2017

V Semester

[FILM STUDIES]

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FILM STUDIES

UNIT-I

Film as a medium: Characteristic - Film perception: levels of understanding - Film theory and semiotics - formalism and neo formalism - film language - film and psycho - analysis - film and cultural identity: hermeneutics, reception aesthetics and film interpretation.

UNIT-II

Film forms: narrative and non-narrative - Acting, costume and music - Film and post modernism - post structuralism and deconstruction. Impressionism, expressionism, and surrealism - Fiction: realism, symbolic simulation - typology of genres of fiction - Subjectivity, causality and time - Concepts of national cinema - Issues in world and Indian cinema.

UNIT-III

Film production: Visualisation - script - writing - characterization - storyboard - tools and techniques. Continuity style: composing shots - spatial (mise en scene) - temporal (montage) - Camera shots: pan, crane, tracking, and transition. Sound in cinema: dimensions and functions - Film editing and special effects - Film audience - Review and appreciation of film.

UNIT-IV

Film festival - Film awards - Film institute's censorship certification - Cinema theatres and Projections.

UNIT-V

Film business and Industry - Economic- finance and business of film - film distribution - import and export of films - regional cinema with special reference to Tamil cinema. Budgeting and schedules.

UNIT-I

Film as a medium: Characteristic - Film perception: levels of understanding - Film theory and semiotics - formalism and neo formalism - film language - film and psycho - analysis - film and cultural identity: hermeneutics, reception aesthetics and film interpretation.

FILM AS A MEDIUM

- ❖ Film is a means of creative expression. It performs the functions of mass media.
- ❖ Such as *information, education, entertainment and transmission of culture*.
- ❖ Films are widely popular and their audio visual nature provides them a pervasive power for social influence.
- ❖ Therefore, they have the potential to play an important role as a medium of entertainment, information and education and as a catalyst for social change. Films are popular because they entertain.
- ❖ They are a facet of a mass culture and mass art. They generate mass mediated culture arising from elite, folk, popular or mass origins.
- ❖ Almost every person of the society has participated in the activity of going to cinema hall and enjoying a film. According to Jovett and Linton, "obviously there is still something unique and inherently appealing about going to the movies", and this is clearly different from other mass media experiences".
- ❖ The social institution of movie going is firmly established in our society and movies have played an important part as one of the factors contributing to the dramatic changes which have taken place in the last 50 years in the way we live and also in how we perceive the world around us.
- ❖ They have provided us not only with entertainment, but also with ideas, and it would be difficult to conceive of our society without them.
- ❖ The films take as their starting point those aspects of society with which we have become familiar. They create twist plots and use other narrative devices which infuse the story with sufficient new elements to attract an audience.
- ❖ Films draw heavily from reality, portraying situations that have resemblance to the everyday stresses and aspirations of viewers' lives. The movies recognize the link between their lives and films in both general and specific terms.
- ❖ The ease of comprehension helps the viewer to assume the role of the characters and to identify with them quickly and effectively. Films appeal to their primary emotions and sentiments. Films provide photographic realism, vivid visual presentation in which the images are already fully established, easily identified and followed.
- ❖ Melodrama in films draws suppressed fears and desires into a public realm, but suggests personal solutions. The viewers are active participants in the construction of the image that both represents present reality and allows them to escape as future fantasy.
- ❖ According to Malhan, "Through characterization, demonstration and depiction of scenes and situations, it can even directly help to sell the concepts and norms of national or emotional integration,, dignity of labour, the bare-foot doctor or engineer, an understanding spouse and the pulls of extra-marital relations."
- ❖ They can stimulate values of good life and citizenship as also participatory virtues of developmental activities.

❖ Each genera of film is capable of creating impact on the masses. For example, comedy and hilarious movies entertain people and relax them. Social or tragic movies provide outlet to the emotions of the viewers.

❖ India has a history of hundred years of cinema. Indian films have been recognized nationally and internationally. Films in India have not only remained the medium of entertainment but film making has emerged as a major art form which is a creative expression of the film makers or artists.

CHARACTERISTIC

Movie Characteristics

• Title

• ID in your collection (catalog)

• Budget

• Runtime

• Composer

• Director

• Producer

• Genre - A genre is simply a categorization of certain types of art based upon their style, form, or content. Most of movies can easily be described with certain umbrella terms, such as Westerns, dramas, or comedies. Of course, some films can't be described using such terms, so realize that these are generalizations.

• Language

• Flag: colored or not

• Income date

• Number of duplicates

• Price

• Catalog price - shows catalog price for given item;

• Purchasing comments

• Barcode - Barcode data for fast access to the collectible entry using barcode reader;

• Links - unlimited number of web links;

• Images - unlimited number of images, photos or scans.

• Quality condition of the movie

- Comments - notes and comments about given movie; See, Comments for more details about work comments.

- Status - status of the collectible: in collection, loaned, lost, private, coming and etc;

FILM PERCEPTION

Film (Cinema) perception refers to the sensory and cognitive processes employed when viewing scenes, events, and narratives presented in edited moving-images.

1. Film creates the illusion of motion through the rapid presentation of still images.

2. Film creates the illusion of continuity across a cut.

3. Film represents scenes and events across edited sequences of shots filmed at different places and times.

1) *Narrative Perception*

The primary purpose of most films is to tell a story. The motivating question in narrative perception centers on how the viewer becomes immersed in the story.

Gibson's ecological approach to perception defines "In this world, a picture is defined as a record of an observation made by an observer and thought to be worth noticing."

The narrative of film is the element worth noting (the recorded observation). Therefore, it is the director's control over what is shown in a film that controls how the audience will perceive the narrative presented by the film.

The recorded narrative can be 1) Low-level mechanisms characterize the low-level motions of objects a scene, and are part of motion perception. 2) The higher-level processes of relational parsing and generation of action schemas initiate internal mechanisms defined by Helmholtz likelihood principle.

2) *Scene Perception*

Each scene contains some subset of information relevant to the plot, but the information presented within a scene is critical to how the viewer perceived both the scene and the overall film.

3) *Cuts and Montage*

Cutting techniques allow the director to control what information the user sees by breaking the continuity of the film in favor of changing camera angles and, consequently, what the viewer attends to.

Cuts provide an interesting perceptual mechanism for such question/answer patterns as they transition the viewer both within a scene and between scenes by breaking the visual continuity of a narrative.
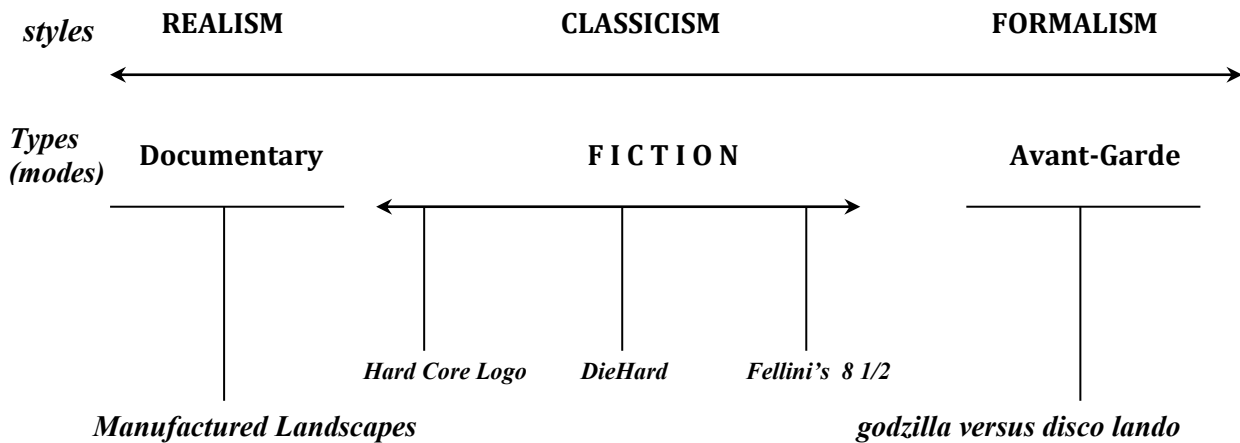
4) *Motion Perception*
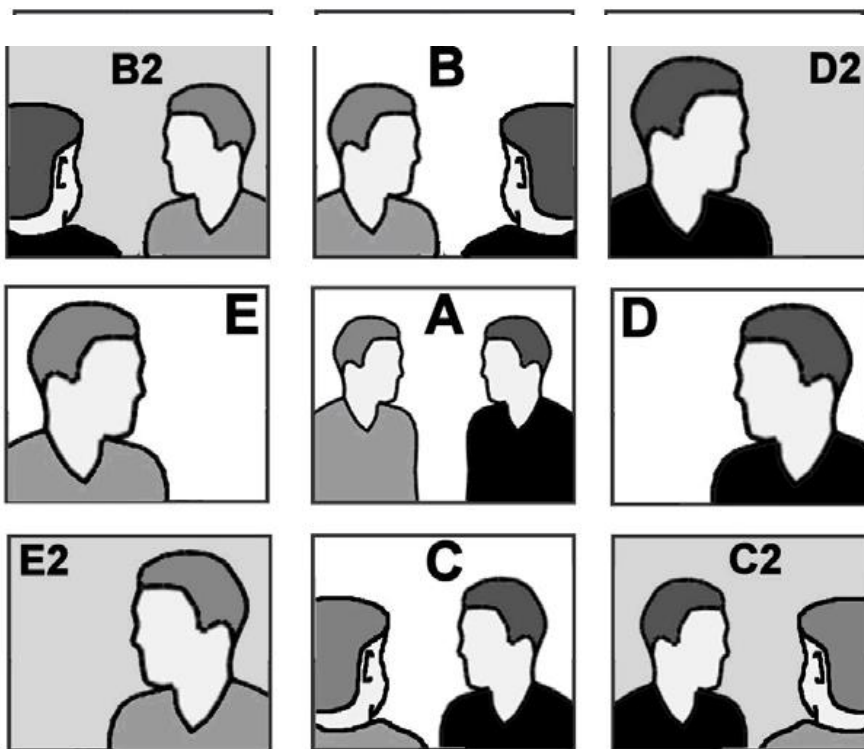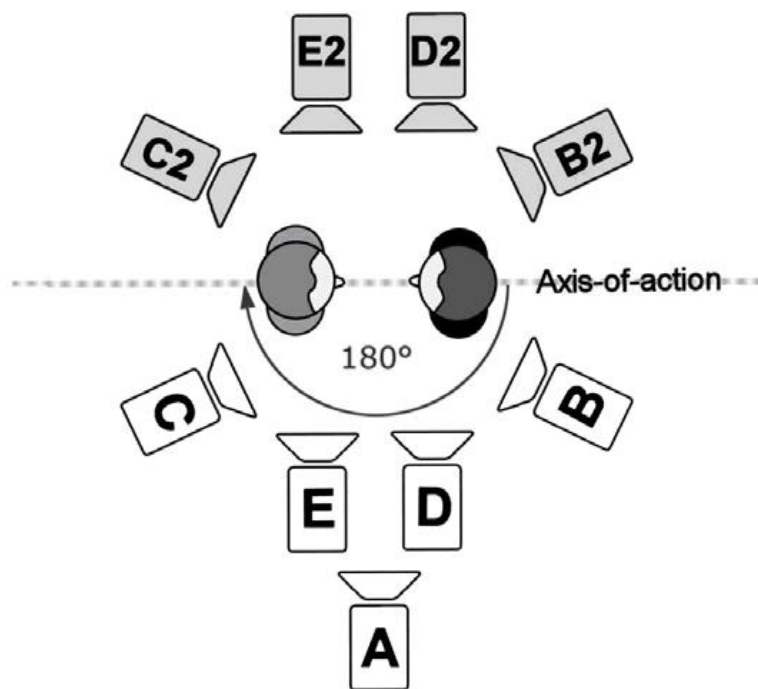
Film Theory

Film theory or cinema studies is an academic discipline that aims to explore the essence of the cinema and provides conceptual frameworks for understanding film's relationship to reality, the other arts, individual viewers, and society at large. Film theory is not to be confused with general film criticism, or film history, though there can be some crossover between the three disciplines.

1. Auteur theory
2. Feminist film theory
3. Formalist film theory
4. Marxist film theory
5. Structuralist film theory

Styles and Types (Modes) of Films

styles   **REALISM**   **CLASSICISM**   **FORMALISM**

Types (modes)   **Documentary**   **F I C T I O N**   **Avant-Garde**

Hard Core Logo   *DieHard*   *Fellini's 8 1/2*

Manufactured Landscapes   *godzilla versus disco lando*

What are Characteristics of Realism?

- Realist filmmakers attempt to reproduce the surface of reality with a minimum of distortion.
- We rarely notice the "style" in a realistic movie — concerned with what is being shown rather than how it is being manipulated.
- Realists try to preserve the illusion that their film worlds are objective mirrors of the actual world.
- The camera is used as a "recording mechanism" to reproduce the surface of tangible objects with as little commentary as possible.

What are Characteristics of Formalism?

- Formalist directors are concerned with expressing their own unabashedly subjective experience of reality — stylistically flamboyant.
- "Expressionists" because of concern with spiritual and psychological truths, conveyed by distorting the surface of the material world.
- Formalist cinema excels in dealing with ideas — political religious, philosophical.

What About the Classical Style?

- "Classical" because of its Artistotelian narrative style that is derived from live theatre and is by far the most popular story organization.
- Classical cinema avoids the extremes of realism and formalism in favour of a style of presentation that has a surface believability.
- Often handsomely mounted, story oriented, high premium placed on the the entertainment value of the story which conforms to popular genre.
- Characters often played by "stars" and roles are often tailored to their personal charms. Audience is encouraged to identify with their goals/values.

Formalism

A filmic style which alters reality and showcases the director's subjective experience.

Characteristics of Formalism:
- Professional actors
- Relies heavily on special effects
- Editing speeds up or slows down time
- Lighting and sound create exaggerations
- Breaks illusion of reality

Eternal Sunshine of the Spotless Mind
(dir. Michel Gondry, 2004)

The Seventh Seal
(dir. Ingmar Bergman, 1958)

CLASSICAL

The mode that falls between the two extremes of Realism and Formalism; strives to achieve authenticity of real people and real events but with the manipulation of its creative production elements.

Citizen Kane
(dir. Orson Welles, 1941)

CHARACTERISTICS OF CLASSICAL CINEMA:

- Professional actors
- Minimal or no special effects
- On location or in studio
- Editing used for time-lapse
- Lighting and sound used to create a mood

Milk
(dir. Gus Van Sant, 2008)

REALISM

A filmic style that favors the commonplace, portrays its subject objectively, and attempts to emulate real life without manipulation.

The Bicycle Thief
(dir. Vittorio de Sica, 1948)

CHARACTERISTICS OF REALISM:

- Unprofessional actors
- No special effects
- On location sets and props
- Minimal editing
- Natural lighting
- Documentary-style

Once
(dir. John Carney, 2006)

1. Auteur Film Theory.

An auteur is a singular artist who controls all aspects of a collaborative creative work, a person equivalent to the author of a novel or a play. The term is commonly referenced to filmmakers or directors with a recognizable style or thematic preoccupation.
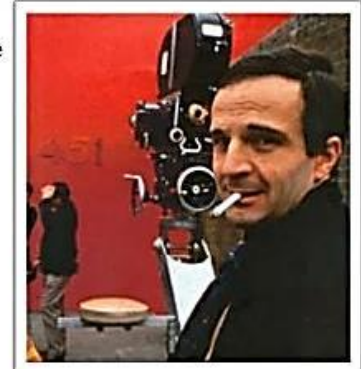
Criticism

➢ Even before auteur theory became clearly defined, the director was considered to be the most important among the people working on a film. Early German film theorist Walter Julius Bloem credited this to film being an art for the masses, and the masses being accustomed to regard someone who gives the final product (in this case, the director) as an artist, and those who contribute before (i.e. screenwriters) as apprentices.

➢ Starting in the 1960s, some film critics began criticising auteur theory's focus on the authorial role of the director. Pauline Kael and Andrew Sarris feuded in the pages of The New Yorker and various film magazines.

Law

In law, the film is treated as a work of art and the auteur, as the creator of the film, is the original copyright holder. Under European Union law, the film director is considered the author or one of the authors of a film, largely as a result of the influence of auteur theory.

Auteur Theory:

- **'Auteur'** is the French word for 'author'.

- In film criticism, auteur theory holds that a director's reflects the director's personal creative vision.

- Sometimes the **auteur's creative voice can be distinct enough to shine through even with all of the studio interference** and through the group process of making a film.

- In law, the auteur is the one who originally holds the copyright, as they are the creator of the film.

- As a result of the auteur theory, under European law, the director is considered the author or one of the authors in a film.

- **Since 1954, auteur theory has influenced film criticism**, when it was advocated by film director and critic, **Francois Truffaut**.

- This method of film analysis was originally associated with **French New Wave**.

