into a room to meet Zoe. The camera then moves out the window and tracks to one level up to Miss Ye’s room, where Miss Ye opens the door, and Xiaokuan is in the corridor. The camera starts to follow Xiaokuan, who catches the staff lift to the hotel kitchen and then takes wine to Zoe’s room for room service. So the camera is back again with Mark and Zoe. As Zoe leaves the room, the camera follows her to the ground floor where Xiaokuan takes her photo. Panning to the shot we see a close-up as Zoe grabs his camera and smash it. She walks over to Ping’s car and they leave. The camera moves out of the car, the street view becomes objective. The camera tilts up to the landmark of Taipei city – 101 to conclude the long shot.

Figure 42-44. Love (2012), Yijia is in a park toilet

This beautiful performance was completed by Steadicam to suggest that it is a real long take shot, however, it is a ‘fake’ long take, built up by 13 Steadicam shots. Director Doze Niu disclosed this secret himself, in his disclosure video on Youtube. He used bikes, people, walls and curtains as key points for connecting the 13 shots. In the shot where Akai’s cycle and Mark’s car collide, there are two bikes that pass in front of the camera and Mark’s car, after Akai leaves. That is

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20 Youtube: https://www.youtube.com/watch?v=yCR6lfb70VU; the video’s name is “电影《爱 LOVE 》开场 12 分钟一镜到底拍摄过程导演大揭密”.

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connection point for shots 4 and 5. A continuous wall is used as the connection point between shot 8 and 9, and shot 9 and 10: Xiaokuan takes the staff lift to the hotel kitchen and comes out from the kitchen and then enters the staff lift again, the connecting shot of the wall links the real and ‘fake’ W hotel’s kitchen.

Figure 45-46. *Love* (2012), Akai left the park

Figure 47-48. *Love* (2012), Akai meets Mark at intersection

Figure 49-50. *Love* (2012), Mark arrives in W Hotel
Figure 51-52. *Love* (2012), Mark meet Zoe in hotel room

Figure 53-54. *Love* (2012), camera moves from down to up level

In this long take shot, most of the indoor shots and the shot inside of the car, were actually finished in the studio. In shot 7 and 8, the camera moves out from Zoe’s room and tracks to one level up – Miss Ye's room. These two rooms are actually one room with the curtain as the connection point. The camera was on a crane tracking down to up. In the post-production period, Director Doze Niu used Chroma key effects (green screen effects) to complete the camera motions.

Figure 55-56. *Love* (2012), Xiaokuan reaches hotel kitchen

Figure 57-58. *Love* (2012), the wall of hotel kitchen is a key point to edit two shots
In his disclosure video, Director Doze Niu said that at the beginning of making this film he wanted to film a long take, a real oner. But later he realised that what he wanted from the length and camera motions really exceeded what was physically possible. As the shot moves out from the inside and down, then up a level and back into the room, the limitations of trying to get it all in one shot were excessive, so he decided to use new technologies to effectively build up the impact of a long take shot.

This ‘fake’ long take shot introduced the idea that the eight characters all have relationships between each other on various levels. It also builds suspense as the characters are all in the same time and space, giving a feeling of the reality of the acting environment. It also draws the audience’s attention to the relationships between narrative, time and space.
Figure 63-64. *Love* (2012), Zoe catches Ping’s car

Figure 65-66. *Love* (2012), camera moves out from the car and goes to the real street view

Figure 67. *Love* (2012), the long take shot finish with Taipei landmark 101 building
Chapter 3. Lighting and Colour

3.1 In the Mood for Love and Comrades: Almost a Love Story

Directors Wang Kar-wai and Peter Chan use the film language of lighting and colour to express their film narratives. In Wang Kar-wai’s In the Mood for Love and Peter Chan’s Comrades: Almost a Love Story, there are some outstanding scenes and sequences that are classical examples of using lighting and colour as film language. There are similarities and differences in the ways that these directors use lighting and colour to express narrative and vivid visual effects.

Both In the Mood for Love and Comrades: Almost a Love Story? Fit the category of art film. As the Italian film pioneer Ricciotto Canudo defined film as art, in The Birth of the Sixth Art\(^2\)\(^1\), there are seven activities termed ‘art’ in our lives, which are architecture, sculpture, painting, music, dance, poetry, and film. His article was pivotal in officially establishing film as the seventh art. Film integrates the other six arts together, to form the moving film plastic arts.

The narrative structure of In the Mood for Love and Comrades: Almost a Love Story, is about love, the two main characters cannot be with each other because of another two characters. These both films explore this ‘love rectangle’, the four characters are parallel individually, but the relationship between them is a net connecting them together.

In terms of the film language, both films use lighting, shadow and colour contrast to express the main characters’ internal thinking and their different personalities. In these two films, the darkness and brightness, along with the warm and cold colour, are used outstandingly to tell the stories and speak to the audience.

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3.2 Lighting and Colour in Filming

Light is a very important element in our lives as it indicates the face of world to us. Light can evoke our limitless imagination. In films, light is a soul, a basis of the creation of cinematography. It makes other film languages become possible.

Without light, we are not able to see anything and this applies as a basic principle in filmmaking as well. If there is no light, filmmakers are not able to shoot any images. Just like with human eyes, a camera can only capture the images for films through light. If there is no light, the camera will only show black. Whether using available and natural lighting of the surroundings or using professional lighting equipment, every film requires a suitable lighting design according to the needs of the film’s story and the director’s vision. Light helps directors to express their stories, and build atmosphere for the storytelling. Different lighting can express different story situations. In the filmmaking process, every lighting set-up provides a specific mood, emotion, atmosphere or aesthetics to the overall film viewing experience. Therefore, lighting is responsible for significant effects in each scene, as is demonstrated in the film In the Mood for Love and Comrades: Almost a Love Story. Light can draw attention to specific areas of interest or importance, and create wonderful effects by its interplay with dark areas.

Colour is also very important for directors to express the characters and their stories. It can also tell the audience a specific mood, emotion, atmosphere or aesthetics. Colour is as a filter that is used to tint the whole film or specific key scenes. It can be used to establish a mood or to create a subconscious difference between places or times.

