

Title: More than companions: Animals as catalysts for man's self reflexivity.

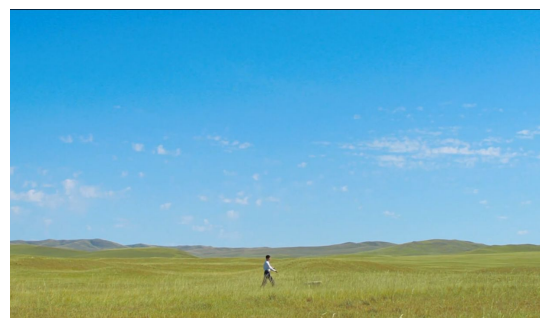
Animals have always been portrayed throughout history of film. Often times, films misrepresent them by giving them human characteristics or treating them as mere vessels to promote human ideology. However, animals provide more than just their companionship. My documentary thus examines the cinematic role of animals in the films of ***Life of Pi***, ***Wolf Totem***, ***Grizzly Man*** and ***Bestiaire***. It is through the use of editing, mise en scene and cinematography, that we are able to understand how animals become catalysts for man's self reflexivity and therefore, causes both the protagonists and the viewers to rethink their relationship with nature.

(100 Words)

Film Title	Director	Culture Studied	Year
Life of Pi	Ang Lee	India	2012
Wolf Totem	Jean-Jacques Annaud	China, Mongolia	2015
Grizzly Man	Werner Herzog	America	2005
Bestiaire	Denis Côté	Canada, France	2012



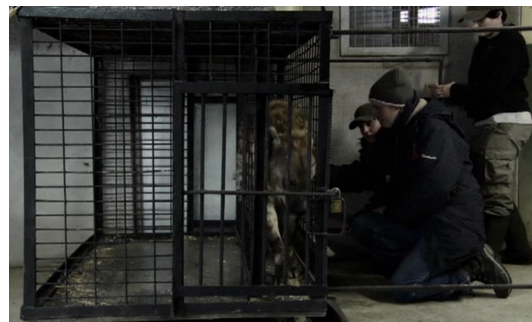
Life of Pi
(2012)



Wolf Totem
(2015)



Grizzly Man
(2005)



Bestiaire
(2012)

Visual	Audio
<p>Fade in.</p> <p>CINDERELLA (1950): A shadow over Cinderella's bed shows her curtains being pulled open as two blue birds - one wearing a headscarf and another wearing a hat and a vest fly into the room and onto the foot of Cinderella's bed. They then proceed to wake her up.</p> <p>The birds begin to pull at CINDERELLA'S braids.</p> <p>She proceeds to turn back around, using the pillow to cover her head.</p> <p>The blue bird in the headscarf shrugs.</p> <p>Shot of the blue bird entering the hole between the pillow and the bed, but then retreating as Cinderella pulls it down.</p>	<p><u>Music from this scene gradually fades in, followed by the twittering of the birds.</u></p> <p>NARRATOR (V.O): Have we been living in a dream?</p> <p>When was the last time you've been woken up by an animal?</p> <p><u>Cinderella giggles.</u></p>
<p>SLEEPING BEAUTY (1959): AURORA dances with an owl who has donned a hat and cape.</p>	<p>NARRATOR (V.O): Or had a dance with one?</p>
<p>BAMBI (1942): Flower the skunk and Bambi meet as Thumper the rabbit rolls around laughing</p>	<p>Have you ever heard an animal speak?</p> <p>FLOWER: Me?</p> <p><u>Thumper the Rabbit giggles uncontrollably</u></p> <p>THUMPER: No, No, No!</p>
<p>CINDERELLA (1950): Cinderella's hands move to flick the bird The blue bird angrily puts his hat back on his head</p>	<p>NARRATOR (V.O): Then it's time to wake up. Most of us have grown up with films such as these, many of which are created by Disney. These films</p>