Auteur Theory model –Andrew Sarris (1962)
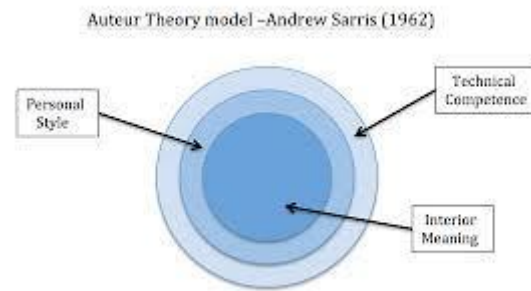
2. **Feminist film theory**

Feminist film theory is a theoretical film criticism derived from feminist politics and feminist theory. Feminists have many approaches to cinema analysis, regarding the film elements analyzed and their theoretical underpinnings.
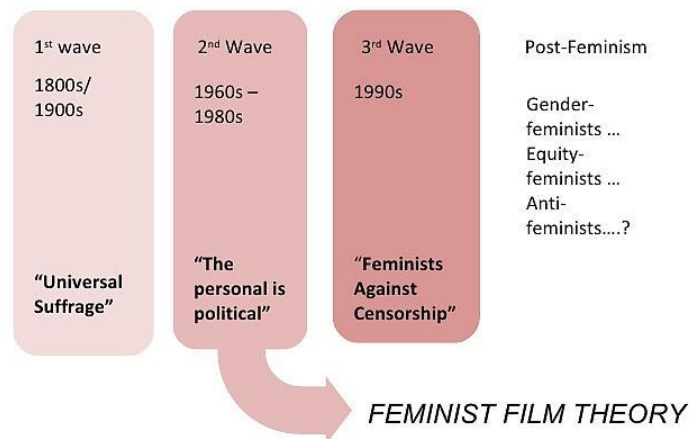

Realism and counter cinema

The early work of Marjorie Rosen and Molly Haskell on the representation of women in film was part of a movement to depict women more realistically, both in documentaries and narrative cinema. The growing female presence in the film industry was seen as a positive step toward realizing this goal, by drawing attention to feminist issues and putting forth an alternative, true-to-life view of women. However, Rosen and Haskell argue that these images are still mediated by the same factors as traditional film, such as the "moving camera, composition, editing, lighting, and all varieties of sound." While acknowledging the value in inserting positive representations of women in film, some critics asserted that real change would only come about from reconsidering the role of film in society, often from a semiotic point of view.

Claire Johnston put forth the idea that women's cinema can function as "counter cinema." Through consciousness of the means of production and opposition of sexist ideologies, films made by women have the potential to posit an alternative to traditional Hollywood films. Initially, the attempt to show "real" women was praised, eventually critics such as Eileen McGarry claimed that the "real" women being shown on screen were still just contrived depictions. In reaction to this article, many women filmmakers integrated "alternative forms and experimental techniques" to "encourage audiences to critique the seemingly transparent images on the screen and to question the manipulative techniques of filming and editing"

List of notable feminist film theorists

Carol J. Clover	Pam Cook	Elizabeth Cowie
Barbara Creed	Mary Ann Doane	Jane Gaines
Miriam Hansen	Molly Haskell	Maggie Humm
Dai Jinhua	Claire Johnston	E. Ann Kaplan
Gertrud Koch (de)	Annette Kuhn	Teresa de Lauretis
Joan Mellen		

FEMINISM

1st wave	2nd Wave	3rd Wave	Post-Feminism
1800s/ 1900s	1960s – 1980s	1990s	Gender-feminists … Equity-feminists … Anti-feminists….?
"Universal Suffrage"	"The personal is political"	"Feminists Against Censorship"	

FEMINIST FILM THEORY

3. **Formalist film theory**

Formalist film theory is a theory of film study that is focused on the formal, or technical, elements of a film: i.e., the lighting, scoring, sound and set design, use of color, shot composition, and editing. It is a major theory of film study today.

Ideological formalism

➢ The classical Hollywood cinema has a very distinct style, sometimes called the Institutional Mode of Representation: continuity editing, massive coverage, three-point lighting, "mood" music, dissolves, all designed to make the experience as pleasant as possible. The socio-economic ideological explanation for this is, quite crassly, that Hollywood wants to make as much money and appeal to as many ticket-buyers as possible.

➢ Film noir, which was given its name by Nino Frank, is marked by lower production values, darker images, under lighting, location shooting, and general nihilism: this is because, we are told, during the war and post-war years filmmakers (as well as filmgoers) were generally more pessimistic. Also, the German Expressionists (including Fritz Lang, who was not technically an expressionist as popularly believed emigrated to America and brought their stylized lighting effects (and disillusionment due to the war) to American soil.

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4. **Marxist film theory**

Marxist theory film

- Marxist film theory is one of the oldest forms of film theory.
- Sergei Eisenstein and many other Soviet filmmakers in the 1920s expressed ideas of Marxism through film. In fact, the Hegelian dialectic was considered best displayed in film/ editing through the Muleshoe Experiment and the development of montage.
- While this structuralism approach to Marxism and filmmaking was used, the more vociferous complaint that the Russian filmmakers had was with the narrative structure of Hollywood filmmaking.
- Eisenstein's solution was to shun narrative structure by eliminating the individual protagonist and tell stories where the action is moved by the group and the story is told through a clash of one image against the next (whether in composition, motion, or idea) so that the audience is never lulled into believing that they are watching something that has not been worked over.
- Eisenstein himself, however, was accused by the Soviet authorities under Stalin of "formalist error," of highlighting form as a thing of beauty instead of portraying the worker nobly.
- French Marxist film makers, such as Jean-Luc Godard, would employ radical editing and choice of subject matter, as well as subversive parody, to heighten class consciousness and promote Marxist ideas.

Marxist Film Theory

- Expressing ideas of Marxism through film in terms of film editing, such as montage

- Employing radical choice of subject matter, as well as subversive parody, to heighten class consciousness and promote Marxist ideas
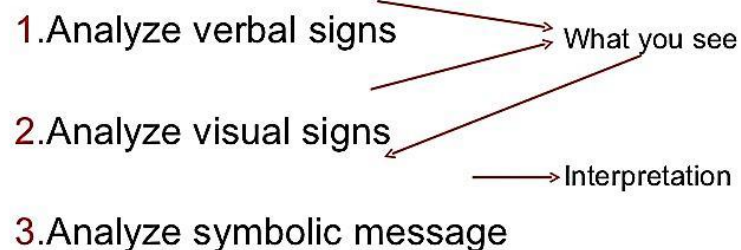
Marxist Film theory

- **Karl Marx** wrote **The Communist Manifesto** in 1948.
- He believed that the history of society was based on class struggles and materialism
- He was in opposition to traditional Hollywood narrative structure and was opposed to a singular protagonist
- but was in favour of group decision making. Marxist theory films can also encode political views, with a belief that Hollywood promotes capitalism by drawing you into the propaganda/ marketing. For example, a shot reverse shot is devised to make the viewer align with the character/commercial ideology.

SEMIOTICS

Semiotics is the theory of the production and interpretation of meaning. It's basic principle is that meaning is made by the deployment of acts and objects which function as "signs" in relation to other signs. Systems of signs are constituted by the complex meaning-relations that can exist between one sign and another, primarily relations of contrast and superordination/subordination (e.g. class/member, whole/part). Signs are deployed in space and time to produce "texts", whose meanings are construed by the mutually contextualizing relations among their signs.

Semiotic analysis

Three steps (Geursen 1997 p102-103)

1. Analyze verbal signs → What you see

2. Analyze visual signs

3. Analyze symbolic message

→ Interpretation

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HOW FILMS 'SIGNIFY'

o Semiotics is the study of signs; or, how films 'signify'
o A way of understanding how meaning is conveyed through the various methods human beings employ to convey messages.
  • Body language
  • Gesture
  • Letters
  • Words
  • Pictures
  • Visual Illustrations

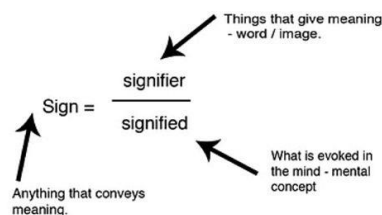## HOW TO USE SEMIOTICS WHEN READING A FILM – (EG MIDNIGHT COWBOY)

○ Semioticians look closely at film shots in order to break down their messages into systems of signs and codes. What signs are prominent in Midnight Cowboy?
  • Think about how Joe Buck's costume is a signifier.
  • The radio.
  • The greyhound bus
○ Look at how the film subverts myths and codes.
  • The American Dream
  • The myth of the West.
  • Generic Codes (i.e. Western codes subverted)
○ What syntagmatic relationships can you uncover?
  • Let's watch some...

THE SIGN

○ A sign can be anything in a film shot (visual or aural) that stands for something else
  • A person's face
  • A prop
  • A background detail.

○ There are three main components to remember: The (1)*sign* is composed of a (2)*signifier* -- the material form of the sign -- and (3)the *signified* -- the concept it represents.

○ **Sign -- The written word STOP**
○ **Signifier -- The letters S-T-O-P**
○ **Signified concept -- The motion category "stop"**
  • In semiotics, the sign is divided into two parts: the **signifier** and the **signified**

Semiotics Approach

• Analyzes the **symbolism** and **meaning** of some aspect of the film.
  – Generally focuses on one element and analyzes its symbolic use throughout the film
  – Elements are symbolic or representative of more than their surface suggests
    • Cinematography
    • Mise-en-Scene
    • Editing
    • Sound

Things that give meaning - word / image.

$$Sign = \frac{signifier}{signified}$$

Anything that conveys meaning.

What is evoked in the mind - mental concept

FILM LANGUAGE

Once film became a series of connected shots, a language was born. Every shot became a complete sentence with at least one subject and one verb. (We are talking about an edited shot here, as opposed to a camera setup, which may be cut into a number of edited shots.) Like prose, a film sentence/shot can be simple, with only one subject and one verb, and perhaps an object; or it can be a compound sentence/shot, composed of two or more clauses. The type of sentence/shot we use will first depend on the essence of the moment we wish to convey to the audience. Secondarily, that sentence/shot will be contained in a design of the scene, which may be an ingredient of an overall style. In Alfred Hitchcock's Rope (1948), where there are but nine sentences—each 10 minutes long (the length of a film roll)—each sentence contains many subjects and a host of verbs and objects.

- ◆ Types of Films (Realism, Classical, Formalism)
- ◆ Shots
- ◆ Angles
- ◆ Lighting
- ◆ Color
- ◆ Sound
- ◆ Editing
- ◆ Mise-en-Scene

- ➢ Film and video programs are efforts at communicating and just like speaking English, tapping out Morse code, or waving semaphores, there is a whole language that can be learned including words, phrases, grammar, punctuation, rules, and common practices. And like any other language, the more thoroughly you master it, the more effectively you can communicate.
- ➢ While the writer conceives the story, and the director realizes it, it is you, the editor who is the storyteller; given the task of organizing the thoughts and ideas and transmitting the intended message to the audience.
- ➢ Communication is both an art and a craft. Part inspiration and part perspiration. Effective editing requires both aspects, and while you can't necessarily be taught the art of eloquence, you can study and practice the rules of the language, and hone your craft so you can edit quicker, more efficiently, and communicate more effectively because of it.

Shots as Words

- ➢ Just as words are the building blocks of a written language, individual shots are the building blocks of the film language. And different shots can be thought of as different parts of speech, serving different purposes and answering different questions.
- ➢ You are undoubtedly very familiar with the questions: who, what, where, when, why and how. These questions are deeply ingrained in all of our brains because we are constantly

asking them-consciously or unconsciously-about everything we see and do in the world. The answers to those questions are precisely the elements our brains use to make sense of the world. And coincidentally, the are the basic components of story.

http://www.kenstone.net/fcp_homepage/language_of_film.html

The **180-degree rule** is a basic guideline regarding the on-screen spatial relationship between a character and another character or object within a scene. An imaginary line called the axis connects the characters and by keeping the camera on one side of this axis for every shot in the scene, the first character will always be frame right of the second character, who is then always frame left of the first. If the camera passes over the axis, it is called jumping the line or crossing the line.
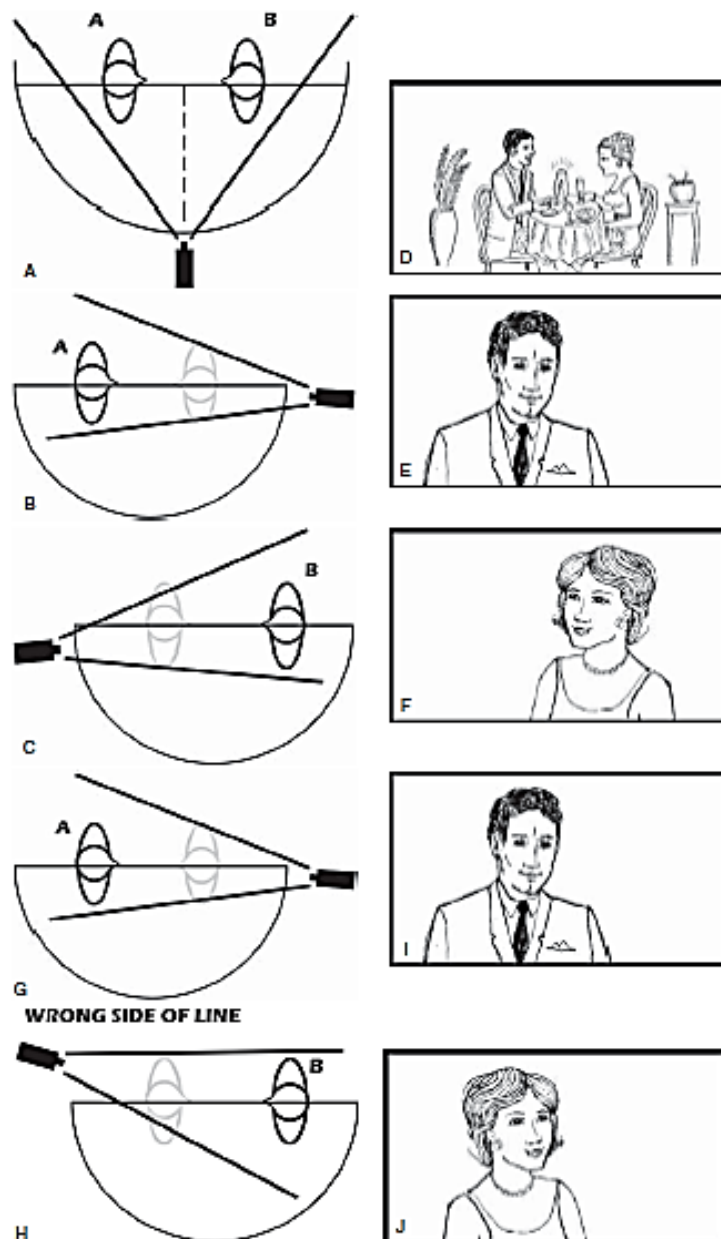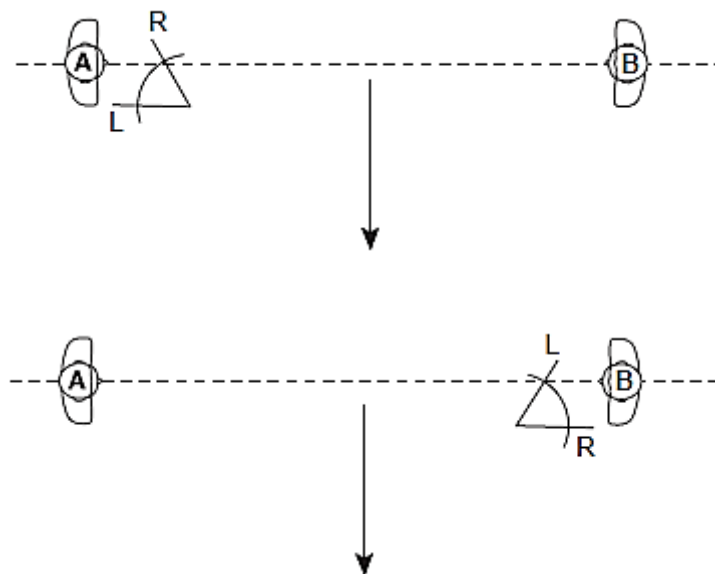
30 Degree Rule

The **30-degree rule** is a basic film editing guideline that states the camera should move at least 30 degrees between shots of the same subject occurring in succession. If this rule isn't followed a jump cut occurs and there is a risk that the audience starts focusing on the filming technique instead of the story that is being narrated. The 30 degree change of perspective makes the shots different enough to avoid a jump cut. Too much movement around the subject may violate the 180-degree rule.
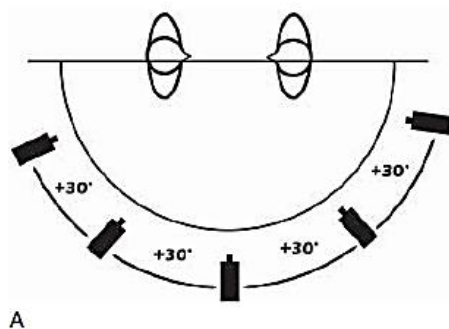
FIGURE 2.26 It is best to edit coverage shots whose individual angles on action are greater than 30 degrees apart along the 180 degree arc. If the camera angles covering the action are too similar, as in this example, the audience will perceive the edit as a jump cut.
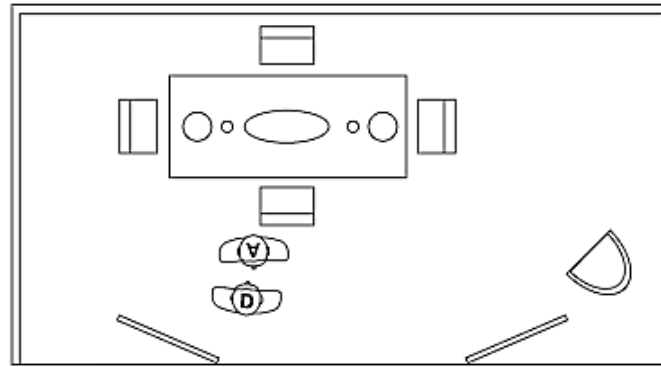
FIGURE 4–2

Floor Plan

Neo-formalism

Neoformalism: a method of film criticism that moves away from the interpretive theory and towards a more empirical analysis of film.