3.3 In the Mood for Love

In the Mood for Love (2000), was directed by Wang Kar-wai, and set in 1962, in Hong Kong. A man, Chow Mo-wan, and a woman, Su Li-zen, move into next-door neighboring apartments. Both of them have a spouse who works long hours and
often leaves them alone at home. Each suspects their spouse of extramarital affairs, which draws them together.

*In the Mood for Love* is known as a nostalgic classic film. The story of the film is an old and ordinary one, with nothing new, just a love story about an affair. The plot of film is very simple, but the key point is that Wong Kar-wai uses film languages to express this ordinary story to make the film become special and classical.

### 3.3.1 Lighting and colour, *In the Mood for Love*

Lighting and colour in *In the Mood for Love* give the story special meaning. The colour of the film’s environment and the colour of the heroine’s clothes effectively assist Wang Kar-wai to express the theme of his film. Wang Kar-wai used side lighting and dark lighting in most scenes. Side lighting manipulates our responses to characters, as we see in the shots from *In the Mood for Love*, which represent sincerity of the characters. Side lighting, if angled carefully, can model the actors’ faces and bring out the details. The dark tones represent the historical time of the story, the real life of main characters, and the emotional topic theme. Also, it creates a dark, deep, depressed, and sad atmosphere for the audience.\(^{23}\) In the film, the characters are passing a dark stairway, standing in a dark corridor, sitting in a dark room, and walking in a dark street. These dark lighting contrasts represent the historical time of the story of the film. It helps the audience to experience the social condition of Hong Kong in the sixties, and the regretful love between the heroine Su Li-zen and the hero Chow Mo-wan. It implies they would not step over the lowest permissible level of virtue. The whole film is based on a dark lighting contrast, which makes the story and themes looks depressive, and lead the audiences into a sorrowful mood. The audience can feel the approaching ending of the two marriages, which is not a happy ending. Wang Kar-wai applied a series of metaphorical expressions in the narrative. He injected “the film characters’ emotion”, “the characteristics of the

“age” and “culture and other content” into every detail of the filmmaking. It makes the narrative beautiful with unpretentious expression.

3.3.2 Twenty-three Cheongsams colour Su Li-zen’s life

The most expressive colour in the film is Su Li-zen’s Cheongsams, which she wears all the time, in twenty-three different colours and patterns. She keeps changing the Cheongsams, which reflects the development of story and her various moods. Wang Kar-wai uses the colours of these different Cheongsams as props in the film, such as blue, green, black, white, purple, red, yellow and gray. All these colours represent the moods and emotions of the heroine, Su Li-zen, which are changing all the time. When she is moving into the apartment, whilst watching her husband playing mahjong at Mrs. Sun’s home and trying Mrs. Sun’s rice cooker, she is wearing a Cheongsam with white and black, white and blue, and light yellow and white. These coloured costumes match the whole film’s dark tones, and are harmonious with the surrounding environment of the story.

However, when she wears brightly coloured Cheongsams she contrasts the rest of the film. Each time Su Li-zen takes the mess tin to the small noodle bar to buy noodles she wears a dark coloured Cheongsam. It represents that she is physically and mentally lonely. Later on, Su Li-zen and the hero Chow Mo-wan both suspect their spouses of extramarital activities and they start to share their suspicions. When Su Li-zen meets Chow Mo-wan’s at the café, she is wearing a Cheongsam with a light blue background and red flower pattern, which is an outstanding contrast to the other dark colours she has been wearing previously. It represents that this meeting is a division point between their individual lives and the time they were spending together. After that, every time when they meet at the café house, Su Li-zen wears bright Cheongsams, indicating they feel happy to be with each other. When Su Li-zen meets Chow Mo-wan at the hotel, she wears a red coloured Cheongsam, which represents that they are falling in love with each other. When Su Li-zen visited Chow Mo-wan's home she wears a cream pink colour, which represents that they are very comfortable and happy to be

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24 Ibid.
25 a one-piece Chinese dress for women; Chinese name: Qipao 旗袍.
with each other. However, when they were talking about breaking up, Su Li-zen wears a Cheongsam with green background patterned with pink and purple flowers pattern, to reflect her torn emotions. As green means life, a green background represents the beginning of a new life. Therefore, Su Li-zen’s Cheongsam suggests the beginnings and potential of many colours and patterns. However, after they break up, her green Cheongsam clashes with the red curtain, red bed and dark red wall in the hotel. It reflects that Su Li-zen was very sad and miserable, feeling lonely again. Su Li-zen’s colourful Cheongsams represent that colour is a lyrical symbol for visual images. It can transmit feelings, and expresses the emotions that the filmmaker wants to tell the audience.26

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Comrades: Almost a Love Story, (1996) is a Hong Kong film, directed by Peter Chan. This film is also about an extramarital affair, spanning a decade mid 1980s to mid 1990s in Hong Kong. Beginning in 1986, a man, Li Xiaojun, and a woman, Li Qiao, both came from Mainland China to Hong Kong looking for a better life. Later, they become friends then lovers, because of their favourite song brings them together when they are both feeling lonely in a new city. But their different ambitions make them unable to be together. Li Xiaojun marries his fiancé, and Li Qiao wants to be rich, so she has a relationship with a mob boss. However, they could not forget each other and continue to love each other. After almost ten years, Li Xiaojun leaves his wife, and Li Qiao's mob boss boyfriend is killed in a
robbery. Finally in 1995, they meet in front of an electronic shop, with a display TV playing their favourite song.

3.4.1 Light and Colour – atmosphere

Lighting in *Comrades: Almost a Love Story* builds the atmosphere for the story. The art director, Yee Chung-Man said that in this film, the first thing to think about is the atmosphere. However, there must be light and shadow to support the atmosphere, and to extend the scene. Is there a window? Is the building tall or short? Should we use more lighting or less? All of these things begin with the lighting and colour.\(^\text{27}\)

The film starts with a black and white scene, that is builds a symbolic meaning for the film.\(^\text{28}\) The first scene set in 1\(^\text{st}\) September 1986, when the main character Li Xiaojun comes to Hong Kong for a new and better life. He arrived in Hong Kong from Tianjin City Mainland of China, and gets off the train at the train station. This scene is the only black and white scene in the whole film. The black and white shows the age, the year, and the background of Mainland of China and Hong Kong. After Li Xiaojun came out of the train station, the scenes are all colourful, representing that the life of Mainland of China is boring and lifeless for Li Xiaojun, but life in Hong Kong promises to be colourful. It is a big colour contrast in the film.