<p>DUMBO (1941): Elephant dream sequence takes place as the pink elephants appear and begin to dance.</p>	<p>have then imbued in us the idea that animals embody the human characteristics that we are inherently born with.</p>
<p>JUNGLE BOOK (1967): Shot of Kaa the snake trying to approach Mowgli but Mowgli turns away, even swatting his hands.</p> <p>CU of Kaa's face as he begins to hypnotize Mowgli.</p> <p>Mowgli's eyes begin to change colour.</p>	<p>OANA LEVENTI-PEREZ (V.O): Disney's use of anthropomorphism throughout their animated films is double edged. While it plays on the young viewers' emotions and makes it easier for them to identify with the non-human characters, it also makes it harder for viewers to relate to the "real" nature which has not been carefully manicured and stage managed as a spectacle.</p>
<p>JUNGLE BOOK (2016): (Live Action) A CGI version of Kaa moves slowly towards Mowgli. Mowgli is played by a real life actor. In this version, the landscape is also realistic and the atmosphere is much darker.</p>	<p>NARRATOR (V.O): Now, with the advancement of technology, animation has gotten more lifelike, and it is easier to forget how nature truly behaves in the wild.</p>
<p>DAWN OF THE PLANET OF THE APES (2014): CU shot of the ape, CAESAR looking directly into the camera as it zooms slowly in to an ECU.</p>	<p>BRUCE BEGEMIH (V.O.): For most people, animals are symbolic: We ascribe meanings and values to their existence and behaviors in ways that usually have little to do with their biological and social realities, treating them as emblems of nature's purity or bestiality in order to justify, ultimately, our views of other human beings.</p>
<p>WOLF TOTEM (2015): MS of Gasma holding a wolf cub close to her as she whispers to it</p> <p>BESTIAIRE (2012): A llama strides towards the still camera.</p>	<p>NARRATOR (V.O.): However, we still need to note that animals are not merely objects for man's outwardly projection of their morals onto, but could actually allow for man's inward reflection since they play a part within nature. Could we then learn from films with a more realistic portrayal of animals and nature?</p>

<p>GRIZZLY MAN (2005): WS of a Grizzly Bear standing and scratching its back on a tree.</p> <p>Cut to a WS of Timothy Treadwell standing in front of the same tree.</p> <p>WOLF TOTEM (2015): EWS of the mountains. A herd of horses are in the distance as they descend the steep mountain.</p> <p>LIFE OF PI (2012): PI is at the edge of the lifeboat in the foreground. In the background, we see RICHARD PARKER the tiger clawing at the tarp. The camera sways with the motion of the boat.</p> <p>Cut to a WS of two Grizzly Bears engaging in a brawl. As one of them stands over the other bear and excretes midway.</p> <p>BESTIAIRE (2012): A man on the right of the screen as he looks at two camels on the left as the screen grazing grass.</p>	<p>Instead of bringing animals into our world, some filmmakers prefer to cause audiences to venture out of the human sphere by creating a space with live animals using...</p> <p>Editing...</p> <p>Mise en scene...</p> <p>And Cinematography...</p> <p>To permeate the existing conception of animals, allowing audiences to become more attuned to the fact that animals are not only the cuddly companions in which we perceive them to be, but instead, are able to help us understand our relationship with them, as well as reflect on our approaches towards the wild and natural scape.</p> <p>To further prove this, let's take a look at four different films that do not anthropomorphize these animals, but instead, utilize their wild nature to illustrate this point.</p>
<p>LIFE OF PI (2012): Pi stands on the top of the tarp of the lifeboat. Suddenly, a tiger roars and jumps towards the screen.</p>	<p>PI: COME ON!</p> <p><u><i>A sudden roar from the tiger is heard.</i></u></p>
<p>A shot of Richard Parker looking majestically towards his right as he stands in the foreground on the lifeboat. Pi looks in the same direction in the background with his shirt wrapped around his head.</p>	<p>NARRATOR (V.O.): ANG LEE first presents this idea through his 2012 film, Life of Pi. In this film, PI relates his childhood, and a particular incident in which he is stranded in the wild for 227 days with a tiger named RICHARD PARKER.</p>

<p>CU of Young Pi beneath a blanket.</p> <p>Cut to the camera panning from the bottom of the left page of a religious comic book to the top page. Shot zooms into the mouth of the cartoon, morphing into an animation of the universe.</p>	<p>During his encounter with the wild tiger, Pi is then able to grow out of his juvenile view of nature and matures as a person, realising that not everything will align to the colourful imagination that he possesses.</p>
<p>(LIFE OF PI - FEATURETTE "CREATING RICHARD PARKER"): MS of ANG LEE speaking to the camera.</p>	<p>ANG LEE (Life of Pi - Featurette "Creating Richard Parker"): The most important thing is the relationship with the tiger - so the tiger has a lot of meanings to him, it can be a representative of nature.</p>
<p>LIFE OF PI (2012): The camera moves forward as Pi lifts the tarp of the lifeboat. We see Richard Parker underneath turning towards Pi.</p> <p>His eyes as bright yellow as he growls.</p>	<p>NARRATOR (V.O.): Lee has to first show the more realistic side of wild animals, debunking the perception of animals as cuddly companions within a man's life.</p> <p><u>Fade in Richard Parker growling.</u></p>
<p>CU of Pi's face as he looks at Richard Parker.</p> <p>CU of the raw meat in his hands.</p> <p>CU of Richard Parker's face. The meat that Pi holds is in the foreground. His hand is shaking.</p> <p>CU of Pi's face, in the background we can see a figure moving.</p> <p>MS of Pi getting up from his crouched position in shock. Richard Parker also recoils, hissing.</p> <p>CU of Pi looking at his father. He is unaware of his father's anger and speaks kindly with a naive expression.</p>	<p>Pi, who grows up with his childish wonder, seems to have the same misconception with animals in the very beginning. He believes that wild animals such as Richard Parker, will form relationships with men, as a domesticated pet would.</p> <p>FATHER (V.O): NO!</p> <p>What are you thinking?</p> <p>PI: I just wanted to say hello to him</p> <p>FATHER: You think that tiger is</p>