➤ Neo-formalism is an approach to film analysis based on observations first made by the literary theorists known as the Russian Formalists: that there is a distinction between a film's perceptual and semiotic properties (and that film theorists have generally overstated the role of textual codes in one's comprehension of such basic elements as diegesis and closure).

➤ Much of Bordwell's work considers the film-goer's cognitive processes that take place when perceiving the film's nontextual, aesthetic forms. This analysis includes how films guide our attention to salient narrative information, and how films partake in 'defamiliarization', a formalist term for how art shows us familiar and formulaic objects and concepts in a manner that encourages us to experience them as if they were new entities.

➤ Neoformalists reject many assumptions and methodologies made by other schools of film study, particularly hermeneutic (interpretive) approaches, among which he counts Lacanian psychoanalysis and certain variations of poststructuralism. In Post-Theory: Reconstructing Film Studies, Bordwell and co-editor Noël Carroll argue against these types of approaches, which they claim act as "Grand Theories" that use films to confirm predetermined theoretical frameworks, rather than attempting mid-level research meant to illuminate how films work. Bordwell and Carroll coined the term "S.L.A.B. theory" to refer to theories that use the ideas of Saussure, Lacan, Althusser, and/or Barthes.

➤ Bordwell and Thompson have constructed three expository models for the Neoformalist heuristic. These include:

1. **Rational-Agent Model**–The purpose of which is to reconstruct the historical conditions present at the time of the filmmakers employment of his/her agency.

2. **Institutional Model**–the social and economic system of filmmaking examines the filmmaker's "constraints" in filmmaking. These would include, labor, economics, and technology available to the filmmaker.

3. **Perceptual-Cognitive Model**–This model attempts to explain the effects of film as it is constructed and against the inferences of the viewer. These include elements of style, narrative norms and technique, as well as continuity editing.

These models allow Neoformalist poetics to move away from thematic interpretation and toward dynamic systemic constructional effects of film criticism.

Formalism

➢ In literary theory, formalism refers to critical approaches that analyze, interpret, or evaluate the inherent features of a text. These features include not only grammar and syntax but also literary devices such as meter and figures of speech. The formalist approach reduces the importance of a text's historical, biographical, and cultural context.

➢ Formalist film is a theory of film study that is focused on the formal, or technical, elements of a film: i.e., the lighting, scoring, sound and set design, use of color, shot composition, and editing. It is a major theory of film study today.

Ideological formalism

➢ The classical Hollywood cinema has a very distinct style, sometimes called the Institutional Mode of Representation: continuity editing, massive coverage, three-point lighting, "mood" music, dissolves, all designed to make the experience as pleasant as possible. The socio-economic ideological explanation for this is, quite crassly, that Hollywood wants to make as much money and appeal to as many ticket-buyers as possible.

➢ Film noir, which was given its name by Nino Frank, is marked by lower production values, darker images, under lighting, location shooting, and general nihilism: this is because, we are told, during the war and post-war years filmmakers (as well as filmgoers) were generally more pessimistic. Also, the German Expressionists (including Fritz Lang, who was not technically an expressionist as popularly believed emigrated to America and brought their stylized lighting effects (and disillusionment due to the war) to American soil.

Formalism

A filmic style which alters reality and showcases the director's subjective experience.

Characteristics of Formalism:
• Professional actors
• Relies heavily on special effects
• Editing speeds up or slows down time
• Lighting and sound create exaggerations
• Breaks illusion of reality

Eternal Sunshine of the Spotless Mind
(dir. Michel Gondry, 2004)

The Seventh Seal
(dir. Ingmar Bergman, 1958)

Hermeneutics, the Science of Interpretation

➤ In terms of film theory and criticism, the hermeneutics of suspicion is vital, since virtually every attempt at film theory aims at an interpretation that differs from immediate, responses that one gets from a film.

➤ Hermeneutics is the science of interpretation, or deciphering meaning(s). Genre can be an important factor when trying to interpret a work of art or a book, including a work of non-fiction. The use of genre can help authors or creators to structure the meaning of their texts. Looking at genre can help readers, viewers, or listeners determine the meaning(s) that the author intends to convey.

➤ A genre is a body, group, or category of texts that resemble one another because they share a sufficient number of similar motifs, themes, visual designs, ideas, characters, story formulas, and plot devices. By looking at these various common traits, readers, viewers, and listeners can better understand each genre and each text that seems to be part of a particular genre. After better understanding the text's meaning(s) through the use of genre, they can then apply their particular worldviews, philosophies, metaphysical viewpoints, etc., to evaluate the text's ultimate value to them and other people.

➤ For example, the parables of Jesus Christ in the Four Gospels are a kind of literary genre. A parable is a succinct, brief story illustrating a theological, spiritual or moral point. Studying the genre of parables can help us better understand the points that Jesus is trying to get across to his listeners.

that implicates a re-telling of the self. As we have repeatedly stressed, film does not only refer to reality but re-makes worlds.

Another attempt to adopt a Ricœurian hermeneutics in film interpretation has been carried out by Adelmo Dunghe (2007, 2013). Dunghe established a close relationship between semiotics and hermeneutics (and between Pier Paolo Pasolini and Ricœur), in which semiotics is the study of the signs and symbols through which discourse is produced, while hermeneutics is engaged with the understanding and appropriation of that discourse (2007, p. 14). Dunghe based this connection on Ricœur's reflections on interpretation, which reveal that there must be dialectic of objectification and understanding first perceived at the level of text in its structure, its sense, and its reference. For Dunghe, a hermeneutics of film must begin with film semiotics, because film is a *text* with its own language, symbols and structure of relations, we cannot interpret its meanings if we have not first analyzed the functions that these elements perform within its textual system. This account of *cinematic textuality* in Dunghe's film hermeneutics is founded on another pivotal element of Ricœur's philosophy: the concept of narrative as the way in which human beings understand events. The understanding of our world and ourselves emerges only when we frame events of our lives into narratives. According to Ricœur, 'time becomes human time to the extent that it is organized after the manner of a narrative' (1984, p. 3). Thus, for Dunghe, the way we construct these narratives is semiotics, and the

Hermeneutics

The term "hermeneutics", a Latinized version of the Greek "hermeneutice" has been part of common language from the beginning of the 17th Century. Nevertheless, its history stretches back to ancient philosophy. Addressing the understanding of religious intuitions, Plato used this term in a number of dialogues, contrasting hermeneuic knowledge to that of "sophia" Religious knowledge is a knowledge of what has been revealed or said; it is a contrast to "sophia" (knowledge of the truth-value of the utterances).

In religious studies and social philosophy, hermeneutics suggests the study of interpretation theory, and can either be the art of interpretation, or the theory and practice of interpretation. Traditional hermeneutics (including Biblical hermeneutics) refers to the story of the interpretation of written texts, especially texts in the areas of literature, religion and law. Contemporary or modern hermeneutics encompasses not only issues involving the written text, but everything in the interpretative process. This includes verbal and nonverbal forms of communication as well as prior aspects that affect communication, such as presuppositions, preunderstandings, the meaning and.philosophy of language, and Semiotics.

Psychoanalytic film theory

➤ Psychoanalytic film theory is a school of academic thought that evokes of the concepts of psychoanalysts Sigmund Freud and Jacques Lacan. The theory is closely tied to Critical theory, Marxist film theory, and Apparatus theory. The theory is separated into two waves. The First wave occurred in the 1960s and 70s. The second wave became popular in the 1980s and 90s

➤ Psychoanalytic film theory occurred in two distinct waves. The first, beginning in the late 1960s and early 1970s, focused on a formal critique of cinema's dissemination of ideology, and especially on the role of the cinematic apparatus in this process.

➤ The main figures of this first wave were Christian Metz, Jean-Louis Baudry, and Laura Mulvey. They took their primary inspiration from the French psychoanalyst Jacques Lacan, and they most often read Lacan through the Marxist philosopher Louis Althusser's account of subject formation.

➤ The second wave of psychoanalytic film theory has also had its basis in Lacan's thought, though with a significantly different emphasis. Beginning in the late 1980s and early 1990s, this manifestation of psychoanalytic film theory, which continues to remain productive even today, shifted the focus from cinema's ideological work to the relationship between cinema and a trauma that disrupts the functioning of ideology.

➤ In Lacan's terms, the terrain of psychoanalytic film theory shifted from the axis of the symbolic order and the imaginary to that of the symbolic order and the real. Although psychoanalytic film theorists continue to discuss cinema's relationship to ideology, they have ceased looking for ideology in the cinematic apparatus itself and begun to look for it in filmic structure.

➤ Cinema remains a site for the dissemination of ideology, but it has also become a potential site of political and psychic disruption. The main proponents of this second wave of psychoanalytic film theory are Joan Copjec and Slavoj Žižek.

➤ The initial aim of the second wave was to create an authentic Lacanian film theory that would approach the cinema with the complexity that it merited. Though there have been isolated works of film theory and criticism dealing with other psychoanalytic thinkers.
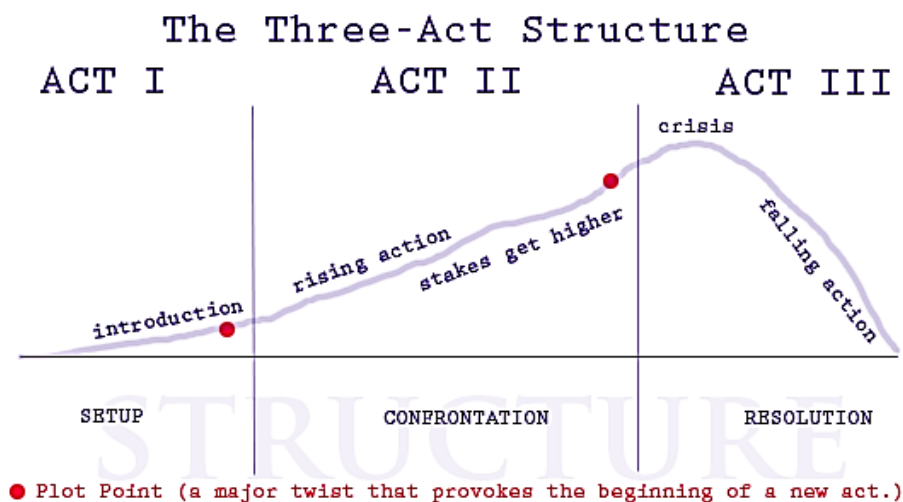
UNIT-II

Film forms: narrative and non-narrative - Acting, costume and music - Film and post modernism - post structuralism and deconstruction. Impressionism, expressionism, and surrealism - Fiction: realism, symbolic simulation - typology of genres of fiction - Subjectivity, causality and time - Concepts of national cinema - Issues in world and Indian cinema.

Defining Narrative

> ➤ A narrative is an account of a string of events occurring in space and time. Not merely a cluster of random elements, a narrative presents an ordered series of events connected by the logic of cause and effect.

> ➤ Narrative films generally focus on human characters and their struggles. Characters possess traits, face conflicts, perform actions, and undergo changes that enable or h i nder their pursuit of a specific goal.

> ➤ Many narrative films i nvolve characters overcoming obstacles on more than one level. *The Lord of the R ings trilogy*

Narrative Structure

> ➤ The standard pattern that shapes narrative films is the ***three-act structure***. Act One introduces characters, goals, and conflict (s) and ends with a first turning point, which causes a shift to Act Two. A turning point, which may be signalled through dialogue, setting, or other visual or sound techniques, represents a moment when an important change has occurred that affects a character or situation.

> ➤ Generally, at this point the main character (the ***protagonist***) modifies the methods by which she plans to attain her goals, or changes those goals altogether. In Act Two, the protagonist meet obstacles, possibly arising from the actions of another central figure who opposes her, called the ***antagonist***.

The Three-Act Structure

ACT I   ACT II   ACT III

crisis

rising action

stakes get higher

falling action

introduction

SETUP   CONFRONTATION   RESOLUTION

● Plot Point (a major twist that provokes the beginning of a new act.)

Three-Act Structure
Act One: Exposition leads to turning point
Act Two: Complications lead to climax
Act Three: Action leading to resolution

4.21 Narrative Form.

Elements of narrative	Characters, actions, time, place, causality
Selection and ordering of narrative elements	*Syuzhet*: events selected, arranged, and presented on screen; *fabula*: all events that explicitly and implicitly underlie the *syuzhet*, in chronological order
Presentation of the fictional world	Diegetic: part of the implied story world; non-diegetic: exists outside story world
Dramatic structure	Three-act, four-part, frame/embedded, episodic
Perspective	First-person, third-person (restricted, omniscient, or a combination)

Acting

➢ Acting is an activity in which a story is told by means of its enactment by an actor or actress who adopts a character—in theatre, television, film, radio, or any other medium that makes use of the mimetic mode.

➢ Acting involves a broad range of skills, including a well-developed imagination, emotional facility, physical expressivity, vocal projection, clarity of speech, and the ability to interpret drama. Acting also demands an ability to employ dialects, accents, improvisation, observation and emulation, mime, and stage combat.

➢ Many actors train at length in specialist programmes or colleges to develop these skills. The vast majority of professional actors have undergone extensive training. Actors and actresses will often have many instructors and teachers for a full range of training involving singing, scene-work, audition techniques, and acting for camera.

Acting Style

Actors bring a public image and their previous roles with them, but they also bring training in a particular acting style. In early cinema, stage acting techniques influenced film acting and a highly emotive, almost pantomime style prevailed. In silent films, facial and bodily expressions were the primary means of conveying the story. Whereas actors on the stage rely on physical presence and projection to a live audience, film actors contain their expressiveness for the camera to pick up.

The most influential school of film acting is **method acting**, a style based on the theories of Russian theater director Constantin Stanislavski, who brought a new, psychological realism to character depiction in the early twentieth century. "The Method" was further developed by the Group Theatre of the 1930s, committed to presenting plays to promote social awareness and activism. Many Group Theatre practitioners went on to become stage and film actors and directors associated with the Actors' Studio, founded in New York in 1947 by Lee Strasberg. Method actors inhabit the psychological reality of their characters. They immerse themselves in the feelings of the character and then connect those emotions to their own experiences to realize the performance. Prominent method actors include Marlon Brando, James Dean (fig. **5.17**), Julie Harris, and

A. Professional and amateur acting
B. Training
C. Improvisation
D. Physiological effects
E. Semiotics of acting
F. Rehearsing
G. Heart rate while acting

Costume

➢ A complete style of dressing, including all the clothes, accessories, etc, worn at one time, as in a particular country or period; dress: national costume. 2. (old-fashioned) a woman's suit. 3. a set of clothes, esp unusual or period clothes, worn in a play by an actor or at a fancy dress ball: a jester's costume.

➢ Costume is the distinctive style of dress of an individual or group that reflects their class, gender, profession, ethnicity, nationality, activity or epoch.

❖ A style of dress, including accessories and hairdos, especially that peculiar to a nation, region, group, or historical period.

❖ Dress or garb characteristic of another period, place, person, etc., as worn on the stage or at balls.

❖ Fashion of dress appropriate to a particular occasion or season: dancing costume; winter costume.

❖ A set of garments, especially women's garments, selected for wear at a single time; outfit; ensemble.

1) National costume
2) Theatrical costume
3) Religious festivals
4) Parades and processions
5) Sporting events and parties – Mascots, Children, Cosplay

Postmodernism in film

Postmodernist film is a classification for works that articulate the themes and ideas of postmodernism through the medium of cinema. Postmodernist film attempts to subvert the mainstream conventions of narrative structure and characterization, and tests the audience's suspension of disbelief. Typically, such films also break down the cultural divide between high and low art and often upend typical portrayals of gender, race, class, genre, and time with the goal of creating something that does not abide by traditional narrative expression.

- Postmodernism is late 20th-century style and concept in the arts, architecture, and criticism, which represents a departure from modernism and is characterized by the self-conscious use of earlier styles and conventions, a mixing of different artistic styles and media, and a general distrust of theories.
- Postmodernist film are known to challenge the mainstream conventions of narrative structures and characterization, while also destroying the audiences suspension of disbelief in order to create a work in which a less recognizable internal logic forms the mediums means of representation and expression. For the film to convey their desired meaning, they are also known to maintain conventional elements to help orient the audience. Another example of where the film plays around with its narrative structure, is the film, The Time Travellers Wife, which plays around the narrative as Eric Bana's character goes back and forth in time, trying to reach different conclusions within his life with his family.

What are the conventions of postmodern films?

Postmodernist films include concepts such as pastiche, flattening of affect, hyper reality, time bending, altered states and more human then human.

- Pastiche - an artistic work in a style that imitates that of another work or artist Flattening of affect – this involves technology, violence, drugs and the media lead to detached, emotionless, unauthentic lives.
- Hyper-reality – where technology creates realities which are original or more desirable than the real world.
- Time bending – used to connote the importance of time travel, as it relates to how time travel provides another way to shape reality.

Examples of postmodern films

Pulp Fiction (1994)

➢ Written by Quentin Tarantino and Roger Avary and Directed by Quentin Tarantino

➢ Tarantino can be considered as one of the masters of postmodernist cinema. In fact most of all his films are a pastiche of every kind of film and pop culture he has admired for several years. Pulp Fiction is a dark comedy which does not separate the world into good and evil. In fact it tries to disqualify the division completely.

➢ The film is told in chapters and follows a novel like style of telling its story which is also a feature in other Tarantino's film. Unlike the classical Hollywood films with postmodernist cinema, the lines between the hero and the anti-hero blurred.

➢ Tarantino had once said, "I always hope that if one million people see my movie, they see one million different movies". He also involves themes of intertextuality in many of his films, conveying them to be a good example of postmodernist cinema.