![Image](https://example.com/image1.png)

Figure 91-93. *Comrades: Almost a Love Story*, Xiaojun arrived in Hong Kong at train station

The director Peter Chan used extremely bright lighting from the upstairs gate of the elevator, in the first scene. Li Xiaojun takes the elevator to go up and the


extreme bright lighting represents Li Xiaojun's dreams of Hong Kong as a pretty paradise. Behind of him is dark lighting, which represents that Li Xiaojun's life left behind him is like 'hell'. Going up in elevator, he disappears into the extreme bright lighting. Indicates that Li Xiaojun's new life is starting from that moment and he will keep going up into the 'paradise' of Hong Kong, and won’t go back to his dull hometown in Mainland of China.

Figure 94-95. Comrades: Almost a Love Story, Xiaojun sits in taxi

3.4.2 Blue - Li Xiaojun and Red - Li Qiao

Every film has an essential colour tone. Generally, it could be red, blue, or yellow in colour. In Comrades: Almost a Love Story, the essential colour tone of whole film is basically blue in colour. It represents that Comrades: Almost a Love Story is a simple, quite, and calm film. However, in the film the two main characters have totally different personalities. To represent the differences, director Peter Chan used two outstanding colour, blue and red – to express and tell audience about the main characters Li Xiaojun and Li Qiao.

When Li Xiaojun reaches Hong Kong and is coming out from the train station, the colourful images begin with Li Xiaojun's voice over, as if writing to his hometown fiancée Xiao-ting, “Dear Xiao-ting, finally I’ve arrived.” When Li Xiaojun is sitting in a taxi, wearing blue clothes, the whole image is a toned blue tone, a cold colour, to express quiet, peaceful, simple, and innocent. The colour blue in this film is representative of Li Xiaojun’s personality – simple, innocent and honest.

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29 Ibid.
30 Ibid.
However, red is the colour representative of Li Qiao in the film. Red is a warm colour. It generally gives people a warm, passionate, active, crowded, positive, complex, and desire feeling.31 Peter Chan used red colour to represent the personality of Li Qiao, she is passionate, positive, and has desire.

When Li Xiaojun and Li Qiao first meet each other, Li Xiaojun is in a dark blue Chinese tunic suit. And Li Qiao is in a bright red working uniform. This red is showing Li Qiao’s inner side colour that she has a strong and mature life goal – she came to Hong Kong from Mainland of China to change her life, she is fighting for a better life.

Figure 96-98. Comrades: Almost a Love Story, Xiaojun meets Li Qiao in McDonalds

Colour enriches the film’s images; captures the audience’s eyes; represents film characters’ personalities; shows the atmosphere of scenes or situations. Colour is one of the most important elements for filmmaking, because colour can help directors to tell their stories.

31 Ibid.
Chapter 4. My Short Film Fang Fang

4.1 Fang Fang

In my own short film project Fang Fang, I told the story by using the film languages of camera shot, moving cinematography, lighting and colour.

Fang Fang is a 13 minutes psychology short film, which written and directed by me – Tianyi Lu in 2014. Filmed in Sydney Pyrmont, Fang Fang follows a woman named Fang Fang, who has a mental health problem because of her childhood inharmonious family relationships. Her parents were fighting all the time when she was small, and her father had an affair then accidently killed her mother in front of her. All of these things formed her sensitive personality. The relationship between Fang Fang’s parents influenced Fang Fang’s marriage and so she does not trust her husband Zhao Ming. Fang Fang always thinks that Zhao Ming will betray her as he still loves his first girlfriend. One day, when Zhao Ming and Fang Fang have a fight, Fang Fang remembers how her mother died. And then, when she resists Zhao Ming’s violence, she kills her husband without intention.

The theme of Fang Fang is based on Austrian neurologist Sigmund Freud’s psychosexual development theory. According to Freud’s five stages of psychosexual development – “oral stage (birth to 18 months), anal stage (18 months to 3 years), phallic stage (ages 3 to 6), latency stage (age 6 to puberty), genital stage (puberty on).”32 The theory suggests that, early experiences play a large role in personality development and continue to influence behavior later in life. Therefore, I created the heroine of my short film who has many unhappy memories about her childhood. Fang Fang’s childhood experiences are the main reason of she always imagines that her husband is the same as her father.

4.2 The Most Important Film to Fang Fang’s Story Writing

Two influences on my psychology short film are my personal interest in psychology study and the South Korean filmmaker Kim Ki-duk’s film Time, which inspired me to create a heroine as Fang Fang.

Time, 2006, is a feature film, written and directed by Kim Ki-duk. The woman, Seh-hee, and the man, Ji-woo, are a young couple, which have been together for two years. As time goes on, Seh-hee feels that Ji-woo is tired of their relationship, and she is afraid that Ji-woo will soon lose interest and leave her. She believes that Ji-woo is tired of seeing her same boring face all the time. Therefore, Seh-hee decides to leave Ji-woo and have drastic cosmetic surgery. In taking on a new face and under an assumed identity, Seh-hee plans to snare Ji-woo again.

In the film, director Kim Ki-duk created Seh-hee as a drastic thinking woman. He used the female body as a problematic object of desire. At the beginning of Time, Kim Ki-duk shows a cosmetic surgery operation process: the drawing, cutting, taking out, and stitching up of the woman’s face and her body. These images make audience to feel bloody and horrible. Seh-hee looks normal, but no, she is psychotic, her actions are not normal in trying to make Ji-woo love her more, she totally loses herself, her love, and her man.

The narrative of Time is very compact. It looks simple, but is very strong. Influenced by this theme, I wrote my short film with a psychology theme. The violence, psychotic, and bloody elements in my film, include throwing coffee on a body, slapping a face, pushing a head in water, poking a neck with a sharp thing and the blood spraying out of the neck, and then suicide. The narrative reaches the end of the film step by step. Through these scenes, Fang Fang’s emotion is gradually getting stronger and stronger. In the film, there are three flashbacks to Fang Fang’s childhood memories, and one to the imagination of her childhood. These four scenes show the points of ups and downs. The points are pushing the story and Fang Fang from normal to crazy and then back to normal.
In my short film *Fang Fang*, I concentrated on montage editing, moving cinematography, and lighting and colour filming techniques to express the narrative, as discussed in previous chapters.

