# **ELEMENTS OF FILM**

**UNIT-I**

**What is Cinema?**

Cinema, or motion picture, is the art of moving images; a visual medium that tells stories and exposes reality.

Created in the dusk of the 19th century, cinema is the world’s most recent art form. It is also, by far, the world’s most complex, collaborative, and costly artistic expression.

At their inception, the first two versions of the film camera (the kinetograph and its European counterpart, the cinematograph) were used to record daily events such as a train arriving at a station and an elephant being electrocuted. [Documentary filmmaking](http://www.elementsofcinema.com/film_form/documentary_filmmaking.html) was then born and tremendously explored. Average men were instructed on how to use the recently-created camera and hired to undertake journeys around the globe and capture exotic images like the pyramids in Egypt and the waterfalls in Niagara.

The Elements of Film Form

To analyze and write or talk about movies, we need to start with a clear understanding of filmic components are used to tell the story. So lets begin by establishing a vocabulary of the five basic elements of film form – literary design, visual design, cinematography, editing, and sound design.

1. **-­‐ Literary design** consists of the story ideas and the script. The story ideas include the characters and their actions in the story, the setting of the story, and any background story or subtext. The script includes the dialog and some broad actions for the characters. (Some may refer to this element as narrative design, a broader term for storytelling. As we will see through closer viewing, however, all the elements of film form are used for storytelling.)
2. -­‐ **Visual design** consists of what we see on screen/inside the frame, a very broad category of components.

-­‐ Performance includes the actor’s mannerisms, expressions, and movement.

-­‐ Blocking is the arrangement of actors and props before the camera. Blocking also includes how the actors move around the set during the scene.

-­‐ Lighting includes the amount of light, the specific areas that are illuminated, the shadows, and the quality of light as in soft or harsh. The lighting can contribute to perception, meaning, and mood.

-­‐ Hair and makeup of the actors adds to the storytelling. This also includes special effects makeup like wounds, blood or fake teeth. Somebody has to make those zombies look real.

-­‐ Costume is what the actors wear. Period films will try to create the look of the time with costumes.

-­‐ Set design consists primarily of the how the room or space is set up as well as furniture and props.

\* Color is an important factor in lighting, costume, and set design.

1. **-­‐ Cinematography** deals with the choices that are made for the camera – the placement of the camera, the camera angle toward the subject, the lens choice, and the camera movement. Each of these choices has an affect on the recorded image and how the viewer perceives (consciously or unconsciously) that image.
2. **-­‐ Editing** is the sequencing of the shots in the film. Editors decide on the order and the duration of shots, the visual transitions from scene to scene, and visual effects. The editors have two major contributions to the story. The first is the sequencing of shots in terms of how the audience “reads” the film. Cutting from an actor delivering a line of dialog to another actor reacting to what was said. The second is the pacing of the film which helps establish the overall feeling or mood. For example, fast cuts from one shot to another create excitement or tension. Longer duration shots allow the audience to take in more of the visual detail.
3. -­‐ **Sound** design deals with the sound components, what we hear in the film. Dialog editing, sound effects, and music contribute to the story. Mood, environment, character, time and place are just a few of the story aspects that can be established or emphasized with sound.

# **Early Cinema 1893-1903**

* Birth of Cinema (the year)-1895
* **Eadweard Muybridge**

first pioneer of cinema American photographer Fame through trip-wire horse movement experience  Invented early slideshow for motion studies  Presented studies of animals, humans, scientific inquiries

* **Thaumatrope**

 First expression of cinematic movement Disks spin to reveal combined image First sitting U.S. President to appear in cinema William McKinley

* **Thomas Edison**

"The Black Maria" —his first movie production studio, recognized as America's first film production studio. Structure covered in black tar paper, had retractable roof to allow sunlight for filming, built on a turn-table so it could follow the sun and provide continuous light for filming Established the Motion Picture Patents Company (MPPC) in 1908

* **Edison Kinetoscope Films**

 Invented kinetoscope in 1891 "individual viewing machines" Hired others to bring art into cinema

* **Auguste and Louis Lumiere (The Lumiere Brothers)**

Bought patent to cinematographer, a 3-in-1 device that is a film camera, developer, and projector filmed actualities-"slicesoflife"

The Sprinkler Sprinkled (1895) - first attempt at narrative cinema

* **Until 1903, most films showed mainly...**

# **The History of Motion Pictures:**

The first machine patented in the United States that showed animated pictures or movies was a device called the "wheel of life" or "zoopraxiscope." Patented in 1867 by William Lincoln, it allowed moving drawings or photographs to be viewed through a slit in the zoopraxiscope. However, this was a far cry from motion pictures as we know them today.