Criticism to postmodern films

• Philosopher Noam Chomsky has argued that postmodernism is meaningless because it adds nothing to analytical or empirical knowledge. He asks why postmodernist intellectuals won't respond like people in other fields when asked: "Seriously, what are the principles of their theories, on what evidence are they based, what do they explain that wasn't already obvious, etc? These are fair requests for anyone to make. If they can't be met, then I'd suggest recourse to Hume's advice in similar circumstances: to the flames."

• Many argue that the postmodern has infiltrated the narrative form of many films. Unlike in Hollywood's heyday, when the plot was transmitted in the most seamless fashion possible, many twenty-first century films, both Hollywood and independent, strive for a narrative that defies linear logic.

Post-structuralism and Deconstruction

➢ Post-Structuralism is perhaps a rather vague generic name for a number of differing and contrasting theoretical developments that have seemingly followed in the wake of structuralism and semiotics. Semiotics being the study of signs as communication played a large part - and to a degree it still does - in the development of our cinema. However, as cinema continues to progress, so do the philosophies that occupy it. If the mission of studying film is to focus on thematic and formal interpretation of an individual film, then

deconstruction hasn't much to offer. It is moreso a questioning stance taken by the viewer, rather than an actual discipline. Like a particular branch of psychoanalysis, it tends to examine the missed points in meaning, the small inconsistencies that essentially will mark all understanding; the moments in-between if you will. Due to this thought-process, critics tend to think that it has developed out of the theories of philosophers like Freud and Nietzsche, who themselves tended to focus on the science of looking for hidden meanings in particular fields of work.

➢ The specific application of this deconstruction has been significantly less obvious than the psychoanalysis of Freud, but it has slowly crept into the pours of the medium, in a calm and respectable fashion. It has been an indirect seeping into the crevices of cinema, but it has seeped nonetheless. Most notably, the immediate thoughts in relation to deconstruction are that it has been an effective tool in breaking up and separating film's historical periods, e.g. it has been demonstrative in showing that there is indeed a keen divide between the German Weimar Expressionist period and the Italian Neo-Realist period. Without deconstruction we would be left with periods in the history of film, approached from the bland perspective that they're basically the same, but with a few twists here and there. I suppose the whole notion of film genre could be approached from a deconstructive point of view, but what's most important is to realise that deconstruction challenges the very fibers of interpretation itself, pointing out contextual and institutional barriers that often accompany film in general.

➢ In terms of analysis, critics have drawn conclusions on deconstruction. I agree with this angle:

➢ Cinematography relates directly to the written word. The suffix(?) -graphy illustrates a relationship to a written nature. Now this doesn't mean it is written by word, more that it has to be credited in the same way we would like at writing. Like the written words we can see on a page, the meaning is often obscured and split into multiple directions, rather than maintaining a strictly linear attitude. Much in the same vein, the image, i.e. what you are seeing on the screen, cannot be limited to one single meaning. In fact it is impossible to constrain the image to a single set of meanings, hence deconstruction theory. The theoretical arguments go so far as to say that in essence meanings that are constructed will naturally be contradictory. Neither can a director's intent be said to create a solid meaning, because by the nature of humanity, intention will never be a unity, only divided. In fact, film itself is flawed by the same application of logic, because it contains both a visual and audio difference.

➢ I'll cut this short, because it's a topic that even I have difficulty in understanding; it being more an issue of philosophy and theory. To conclude, perhaps the drastic consequences of a deconstructive perspective do concern interpretation. Perhaps deconstruction does little for film in general, because at the end of the day it demonstrates that it is strictly not possible to show what a valid interpretation would look like. Is that a negative, or a positive? Instead, is deconstruction just a way to show the shackled constraints around permissions and restrictions of decisions, based on meaning? It's a complicated theory that, at it's heart, at it's essence, is a doubled natured beast; it wanting to stretch and expand the boundaries of logic, but also, strictly speaking, wanting to remain distinctly logical.

Impressionism

- ❖ The depiction (as in literature) of scene, emotion, or character by details intended to achieve a vividness or effectiveness more by evoking subjective and sensory impressions than by recreating an objective reality
- ❖ A style of musical composition designed to create subtle moods and impressions
- ❖ Impressionist art is a style of art characterized by unique visual angles, prominently evident brush strokes and an open composition. The art form emphasizes on the changing patterns of light to indicate the passage of time. It deals with capturing an object as if someone has caught just a glimpse of it. Hence, images have lesser details. But the paintings are often brightly colored and involve an element of movement.
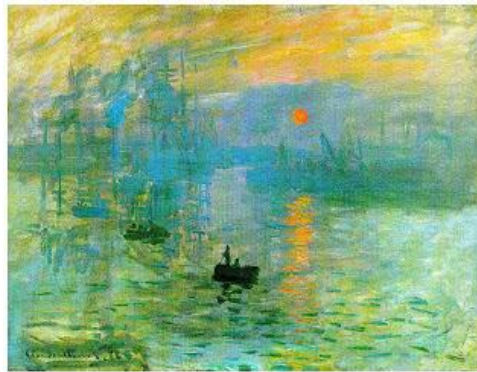
Expressionism

- ❖ Expressionism was a modernist movement, initially in poetry and painting, originating in Germany at the beginning of the 20th century. Its typical trait is to present the world solely from a subjective perspective, distorting it radically for emotional effect in order to evoke moods or ideas.
- ❖ A style of playwriting and stage presentation stressing the emotional content of a play, the subjective reactions of the characters, symbolic or abstract representations of reality, and non-naturalistic techniques of scenic design.

Surrealism

- ❖ Surrealism is a cultural movement that began in the early 1920s, and is best known for its visual artworks and writings. Artists painted unnerving, illogical scenes with photographic precision, created strange creatures from everyday objects, and developed painting techniques that allowed the unconscious to express itself.
- ❖ The principles, ideals, or practice of producing fantastic or incongruous imagery or effects in art, literature, film, or theater by means of unnatural or irrational juxtapositions and combinations

Realism

- ❖ Cinematic realism is neither a genre nor a movement, and it has neither rigid formal criteria nor specific subject matter. ... In the first instance, cinematic realism refers to the verisimilitude of a film to the believability of its characters and events. This realism is most evident in the classical Hollywood cinema.
- ❖ Realism has become one of the most contested terms in the history of cinema. Cinematic realism is neither a genre nor a movement, and it has neither rigid formal criteria nor specific subject matter. But does this mean that realism is simply an illusion, and that, as Werner Herzog has declared: "the so called Cinéma Vérité iśrité?" Probably not, as realism has been an extremely useful concept for asking questions about the nature of cinematographic images, the relation of film to reality, the credibility of images, and the role cinema plays in the organization and understanding of the world. Realism, at the very least, has been a productive illusion.
- ❖ In film history, realism has designated two distinct modes of filmmaking and two approaches to the cinematographic image. In the first instance, cinematic realism refers to the verisimilitude of a film to the believability of its characters and events. This realism is most evident in the classical Hollywood cinema. The second instance of cinematic realism takes as its starting point the camera's mechanical reproduction of reality, and often ends up challenging the rules of Hollywood movie making.

Fiction, Symbolic Simulation,

A recurrent problem in aesthetics and theories of fiction and representation in art (whether literature, art, or film) is the status and validity of representation itself. Are representations true or false? Are fictions lies? Are images illusionistic in a pejorative sense if they try to convey a three-dimensional effect on a two-dimensional screen or canvas? What are the relations between metaphors and literal meaning? Are films just imaginary signifiers, as argued by Metz? This chapter shows that many of these intricate problems are easy to understand in the context of our mental makeup. It deals, in particular, with the ecological conventions moulding our visual experience. It discusses the way in which fiction is symbolic simulation, and the way in which evaluations of the reality-status of given phenomena are often represented as emotional tones.

Film Genres

Main Film Genres	
Genre Types (represented by icons)	**Genre Descriptions**
 ACTION	Action films usually include high energy, big-budget physical stunts and chases, possibly with rescues, battles, fights, escapes, destructive crises (floods, explosions, natural disasters, fires, etc.), non-stop motion, spectacular rhythm and pacing, and adventurous, often two-dimensional 'good-guy' heroes (or recently, heroines) battling 'bad guys' - all designed for pure audience escapism. Includes the James Bond 'fantasy' spy/espionage series, martial arts films, so-called 'blaxploitation' films, and some *superhero* films.
 ADVENTURE	Adventure films are usually exciting stories, with new experiences or exotic locales, very similar to or often paired with the *action* film genre. They can include traditional swashbucklers, *serialized films*, and historical spectacles (similar to the *epics* film genre), searches or expeditions for lost continents, "jungle" and "desert" epics, treasure hunts, disaster films, or searches for the unknown.
 COMEDY	Comedies are light-hearted plots consistently and deliberately designed to amuse and provoke laughter (with one-liners, jokes, etc.) by exaggerating the situation, the language, action, relationships and characters. This section describes various forms of comedy through cinematic history, including *slapstick*, *screwball*, *spoofs* and *parodies*, *romantic comedies*, *black comedy* (dark satirical comedy), and more.
 CRIME & GANGSTER	Crime (gangster) films are developed around the sinister actions of criminals or mobsters, particularly bankrobbers, underworld figures, or ruthless hoodlums who operate outside the law, stealing and murdering their way through life. Criminal and gangster films are often categorized as *film noir* or *detective-mystery* films - because of underlying similarities between these cinematic forms.

	This category includes a description of various 'serial killer' films.
DRAMA	Dramas are serious, plot-driven presentations, portraying realistic characters, settings, life situations, and stories involving intense character development and interaction. Usually, they are not focused on special-effects, comedy, or action, Dramatic films are probably the largest film genre, with many subsets. See also *melodramas, epics (historical dramas)*, or *romantic* genres. Dramatic *biographical films (or "biopics")* are a major sub-genre, as are 'adult' films (with mature subject content).
EPICS/ HISTORICAL	Epics include costume dramas, historical *dramas*, *war* films, medieval romps, or 'period pictures' that often cover a large expanse of time set against a vast, panoramic backdrop. Epics often share elements of the elaborate *adventure* films genre. Epics take an historical or imagined event, mythic, legendary, or heroic figure, and add an extravagant setting and lavish costumes, accompanied by grandeur and spectacle, dramatic scope, high production values, and a sweeping musical score. Epics are often a more spectacular, lavish version of a *biopic film*. Some 'sword and sandal' films (Biblical epics or films occuring during antiquity) qualify as a sub-genre.
HORROR	Horror films are designed to frighten and to invoke our hidden worst fears, often in a terrifying, shocking finale, while captivating and entertaining us at the same time in a cathartic experience. Horror films feature a wide range of styles, from the earliest silent Nosferatu classic, to today's CGI monsters and deranged humans. They are often combined with *science fiction* when the menace or monster is related to a corruption of technology, or when Earth is threatened by aliens. The *fantasy* and *supernatural* film genres are not usually synonymous with the horror genre. There are many sub-genres of horror: slasher, teen terror, serial killers, *zombies*, Satanic, Dracula, Frankenstein, etc.

MUSICALS /DANCE	Musical/dance films are cinematic forms that emphasize full-scale scores or song and dance routines in a significant way (usually with a musical or dance performance integrated as part of the film narrative), or they are films that are centered on combinations of music, dance, song or choreography. Major subgenres include the *musical comedy* or the concert film. See this site's *Greatest Musical Song/Dance Movie Moments and Scenes* collection - illustrated.
SCIENCE FICTION	Sci-fi films are often quasi-scientific, visionary and imaginative - complete with heroes, aliens, distant planets, impossible quests, improbable settings, fantastic places, great dark and shadowy villains, futuristic technology, unknown and unknowable forces, and extraordinary monsters ('things or creatures from space'), either created by mad scientists or by nuclear havoc. They are sometimes an offshoot of *fantasy* films (or *superhero* films), or they share some similarities with *action*/*adventure* films. Science fiction often expresses the potential of technology to destroy humankind and easily overlaps with *horror* films, particularly when technology or alien life forms become malevolent, as in the "Atomic Age" of sci-fi films in the 1950s.
WAR	War (and anti-war) films acknowledge the horror and heartbreak of war, letting the actual combat fighting (against nations or humankind) on land, sea, or in the air provide the primary plot or background for the action of the film. War films are often paired with other genres, such as action, *adventure*, *drama*, *romance*, *comedy* (black), *suspense*, and even *epics* and *westerns*, and they often take a denunciatory approach toward warfare. They may include POW tales, stories of military operations, and training. See this site's *Greatest War Movies* (in multiple parts).
WESTERNS	Westerns are the major defining genre of the American film industry - a eulogy to the early days of the expansive American frontier. They are one of the oldest, most enduring genres with very recognizable plots, elements, and characters (six-guns, horses, dusty towns and trails, cowboys, Indians, etc.). Over time, westerns have been re-defined, re-invented and expanded, dismissed, re-discovered, and spoofed.

Film Narrative

> Humans are 'the storytelling animal' – it is through stories that we make sense of ourselves and the world around us. When we speak about films we, more often than not, mean narrative films – films that tell a story. Because stories are all around us (in life, literature, other films) we will approach a narrative film with a great many existing expectations. Further expectations will be aroused as we actively participate in creation of the film's form: the ending has the task of satisfying or cheating the expectations prompted by the film as a whole. This session will consider how narrative form engages the viewer in this dynamic activity.

What is narrative?

> A narrative is defined by David Bordwell as 'a chain of events in cause-effect relationship occurring in time and space'. Although causality (and time and space) is central to narrative, films may also make use of different principles, such as parallelism, whereby two separate lines of action are intercut in order to allow us to compare and contrast. Network narratives (Pulp Fiction, Babel, Crash, etc) – which show parallel lines of action and conceal causal links – are also increasingly popular.

Story and Plot

> The plot of a film is the explicit presentation of narrative (story) events along with additional non-diegetic material (credits, score, etc.). In film, diegetic elements are things within the 'film world' and non-diegetic elements are things outwith that world. [A good way to think about this is to determine whether the film's characters have access to the elements in question.] The story, then, consists of all of the explicitly presented events as well as additional things which we infer on the basis of the plot.

Cause and Effect

> Usually the agents of cause and effect are characters. Characters – who may be flat or well-rounded – have particular traits (attitudes, skills, habits, tastes, psychological drives, etc.) which play causal roles in the story action and, as such, have a particular narrative function. Although characters usually provide the causal impetus in a film this is not always the case: some films (e.g. disaster movies) are set in motion by particular events. As human beings, we naturally seek to connect events by way of cause and effect – we look for causal motivation. Sometimes apparently minor details can, in fact, play major causal roles. Filmmakers can choose when to suppress causes (detective films, etc.) and provoke curiosity or whether to withhold effects and provoke suspense. Indeed, some films can deny us knowledge of causes or effects even at the end (leading us to speculate).

Time

> In attempting to construct a film's story from its plot we attempt to establish the chronology, duration, and frequency of events. As such, time is one of the central components which the filmmaker has at his disposal. Unlike in the real world, time can be compressed, stretched, and can run both forwards and backwards.

- ❖ **Temporal order:** film plots can present events out of story order by way of flashbacks or flashforwards. Often past and present are alternated and flashbacks may themselves be presented out of chronological order. Indeed, even entire narratives can be presented in reverse chronological order (e.g. Memento, Irreversible). This reordering of events, by way of the plot structure, can can add elements of surprise, suspense, and emphasis to a story.
- ❖ **Temporal Duration:** there is a sometimes complex relationship between story duration, plot duration, and screen duration. At a more specific level, screen duration can expand (stretch relationship), contract (summary relationship), or remain faithful (real time) to story time. By far the most common of these is the summary relationship whereby a particular plot event (e.g a train journey lasting several hours) will be conveyed on screen in just a few minutes.
- ❖ **Temporal Frequency:** story events are generally presented only once in the plot, however, sometimes story events will be repeated in the plot treatment. At times this repetition can provide us with additional/ conflicting information: for example, in Rashomon (Kurosawa, 1950) the same event is shown from multiple perspectives. Repetition can also be employed to emphasise the significance of a particular event.

Space

- ➢ Plot can lead us to infer other story spaces than those presented to us on screen. Screen space bears a similar relationship to plot space that screen duration does to plot duration. We will consider setting and screen space (and offscreen space) when we look at mise-en-scene and cinematography in our session on style.

Openings, Closings, and Patterns of Development

- ➢ Films don't just start and stop – they begin and end. A narrative's use of causality, time, and space usually involves a change from an initial situation to a final situation. A film's beginning (possibly medias res) provokes expectations and our search for causal motivations by setting-up a specific range of possible causes and effects. The portion of the plot that lays out important story events and character traits in the opening situation is called the exposition. Most patterns of development depend on how causes and effects create a change in a character's situation. There is no set pattern of development but some common ones are the goal orientated and investigation plots. Time and space can also provide plot patterns. E.g. deadlines, flashbacks, single locales.

- ➢ Films can combine various patterns of development – as a film trains the viewer in its particular form, viewer expectations become more and more precise. The middle portion of a film may cause suspense or surprise by delaying or cheating our expectations: a particularly fine example of the latter is From Dusk Till Dawn (Rodriguez, 1996). The ending of a film will typically seek to resolve causal issues that have run through the film by way of a climax, creating tension or suspense and formal resolution, which will result in emotional satisfaction. Some films, however, are intentionally anticlimactic. In such films we do not receive causal closure and are left uncertain about causes and effects.

Narration: the Flow of Story Information

- ➤ Narration can be defined as 'the moment-by-moment process that guides us in building the story out of the plot.' It is the plot's way of distributing story information in order to achieve specific effects: it may , as we have seen, withhold information for the sake of curiosity or suspense, or supply information to create expectation or suspense. The most important factors that enter into narration involve the range and depth of story information that the plot presents.