<p>CU of Father responding to Pi. He is very angry, taking deep breaths. The vein on his forehead is very prominent.</p> <p>CU of Pi who seems unaffected at his father's frustration. He speaks slowly, almost as if trying to convince his father.</p>	<p>your friend? He's an animal, not a playmate</p> <p>NARRATOR (V.O.): Unlike Pi, his father has already grown out of this disillusion and knows that true nature of wild animals such as Richard Parker are savage and wild, far from any kind of domesticated household pets.</p>
<p>MS as the camera follows FATHER who speaks to Pi.</p> <p>CU of father speaking towards the camera.</p> <p>Momentary flash of Richard Parker rushing towards the goat outside the enclosure.</p> <p>CS of Pi closing his eyes as his mother pulls him closer to her.</p>	<p>FATHER: When you look into his eyes, you are seeing your own emotions reflected back at you, nothing more.</p> <p><u>Richard Parker growling and crashing of the goat being pulled through the cages.</u></p>
<p>WS as Pi throws the rat towards Richard Parker who catches it with his jaws and devours it.</p>	<p>A.O SCOTT (V.O.): Unlike just about every other cartoon animal you can think of, Richard Parker, despite his name, is never anthropomorphized, never pulled out of his essentially predatory nature.</p>
<p>WS of Pi standing on the tarp on one end of the boat. At the other end of the boat sits Richard Parker. The waves sway the boat but they maintain this position.</p>	<p>NARRATOR (V.O.): Only during the period where Pi is stranded alone with Richard Parker does Pi become aware of this divide between animal and human.</p>
<p>MS of Pi sitting on his makeshift raft as he looks towards the lifeboat.</p> <p>Cut to a MS of Richard Parker emerging from the lifeboat into Pi's line of sight.</p> <p>Pi sits on the raft and tries to pull the raft closer to him. As</p>	<p>Lee creates an emphasis on this relationship through the shot reverse shot for the scenes between Pi and Richard Parker.</p> <p>As the writer W.G. Sebald once wrote, "Men and animals regard</p>

<p>he is about to stand up, Richard Parker suddenly pounces towards Pi but misses as Pi ducks.</p> <p><u>As Richard Parker continues to claw at Pi, the words:</u> <u>"Men and animals regard each other across a gulf of mutual incomprehension." - W.G. Sebald fades in</u></p> <p>Camera zooms from a MS to a CU of Pi sitting at the edge of the lifeboat.</p> <p>Cut to a CU of Richard Parker trying to climb onto the tarp.</p>	<p>each other across a gulf of mutual incomprehension.", the shot reverse-shot focuses on the difference between the human and the animal and the dynamics between them.</p> <p>The images of Pi are confined to his own sphere - as human and prey, and shots of Richard Parker show him being part of the wild, embodying its dangerous nature. Each are an individual confined to their own shot.</p>
<p><u>The screen then splits into the two images. Pi at the edge of the lifeboat is at the top of the screen, Richard Parker's advance towards Pi is below.</u></p>	<p>The shot reverse shot also makes use of the 180 degree rule that alludes to the literal physical divide between both Pi and Richard Parker. A line that cannot be crossed because of their individuality as human and animal.</p>
<p>CU of Pi's wailing face as he is being carried away by rescuers.</p>	<p>Although Pi is aware of the dichotomy between man and animal, he is still devastated when Richard Parker does not return the gaze.</p>
<p>CU of Pi lifting his head off the sand to look into the distance at Richard Parker.</p> <p>WS of the Jungle and the back of Richard Parker. He stands still.</p>	<p>PI: At the edge of the jungle, he stopped. I was certain he was going to look back at me... That he would bring our relationship to an end in some way...</p> <p>But he just stared ahead into the jungle.</p>
<p><u>Again, the screen then splits into the two images. Pi on the sand staring up is at the top of the screen and the back of Richard Parker is at the bottom.</u></p>	<p>The lack of similarity to prior shot reverse shots also allude to this. Instead, when there is a close up of Pi's face, Richard Parker does not reciprocate. He is composed in a wide shot and</p>