### **1. The Lumière Brothers and the Birth of Motion Pictures:**

Modern motion picture making began with the invention of the motion picture camera. French brothers Auguste and Louis Lumière are often credited with inventing the first motion picture camera, although others had developed similar inventions at around the same time. What the Lumières invented was special, however. It combined a portable motion-picture camera, film processing unit, and a projector called the Cinematographe. It was basically a device with three functions in one.

The Cinematographe made motion pictures very popular. It can even be said that Lumiere's invention gave birth to the motion picture era. In 1895, Lumiere and his brother became the first to demonstrate photographic moving pictures projected onto a screen for a paying audience of more than one person. The audience saw ten 50-second films, including the Lumière brother’s first, Sortie des Usines Lumière à Lyon (Workers Leaving the Lumière Factory in Lyon).

However, the Lumiere brothers were not the first to project film. In 1891, the Edison company successfully demonstrated the Kinetoscope, which enabled one person at a time to view moving pictures. Later in 1896, Edison showed his improved [Vitascope](https://www.thoughtco.com/thomas-edisons-inventions-4057898) projector, the first commercially successful projector in the U.S.

### **2.** [**Eadweard Muybridge**](https://www.thoughtco.com/eadweard-muybridge-profile-1992163)**:**

San Francisco photographer Eadweard Muybridge conducted motion-sequence still photographic experiments and is referred to as the "Father of the Motion Picture," even though he did not make films in the manner in which we know them today.

### **3. Thomas Edison's Contributions:**

Thomas Edison's interest in motion pictures began prior to 1888. However, the visit of Eadweard Muybridge to the inventor's laboratory in West Orange in February of that year certainly stimulated Edison's resolve to invent a motion picture camera.

Whereas film equipment has undergone drastic changes throughout the course of history, 35mm film has remained the universally accepted film size. We owe the format to a great extent to Edison. In fact, 35mm film was once called the Edison size.

### **4. George Eastman:**

In 1889, the first commercial transparent roll film, perfected by Eastman and his research chemist, was put on the market. The availability of this flexible film made possible the development of Thomas Edison's motion picture camera in 1891.

### **5. Colorization:**

Film Colorization was invented by Canadians Wilson Markle and Brian Hunt in 1983.

### **6.** **Walt Disney:**

Mickey Mouse's official birthday is November 18, 1928. That's when he made his first film debut in Steamboat Willie. While this was the first Mickey Mouse cartoon released, the first Mickey Mouse Cartoon ever made was Plane Crazy in 1928 and became the third cartoon released. [Walt Disney](https://www.thoughtco.com/the-very-first-mickey-mouse-cartoon-1779238) invented Mickey Mouse and the multi-plane camera.

### **7. Richard M. Hollingshead:**

Richard M. Hollingshead patented and opened the first drive-in theater. Park-In Theaters opened on June 6, 1933 in Camden, New Jersey. While drive-in showings of movies took place years earlier, Hollingshead was the first to patent the concept.

### **8. The IMAX Movie System:**

The IMAX system has its roots in EXPO '67 in Montreal, Canada, where multi-screen films were the hit of the fair. A small group of Canadian filmmakers and entrepreneurs (Graeme Ferguson, Roman Kroitor, and Robert Kerr) who had made some of those popular films decided to design a new system using a single, powerful projector rather than the cumbersome multiple projectors used at that time. To project images of far greater size and with better resolution, the film is run horizontally so that the image width is greater than the width of the film.

**The Development of the Classical Hollywood Cinema (1908-1927)**

**a.Narrative Continuity**

i.Edwin S. Porter made some of the first films to use principles of narrative continuity and development (The Life of an American Fireman& The Great Train Robbery)

ii.D.W. Griffith created relatively complex plots in short spans, concentrated on subtle changes in facial expression by framing actors in medium long shots or medium shots, and contributed to rapid editing styles

iii.Cecil B. De Mille introduced “Rembrandt lighting”, artificial lighting by using one or two bright sources of light and no fill light instead of glass-roofed studios of the earlier period

iv.180 system of staging, shooting, and editing was developing and eyeline matches became more common

**b.Classical Form and Style in Place**

i.By the early 1920’s, the continuity system had become a standardized style that directors in the Hollywood studios used to create coherent, gripping storytelling

ii.Classical continuity became a universal language of fictional moviemaking that is still in force today.