- ➤ Range of Story Information: narration can be unrestricted (omniscient) or restricted and can achieve powerful effects by manipulating the range of story information. Unrestricted narration is when the viewer knows more than the character (but seldom everything), which helps build suspense. Restricted narration limits the viewer to what characters know (or less?), which helps create greater curiosity in the viewer and can lead to surprise. Films often utilise both restricted and unrestricted narration to a greater or lesser degree.

- ➤ Depth of Story Information: narration can also manipulate the depth of our knowledge, depending on how deeply they delve into a character's perceptual/ psychological states. Films which confine us only to knowledge of characters' external behaviour are said to be objective. This can aid to withhold certain information from us – the character's perceptions, feelings, and thoughts. When a plot gives us access to what characters see and hear (e.g. point-of-view shot) this gives us perceptual subjectivity. We might even hear a character's mental thoughts or see images representing his thoughts, dreams, memories, etc. When a plot plunges more deeply into the psychological states of a character this gives us what can be called mental subjectivity. Subjectivity can lead us to feel sympathy for a character, while access to inner thoughts can help us account for later behaviour or create expectations, etc.

- ➤ Restricted narration need not mean greater subjectivity, nor does omniscience necessarily entail objectivity – range and depth of knowledge are independent variables. Most films insert subjective moments in an otherwise objective framework. Flashbacks may be motivated as mental subjectivity but once inside, events will typically be presented objectively and may even be unrestricted in conveying information that the character could never know (is this a flaw?). Some films effectively mix objectivity and subjectivity to create ambiguity.

- ➤ The Narrator: narration may employ a narrator – some specific agent who purports to be telling us the story. A narrator may be a character narrator (popular from literature) or a noncharacter narrator (usually in documentary). Sometimes the identity of a narrator may be played upon. Both kinds of narrator may present different types of narration. For example, a noncharacter narrator need not be omniscient and might plumb subjective depths, while a character narrator may tell of events that he did not witness and relay little of his inner thoughts.

Concepts of national cinema

1. THE SILENT ERA

A silent film is a film with no synchronized recorded sound, especially with no spoken dialogue. In silent films for entertainment the dialogue is transmitted through muted gestures, mime and title cards. The idea of combining motion pictures with recorded sound is nearly as old as film itself, but because of the technical challenges involved, synchronized dialogue was only made practical in the late 1920s. After the release of The Jazz Singer in 1927, "talkies" became more and more commonplace. Within a decade, popular widespread production of silent films had ceased.

2. The Classical Hollywood Cinema

Classical Hollywood film depends on the assumption that action will spring primarily from individual characters as causal agents. Protagonists will have desires, which will set up goals, and counterforces (e.g. an antagonist) will oppose these goals, creating conflict. These forces will have to be overcome in order to reach resolution. As cause and effect imply change, characters' desires for something to be different are an important factor here. Time, in Hollywood cinema, is subordinate to the causal chain: what is shown; omitted, chronology; etc. will all be dependent on expressing the cause-effect chain most effectively.

Hollywood narration tends to offer an objective framework against which levels of subjectivity are measured. It is generally fairly unrestricted – even when focusing on individual characters we will be party to things they do not see, hear, or know. Also, most Hollywood narratives provide closure: causal chains are completed, questions answered, mysteries solved, and loose ends tied up, almost always with a happy ending. However, as we will see, not all films follow Hollywood conventions – there are many examples of films that include superfluous information or dead time, or that play with chronology to puzzle us, or leave endings loose, open, or ambiguous.

3. ITALIAN NEOREALISM

Italian Neorealism is a national film movement characterized by stories set amongst the poor and the working class, filmed on location, frequently using non-professional actors. Italian Neorealist films mostly contend with the difficult economic and moral conditions of post-World War II Italy, representing changes in the Italian psyche and conditions of everyday life, including poverty, oppression, injustice and desperation.

Italian Neorealism came about as World War II ended and Benito Mussolini's government fell, causing the Italian film industry to lose its center. Neorealism was a sign of cultural change and social progress in Italy. Its films presented contemporary stories and ideas, and were often shot in the streets because the film studios had been damaged significantly during the war.

4. INDIAN CINEMA

➤ The cinema of India consists of films produced across India. Following the screening of the Lumière moving pictures in London (1895) cinema became a sensation across Europe and by July 1896 the Lumière films had been in show in Bombay. The first Indian film released in India was Shree pundalik a silent film in Marathi by Dadasaheb Torne on 18 May 1912 at 'Coronation Cinematograph',

➤ Mumbai. Some have argued that Pundalik does not deserve the honour of being called the first Indian film because it was a photographic recording of a popular Marathi play, and because the cameraman—a man named Johnson—was a British national and the film was processed in London. The first full-length motion picture in India was produced by Dadasaheb Phalke. Dadasaheb is the pioneer of Indian film industry a scholar on India's languages and culture, who brought together elements from Sanskrit epics to produce his Raja Harishchandra (1913), a silent film in Marathi.

➤ The female roles in the film were played by male actors. The film marked a historic benchmark in the film industry in India. Dadasaheb Phalke is the Father of Indian cinema. The Dadasaheb Phalke Award, for lifetime contribution to cinema, was instituted in his honour, by the Government of India in 1969, and is the most prestigious and coveted award in Indian cinema.

➤ Pather Panchali (1955), the first part of The Apu Trilogy (1955–1959) by Satyajit Ray, marked his entry in Indian cinema. Satyajit Ray and Ritwik Ghatak went on to direct many more critically acclaimed 'art films', and they were followed by other acclaimed Indian independent filmmakers such as Mrinal Sen, Adoor Gopalakrishnan, Mani Kaul and Buddhadeb Dasgupta.

➤ Some filmmakers such as Shyam Benegal continued to produce realistic Parallel Cinema throughout the 1970s, alongside Satyajit Ray, Ritwik Ghatak, Mrinal Sen, Buddhadeb Dasgupta and Gautam Ghose in Bengali cinema; Adoor Gopalakrishnan, Shaji N. Karun, John Abraham and G. Aravindan in Malayalam cinema; Nirad Mohapatra in Oriya cinema; and Mani Kaul, Kumar Shahani, Ketan Mehta, Govind Nihalani and Vijaya Mehta in Hindi cinema.

➤ However, the 'art film' bent of the Film Finance Corporation came under criticism during a Committee on Public Undertakings investigation in 1976, which accused the body of not doing enough to encourage commercial cinema.

Issues in Indian and World Cinema

1. Nepotism:

➢ Not just Bollywood, but Nepotism is a serious problem for every industry in our country. With a population of over one billion, Indians prefer to get their relatives placed in their line of work. And Bollywood is no exception. With almost every third actor coming from the family of a yesteryear actor, our film industry has been plagued with this virus of relativity since filmmaking became a big business. Even today, its deemed almost impossible for a talented newcomer to make a mark in Bollywood without any Godfather.

2. Bollywood as a Brand:

➢ Unlike Hollywood, Bollywood is not a name that brings respect. In fact, Bollywood is deemed as a sardonic term worldwide, mostly used in parodies or themes for parties. Where cinema from other countries like Iran, China and Korea went onto become eponym of sensible and meaningful cinema, India is yet to establish itself as a serious and sincere brand of films. Most of our films are considered musical (which they are not), and we as an audience seem to be not bothered about it.

3. Song & Dance:

➢ In Bollywood, it is a prerequisite for a 'Star' to be able to dance. Dancing skills are considered a 'must have' trait for an actor in our industry. Songs make for around 10-15% of a revenue of a film and so it becomes really necessary for producers and distributors to include a few songs in the film along with a raunchy item number. These musical numbers don't take the story any further and are in the film as an insurance.

4. Censor Board:

➢ Perhaps the biggest hurdle faced by the sensible films in India. Censor Board has been turned into a useless machinery that is infected by a horde of problems. From political entities influencing the decisions — to corruption and plain and simple arrogance, the Censor Board has become mired in different controversies. With Pahlaj Nihlani as its current chairman, the Censor Board has made into the news for several incidents. Filmmakers like Prakash Jha, Raju Hirani, Hansal Mehta and Ashoke Pandit (who is also a CBFC member) have slammed Nihlani for his arrogant and ignorant approach towards rating the films.

5. Lack of Good Scripts:

➢ This is the root cause of all problems. Every film is doomed without a good script, and for some strange reason, mainstream Indian filmmakers are not worried about this fact. In fact, even the majority of Indian audience does not care about the quality of script as long as their favourite stars sing and dance to entertain them. In a way, Indian audience go to see the stars singing and dancing, instead of a meaningful story with no loopholes. Though new age filmmakers and production houses are trying to remedy this problem, its going to take a lot of time for Indian audience to be able to detect a good script from a bad one.

6. Focus on Stardom:

➢ When you have a big star in your film, you do not need a good story or script. Or at least this is what most of the Indian producers think. To analyze this problem with a different point of view, take an example of several advertisements that star big Bollywood stars. You will find that almost all of the ads starring Bollywood big wigs have no real concept or story. These commercials try to sell the product by associating themselves with the stardom of the hired actors. Similarly, several studios and producers in India try to peddle tasteless films by bringing in one or more superstars in it. Just give the film a really good look, throw in some foot tapping music, and nobody will care about the story anymore.

7. Producers:

➢ This problem is its own solution as well. Producers are the spine of any filmmaking industry. Contrary to the popular belief, it's not the audience that decides- what kind of films are made in an industry, but the producers of that locale. However, the majority of Indian producers like to play safe, and in order to do so, they do not shy away from employing old formulas and cliches. From regional to mainstream Bollywood, Indian producers have always attempted to safeguard their money along with the distributors. However, with a new generation of sensible producers we are witnessing a gradual but pleasant change in the scenario. Producers like Ritesh Sidhwani, Guneet Monga and Ronny Screwvala are betting their money on good scripts.

8. Piracy:

➢ A worldwide issue, Piracy has been eating into the revenues since home media was invented. Started as bootlegged VHS tapes with hissy visuals and static over the sound, now we can get crystal clear HD quality digital print online just 2 days after the release of a movie. Though some indie filmmakers have debunked the theory that piracy creates a big hole in the producer's pocket, it still remains one issue against which all the film industries of the world come together to join forces.

UNIT-III

Film production: Visualisation - script - writing - characterization - storyboard - tools and techniques. Continuity style: composing shots - spatial (mise en scene) - temporal (montage) - Camera shots: pan, crane, tracking, and transition. Sound in cinema: dimensions and functions - Film editing and special effects - Film audience - Review and appreciation of film.

❖ **Film Production**
   o Pre-Production
   o Production
   o Post-Production

➢ The film industry consists of the technological and commercial institutions of filmmaking: i.e. film production companies, film studios, cinematography, film production, screenwriting, pre-production, post production, film festivals, distribution; and actors, film directors and other film crew personnel.

➢ Filmmaking (often referred to in an academic context as film production) is the process of making a film. Filmmaking involves a number of discrete stages including an initial story, idea, or commission, through scriptwriting, casting, shooting, editing, and screening the finished product before an audience that may result in a film release and exhibition. Filmmaking takes place in many places around the world in a range of economic, social, and political contexts, and using a variety of technologies and cinematic techniques. Typically, it involves a large number of people, and can take from a few months to several years to complete.

Film production involves several major stages:

1. Development — the first stage in which the ideas for the film are created, rights to books/plays are bought etc., and the screenplay is written. Financing for the project has to be sought and green lit.

2. Pre-production— Preparations are made for the shoot, in which cast and film crew are hired, locations are selected, and sets are built.

3. Production— the raw elements for the film are recorded during the film shoot.

4. Post-Production— the images sound, and visual effects of the recorded film are edited.

5. Distribution— the finished film is distributed and screened in cinemas and/or released on DVD.

Development

➢ In this stage, the project's producer selects a story, which may come from a book or a play or another film or a true story or an original idea, etc. After identifying a theme or underlying message, the producer works with writers to prepare a synopsis. Next they produce a step outline, which breaks the story down into one-paragraph scenes that concentrate on dramatic structure. Then, they prepare a treatment, a 25-to-30-page description of the story, its mood, and characters. This usually has little dialogue and

stage direction, but often contains drawings that help visualize key points. Next, a screenwriter writes a screenplay over a period of several months. A film distributor may be contacted at an early stage to assess the likely market and potential financial success of the film.

➢ Hollywood distributors adopt a hard-headed business approach and consider factors such as the film genre, the target audience, the historical success of similar films, the actors who might appear in the film, and potential directors. All these factors imply a certain appeal of the film to a possible audience. Not all films make a profit from the theatrical release alone, so film companies take DVD sales and worldwide distribution rights into account.

Pre-production

➢ In pre-production, every step of actually creating the film is carefully designed and planned. The production company is created and a production office established. The film is pre-visualized by the director, and may be storyboarded with the help of illustrators and concept artists. A production budget is drawn up to plan expenditures for the film. For major productions, insurance is procured to protect against accidents.

➢ Storyboard is a visualizing method that creates a blueprint of what the shot sequence should be. The visual images are drawn or made by programs such as Photoshop. There may also be a written caption as needed for each shot. The director is primarily responsible for the storytelling, creative decisions and acting of the film. The unit production manager manages the production budget and production schedule. They also report, on behalf of the production office, to the studio executives or financiers of the film.

➢ In production, the video production/film is created and shot. More crew will be recruited at this stage, such as the property master, script supervisor, assistant directors, stills photographer, picture editor, and sound editors. These are just the most common roles in filmmaking; the production office will be free to create any unique blend of roles to suit the various responsibilities possible during the production of a film.

Post-production

➢ Here the video/film is assembled by the video/film editor. The shot film material is edited. The production sound (dialogue) is also edited; music tracks and songs are composed and recorded if a film is sought to have a score; sound effects are designed and recorded. Any computer-graphic visual effects are digitally added. Finally, all sound elements are mixed into "stems", which are then married to picture, and the film is fully completed ("locked").

Distribution

❖ This is the final stage, where the film is released to cinemas or, occasionally, to consumer media (DVD, VCD, VHS, Blu-ray) or direct download from a provider. The film is duplicated as required and distributed to cinemas for exhibition (screening). Press kits, posters, and other advertising materials are published and the film is advertised and promoted. Film distributors usually release a film with a launch party, press release, interviews with the press, press preview screenings, and film festival screenings. Most

films have a website. The film plays at selected cinemas and the DVD typically is released a few months later. The distribution rights for the film and DVD are also usually sold for worldwide distribution. The distributor and the production company share profits.

❖ **Script and Screenplay**

The Screenplay

The process of making a feature film begins with an original or an adapted **screenplay**, written by a screenwriter, based on fictional events or non-fiction source material. A screenplay that has not been commissioned—one that a screenwriter submits for consideration—is called a **spec script**. Screenplays usually go through a number of revisions, modified by script doctors, specialists in a

particular area, such as dialogue. During **pre-production**, the director adds information (numbering scenes, determining camera placement, cuts, and sound cues) to produce the **shooting script**, which is the day-to-day guide the director and cinematographer use during production. After each day of shooting, the script supervisor maintains a detailed log of the scenes filmed that day.

Script

> The manuscript or one of various copies of the written text of a play, motion picture, or radio or television broadcast.
> A screenplay or script is a written work by screenwriters for a film, video game, or television program. These screenplays can be original works or adaptations from existing pieces of writing. In them, the movement, actions, expression, and dialogues of the characters are also narrated.

Pre-visualize Before Directing Video & Film

1. Tell Better Visual Stories

> You need to show change. You're working in a visual medium, so change should be visual. The viewer might understand that change is taking place through dialogue, but this is not enough. You need to show it.
> What changes do the characters go through and how will you show it?
> What obstacles do they face and how will you show it?
> Identify these changes and mark them as plot points.
> Design shots that visually enhance these.

2. Create Strong Visual Evidence for the Story

> Once you have your story marks in place, you need to create visual evidence. This is photo journalism and why a picture is worth more than a thousand words. The best images convey a story situation quickly and easily.
> Has new information shifted the power dynamic in your scene?

➢ How will you use this to align the viewer to the right people, and the right elements at the right time?

3. Create a Motivated Shooting Plan

➢ Once you see the shot in your mind's eye, you've simultaneously identified the camera placement location. You've also identified the lens you'll need. Don't worry, being able to identify the lens by millimetre size isn't necessary unless you're also the cinematographer. It's enough to know if it feels more like a wide lens or a telephoto lens. Once you've identified each camera setup, you're ready to create a shot-list and a shooting plan.

4. Develop Point of View & Style

➢ All good stories have a point of view and a "way of telling." It's important to explore who's point of view you'll be telling the story from before you arrive onset.
➢ If you decide to tell it from a first person point of view, your collection of shots will be different from adopting a 3rd person, or observer point of view. An observer point of view will require more wide shots. These wide shots simultaneously capture the unfolding activities and how each person in the shot relates to the new information.

Characterization

➢ Characterization or characterisation is the representation of persons (or other beings or creatures) in narrative and dramatic works of art. This representation may include direct methods like the attribution of qualities in description or commentary, and indirect (or "dramatic") methods inviting readers to infer qualities from characters' actions, dialogue, or appearance. Such a personage is called a character.

1. Physical Description

➢ The most common way of describing a character.
➢ Identifies anything physical about the character.
➢ Includes height, skin, hair and eye color, short/tall, skinny/fat, wear glasses?, how he/she walks/stands, anything physical about the character.

2. Name Analysis

➢ Analyzing a character's name is looking more closely to it's meaning (if there is one) and describing it.
➢ Not all characters have a name with significance to the story.
➢ A lot of times though, authors carefully choose a character's name to represent something about the character and/or the story.