	we do not see his face this time, because his line of sight is not aligned to ours anymore, and he does not return the gaze.
CU of Richard Parker's back facing the screen. He is looking towards the jungle clearing and we do not see his face. Slowly, he ambles towards the clearing, climbs in and disappears from sight.	Pi (V.O.): I suppose at the end, the whole of life becomes an act of letting go... In this way, Pi is forced to let go of his childish mentality and understand animals are animals and that they do not hold the same sentimentality that humans do. Through this, he matures and in this case, Richard Parker becomes the catalyst in his metamorphosis.
WOLF TOTEM (2015): WS of the mountains. In the extreme foreground, CHEN ZHEN stands, out of focus. In the background we see a wolf running into the distance.	Richard Parker's departure is similar to that of the ending in Wolf Totem, a 2015 film by Jean-Jacques Annaud. However, this film carries a different meaning.
MS of BAO SHUNGHI's back facing the audience as he stares into the distant snow. He suddenly turns around and looks furious. He raises his hands in anger and storms off the shot. Cut to an EWS of him turning towards the tribe and pointing, gesturing in anger.	The story is told through a city student, CHEN ZHEN, who has come to live with nomadic herdsman of Mongolia. During his time, he struggles to find a balance in his approach to nature. The film plays upon the idea of the redundancy of man's need to take control and regulate.
MS of Annaud within a studio as he speaks to someone off camera.	JEAN-JACQUES ANNAUD - CGTN DIALOGUE: The message that captured my heart when I read the book, was the need for balance between human presence and animal presence.
WS of ABA and Chen Zhen seated on their horses on the left, and Bao Shunghi, sits on a tractor opposite them, on the right.	NARRATOR (V.O.): It is because of this balance that men should not try to take control, but instead, strive for.
WS of Chen Zhen sitting opposite	CHEN ZHEN (V.O.): You say I treat

<p>Aba on the grass. The camera moves towards Chen Zhen as he speaks.</p>	<p>my wolf as a slave. In fact, it is I who am his servant.</p>
<p>EWS of Chen Zhen and his wolf cub walking past an expansive scenery. The wolf cub although on a leash, leads the way.</p>	<p>Annaud has put Chen Zhen in such a position where he looks like he wields power over the Wolf cub, such as controlling its freedom. However, we see that it is the inability of the cub to be tamed that allows it to actually hold the power over Chen Zhen.</p> <p>Although the wolf is on a leash and is seen to be under the control of Chen Zhen, he leads man by entering the shot first. Chen Zhen is merely a follower as he asks:</p> <p>CHEN ZHEN: Where are you going Where are you taking me?</p>
<p>WS of Chen Zhen crouching down to feed the wolf cub that peers out of a hole with a chain attached around its neck.</p> <p>Cut to WS of Aba sitting on the grass opposite to Chen Zhen and relating this piece of advice. In the background, we see an expansive lake accompanied by the sunset.</p>	<p>ABA (V.O.): "Wolves want dignity to earn their own meat, they do not want to be fed they want to kill at risk of being killed.</p> <p>ABA : They are warriors. What sort of warrior would he be if you take his pride away, if you forbid him to kill, if you teach him to fear death?"</p>
<p>CU of Chen Zhen looking towards his wolf cub.</p> <p>CU of the wolf cub hungrily eating.</p> <p>EWS of Chen Zhen and his wolf cub walking past an expansive scenery. The wolf cub although on a leash, leads the way.</p>	<p>Chen Zhen's feeding of his wolf cub stems from men's misconception that their control contributes to the greater good. Annaud shows how ridiculous this is through the mise en scene where men is portrayed to be insignificant, and their control becomes redundant in the greater scheme of nature.</p>
<p>CU shots of the wolves stalking</p>	<p>Author Chris Lukinbeal's believes</p>

<p>the deers. They move in slow motion.</p> <p>Cut to an Aerial shot of the wolves chasing.</p> <p>EWS of Chen Zhen and Aba riding up the hill to see the lake.</p> <p>The camera pans upwards and the view of the lake expands.</p> <p>EWS of a river. Chen Zhen and his cub run through it.</p>	<p>that there are power relations embedded within cinematic landscapes. However, Annaud uses the cinematic landscape as one of the holders of this power.</p> <p>Many of Annaud's shots consists of extreme wide shots.</p> <p>Yet, the landscapes are not shot individually. In each of these long shots of the landscape, Annaud places animals and humans within it.</p> <p>The mise en scene of the vast landscape therefore casts a size diminution where their small size amidst the extreme wide shot shows the insignificance of humans and animals within the boundless widths of nature, as they are completely surrounded by their environment.</p>
<p>WS of Chen Zhen on a horse. The horse suddenly jerks from its trot, galloping quickly ahead.</p>	<p>With the overpowering nature of the landscape, men's idea of control over animals is therefore seen as ridiculous.</p>
<p>WS of Chen Zhen as he slowly sits on a space between large rocks. His friend, YANG KE is crouched below.</p>	<p>CHEN ZHEN: I don't understand. Why did we build the Great Walls in the first place.</p>
<p>WS of the herdsmen setting up their yurts.</p>	<p>Unlike the humans, animals run freely within the wild and do not confine themselves within a certain space such as the Great Wall to create a world that is orderly and regulated.</p>
<p>GRIZZLY MAN (2005): TIMOTHY TREADWELL adjusts the camera as it is rolling. When he is done, he walks into the frame.</p>	<p>However, this control works in the context of Werner Herzog's Grizzly Man where control comes from one's construction of their own reality of nature.</p>