4.3 Montage Editing: Storytelling

Montage editing technique is very important for film storytelling and there are fourteen scenes in *Fang Fang* where I used montage editing to express the narrative, especially in the flashback scenes.

In the scene where Fang Fang and Zhao Ming fight at the park, I filmed the conversation with one side of the conversation first, and then the other side, then edit the takes together in post-production. Fang Fang is at the left side of the screen, and Zhao Ming on the right, interspersed with some shots over the shoulder shots. In the post-production montage editing, I kept switching the conversation shots to make the footage feel like more of a conversation.

![Figure 99-100. Fang Fang, Fang Fang fights with Zhao Ming at the park](image)

There are two important close-up shots in this scene, one is a close-up on Fang Fang’s eyes, and another is on Fang Fang’s fist. Close-up shots are indicators of that point in the story. In my film, I used seven close-up shots, twice on Fang Fang’s eyes before a flash back; as Fang Fang clears the table at the café; on her fist when she is angry with Zhao Ming’s first girlfriend writes her phone number on Zhao Ming’s hand; when Fang Fang catches Zhao Ming’s hand to read the phone number; when Fang Fang takes money out from her wallet and gives Zhao Ming; and when Zhao Ming pushes Fang Fang’s head inside the sink and she grabs the scissors.
These close-up shots indicate the story, telling the audience that something will happen in next scene. Additionally, the close-up shot has same functions to express the narrative. In my film Fang Fang, I totally used thirteen close-up shots to indicate and tell the story.

In the flashback scenes, I used zoom and pan for video transition at the beginnings and the ends of the flashback scenes. Every flashback starts with a Fang Fang’s eyes in close-up and then transfers to the flashback, to make the story continuous. At this moment, the shots are telling audience that Fang Fang is starting to remember her childhood experiences. This is the key point that divides the present and the past.

In the twelfth scene Fang Fang accidently kills Zhao Ming, and every shots is connected to make the scene look real and make sense. A wide shot of Zhao Ming pushing Fang Fang’s head into the sink. A medium shot of Fang Fang struggling. An extreme close-up shot of Fang Fang catching the sharp scissors. A close-up as Fang Fang pokes the scissors into Zhao Ming’s neck. A medium shot as Zhao Ming falls down on the floor, and Fang Fang looks at him and screams. A close-up shot as Zhao Ming’s neck bleeds. A medium shot of Fang Fang stepping back. And
then, a wide shot of Zhao Ming’s dead body on the floor. These shots, ranging from extreme close-up to wide shot, build up a storytelling structure for the whole short film. If we watch the shots individually, they do not have a story, only movement. Therefore, we need to watch the shots continually, and then the shots are meaningful to the scene and the film. All of these shots and montage editing give a life to my short film Fang Fang.

4.4 Moving Cinematography: Fang Fang’s Eyes

In my short film Fang Fang, I used many hand held shots to show when Fang Fang is looking at someone or somewhere.

In the third scene of my film, Fang Fang is waiting for Zhao Ming at the park near her work. She is watching Zhao Ming flirting with his first girlfriend. Then in the fourth scene, Fang Fang’s father was with another woman under a big tree. In the ninth scene Fang Fang’s father left their home and pushed her mother’s head in the sink. In the twelfth scene little Fang Fang took a photo of her parents, but her parents were fighting again. In the fourteenth scene little Fang Fang plays on the swing with her parents at the park. In all these scenes, I used hand held filming technique to represent the point of view of Fang Fang. All the moments are Fang Fang’s childhood memories and her imagination of her parents. In the ninth and twelfth scenes, I used another filming technique the long take, so as not to break up Fang Fang’s memories. The long take shots make my short film Fang Fang more dramatic.

Figure 108-110. Fang Fang, Long take shot

In these scenes, the hand held plus long take shots to tell the audience that everything we see at that moment is from Fang Fang’s point of view. The camera is representing Fang Fang’s eyes, so the audience sees what Fang Fang sees.
Therefore, the audience can stand at Fang Fang’s point of view to see Fang Fang’s world, Fang Fang’s childhood, Fang Fang’s past.

4.5 Lighting and Colour: the Past and the Present

4.5.1 Flashback in Black and White – the Past

I expressed Fang Fang’s personality development based on Freud’s psychosexual development theory, traced back to Fang Fang’s childhood experiences. In my short film, there are three flashback scenes. I use flashback as a technique of expression to tell the story of Fang Fang. All these flashback scenes are in black and white.

Peter Chan’s *Comrades: Almost a Love Story* inspired me. In this film there is only one black and white scene, at the beginning of the film. Peter Chan used colour as a point to divide the main characters’ new Hong Kong lives and their pass mainland of China lives. The black and white symbolized the main characters’ ordinary old lives in China, which changed when they came to Hong Kong to seek wonderful and colourful new lives.

In my short film *Fang Fang*, I considered that the main character Fang Fang’s childhood was unhappy. Therefore, when Fang Fang has a flashback to her childhood, the images are black and white. There was no colour, because it was not a colourful childhood for Fang Fang. From her point of view, there was no happy moment at all. So, her memories are all black and white.

![Figure 111-113. Fang Fang, flashback to Fang Fang's childhood, Fang Fang takes parents photo](image)

4.5.2 Blue Fang Fang and Red Zhao Ming – the Present

In *Comrades: Almost a Love Story*, Peter used colour to divide Li Xiaojun is in a cold blue, and Li Qiao is in a warm red. It represents their personalities and
suggests that they are totally opposite each other. Similarly, I directed Fang Fang is in a cold blue, and Zhao Ming is in a warm pink. This colour contrast tells the audience that Fang Fang has a negative mind and Zhao Ming has a positive mind.

In the eighth scene when Fang Fang comes back home, and sees Zhao Ming and his first girlfriend hugging. She becomes crazy and fights with Zhao Ming. In this scene, Fang Fang wears a blue sweater to make her negative personality standout and contrast with Zhao Ming. Zhao Ming wears a white T-shirt with a red pattern. In the seventh scene, Zhao Ming took a phone call in front of the casino, wearing a pink cardigan.