3. Attitude/Appearance

➢ This method of characterization is the reader's description of the character's attitude.
➢ The character's attitude is how the character appears to feel about what is happening to him/her in the story.
➢ Similar to how you may describe your attitude if you were in a similar situation.

Storyboard

Screenplay Script

A PIECE OF APPLE PIE SCREENPLAY

EXT. DINER-NIGHT
An Edward Hopper atmosphere.
MAIN TITLE AND CREDITS
INT. DINER-NIGHT
Close on last piece of apple pie being taken from a pie
tin and placed on a serving dish.
Wider as COUNTERMAN sets the pie on the counter along with
a napkin and fork. He looks toward the door as CUSTOMER
enters.

                    CUSTOMER
    Good evening.

                    COUNTERMAN
    Hi.

Counterman looks at the wall clock: 11:55. Customer walks
the length of the counter, past the dish of apple pie,
and sits at a table in the empty restaurant, facing
Counterman.

                    COUNTERMAN
    Need a menu?

                    CUSTOMER
                (inspecting tabletop)
    No.

Customer stands and moves to the next table, sits,
inspects it, finds it unsatisfactory, gets up and moves to
a third table. He runs his hand over the surface. It
seems to pass muster. He inspects the fork. It'll do.
He looks up at Counterman.

                    CUSTOMER
    I'll have a piece of apple pie.

                    COUNTERMAN
    I'm out of apple pie.

                    CUSTOMER
    What's that on the counter?

                    COUNTERMAN
    I'm saving that piece.

                    CUSTOMER
    You're saving it?

Mise en scene

➢ When applied to the cinema, mise-en-scène refers to everything that appears before the camera and its arrangement—composition, sets, props, actors, costumes, sounds, and lighting.

➢ Mise-en-scène is a French term which means, literally, "put in the scene." For film, it has a broader meaning, and refers to almost everything that goes into the composition of the shot, including the composition itself:

➢ Framing, movement of the camera and characters, lighting, set design and general visual environment, even sound as it helps elaborate the composition. Mise-en-scène can be defined as the articulation of cinematic space, and it is precisely space that it is about.

➢ *Mise-en-scène* is an expression used to describe the design aspects of a theatre or film production, which essentially means "visual theme" or "telling a story" both in visually artful ways through storyboarding, cinematography and stage design, and in poetically artful ways through direction. Mise-en-scène has been called film criticism's "grand undefined term".

Set design:

➢ An important element of "putting in the scene" is set design—the setting of a scene and the objects (props) visible in a scene. Set design can be used to amplify character emotion or the dominant mood, which has physical, social, psychological, emotional, economic and cultural significance in film.

Lighting:

➢ The intensity, direction, and quality of lighting can influence an audience's understanding of characters, actions, themes and mood. Light (and shade) can emphasize texture, shape, distance, mood, time of day or night, season, glamour; it affects the way colours are rendered, both in terms of hue and depth, and can focus attention on particular elements of the composition. Highlights, for example, call attention to shapes and textures, while shadows often conceal things, creating a sense of mystery or fear. For this reason, lighting must be thoroughly planned in advance to ensure its desired effect on an audience. Cinematographers are a large part of this process, as they coordinate the camera and the lighting.

Space:

➢ The representation of space affects the reading of a film. Depth, proximity, size and proportions of the places and objects in a film can be manipulated through camera placement and lenses, lighting, set design, effectively determining mood or relationships between elements in the story world.

Composition:

➢ It includes the organization of objects, actors and space within the frame. One of the most important concepts with the regard to the composition of a film is maintaining a balance of symmetry. This refers to having an equal distribution of light, colour, and objects and/or figures in a shot. Unbalanced composition can be used to emphasize certain elements of a film that the director wishes to be given particular attention to. This tool works because audiences are more inclined to pay attention to something off balance, as it may seem abnormal.

Costume:

➢ Costume simply refers to the clothes that characters wear. Costumes in narrative cinema are used to signify characters or to make clear distinctions between characters.

Makeup and hair styles:

➢ Establish time period, reveal character traits and signal changes in character.

Acting:

➢ There is enormous historical and cultural variation in performance styles in the cinema. In the early years of cinema, stage acting and film acting were difficult to differentiate, as most film actors had previously been stage actors and therefore knew no other method of acting. Eventually, early melodramatic styles, clearly indebted to the 19th century theatre, gave way in Western cinema to a relatively naturalistic style. This more naturalistic style of acting is largely influenced by Constantin Stanislavski's theory of method acting, which involves the actor fully immersing themselves in their character.

Camera Shots

➢ In filmmaking and video production, a shot is a series of frames that runs for an uninterrupted period of time. In terms of camera distance with respect to the object within the shot there are basically 7 types of shots. They are:

- Extreme close-up (XCU or ECU)

- Close-up (CU)

- Medium close-up (MCU)

- Medium shot (MS)

- Medium long shot (MLS)

- Long shot (LS) or wide shot (WS)

- Very long shot (VLS)

- Extreme long shot (XLS or ELS)

- Two shot (2S)

- Over the shoulder (OTS)

➢ A *close-up* tightly frames a person or an object. Close-ups are one of the standard shots used regularly with medium shots and long shots. Close-ups display the most detail, but they do not include the broader scene.

➢ A *medium shot* is a camera angle shot from a medium distance. The dividing line between "long shot" and "medium shot" is fuzzy, as is the line between "medium shot" and "close-up". In some standard texts and professional references, a full-length view of a human subject is called a medium shot.

➢ A *long shot* (sometimes referred to as a full shot or a wide shot) typically shows the entire object or human figure and is usually intended to place it in some relation to its surroundings. It has been suggested that long-shot ranges usually correspond to approximately what would be the distance between the front row of the audience and the stage in live theatre.

Extreme Long Shot : XLS / ELS

Medium Close-Up : MCU

Very Long Shot : VLS

Close-Up : CU

Long Shot : LS

Big Close-Up : BCU

Medium Long Shot : MLS

Extreme Close-Up : XCU / ECU

Medium Shot : MS

2-Shot

Over-The-Shoulder

Movements

● Lens movement

● Camera movement

● No mount movement

● Simple subject movement
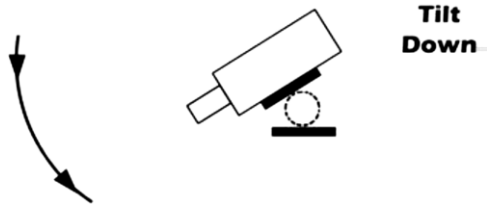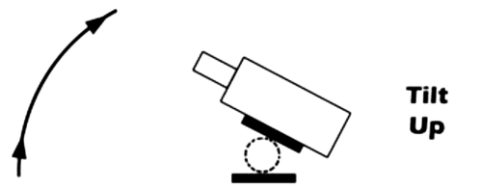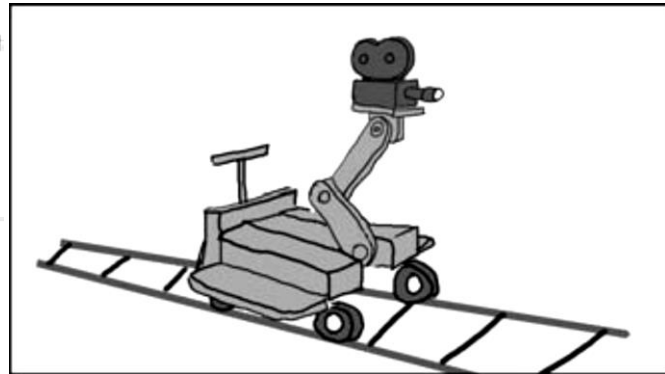
Tilt Up/Down   *Track Movement*

- ● Pan

- ● Tilt

- ● Pan and tilt (diagonal upward or downward camera lens movement)

- ● Lens movement (zoom or a focus pull)

- ● Lens movement and a pan (hiding a zoom by panning the camera)

- ● Lens movement and a tilt (hiding the zoom by tilting the camera)

- ● Subject movement and a pan

- ● Subject movement and a tilt

- • Dolly

- • Dolly Zoom

- • Follow

- • Pedestal

- • Tracking

- • Trucking

- • Zooming

The Purpose of Editing

- **Combine**

  Combining brings video elements into a chronological or desired sequence from a variety sources.

- **Condense**

  Condensing reduce the overall length of the event, action or interview to the appropriate length.

- **Correct**

  Editors will often fix color and audio problems.

- **Build**

  Editing is about building a complete visual/audio experience that communicates with the audience.

Basic Editing Principles

- ➤ Avoid visual jump-cuts. A jump-cut is an edit where the foreground, background, or the person shifts and the camera angle, framing or image size does not change perceptively.
- ➤ Maintain screen direction continuity. Cutting across the 180 degree shooting line will make the action appear to change direction.
- ➤ Cut on action as a way to hide an edit. The action should match from one shot to the next.
- ➤ Utilize clean entrances and exits to condense time. This eliminates the need for matched action.
- ➤ Utilize cutaways, reaction shots and related b-roll shots to bridge time and to provide visual variety. These should help the audience understand what is happening and provide extra information.
- ➤ Use close-ups to show detail, magnify small actions or to identify highlights.
- ➤ Keep the viewer oriented by providing the best angles, by following the action, and by using establishing wide shots. Consider the mental map viewers make of the scene and assist them by orienting close-ups in the same visual/framing direction as the wider scenes.
- ➤ Cut on motion effectively
    - ❖ *Moving camera-static subject*: Zooms, pans and dollys cut well together only if the movement is consistently maintained.
    - ❖ *Static camera-moving subject*: These can be edited to another shot of the same style, to a *static camera-static subject* and will cut to a *moving camera* shot if the movement is in the same direction or at the same pace. Static shots of a moving subject can be cut in any point in the movement of either static or moving shots.
    - ❖ *Static camera-static subject:* Static shots edit well with other static shots and rarely can be used to go directly to a *moving camera*.
    - ❖ *Moving camera-moving subject:* These edit best into a shot with either camera or subject movement.

Aesthetic Motivations

- Follow the action

- Use a better angle

- Pacing of the show

- Advancing the narrative

- Illustrating the interview

- Showing a point of view

- Create a mood

- For emphasis on a subject or event

- Cutting with dialogue and reactions

- To give the audience visual variety

Transition

- The process or a period of changing from one state or condition to another. "students in transition from one programme to another"

  - ◆ Dissolve
  - ◆ Iris
  - ◆ Fade
  - ◆ Wipe
  - ◆ Page peel

The Dissolve

- This is the second most common transition in our quartet, and unlike the straight cut, it attracts attention to itself on purpose.
- The dissolve is defined as a gradual change from the ending pictures of one shot into the beginning pictures of the next shot.

  - ❖ There is a change in time
  - ❖ There is a change in locale
  - ❖ Time needs to be slowed down or sped up
  - ❖ There is an emotional appeal regarding the subject in the story
  - ❖ There is a strong visual relationship between the outgoing and the incoming images

The Wipe

- The wipe may be thought of as a cross between a cut and a dissolve.

- It has a duration like a dissolve but it tends to be performed very quickly

- ❖ The wipe is correctly used where:
- ❖ There is a change in time
- ❖ There is a change in locale
- ❖ There is NO strong visual relationship between the outgoing and the incoming images
- ❖ Projects call for more visually graphic treatments at transitions

The Fade

- ● Motion pictures or sequences from television programs traditionally begin and end with a fade.

- ❖ At the end of a program
- ❖ At the end of a chapter, scene, sequence, or act
- ❖ Where there is a change in time
- ❖ Where there is a change in locale

Editing Effects

- ◆ Mosaic
- ◆ Blur
- ◆ Sketch
- ◆ Tone
- ◆ Mirror
- ◆ Twirl
- ◆ Chroma key
- ◆ Lens flare

Editing Styles

- ◆ Continuity Editing
- ◆ Parallel Action Editing
- ◆ Montage Editing

Continuity Editing

- ● 1. Continuity editing is the matching of consecutive scenes and shots in order to tell a story or inform. Continuity editing gives a clear sense of location and of motion/action.

- ● 2. Each edit follows an order that creates a logical exposition of the events or information.

- ● 3. Continuity also requires that the shots match in lighting, color, framing, and screen direction. Screen direction helps the audience maintain a mental map of the scene and places the subjects in relationship to each other

Parallel Action Editing

1. Parallel editing contrasts, compares or connects two or more stories, events or subjects.

- ❖ Alternate between two related events.
- ❖ Parallel two separate actions that come together in a climax.
- ❖ Use it to compare present and past events, old and new, etc.

❖ Use it to increase the tension.

2. Be sure to use establishing shots to keep the audience clear about which of the two stories they are currently seeing.

3. Combining brings video elements into a chronological or desired sequence from a variety sources.

Montage Editing

1. Montage is a series of shots juxtaposed against each other that create a more intense meaning. The shots may be totally unrelated or may not have the traditional continuity characteristics. The pacing of edits is often very rapid in montage.

2. Montage can be used for a number of purposes.

- Utilitarian-To collect disconnected information

- Compressed Time- To rapidly go through the passage of time

- Dramatic- To go through a series of related scenes that link to a dramatic content

- Impressionistic- The images are related by feeling, mood, motion or color 3.

Music videos, show openings and show closings are a common usages for montage editing.

Methods of montage

❖ **Metric**
❖ **Rhythmic**
❖ **Tonal**
❖ **Overtonal/Associational**
❖ **Intellectual**

Metric

➢ Where the editing follows a specific number of frames (based purely on the physical nature of time), cutting to the next shot no matter what is happening within the image.
➢ This montage is used to elicit the most basal and emotional of reactions in the audience.

Rhythmic

➢ Includes cutting based on continuity, creating visual continuity from edit to edit.
➢ from The Good The Bad and the Ugly where the protagonist and the two antagonists face off in a three-way duel
➢ From The Battleship Potemkin's "Odessa steps" sequence.

Tonal

> ➢ A tonal montage uses the emotional meaning of the shots -- not just manipulating the temporal length of the cuts or its rhythmical characteristics -- to elicit a reaction from the audience even more complex than from the metric or rhythmic montage.
> ➢ For example, a sleeping baby would emote calmness and relaxation.

Overtonal/Associational

> ❖ The overtonal montage is the cumulation of metric, rhythmic, and tonal montage to synthesize its effect on the audience for an even more abstract and complicated effect.

Intellectual

> ❖ Uses shots which, combined, elicit an intellectual meaning.
> ❖ In Strike, a shot of striking workers being attacked cut with a shot of a bull being slaughtered creates a film metaphor suggesting that the workers are being treated like cattle. This meaning does not exist in the individual shots; it only arises when they are juxtaposed.

Continuity cuts-

These are cuts take us seamlessly and logically from one sequence or scene to another. This is an unobtrusive cut that serves to move the narrative along.

A match cut,

also called a graphic match (or, in the French term, raccord), is a cut in film editing between either two different objects, two different spaces, or two different compositions in which an object in the two shots graphically match, often helping to establish a strong continuity of action and linking the two shots metaphorical

Jump cut-

Cut where there is no match between the two spliced shots. Within a sequence, or more particularly a scene, jump cuts give the effect of bad editing. The opposite of a match cut, the jump cut is an abrupt cut between two shots that calls attention to itself

Sound in the movies

➢ A sound film is a motion picture with synchronized sound, or sound technologically coupled to image, as opposed to a silent film. The first known public exhibition of projected sound films took place in Paris in 1900, but decades would pass before sound motion pictures were made commercially practical. Reliable synchronization was difficult to achieve with the early sound-on-disc systems, and amplification and recording quality were also inadequate. Innovations in sound-on-film led to the first commercial screening of short motion pictures using the technology, which took place in 1923.

➢ The primary steps in the commercialization of sound cinema were taken in the mid- to late 1920s. At first, the sound films incorporating synchronized dialogue—known as "talking pictures", or "talkies"—were exclusively shorts; the earliest feature-length movies with recorded sound included only music and effects. The first feature film originally presented as a talkie was The Jazz Singer, released in October 1927. A major hit, it was made with Vitaphone, the leading brand of sound-on-disc technology. Sound-on-film, however, would soon become the standard for talking pictures.

➢ By the early 1930s, the talkies were a global phenomenon. In the United States, they helped secure Hollywood's position as one of the world's most powerful cultural/commercial systems. In Europe (and, to a lesser degree, elsewhere) the new development was treated with suspicion by many filmmakers and critics, who worried that a focus on dialogue would subvert the unique aesthetic virtues of soundless cinema. In Japan, where the popular film tradition integrated silent movie and live vocal performance, talking pictures were slow to take root. In India, sound was the transformative element that led to the rapid expansion of the nation's film industry—the most productive such industry in the world since the early 1960s.