<p>WS of Treadwell knee deep in water as he places the camcorder on his eye and looks around, showing his attempt to film his surroundings.</p> <p>CU of Timothy's face as he looks into the camera lens Cut to a shot of Treadwell walking down a steep area. He stumbles and then speaks into the camera. He turns around, walking up the slope again.</p>	<p>Grizzly Man serves as a documentary of Timothy Treadwell, who spent 13 years observing and living with the bears, only to be killed by one during the 13th summer there. During his last five trips, he had recorded over 100 hours of footage of him as well as his interaction with the bears.</p> <p>TIMOTHY TREADWELL: Both cameras rolling, both cameras rolling, both cameras rolling!</p> <p>I kind of stumbled on that one. Let's do it again.</p>
<p>CU of Treadwell as he holds the camera and speaks to it.</p> <p>CU of part of the back of Herzog's head. He is wearing headphones and stays still, listening.</p>	<p>Although Treadwell is a filmmaker in his own right, curating his own shots, Herzog takes on the role as the director and the narrator in this film, thus having the liberty to choose the footage to edit, as well as create a narrative of the events that took place.</p>
<p>WS of Treadwell as he stands in a midground at the side of a lake.</p>	<p>BILL NICHOLS - "INTRODUCTION TO DOCUMENTARY" (V.O.): The professional commentator's official tone strives to build a sense of credibility from qualities such as distance, neutrality, disinterestedness, or omniscience</p>
<p>Herzog's back faces the camera as he sits in the foreground. In the mid ground, JEWEL, Treadwell's ex partner sits, speaking to Herzog.</p> <p>MS of Treadwell in his tent, speaking to the camera.</p> <p>Cut to Treadwell in the tent, but</p>	<p>But Herzog does not do this. There is a strong sense of his presence and personal input as his interviews and voiceovers lean towards his own argument of the merciless characteristics of nature, disagreeing with Treadwell's approach.</p> <p>With power over Treadwell's recordings, he is able to choose</p>

has to crouch down due to the heavy rain that has made his tent cave it.	scenes and edit them, building upon them to construct his own reality and perspective on nature.
<p>CU of a baby Grizzly Bear cub looking at the camera. It is very close.</p> <p>Cut to the shot of a baby Grizzly Bear's skull.</p> <p>Cut to a CU image of a bee pollinating a flower.</p>	<p>ERIC DEWBERRY (V.O.): Herzog's narration over Treadwell's footage reveals many divergences and substitutions in the ideological battle between the two filmmakers. The director builds his case for Treadwell's over sentimentalization of wild nature, exploiting Treadwell's passion and battles against his afflictions.</p>
<p>WS of Treadwell standing in the foreground of the shot, speaking to the camera. In the background, there is a Grizzly Bear lumbering around.</p> <p>MS of Treadwell standing in the centre of a clearing. There are greener leaves in the foreground that almost look as though they were framing Treadwell.</p>	<p>NARRATOR (V.O.): Treadwell's care and concern for nature, although disillusioned, still shows an appreciation for the animals.</p> <p>Herzog also gives him the dignity by including clips of Treadwell opening up and speaking about these animals as his purpose in life.</p> <p>TIMOTHY TREADWELL: Thank you so much for these animals for giving me a life. I had no life. Now I have a life.</p>
WS of Treadwell sitting on the ground. In front of him lays a dead fox.	<p>NARRATOR (V.O.)</p> <p>Nevertheless, his choice of shots still set a ground for him to drive forward Herzog's ultimate intention to showcase his views on nature.</p>
<p>Photos flashing on the screen.</p> <p>Partial shot of the evacuation helicopter on the right.</p> <p>SHot of the Grizzly Bear. His body has been torn open, bloody organs are exposed.</p>	<p>DAVID DAVIES (V.O.): As a filmmaker, Herzog shares this ideological perspective: all documentary is false even if it conveys the myth of objectivity. The function of the filmic image for Herzog is not to represent reality, but rather to build and shape images to form a facet of</p>