Figure 114-115. Fang Fang, blue Fang Fang and red Zhao Ming

4.5.3 Fang Fang’s Colourful Imagination

The second last scene is of Fang Fang’s parents playing with little Fang Fang at a park. This scene is following the scene where Fang Fang prepares to jump out of the building. Fang Fang is staring the street, but then remembers this happy moment with her parents. Little Fang Fang is seated on the swing in the park, and her dad and mum are walking to her and calling “Fang Fang, my lovely little girl.” However, that happy moment is only her wishful imagination. For this imagination, I used a warm tones and blurred the sharp edges, with a strong contrasting colour to divide Fang Fang’s imagination, her present life (colourful images) and her flash back (black and white images). Black and white images symbolized the main character Fang Fang’s past; colourful images to symbolize her present; and a special soft colour symbolized her imagination.

The colour is extremely important in my short film, for the storytelling, and especially for Fang Fang. Colour suggests age, atmosphere, and emotion.
Figure 116-117. Fang Fang, imagination
Conclusion

Film languages are very important for narrative cinema. There are more than hundred film languages for narrative expression. However, in this paper, I talked about three powerful film languages: camera shots and montage editing, moving cinematography including aerial shots and long take shots, and also lighting and colour. All of these film languages help filmmakers to express their narratives.

Montage editing connects the individual shots and images together. It builds up a story. Filmmakers not only show the screen but also explain the screen to audience. Aerial shots are like a bird eye view, showing the space and beauty of the location from an angle that audience could not usually see. Aerial shots also build up the emotions and tensions.

Long take shots provide the continued relationship between space-time and objects, and can also build up relationships between objects by slowly telling the audience what is going on at this moment. Lighting and colour convey emotions, mood and personalities.

Film language is a very powerful way to express film narrative. It helps the filmmaker to develop the narrative. The use of film languages is an important method in making a film. My 13 minutes psychology short film Fang Fang approached narrative expression through using film language.

I created my heroine Fang Fang who has many unhappy memories about her childhood. Her childhood experiences are the main reason of she always imagines that her husband is bad as her father.

To make beautiful and valuable screen images, I need strong detailed pre-production and logical post-production. For the pre and post-production, in my short film Fang Fang, I was intentional to create Fang Fang that is based on some film theories. Such as Eisenstein’s montage theory, Bazin’s long take theory, colour collocation principles and techniques, the use of film language, and Freud’s psychosexual stage conception. In the filmmaking of Fang Fang, I was focusing on the use of film language – montage editing, still image, handheld
shooting shot, long take shot, black and white colour, blue and red colour, and the colorful screen.

There is a long-term and detailed pre-production need to be considered before filming short film *Fang Fang*. Such as, film story, film script, storyboard, filming schedule, film crew, and auditions. Therefore, under the good pre-production, the post-production of *Fang Fang* became not that much hard to do. It filmed in three days, and edited for about two month.

Within this two month, I used the results of this film language research in my 13 minutes short film. At the same time, my short film approached its narrative expression by using the three film languages that I talked in this research paper – camera shots, moving cinematography, and lighting and colour.
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**A Chart in Thesis**

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Catalogue of Work Presented for Examination

Type: Shot film

Title: Fang Fang

Length: 13 Minutes

Year: 2014

Country: Austrilia

Language: Chinese (Mandarin)

Subtitle: English
Story of “Fang Fang”

Thursday night in Sydney Pyrmont, the streets were busy and many cars were passing. A girl, Fang Fang, sat in a dark room. Holding a photo in front of a mirror. She was so sad, crying a lot. The crying messed up her makeup. There was a young couple in the photo. Their smiles looked strange, like they were angry but somehow trying to be happy.

One month earlier, during the sunny summer, Fang Fang was a saleswoman for a fashion shop in the city. She finished the morning shift and went to take her lunch break. Sitting on a bench in the park, she drank a cup of coffee, waiting for her husband Zhao Ming. A few minutes later, Zhao Ming arrived and walked towards Fang Fang. But suddenly a woman sitting on the grass lawn called out to him. Zhao Ming stopped walking and looked at her. The woman stood up and started talking to him. She was Zhao Ming’s university classmate, she used to love him. Fang Fang starred at them from far away, they looked so happy. Zhao Ming took out a pen from his pocket and passed it to the woman. The woman wrote something on Zhao Ming’s hand. Zhao Ming tapped the woman’s shoulder and then hugged her.

Fang Fang was so angry, because suddenly Zhao Ming reminded her of her father. Her father had an affair and she saw them hugging like lovers. When she was a little girl her father’s affair hurt Fang Fang deeply. Now Fang Fang thinks Zhao Ming is flirting with that woman. She suddenly felt so angry and jealous. She hates this kind of man who flirts with girls all the time.

The woman standing on the grass lawn picked up her bag and walked away.

Zhao Ming walked over to Fang Fang and sat down. But Fang Fang didn't say anything as she threw her coffee into Zhao Ming’s face, she then blamed Zhao Ming for flirting with his first love. Zhao Ming was so angry, he yelled at her that she is so crazy. But Fang Fang kept saying that he was still in love with his first love. Zhao Ming was so angry he slapped Fang Fang hard on the side of her face. He yelled at her that he is not her father, and she is a crazy woman. And then,
Fang Fang looked like she had suddenly woken up from the nightmare of her childhood. She really regretted throwing coffee at Zhao Ming. She caught his arm, and apologized. But he didn’t forgive her and walked away. Fang Fang felt so helpless sitting on the ground, watching Zhao Ming’s back.

A few days later, it was a sunny morning and Fang Fang was about leave for work. Zhao Ming came out from the bedroom, not to say goodbye but to ask for money to go to his university reunion. Fang Fang only wanted to give him $50, but Zhao Ming grabbed $200. Fang Fang blamed Zhao Ming and said he only knows how to spend money, but doesn’t know how to earn it. Zhao Ming took the money back to the bedroom. Fang Fang left him at home and went to work.