Dolby Atmos Sound

2.1   *5.1*   *11.1*   *14.1*   *24.1*   *64.1*

Dolby Digital cinema system
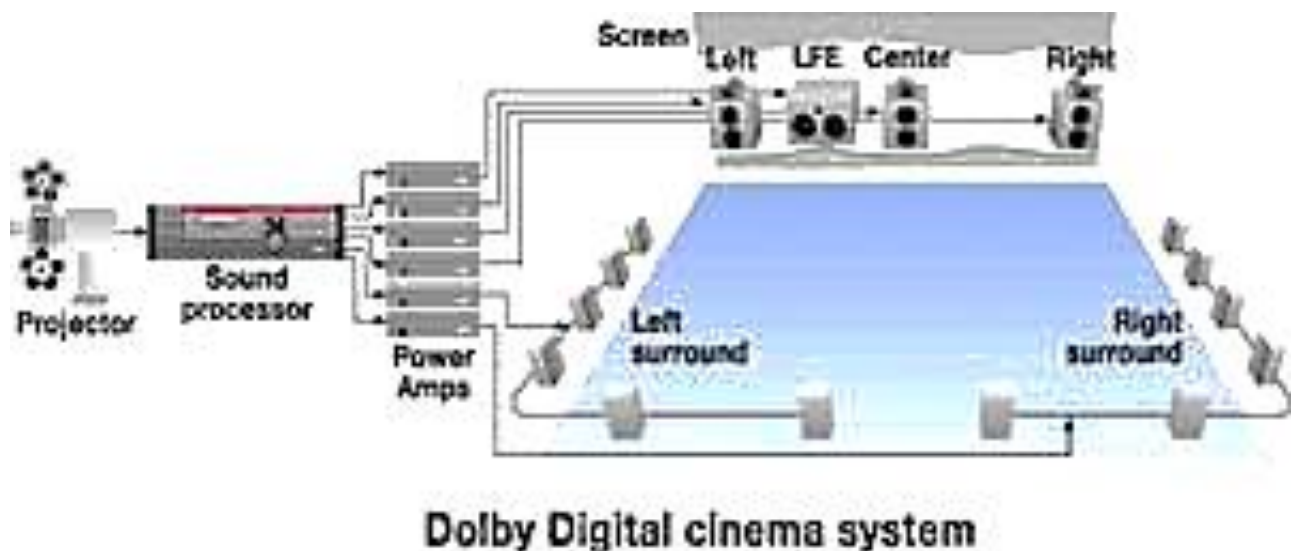
A Short History of Cinema Sound

The first movies with sound debuted more than 90 years ago, but companies continue to improve audio quality. The latest innovation is Dolby®Atmos™, used in acclaimed films like *Gravity, The Hobbit,* and *Life of Pi.*

The Object-Based Audio Era

By precisely placing and moving individual sounds anywhere in the theatre, filmmakers create a virtual reality of sound that puts moviegoers in the middle of the movie action.

• 2012

Dolby Atmos

Creates a 3D sound experience so realistic one *Time* reviewer said he instinctively ducked at the sound of objects passing overhead. Used in more than 70 titles from all the major Hollywood studios.
Key film: *Brave*

The Multichannel Era

Multichannel sound started with 5.1 (left, right, center, left surround, right surround, and subwoofer channels) in Dolby Stereo® 70 mm.

• 2012

Barco® Auro 11.1

Adds a layer of five height channels to traditional 5.1 to feel more immersive.
Key film: *Red Tails*

• 2010

Dolby Surround 7.1

Uses the bandwidth available from the transition to digital cinema to add two separate surround channels in the back of the theatre.
Key film: *Toy Story 3*

• 1993

Sony Dynamic Digital Sound™ (SDDS)

Allowed for as many as eight channels of sound: five in front, two side surround channels, and one bass channel. Few movies used all eight channels.
Key film: *Last Action Hero*

• 1993

DTS®

Placed the soundtrack not on the film but on a separate CD-ROM.
Key film: *Jurassic Park*

1991

Dolby Digital

Three Components of Film Sound

1. *Dialogue*

Dialogue forwards the narrative, giving voice to characters' aspirations, thoughts and emotions, often making conflicts among characters evident in the process.

Volume

Pitch

Speech characteristics

Acoustic Qualities

Addressing the Audience: the Voice-Over

2. *Sound Effects*

Functions of Sound Effects

Lend Mood to an Environment

Portray the Environment's Impact on Characters

Characteristics of Sound Effects

Acoustic Qualities -

    i. Volume
    ii. Regularity
    iii. Verisimilitude

3. *Music*

Functions of Film Music

Establish Historical Context

Shaping space

Shaping Emotional Tenor

Distancing the Audience

Five Characteristics of Film Music

1. Patterns of Development
2. Lyrics
3. Tempo and Volume
4. Instrumentation
5. Cultural Significance

What is Film Appreciation

➢ To be able to appreciate there needs to be an 'understanding' and that is what film appreciation is all about for me. To help you understand the key dynamics of what film is made up of – technology, art, industry. The next stage of the process hopefully would be to reflect on it and to appreciate it.

➢ To look back at the history of cinema is important as there lies the story of the evolution of the language of cinema. To really understand what contemporary cinema is made up of we need to look at what went before because on the foundation of the past is based the present and the future.

➢ The language of cinema is universal which crosses all boundaries. Cinema has been influenced by various artists, countries, innovators, art forms, businesses and the coming together of these forces creates something unique which is cinema as we know it today. Understanding these contributions makes the study of cinema more interesting and valuable.

➢ 'Film Appreciation' is a humble attempt to make you aware of the potential of cinema and empower the artist and audience aiming towards a more enriching experience.

10.15 Classical Hollywood, art cinema, Neorealism, and Third Cinema.

	Classical Hollywood (1920s–1960s)	Art Cinema (1950s–1960s)	Neorealism (1943–52)	Third Cinema (1960s–1970s)
Characters	one or two active, goal-oriented characters	one or two psychologically complex characters with unclear goals	everyday individuals who struggle to survive and become heroic in the process	focus is on collective experience, whether represented through an individual or group
Narrative	cause-and-effect logic; three-act or four-part structure; closure	loose cause–effect relations; episodic structure; open-ended	tales of average people struggling in postwar Italy; open-ended	revolutionary stories that resonate at personal and social levels
Visual Style and Sound	studio and location shooting; continuity editing; visual and sound techniques enhance storytelling	studio and location shooting; emphasis on expression and artistry rather than storytelling; self-reflexivity	location shooting, non-professional actors, and direct sound contribute to documentary immediacy	location shooting; non-professional actors; many adopt documentary techniques, others use indigenous art traditions
Mode of Production	industrial studio system	*auteur*-driven studio and government-supported filmmaking	studio-trained directors worked outside industrial system	government-supported, independent, and artisanal productions; many varied national contexts

UNIT-IV

Film festival - Film awards - Film institute's - censorship certification - Cinema theatres and Projections.

Film Festival

International Film Festival of India

In 2010, the 41st edition of IFFI was organized in Goa. Earlier, before the festival was permanently taken to Goa in 2004, the International Film Festival of India (IFFI) was biannually organized in Delhi. This was done to disseminate film culture and the cinematic idiom within the different film producing regions of the country.

The first IFFI was organized in Mumbai (New Empire Cinema) from 24th January to 1st February, 1952. The entire festival was organized by Films Division with the patronage of the first Prime Minister of India. The festival was subsequently taken to Chennai, Delhi & Kolkata. In all, it had about 40 feature and 100 short films. The festival was noncompetitive in nature. It had twenty three countries and the United States participating with 40 feature films and about a hundred short films. The Indian entries for the festival were Awara (Hindi), Patala Bhairavi (Telegu), Amar Bhoopali (Marathi) and Babla (Bengali). This was the first International Film Festival held anywhere in Asia. The notable films shown during the festival were Bicycle Heives, Miracle of Milan & Open City from Italy. Yukiwarisoo (Japan), Dancing Fleese (UK), The River (USA) and Fall of Berlin (USSR). It was for the first time that the Indian Film Industry was exposed to a vast range of outstanding post –war era films.

The main festival opened in Mumbai, and was inaugurated by Shri K.K Diwaker, Minister of States for I & B. In Chennai, it was inaugurated by Chief Justice P.V. Rajamannar, on February 8, 1952. A highlight of the Chennai session was a parade of film celebrities in decorated lorries.

List of Film Festivals

> - Africa
> - Asia
> - Europe
> - North America
> - Oceania
> - South America and the Caribbean
> - Traveling and online festivals

Examples

Africa	➢ Africa International Film Festival ➢ Cairo International Film Festival ➢ Durban International Film Festival ➢ Rwanda Film Festival
Asia	➢ All Lights India International Film Festival ➢ Abu Dhabi Film Festival ➢ ARY Film Awards ➢ Beijing International Film Festival ➢ Chennai International Film Festival ➢ Cinemela Film Festival ➢ Mumbai International Film Festival ➢ Goa Film Festival
Europe	➢ Africa in Motion ➢ Brazilian Film Festival of London ➢ Brazilian Film Festival of London

Film Awards

➢ This is a list of groups, organizations and festivals that recognize achievements in cinema, usually by awarding various prizes. The awards sometimes also have popular unofficial names (such as the 'Oscar' for Hollywood's Academy Awards), which are mentioned if applicable. Many awards are simply identified by the name of the group presenting the award.

➢ Awards have been divided into four major categories: Critics' Awards, voted on (usually annually) by a group of critics; Festival Awards, awards presented to the best film shown in a particular film festival; Industry Awards, which are selected by professionals working in some branch of the movie industry; and Audience Awards, which are voted by the general public.

India

➢ Arab Indo Bollywood Awards
➢ Anandalok Award
➢ Apsara Film & Television Producers Guild Awards
➢ Asianet Film Awards
➢ Bengal Film Journalists' Association Awards
➢ BIG Star Entertainment Awards
➢ CineMAA Awards
➢ Dadasaheb Phalke Award

- ➢ Filmfare Awards
- ➢ Global Indian Film Awards
- ➢ Golden Kela Awards
- ➢ International Indian Film Academy Awards
- ➢ Karnataka State Film Award
- ➢ Kerala State Film Awards
- ➢ Mathrubhumi Film Awards
- ➢ National Film Awards (Directorate of Film Festivals)
- ➢ Times of India Film Awards
- ➢ Vijay Awards
- ➢ Zee Cine Awards
- ➢ RED FM Tulu Film Awards
- ➢ Behindwood Awards.

Categories

- ➢ Best Film
- ➢ Best Director
- ➢ Best Actor
- ➢ Best Actress
- ➢ Best Actor in a Supporting Role
- ➢ Best Actress in a Supporting Role
- ➢ Best Actor in a Negative Role
- ➢ Best Comedian
- ➢ Best Music Director
- ➢ Best Lyricist
- ➢ Best Male Playback Singer
- ➢ Best Female Playback Singer
- ➢ Etc….

Film institutes

Tamilnadu

- ➢ MGR Film Institute
- ➢ BOFTA Film Institute
- ➢ Bridge Academy in Film Institute

Other State

- ➢ Mumbai Film Institute
- ➢ Pune Film Institute
- ➢ Kolkata Film Institute

Censorship certification

➢ Film censorship is carried out by various countries to differing degrees, sometimes as a result of powerful or relentless lobbying by organizations or individuals. Films that are banned in a particular country change over time.

➢ A motion picture rating system is designated to classify films with regard to suitability for audiences in terms of issues such as sex, violence, substance abuse, profanity, impudence or other types of mature content. A particular issued rating can be called a certification, classification, certificate or rating.

➢ The Central Board of Film Certification (often referred to as the Censor Board) is a statutory censorship and classification body under the Ministry of Information and Broadcasting, Government of India. It is tasked with "regulating the public exhibition of films under the provisions of the Cinematograph Act 1952". It assigns certifications to films, television shows, television ads, and publications for exhibition, sale or hire in India. Films can be publicly exhibited in India only after they are certified by the Board.

The CBFC currently issues the following certificates:

1. U- Universal

➢ Unrestricted Public Exhibition throughout India, suitable for all age groups. Films under this category should not upset children over 4. This rating is similar to the MPAA's G and PG and the BBFC's U and PG ratings. Such films may contain educational, social or family-oriented themes. Films under this category may also contain fantasy violence and/or mild bad language.

2. UA- Parental Guidance

➢ All ages admitted, but it is advised that children below 12 be accompanied by a parent as the theme or content may be considered intense or inappropriate for young children. This rating is similar to the MPAA's PG and PG-13 and the BBFC's PG and 12A ratings. Films under this category may contain mature themes, sexual references, mild sex scenes, violence with brief gory images and/or infrequent use of crude language.

3. A- Adults Only

➢ Restricted to adult audiences (18 years or over). This rating is similar to the MPAA's R and the BBFC's 15 ratings. Nobody below the age of 18 may buy/rent an A rated DVD, VHS, UMD or watch a film in the cinema with this rating. Films under this category may contain adult/disturbing themes, frequent crude language, brutal violence with blood and gore, strong sex scenes and/or scenes of drug abuse which is considered unsuitable for minors.

4.S- Restricted to any special class of persons. This rating signifies that the film is meant for a specialised audience, such as doctors.
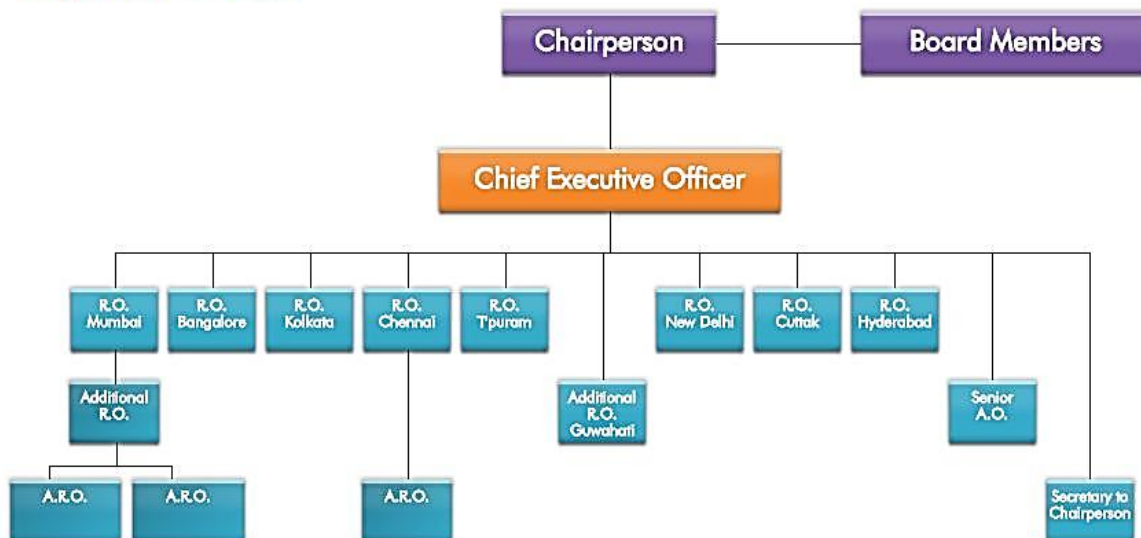
Table of Fees

(i) Celluloid Films

Length in meters (up to and inclusive of)	Examination Fees (Other than Predominantly Educational films) (in rupees)	Examination Fees (Predominantly Educational films) (in rupees)	Screening Fees (in rupees)
(1)	(2)	(3)	(4)
300	2,000	400	200
600	3,950	800	400
900	5,950	1,200	600
1,200	7,950	1,600	800
1,500	9,950	2,000	1,000
1,800	11,900	2,400	1,200
2,100	13,900	2,800	1,400
2,400	15,900	3,200	1,600
2,700	17,850	3,550	1,800
3,000	19,850	3,950	2,000
3,300	21,850	4,350	2,000
3,600	23,850	4,750	2,000
3,900	25,800	5,150	2,000
4,200	27,750	5,550	2,000
4,500	29,800	5,950	2,000
4,800	31,750	6,350	2,000
5,100	33,750	6,750	2,000
5,400	35,750	7,150	2,000
5,700	37,750	7,550	2,000
6,000	39,650	7,950	2,000

Organisation Structure

CBFC Members

Cinema theatres and Projections.

- Vistavision Projection   Normal Theatre - Urban
- 70mm Projection   Multiplex Theatre – City & Metro
- 35mm film Projection   Ac Theatre - City
- IMAX Projection
- Digital Projection
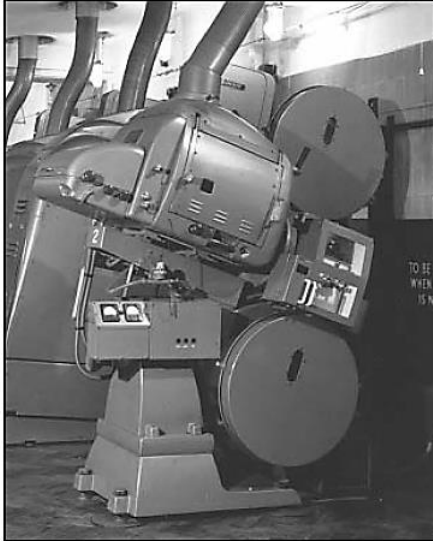
Vistavision projection equipment
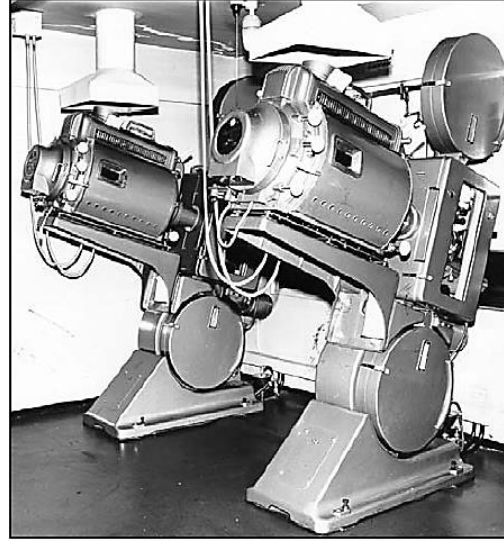
70mm projection equipment
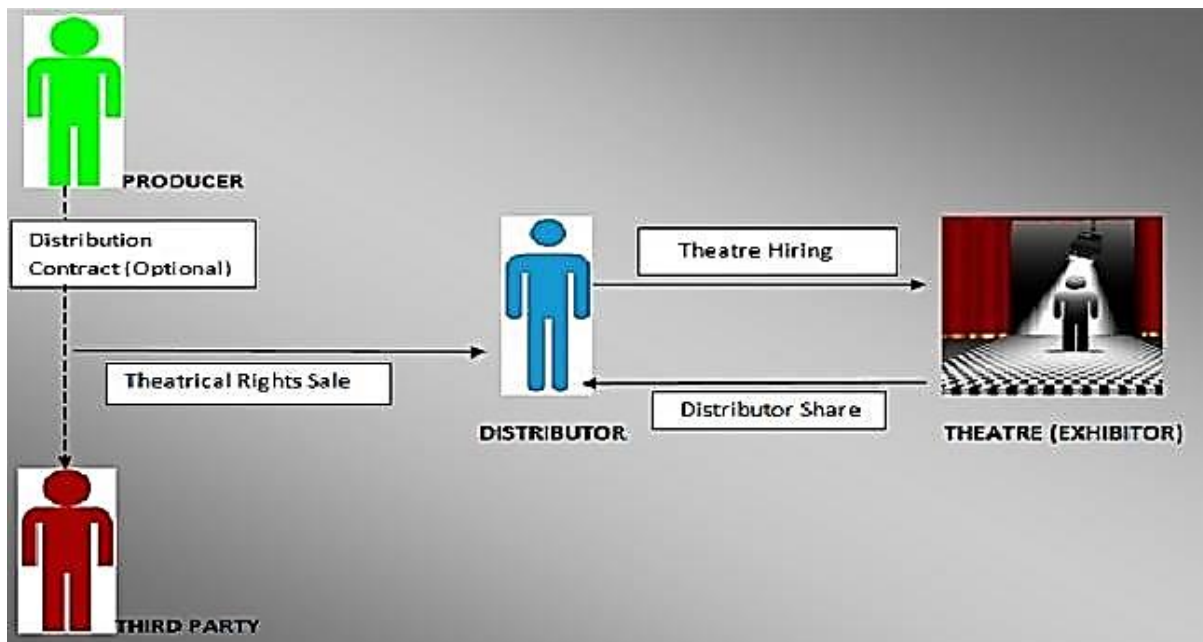

Digital Projection

IMAX Projection

35mm Film Projection

UNIT-V

Film business and Industry - Economic- finance and business of film - film distribution - import and export of films - regional cinema with special reference to Tamil cinema. Budgeting and schedules.