	unseeable and unsayable truth.
CU of a disembodied baby Grizzly paw. Cut to an ECU of the paw.	NARRATOR (V.O.): Herzog manipulates Werner's view of nature and creates an opposing view for the audience to consider. He presents his view on the natural world as something chaotic and ruthless.
WS of Treadwell watching over the dead fox. CU of the dead fox. Flies have begun to fly around it.	WERNER HERZOG: I believe that the common denominator of the universe is not harmony, but chaos, hostility and murder.
MS of a fox sitting on the roof of Treadwell's tent. Treadwell pets and strokes the head of the fox.	NARRATOR (V.O.): Yet, in the end, his own construction of nature is ironic. There is a question to it being overbearing and eradicate the possibility of there ever being a mutual friendliness between animal and nature.
WS of Treadwell walking back and forth as he angrily speaks directly to the camera.	TIMOTHY MORTON - As quoted in "SCREENING NATURE" (V.O): Herzog's bleakness, ironically, is far closer to wilderness-speak than Treadwell's cuddliness' and so undermines the film's critique of deep ecology.
Aerial shot of the scenery as the helicopter circles around the landscape.	NARRATOR (V.O.): In fact, since both of the filmmakers, Herzog and Treadwell have constructed their own reality of nature, their conversation allows the audience to reflect and therefore make their own equilibrium of defining how man's relationship with nature through animals actually is.
BESTIAIRE (2012): MS of a man feeding an animal. However, in the angle, we do not see the animal at all. The man continues to feed the animals.	This choice of human having to define their relationship with nature is also a technique that filmmaker Denis Côté uses in his 2012 film, Bestiaire. However, instead of allowing the audience to listen to both sides of an

<p>WS of a lady stands on the right, outside a very flimsy enclosure. The three sunbears inside line up in a row and wait to catch the food that she throws at them.</p>	<p>argument and pick their own understanding of man and nature, he makes his stand neutral, allowing audiences to reflect upon the whether we should take action to make the relationship between man and animal a harmonious one.</p>
<p>INTERVIEW - BESTIAIRE - DENIS COTE (VIMEO): MS of Denis Côté speaking in the direction of the camera.</p>	<p>DENIS COTE - (VIMEO) INTERVIEW ON BESTIAIRE: It's a bit of an overstatement, of course. but i feel that bestiaries is a perfect work for restoring the viewer's role as a viewer, his freedom of thought, his freedom to project anything he wants to project onto the screen.</p>
<p>BESTIAIRE (2012): WS of a Hyena in a cage. People stand on the right side of the shot and pull a contraption that condenses the space, pushing the hyena to the edge of the cage till it can no longer move.</p> <p>Cut to, a shot of the top half of an Antelope. The foreground is the cage bars, blurred.</p>	<p>NARRATOR (V.O.): In this, Côté plays with shots of animals within an enclosed space at the zoo.</p> <p>Côté creates this space for reflexivity by stringing together a few carefully composed shots. However, in doing so, he contradicts himself by saying he is neutral as certain images are still chosen in order to provoke this thought.</p>
<p>INTERVIEW - BESTIAIRE - DENIS COTE (VIMEO): MS of Denis Côté speaking in the direction of the camera.</p>	<p>DENIS COTE - (VIMEO) INTERVIEW ON BESTIAIRE: Even the most realistic-seeming documentary is still a series of choices, of manipulations. You could go so far as to call it lying. A documentary is a series of manipulations of reality.</p>
<p>BESTIAIRE (2012): MS of a Chimpanzee's hands. In the foreground, there is a blurred hint of the cage bars.</p>	<p>NARRATOR (V.O.): Although there is no narration like Grizzly Man's, Côté carefully composes the shot to garner the empathy of the viewer, juxtaposing animals behind bars in captivity, and the more freedom animals have within nature.</p>