A Thursday night in Pyrmont, the streets were busy and many cars were passing. Fang Fang came back home, but Zhao Ming didn’t have the overhead light on, just a lamp. She saw Zhao Ming sitting on the sofa with his ‘first love’ and they were hugging. Fang Fang was very angry and she yelled at them. Zhao Ming stood up and explained to Fang Fang that the woman’s son was sick, she wanted to borrow some money, and she is so sad and crying. He just gave her a hug, they didn’t do anything wrong. However, Fang Fang didn’t believe him at all. She kept saying that Zhao Ming still loves his first girlfriend. The woman felt so bad that she grabbed her bag to run away. But Fang Fang caught her wrist and called her a bitch then slapped her face. Zhao Ming rushed over, pulled the woman away from Fang Fang, saying that she is crazy. Zhao Ming opened the door and asked the woman to leave.

Fang Fang was very angry and slapped Zhao Ming, which made him crazy. He caught Fang Fang’s hair and dragged her to the toilet, pushing her head into the bathwater. He wanted her to wake up. She struggled. She felt so scared. She remembered how her mother died. Her mother and father were fighting, her father pushed her mother’s head into the bathwater, and her mother choked to death.

Fang Fang is scared. She catches a piece of glassware and smashes it on Zhao Ming’s head. He falls down into the water. Fang Fang coughed and watched Zhao
Ming’s blood seep into the water. Fang Fang was so scared as she sat on the floor. She felt that this was the end of the world. She stood up and took a deep breath.

She’s sitting in a dark room, in front of a mirror, holding one of her parents’ photos. She is so sad, crying a lot. The crying messed up her makeup. She remembered that there was one day when she was trying to take a photo for her parents, but they were fighting a lot. At the last moment, Fang Fang took a photo of them. Their smiles look strange. They look like they are angry, but trying to be happy.

Fang Fang is holding the photo and crying. She picks up a sharp knife, and slashes her neck.
A Film “Fang Fang” Script by Tianyi Lu

Scene 1 (Fang Fang's home – evening):

VWS with a blur to clear shot: Thursday night, the intersection of Bridge Rd & Murray St is every busy, there are many cars on the street.

WS: The apartment building, Fang Fang’s home.

ECU: Fang Fang’s eyes crying. The crying messed up her makeup.

CU: The photo is a young couple. Their smiles look strange. They look angry, but trying to be happy.

WS: A dark lighting room, Fang Fang is crying in front of a mirror, looking at a photo.

(Black board: the name of the film “Fang Fang”, starring ***, director ***, etc.)

Scene 2 (Fang Fang’s workplace):

WS: A busy café near the seaside at lunchtime.

CU: The watch is showing at 2:30 pm.

MCU: Fang Fang is cleaning the coffee cups on the table.

MS: Fang Fang says “see you after the break” to another waitress. Fang Fang goes to the seaside. (Walking to the camera side, and disappeared from the camera).

Scene 3 (The park near by Fang Fang’s workplace):

VWS: a corridor with green grass lawn at a park near the café. Fang Fang walks to the bench and sits down.

WS: Fang Fang is carrying a cup of coffee, and sitting on the bench.
MCU: Fang Fang sips the coffee. She is looking around. She looks like she is waiting for someone. It's a sunny day. She looks up at the sky and holds her hand up to catch the sunshine.

CU with Hand held (Fang Fang's POV): She looks at the sunshine in the sky, and holds one hand up to catch the sunshine.

MCU: Fang Fang puts down her hand. And she sees her husband Zhao Ming.

VWS with Hand held (Fang Fang's POV): Fang Fang's husband Zhao Ming walks towards Fang Fang.

MCU: Fang Fang wants to stand up and wave at Zhao Ming. But her face straight away changes to unhappy.

WS with Hand held (Fang Fang's POV): A woman who is sitting on the grass lawn calls to Zhao Ming. Zhao Ming stops walking, and looks at her. The woman stands up, and talks to Zhao Ming.

CU: with Tracking: Fang Fang clenches her coffee cup. She slowly holds the cup up to mouth, and gives one sip.

WS with Hand held (Fang Fang's POV): Zhao Ming is talking with that woman, and tapping her shoulder.

MCU: Fang Fang watches them.

CU: Fang Fang's hand is holding the cup very tight.

WS with Hand held (Fang Fang's POV): The woman stands so close to Zhao Ming. Zhao Ming takes out a pen from his pocket and pass to that woman. The woman writes something on Zhao Ming’s hand.

ECU with slowly zooms in: Fang Fang’s eyes are angry and full of jealous feelings. She is staring at them.

MS with Hand held (Fang Fang’s POV): Zhao Ming taps the woman's shoulder again, and gives her a hug.
CU: Fang Fang is angry and staring at Zhao Ming and that woman.

ECU: Fang Fang is angry and staring at Zhao Ming and that woman.

(Turns to Fang Fang’s flashback)

**Scene 4 (Black and white flashback of her father with another woman):**

WS with Hand held (Fang Fang’s POV): the man in the photo stands on a grass lawn with a woman. But the woman is not the one in the photo. The man is touching the woman’s shoulder.

CU with Hand held (Fang Fang’s POV): The man is touching the woman’s shoulder.

MS with Hand held (Fang Fang’s POV): The man is hugging the woman tightly.

(And then,)

MS with Hand held (Fang Fang’s POV) and zoom out: The man is hugging the woman tightly. Little Fang Fang’s voice over with echo, “Dad, dad, who is she? “.

(The image is fading out – Fang Fang’s flashback finished.)

**Scene 5 (The park near by Fang Fang’s workplace):**

WS with Hand held (Fang Fang’s POV): Zhao Ming is walking to Fang Fang. And the woman is walking to another direction.

MS: Fang Fang is sitting on the bench. Zhao Ming walks to her (steps into the camera), and sits next of Fang Fang’s. And then, he is talking to Fang Fang. “Honey (wife), honey, let’s go and have lunch.”

MS: Fang Fang just looks at him for one second, and didn’t say anything. Then, she throws the coffee on Zhao Ming’s face. And then she throws the empty cup on the floor, and starring at him.
MS: Zhao Ming stands up straight away.

MCU: Zhao Ming’s face is with coffee, and he is yelling at Fang Fang, “Are you crazy? What the hell are you doing?”

MCU: Fang Fang stands up as well, and turns her head to Zhao Ming, and angrily asks, “Who is she?”

MCU: Zhao Ming is also so angry, “She’s my old classmate. What’s wrong with you?”

MCU: Fang Fang is yelling too, “Old classmate? That is your first girlfriend?”

MCU: Zhao Ming looks at her, and says, “Yes! She is. So what?”