Film Distribution

> Film distribution is the process of making a movie available for viewing by an audience. This is normally the task of a professional film distributor, who would determine the marketing strategy for the film, the media by which a film is to be exhibited or made available for viewing, and who may set the release date and other matters. The film may be exhibited directly to the public either through a movie theatre or television, or personal home viewing (including VHS, video-on-demand, download, television programs through broadcast syndication etc.). For commercial projects, film distribution is usually accompanied by film promotion
>   > Pre-studio era
>   > Standard release
>   > Simultaneous release
>   > Straight-to-video release
>   > Internet release

Producer:

> A producer is a person who invests in the film. Basically they are responsible for the physical facilities & are also given the credit of "produced by". Among various producers, they are the traditional producers who invest in film under "production house".

Producers are responsible for all the expenses in film such as payment for the artists, technicians, other daily expenses during filming.

Cost of the Film:

➢ Pre-production+ Film Production+ Post Production+ Advertisement   Expenses (Condition: 2% to 4% of poster publicity expenses will be debited from Exhibitors)

Distributor:

➢ A film distributor is a person responsible for marketing a film i.e. one who distributes the film through the theatres after post-production.

Exhibitors:

➢ A person who own theatre is called an Exhibitor. Exhibition is the retail branch of the film industry which involves not the production or the distribution of motion pictures, but their screening. This involves usually for paying customers in a site devoted to such motion pictures, the movie theatre, multiplexes etc.

Film promotion:

➢ The advertising of film (or) the practice of promotion in film industry in coordination with the process of film distribution is called "film promotion" or "film marketing"

BOX OFFICE

Sl No	Duration	Profit Percentage Sharing
1	First Week After The Releasing of Film	65 % : 35% (Means 65% of Profit Share For Distributor and 35% of profit share is for Exhibitor)
2	Second Week	60% : 40% (Means 60% of Profit Share For Distributor and 40% of profit share is for Exhibitor)
3	Third Week	55% : 45% (Means 55% of Profit Share For Distributor and 45% of profit share is for Exhibitor)
4	After Fourth Week	50 % : 50% (Means there after the profit sharing right is equal for both the Film producer and Distributor) This mutually beneficial way of profit division is also called as Flat
	Filmmakers fans	

RELEASE A MOVIE ON UFO

Procedure for releasing a movie:
Material Requirements and Acceptance Norms:

➢ Content is accepted by UFO only at its Digital Labs located at Mumbai, Chennai & Hyderabad
➢ The ready film content must be provided to UFO, preferably in 2 (two) Hard Drives (irrespective of film length).
➢ The Hard Drives shall be provided by the Producer, and will be returned to the producer.
➢ Transfer on to Hard Drives, shall be arranged directly by Producer, at the studio technically cleared by UFO. The studio booking / payment, and movement of print / negative to and from studio, will be organized by the Producer directly.
➢ All material has to be made available to UFO, latest by the previous Thursday (7 days in advance), for the Friday release.
➢ Any film content to be returned by UFO, shall be done so only against the original content receipt note issued to producer while accepting content. The Photo ID of the person delivering or collecting content is also required.
➢ To release the film in 5.1 sound, the FINAL, EDITED, SYNCHRONIZED wav file (in non-returnable DVD) must be given along with the film content
➢ A copy of the film's Censor Certificate must be provided along with the film content.

IMPORTANT –
➢ Films, Trailors, Test content will not be accepted on DVD's or CD's.
➢ DVD's & CD will be accepted ONLY for audio, logos, slates & censor certificates, and will be NON RETURNABLE.

PEN DRIVES WILL NOT BE ACCEPTED UNDER ANY CIRCUMSTANCES.

Producer Consent Letter:
➢ Producer / Distributor agreeing to release a Film through UFO will provide a Consent Letter for Digital Conversion, in the prescribed format given by UFO, two weeks in advance of the release of the film.

Distributor Confirmation Letter:
➢ UFO honours the Release Orders of only those Authorized Distributors, whose names are provided by the Producer in this letter.

Distributor Release Orders:
➢ For the release of the film, the distributors having the rights of the film must send the "Release Order" in the prescribed format.
➢ The Release Orders must be submitted to the Regional office at least 2 days (i.e. 48 hours) in advance of the release of the film, along with the payment of the Distribution Charges
➢ Authorization of the playouts of the film at the respective theatres will be done on a weekly basis. Extension of the film in respective theatres will have to be done at least two days before the expiry of the license.
➢ Statement of account for the Distributor will be available on request to the Distributor, on the subsequent Monday for the playbacks from Friday to Thursday

Digitization charges:
  ➢ Charges per film for digitization, as per UFO's rate card, shall be payable along with the Producer Consent Letter (the DD should be drawn in favour of "UFO Moviez India Ltd.").

Budgeting and schedules.

Budgeting

"The Woods" Page 0001

"THE WOODS '

SCRIPT DATED: 2003 BUDGET: 06/30/03

46 DAYS (10 WEEKS) PA HOLIDAYS: COL.DAY, VET.DAY, THANKSGIVING
(5 DAY WEEKS; 13 HOUR DAYS

PRODUCER: SCOTT RUDIN, SAM MERCER
PRODUCER: M. NIGHT SHYAMALAN
DIRECTOR: M. NIGHT SHYAMALAN

PREP: 7/21/03-10/10/(
START PRINICPAL: 10/14/0
WRAP PRINCIPAL: 12/19/C
POST: 1/05/04-7/09/(

Acct No	Description	Amount	Units	X	Rate	Subtotal	Total
31-00 STORY RIGHT							
31-01	STORY RIGHTS						
	BLINDING EDGE PICTURES, INC.	1		1	0.0	0	
	F/S/O M. NIGHT SHYAMALAN	1		1	0.0	0	
	STORY RIGHTS	1	Allow	1	7,200,000	7,200,000	
	Total						7,200,000
31-99	Total Fringes						0
Account Total for 31-0							7,200,000
32-00 WRITEF							
32-01	WRITER: M. NIGHT SHYAMALAN						
	BLINDING EDGE PICTURES, INC.	1		1	0.0	0	
	F/S/O M. NIGHT SHYAMALAN	1		1	0.0	0	
	ALL WRITING SVCS	1	Allow	1	300,000	300,000	
	Total						300,000
32-95	MATERIALS & SUPPLIES						
	SCRIPT DUPLICATION, ETC	1	Allow	1	2,500	2,500	
	Total						2.500
32-99	Total Fringes						
	WGA CORP	12.5%			200,000	25,000	25,000
Account Total for 32-0							327,500
33-00 SCENARIO MISCELLANEOL							
33-15	SCRIPT CLEARANCE						
	GENERAL CLEARANCES	1	Allow	1	3.000	3.000	
	DEFORREST REPORT	1	Allow	1	3.000	3.000	
	Total						6,000
33-20	STORYBOARD DEVELOPMENT						
	STORYBOARD ARTIST:	1		1	0.0	0	
	BRICK MASON	1		1	0.0	0	
	** NY HIRE **	1		1	0.0	0	
	LOC-S3.250/WK. +2 1/2-DY IDLE	1		1	0.0	0	
	START DATE: 5/19/03	1		1	0.0	0	
	Research & Development	9	Weeks	1	3,900	35,100	
	Prep (7/21-9/19)	9	Weeks	1	3,900	35,100	
	Total						70,200
33-60	PRINTING	1	Allow	1	1.000	1.000	1.000
33-85	RENTALS	1	Allow	1	2.500	2.500	2.500
33-95	MATERIALS & SUPPLIES	1	Allow	1	1.500	1.500	1.500
33-99	Total Fringes						
	FICA	6.2%			70,193.5	4,352	
	FICA-MEDI	1.45%			70,206.89	1,018	
	FUI/SUI CA/NY	8.6%			8,500	731	
	P-H-W-A:NY	20%			70,200	14,040	
	WC:NY	3.09%			70,226.54	2,170	22,311
Account Total for 33-0							103,511
36-00 PRODUCEI							

THE WOODS (thewoods.epb)   Prepared by Sam Mercer & Jennifer FreedJun 30, 2003 The Woods.epb Jun 30, 2003 at 02:24 PM

Schedules

		SHOOTING SCHEDULE 21.09.12			
		BASED ON SHOOTING SCRIPT DRAFT 2			
		WEEK 1 SUNRISE 06:55 / SUNSET 18:45			
		DAY 1 OF 12 Monday 24th Sept 07:30 - 19:00			
Scene: 1	EXT Day	HEDGEROW - Cutler finds Friend. Trower screams.	PG CT 1 1/8 pgs	Cu, Fr, Tr	Script Day
Scene: 2	EXT Day	HEDGEROW - Trower bollocks Whitehead & gets piked	PG CT 3 5/8 pgs	Cu, Fr, Tr, Wh	Script Day
Scene: 4 prt	EXT Day	HEDGEROW - Cutler pulls pike out, steals shoes & cuts Trower fi	PG CT 3/8 pgs	Cu, Fr, Ja, Tr, Wh	Script Day
Scene: 6prt	EXT Day	FIELD - Trowers body is engulfed by smoke	PG CT 1/8 pgs	Cu, Fr, Ja, Tr, Wh	Script Day
		End of Shooting Day 1 -- Monday, September 24, 2012 -- 5 2/8 Pages --			
		DAY 2 OF 12 Tues 25th Sept 07:00 - 18:30			
Scene: 4 prt	EXT Day	HEDGEROW - Jacob arrives. Friend wakes up. They leave.	PG CT 3 2/8 pgs	Cu, Fr, Ja, Wh	Script Day
Scene: 6 prt	EXT Day	FIELD - Jacob leads the quest for the alehouse - they talk	PG CT 6 7/8 pgs	Cu, Fr, Ja, Wh	Script Day
		End of Shooting Day 2 -- Tuesday, September 25, 2012 -- 10 1/8 Pages --			
		DAY 3 OF 12 Wednesday 26th Sept 07:00 - 18:30			
Scene: 3	EXT Day	FIELD - Title sequence	PG CT 3/8 pgs		Script Day
Scene: 7	EXT Day	FIELD - MUSHROOM RING - Cutler picks mushrooms. Friend sings	PG CT 2/8 pgs	Cu, Fr, Ja, Wh	Script Day
Scene: 8	EXT Day	FIELD - COOKING POT - Friend sings and cooks	PG CT 3/8 pgs	Fr, Wh	Script Day
Scene: 9	EXT Day	FIELD - A BUSH - Jacob tries to take a shit	PG CT 2/8 pgs	Ja	Script Day
Scene: 10	EXT Day	FIELD - MUSHROOM RING - Cutler picks more mushrooms and listens to Jacob	PG CT 3/8 pgs	Cu	Script Day
Scene: 11	EXT Day	FIELD - COOKING POT - Friend sniffs the concoction	PG CT 4/8 pgs	Fr, Wh	Script Day

DIGITAL CINEMA SYSTEM CONFIGURATION
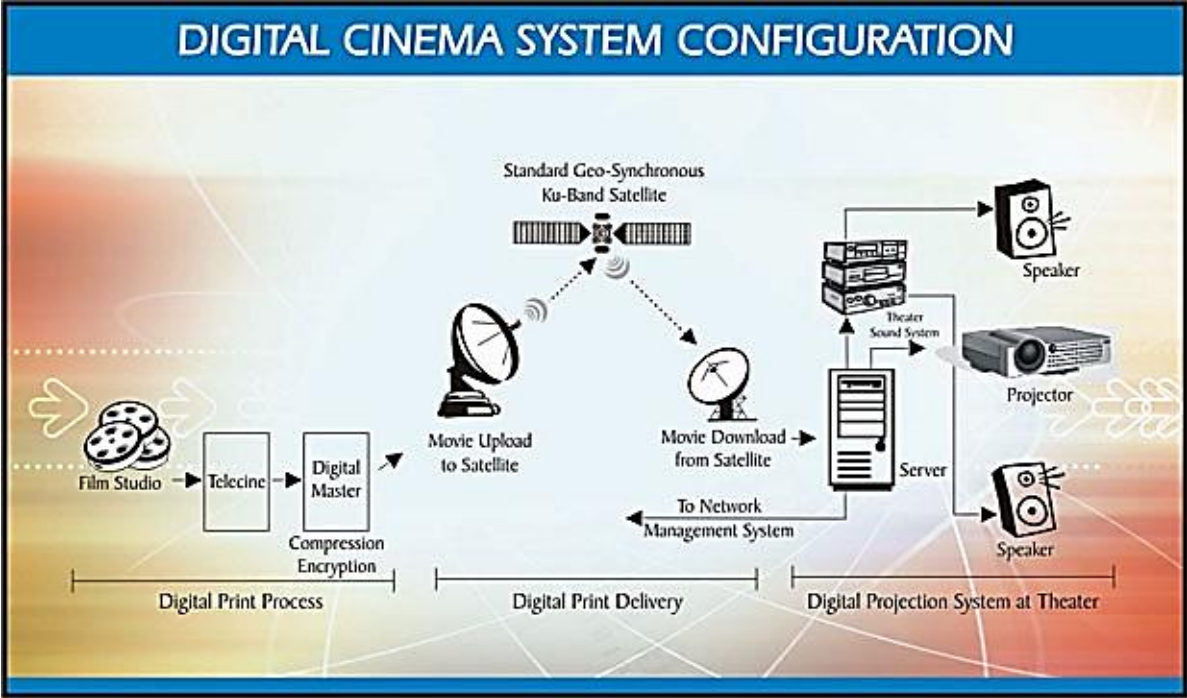
SOME SPECIFIC POINTS FOR ANALYSIS

Writing (Script)

Plot and Story (consider the differentiation between the two)

a) Subject material
b) Treatment or attitude
c) Believability
d) Logical development
e) Unity
f) Closure
g) Overall structure (possibly compare with film editing)

Characters

a) Individual characterization (not to be confused with actor's performance)
b) Action and interaction
c) Believability

Setting

a) Realistic, surrealistic, impressionistic, expressionistic?
b) Authenticity
c) Importance to story

Social and/or Philosophical significance

a) "Message," if any
b) Author's statement(s) or commentaries on subject material, characters, events
c) Relationships and possible parallels with real life situations

Symbolism

a) Types of symbols (and techniques that achieve them)
b) Meanings
c) Obscure, subtle, or blatant? Overly obscure? Overly blatant?
d) Effectiveness

Acting

a) Believability in character (casting), actor persona vs. directorial control
b) Consistency or evenness in performance and style (individual actors and within ensemble)
c) Interpretation of author's intention (including actor choices and directorial choices)

Directing

a) Control of overall production, coaching of actors' performances
b) Mise en scene

Cinematography

a) Composition – how does it emphasize character or plot elements?
b) Arrangement of images in the frame, camera position — actors, setting, props
c) Making use of the aspect ratio
d) Lighting – how does it contribute to the mood?
e) Camera techniques and movements

f) Visual motifs
g) Color or Black and White — use and effectiveness
h) Film vs. Digital image acquisition and post-production image manipulation

Editing

a) Continuity vs. intentional discontinuity
b) Pacing
c) Average shot lengths and variations in shot lengths
d) Types of transitions between shots and scenes (visual and audio)
e) Control and manipulation of time (e.g. montage, jump cuts, re-ordering of story chronology, etc.)
f) Use of sound in conjunction with the image

Sound

a) Independence from or coordination with image
b) Effectiveness: augmenting, reinforcing, or merely repeating visual information
c) Blending and layering of dialogue, sound effects, music
d) Diegetic vs. non-diegetic
e) Synchronous vs. asynchronous (e.g., audio flashbacks or flashforwards?)
f) Audio motifs.