<p>HOW THE BBC MAKES PLANET EARTH LOOK LIKE A HOLLYWOOD MOVIE - VOX YOUTUBE VIDEO (2017): MS of Elizabeth White sitting and speaking straight ahead, slightly left to the camera.</p>	<p>ELIZABETH WHITE - PRODUCER OF "PLANET EARTH II, ISLANDS" (V.O.): It's much more trying to put you in their world and what would the animal be feeling, and trying not to be anthropomorphic about it, but just sort of taking the viewer on a journey where they can start to relate to how an animal might work in that world.</p>
<p>BESTIAIRE (2012): MS of a tiger pacing up and down its cage. The cage is in the foreground and i in focus.</p> <p>WS of Geese in the middle ground making their way through tall green grass.</p>	<p>Many of his shots within the closure have the cage of the animals in the foreground, obstructing a clear shot of the animal. This serves as a reminder for the viewer of the animals and their lack of freedom. We notice that this foreground of the cage is removed the when the animals are within more natural environments, thus giving them a sense of freedom.</p>
<p>Ws of the taxidermist removing the skin of an animal from a spinning contraption and violently flinging it around to dust it.</p>	<p>However, in contrast, the imagery at the taxidermist's workspace creates the most unsettling imagery where it is clear that animals are being reduced to objects, forsaking the fact that they were once sentient beings.</p>
<p>CU of the taxidermists using scapel and scissors to clean up the dead animal. There is blood.</p> <p>WS of 5 artists behind 5 easels surrounding a taxidermied deer - studying it, and drawing it.</p> <p>WS: A toddler boy rushes forward to touch a deer.</p> <p>An unknown adult figure pulls him away from the deer and out of the shot.</p>	<p>Although these scenes are not accompanied by any verbal narrative, the placement of the shots in a sudden jarring cut would then create a change in the viewer's perspective of the animals, allowing them to form their own connections to an animal's natural place within nature.</p> <p>And in the end, shows that it is possible for humans and animals to coexists...</p> <p>whether harmoniously or not, it's</p>

<p>LIFE OF PI (2012): Shot of Richard Parker's reflection in the water zooms in, fades to black.</p> <p>WOLF TOTEM (2015): EWS of the landscape as Chen Zhen runs to keep up with the wolf.</p> <p>GRIZZLY MAN (2005): Treadwell holds the camera up towards his face. Behind him, there is a Grizzly bear.</p> <p>BESTIAIRE (2012): WS of an elephant lumbering through the trees as three girls sit on top of it.</p> <p>LIFE OF PI (2012): Pi bobs up and down the ocean. The raft he sits on is not seen. Pi smiles and a superimposed shot of Richard Parker's back fades in. Pi fades out along with the sea and sky, transforming into a jungle clearing. Richard Parker leaps into it as the screen FADES TO BLACK.</p>	<p>up to us.</p> <p>Indeed, animals are therefore catalysts for man's self reflexivity, whether it is helping men to find meaning within their view of the world...</p> <p>showing man's inability to control nature...</p> <p>depicting man's construct of natural reality...</p> <p>Or just allowing man to reflect on how they should find the harmonious balance with nature.</p> <p>However, it is through the cinematic techniques and intentions of Lee, Annaud, Herzog and Côté that we realise animals are more than just the furry friends that we constantly align them by. Instead, they can be the stimuli in which enables audiences to act and explore the possibilities that they are able to create with the nature that surrounds us.</p>
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Bibliography

Text

Ebert, Roger. "Life of Pi Movie Review & Film Summary (2012) | Roger Ebert." *RogerEbert.com*. N.p., 20 Nov. 2012. Web. 12 Feb. 2018.

This review not only allowed me a more comprehensive understanding of the film, but also provided great insight to the film's nuances and meanings.

Leventi-Perez, Oana, "Disney's Portrayal of Nonhuman Animals in Animated Films Between 2000 and 2010." esis, Georgia State University, 2011.

[h p://scholarworks.gsu.edu/communication_theses/81](http://scholarworks.gsu.edu/communication_theses/81)

This thesis allowed me to understand Disney's role in anthropomorphising, creating a basis for my own knowledge of the films that I was analysing in regards to the cinematic role of animals.

Scott, A. O. "'Life of Pi,' Directed by Ang Lee." *The New York Times*. The New York Times, 20 Nov. 2012. Web. 12 Feb. 2018.

This article provided me with good insight into the film, "Life of Pi" by explaining the film's nature of not anthropomorphising the tiger, and how that subverts the usual take on animals within film.

Dewberry, Eric. *Conceiving Grizzly Man through the "Powers of the False"*. Thesis. Georgia State University, US, <https://www.nottingham.ac.uk/scope/documents/2008/june-2008/dewberry.pdf>

This thesis provided me with insight towards Herzog's role as an unconventional narrator and director in Grizzly Man. This allowed me to henceforth analyse the film in respect to this convention.

Nichols, Bill. *Introduction to Documentary*. Indiana U.P., 2017. Print.

This book covered documentaries and the usual conventions to what makes a documentary. By utilising this knowledge, I was able to apply it to my analysis of Grizzly man and contrast the different role that Herzog plays as the director and narrator of the film.

Pick, Anat, and Guinevere Narraway. *Screening Nature: Cinema beyond the Human*. Berghahn Books, 2013. Print.

This book helped me to approach Herzog's narration in *Grizzly Man* and look at it from another point of view. Thus I was able to counter my initial point and have a more rounded understanding and analysis of the film, *Grizzly Man*.

Saito, Stephen. "Interview: Jean-Jacques Annaud Heeds the Call of the Wild for 'Wolf Totem.'" *The Moveable Fest*, 12 Sept. 2015,

moveablefest.com/interview-jean-jacques-annaud-heeds-the-call-of-the-wild-for-wolf-totem-and-remembering-james-horner/.