MCU: Fang Fang is keep asking, “Why did you tap her shoulder? Why you hug her? Why was she writing on you hand?”

MCU: Zhao Ming looks at her, he feels so angry, he doesn’t answer her. He tries to wipe the coffee off his face.

CU: Fang Fang grabs Zhao Ming’s hand with handwriting, and asks ironically, “What did she write? Her phone number!” Zhao Ming’s hand grabbed by Fang Fang (there is a phone number), Fang Fang is keep asking, “Why did she write on your hand, huh? Why did she give you her number? What for? Do you think I’m blind?”

MCU: Zhao Ming throws off Fang Fang’s hand, and wipes the coffee off his face, and angrily says, “You are damn crazy! What did I do that was wrong? Nothing! If you don’t like it, you can get lost! You are really crazy! I’m not your dad!”

CU: Fang Fang was stunned for one second. She looks like suddenly wakes up from her nightmare of her childhood. She shakes her head and looks at the floor.

MCU: Zhao Ming turns to back, wants to leave.
MCU: Fang Fang is so regret about throwing coffee. She catches Zhao Ming’s arm, and apologizes to him, “I’m sorry, Zhao Ming. I know you are not my dad, please forgive me!”

MCU: Zhao Ming looks at her, and throws off Fang Fang’s hands.

WS: And Zhao Ming angrily steps away.

ECU: Fang Fang’s helpless eyes.

WS: She sits on the floor, and watches Zhao Ming’s back.

Scene 6 (Fang Fang’s home – morning going to work):

VWS: with fast motion: Sunrise at Pyrmont.

WS: The outside of the apartment building at morning.

MS: Fang Fang does her make up in front of the bathroom mirror. “Zhao Ming, the sink is blocked, don’t forget to fix it.”

WS: Fang Fang is wearing her shoes, and ready to leave for work.

MS: Zhao Ming is come out from the bedroom hastily, and says, “Honey, wait! I have college reunion today. Can you give me some money before you leave?”

MS: Fang Fang looks at him. She looks a bit angry, and then takes out her wallet from bag, and says, “When you will find a new job? You haven’t worked for a long time.”

CU: Fang Fang takes out the money from wallet, she has four $50 dollars. She takes out two of them.

MS: She wants give them to him, but then she takes one back, thinking to give only one $50.
CU: But Zhao Ming grabs her four $50 dollars, and says, “What can I do with $50 dollars? Give me all the money! My classmates will laugh at me!”

MS: Fang Fang looks at the money, and yell at him, “You have no money, no job. Why are you pretending?”

MS: Zhao Ming puts the money inside his pocket, walking back to bedroom, and says, “Faster, Faster, you are late for work.”

WS: Fang Fang has a look her watch, and yells at him, “Don't spend all the money! Don't go gambling! We will have nothing left!” She is walking to the door.

**Scene 7 (Outside of The Star – same day, day time):**

VWS: Afternoon, outside of The Star casino.

WS: Zhao Ming is walking to casino. And he picks up a phone call. It’s his first girlfriend.

MCU: Zhao Ming says, “Hello? ... What happened? Oh, Don't worry.” ... “I will send you my home address. We can talk face to face, bye bye.”

**Scene 8 (Fang Fang's home – same day, evening comes back home):**

VWS: sunset at Pyrmont, the intersection of Bridge Rd & Murray St is very busy, there are many cars on the street.

WS: The building of Fang Fang's home.

MS: The room’s overhead light is off, and only a lamp is on. Zhao Ming is sitting on the sofa with his first girlfriend, and they hug together. His first girlfriend says, “he is so small now.” And Zhao Ming comfort her, “We will find a solution. Don’t worry, ok?”

WS: Fang Fang opens the door, comes back to home.
MS: Zhao Ming stands up straight away and says, “You came back so early today.”

MS: Fang Fang looks at Zhao Ming and that woman. And ask angrily, “Zhao Ming, what are you guys are doing? How come she’s in my home?”

MCU: Zhao Ming looks at his first girlfriend.

CU: Zhao Ming’s first girlfriend stops crying. She feels embarrassing, looks at Fang Fang, and slowly stands up. And she wants to explain, “I...”

MS: Fang Fang is walking to Zhao Ming. She is so much angry and yells at them, “What are you doing with most of the lights out?” And then, Fang Fang throws her bag on Zhao Ming.

MCU: Fang Fang's bag is thrown at Zhao Ming’s chest. Zhao Ming couldn’t avoid the throwing. He looks at the bag on the floor, and takes a deep breath, and explains to Fang Fang, “I can explain. Her son is sick at the moment and her husband has divorced her. She wants to borrow some money, and she is very upset. I was just comforting her. Nothing else is going on.”

MCU: Fang Fang doesn’t believe him at all. She keeps saying, “Doing nothing? I know you like her. Why did you marry me and not her?” And then, she angrily looks at his first girlfriend.

MCU: The woman looks at Fang Fang, and then looks at Zhao Ming.

MS: She feels so bad, grabs her bag wants to run away, saying to Zhao Ming, “I’m leaving now.” But Fang Fang pushed her.

MCU: Fang Fang slapped her face, and angrily says to the woman, “Shameless!”

MS: The woman’s hand moves to cover her face. And Zhao Ming rushed over, grabs the woman from Fang Fang, and questions Fang Fang, “Eh, you such a crazy woman! How can you hit her?” Zhao Ming pushed Fang Fang away, and holding his first girlfriend’s wrist, leads her to the door.
WS with OSS (from Fang Fang’s shoulder): Zhao Ming opened the door ask the woman to go, and saying, “I’ll call you later.” And then, Zhao Ming walks to Fang Fang.

MCU: Fang Fang looks at Zhao Ming, and says, “Today I feel a bit headache, so I came back early. And what did you do? I had a bit headache today so I came back early Did I disturb you? You lied to me this morning. Is your reunion at home? Huh? Did I ruin your night?” Fang Fang stops for a second.

MCU: Zhao Ming didn’t say anything, just walks into the bedroom. And Fang Fang says to his back, “Maybe next time I come home early I will see you guys in bed!” Zhao Ming suddenly turns to Fang Fang.

MCU: Zhao Ming is starring at Fang Fang, and angrily says, “What are you talking about? You have such a dirty mind. You’re a crazy woman, don’t talk to me anymore, you are making me feel very angry.”