Using this interview, I was able to comprehend the intentions that Annaud had when creating his film. Building upon this, I was able to analyse the film with more accuracy.

"Wolf Totem/Jean-Jacques Annaud." *EarthwiZe Is Here, Baby.*, 12 Nov. 2015,

earthwiZe.org/wordpress/directortalk/2015/09/09/wolf-totemjean-jacques-annaud/.

Using this interview, I was able to comprehend the intentions that Annaud had when creating his film. Building upon this, I was able to analyse the film with more accuracy.

Filmography

***Grizzly Man*. 2005. Dir. Werner Herzog. Discovery Docs.**

Grizzly Man serves as a documentary of Timothy Treadwell, who spent 13 years observing and living with the bears, only to be killed by one during the 13th summer there. During his last five trips, he had recorded over 100 hours of footage of him as well as his interaction with the bears. This film was analysed to gain a more comprehensive understanding of the relationship between man and animal, especially through different perspectives.

***Wolf Totem*. Dir. Jean-Jacques Annaud. Wild Bunch, 2015. Film.**

Wolf Totem is told through a city student, Chen Zhen, who has come to live with nomadic herdsman of Mongolia. During his time, he struggles to find a balance in his approach to nature through a wolf that he adopts. This film was analysed further to comprehend how man's relationship with nature can be shown and executed through landscape.

***Life of Pi*. Dir. Ang Lee. 20th Century Fox, 2012. Film.**

Life of Pi is a film that follows Pi, who relates his childhood as well as a particular incident in which he is stranded in the wild for 227 days with a tiger named Richard Parker. This film was analysed to identify the dichotomy between man and nature through the cinematic technique of shot reverse shots.

***Bestiaire*. Dir. Denis Cote. KimStim/Zeitgeist Films, 2012. Film.**

Bestiaire is a film that shows the interaction between animals and humans devoid from any narration. This film was then analysed for its neutral nature and how it was crafted to allow for viewers' reflexivity.

***Cinderella*. Dir. Clyde Geronimi, Wilfred Jackson, Hamilton Luske, RKO Pictures, 1950. Film.**

This film was used to illustrate the point of anthropomorphism in film.

***Sleeping Beauty*. Dir. Clyde Geronimi, Wolfgang Reitherman, Les Clark. Walt Disney Studios Motion Pictures, 1959. Film.**

This film was used to illustrate the point of anthropomorphism in film.

***Bambi*. Dir. David Hand, James Algar, Samuel Armstrong, Bill Roberts, Graham Heid, Paul Satterfield, Norman Wright. RKO Pictures, 1942. Film.**

This film was used to illustrate the point of anthropomorphism in film.

***Dumbo*. Dir. Ben Sharpsteen, Wilfred Jackson, Norm Ferguson, Samuel Armstrong, Jack Kinney, Bill Roberts, John Elliotte, RKO Pictures. 1941). Film.**

This film was used to illustrate the point of anthropomorphism in film.

***Jungle Book*. Dir. Wolfgang Reitherman, United Artists, 1941. Film.**

This film was used to illustrate the point of anthropomorphism in film.

***Jungle Book*. Dir. Jon Favreau, Walt Disney Pictures/Walt Disney Studios Motion Pictures, 2016. Film.**

This film was used to illustrate the point of anthropomorphism

in film.

***Dawn of the Planet of the Apes*. Dir. Matt Reeves. 20th Century Fox, 2014. Film.**

This film was used to illustrate the point of anthropomorphism in film.

CCTVNEWSbeijing. "China's Big-Hit Movie, 'Wolf Totem', Evokes Discussion on Relations between Humans and Nature." *YouTube*, *YouTube*, 2 Mar. 2015, www.youtube.com/watch?v=RvanwJzKoCU.

This was crucial for me as there was a brief interview with the director of "Wolf Totem", a film I was analysing. This helped me to further understand his take on the adapted book and how it played out to help him create it on screen.

Foxsingapore. "Life Of Pi - Featurette "Creating Richard Parker" [HD]." *YouTube*. *YouTube*, 14 Nov. 2012. Web. 12 Feb. 2018.

This video gave me an understanding of how BBC documentaries were created - especially the techniques that they used. This was crucial for analysing my films as they all pertained to animals in nature and thus I was able to compare the techniques used in here with the ones in the films I was analysing.

"INTERVIEW - Bestiaire - Denis Côté." *Vimeo*, 15 Nov. 2017, vimeo.com/82960698.

This interview gave me a lot of insight to Denis Côté's intention in creating the film, and his director's vision. This helped me to better understand the film and to properly analyse it.