MCU: Fang Fang is keep yelling, “You are the same as my father. All men are bad.”

MCU: Zhao Ming is yelling at her too, “You dad, your dad, your dad again! I don’t want to live with you or your dad’s shadow in my life anymore. I want a divorce.”

MCU: Fang Fang is very angry, and slaps Zhao Ming.

MS with Hand held and Tracking: Zhao Ming is very angry, and catches Fang Fang’s hair, drag her to toilet, and push her head into the sink. She’s struggling.

CU (underwater): Fang Fang’s head is inside the sink. She is so scared.

ECU (underwater): Fang Fang is scared. She suddenly opens her eyes in the water. She remembers how her mother died.

(Turns to Fang Fang’s flashback)

Scene 9 (Fang Fang’s Black and white flashback of her father killed her mother):
(Fang Fang’s parents shots fast motion reverse with her mother’s voice over
“Why do you treat me like this?”)

ECU (Voice over Fang Fang’s mother is shouting at her father, “Why? Why?
Why? ... Why? Why?”)

WS with Fang Fang’s POV: the sleeping little Fang Fang suddenly open her eyes,
and sit up, looks at her bedroom’s door. And then, her father is shouting, “Get
lost!”

WS with Hand held (Fang Fang’s POV): little Fang Fang opens her bedroom door.
She saw they were fighting, and walking to them. Her mother is punching her
father, and says, “What did I wrong you, why you treat me like this?” Her father is
carrying a suitcase, trying to leave from this home. Her father says, “I want to
divorce you.” He is walking to the door. Her mother runs in front of her father,
and slapped him. At the same time, little Fang Fang is trying to stop father as well.
Her father is so angry, puts down the suitcase, and dragged her mother’s hair,
trying to drag her mother into the kitchen’s sink. Little Fang Fang is trying to
stop her father. Her father drags her mother’s hair, puts her head into the sink,
and says, “Why? I will tell you why.”

MS with slow motion (with echo crying): Fang Fang stands up, and is crying.

MS with slow motion: Her mother is struggling.

MS with slow motion: But just few second, her mother stopped the struggling.

MS with slow motion: she falls down on the floor, doesn’t move at all. Fang Fang
calls her mother, “Mum, mum... Mum.”

MS with slow motion: Her father is leaving the home.

CU: with slow motion: The home door is closing.

(Flashback finished)
Scene 10 (Fang Fang and Zhao Ming are in toilet):

CU (underwater): Fang Fang’s is so scared. Her eyes are still open.

MCU: Fang Fang is struggling. She catches a sharp scissor.

MS: She uses her all power, takes out her head from water. She turns to back, and pokes it into Zhao Ming’s neck.

CU: Fang Fang pokes Zhao Ming’s neck and Zhao Ming uses his hand to cover his neck.

WS: Zhao Ming slowly falls down on the floor.

MS: Fang Fang is scared and staring at Zhao Ming.

MS: Zhao Ming’s neck is bleeding. His hand drops down from his neck.

MS: Fang Fang is so scared, she drops the scissors onto the floor.

CU: The scissors drop onto the floor.

WS with fast zoom out: Fang Fang covers her mouth, and screaming, “ahhh...”

Scene 11 (Fang Fang’s bedroom – evening):

WS: Fang Fang sits front of a mirror in a dark room.

ECU: Fang Fang is crying.

MS: She looks at herself in the mirror. She is crying, and her makeup is messed up. She puts down the mirror, and looks at her parents’ photo.

CU: The photo is a young couple. Their smiles look strange. They look like they are angry, but trying to be happy.

(Turns to Fang Fang’s flashback)
Scene 12 (Fang Fang’s home – Day time):

WS with Hand held and tracking (Fang Fang’s POV): Her parents are sitting at 2 sides of the dining table. Her father is drinking beer and eating peanuts. Mother is sewing cloth. Little Fang Fang walks to mother’s side calling, “Mum, dad, I want to take a photo of the two of you. Hurry up, hurry up.” Fang Fang’s mother turns her face to Little Fang Fang, and says, “Your father doesn’t want to take a photo with us. He doesn’t want us.” And then, she puts down the cloth on the table, stands up and walks to her father side. Her father looks at her mother, and a bit angry says, “What are you talking about? Just keep quiet?” Her mother has a look father’s face, and didn’t say anything. Her mother is standing next of her father. And her father is a bit angry face. Little Fang Fang says, “Ready? One, two, three.” One photo taking is done! Little Fang Fang is asking for another one, “Wait, wait, one more take.” But her father is saying, “No more, no more.” Her mother is walking back to her seat, and says to little Fang Fang, “Your father doesn’t want us!” Her father straight away slaps on the table, stands up and points her mother, “What did you say? You say it one more time? What do you mean?” Her mother is shouting on father, “What did I say that was wrong? You just want to go with that slut.” Her father is angry, shouting at her mother, “What did you say? What slut?” Mother says, “She is a slut!” Father says, “Say it one more time!” Her father’s eyes are opening so big. Her mother is still saying, “Slut, slut, slut!” Father is angry, says, “You say that again and I will slap you!”

MS with slow motion, Hand held and tracking (Fang Fang’s POV): Her father slaps her mother.

(Image fades out. Flashback finished)

Scene 13 (Fang Fang’s bedroom – evening):

CU: The photo.

MCU: Fang Fang is holding the photo, and crying a lot.
MS: Fang Fang puts down the photo. She wipes her tears, and takes a deep breath.

VWS: Fang Fang is standing near the fence of the balcony. She is looking down.

WS with Hand held and tracking (Fang Fang’s POV): a busy street, so many cars are passing.

MS: Fang Fang is stand near the fence.

CU: Fang Fang’s hands are holding the fence tightly.

MCU with zoom in, and tilt shot from up to down: Fang Fang is looking down. She closes her eyes. And jumps.

Scene 14 (A park – sunny day time, colorful shots with warm color):

WS: a park.

MS with slow motion, Hand held and tracking (Fang Fang’s POV): Fang Fang is playing on the swings. She is so happy, and calling (with echo). Her parents are walking to her, and calling (with echo), “Fang Fang, Fang Fang, Sweet heart, our lovely daughter! Sweet heart!”

(The End)