**Classical Hollywood cinema**

**Classical Hollywood cinema**, **classical Hollywood narrative**, and **classical continuity**[[4]](https://en.wikipedia.org/wiki/Classical_Hollywood_cinema#cite_note-4) are terms used in [film criticism](https://en.wikipedia.org/wiki/Film_criticism) which designate both a narrative and visual style of film-making which developed in and characterized [American cinema](https://en.wikipedia.org/wiki/Cinema_of_the_United_States) between the 1910s and the early 1960s, and eventually became the most powerful and pervasive style of film-making worldwide.[[5]](https://en.wikipedia.org/wiki/Classical_Hollywood_cinema#cite_note-goldburg1-5)

**Development of the classical style**

### **Early narrative film (1895–1913)**

For centuries, the only visual standard of narrative storytelling was the theatre. Since the first narrative films in the 1890s, film-makers sought to capture the power of live theatre on the cinema screen. Most of these film-makers started as directors on the late 19th century stage, and likewise most film actors had roots in vaudeville or theatrical melodramas. Visually, early narrative films had adapted little from the stage, and their narratives had adapted very little from vaudeville and melodrama. Before the visual style which would become known as "classical continuity", scenes were filmed in full shot and used carefully choreographed staging to portray plot and character relationships. Cutting was extremely limited, and mostly consisted of close-ups of writing on objects for their legibility.

### **Maturation of the silent (1913–late 1920s)**

Though lacking the reality inherent to the stage, film (unlike stage) offers the freedom to manipulate apparent time and space, and thus to create the illusion of realism — that is temporal linearity and spatial continuity. By the early 1910s, film-making was beginning to fulfill its artistic potential. In Sweden and Denmark, this period would be known as a "Golden Age" of film;[[7]](https://en.wikipedia.org/wiki/Classical_Hollywood_cinema#cite_note-7) in America, this artistic change is attributed to film-makers like [David W. Griffith](https://en.wikipedia.org/wiki/D.W._Griffith) finally breaking the grip of the [Edison Trust](https://en.wikipedia.org/wiki/Edison_Trust) to make films independent of the manufacturing monopoly. Films worldwide began to noticeably adopt visual and narrative elements which would be found in classical Hollywood cinema. [1913](https://en.wikipedia.org/wiki/1913_in_film) was a particularly fruitful year for the medium, as pioneering directors from several countries produced masterpieces such as [The Mothering Heart](https://en.wikipedia.org/wiki/The_Mothering_Heart) (D. W. Griffith), [Ingeborg Holm](https://en.wikipedia.org/wiki/Ingeborg_Holm%22%20%5Co%20%22Ingeborg%20Holm) ([Victor Sjöström](https://en.wikipedia.org/wiki/Victor_Sj%C3%B6str%C3%B6m)), and L'enfant de Paris ([Léonce Perret](https://en.wikipedia.org/wiki/L%C3%A9once_Perret%22%20%5Co%20%22L%C3%A9once%20Perret)) that set new standards for film as a form of storytelling.[[6]](https://en.wikipedia.org/wiki/Classical_Hollywood_cinema#cite_note-davidbordwell.net-6) It was also the year when [Yevgeni Bauer](https://en.wikipedia.org/wiki/Yevgeni_Bauer%22%20%5Co%20%22Yevgeni%20Bauer) (the first true film artist, according to [Georges Sadoul](https://en.wikipedia.org/wiki/Georges_Sadoul)[[8]](https://en.wikipedia.org/wiki/Classical_Hollywood_cinema#cite_note-8)) started his short, but prolific, career.[[9]](https://en.wikipedia.org/wiki/Classical_Hollywood_cinema#cite_note-9)

### **Classical Hollywood cinema in the sound era (late 1920s – 1960)**

The narrative and visual style of classical Hollywood style would further develop after the transition to sound-film production. The primary changes in American film-making came from the film industry itself, with the height of the [studio system](https://en.wikipedia.org/wiki/Studio_system). This mode of production, with its reigning star system bankrolled by several key studios, had preceded sound by several years. By mid-1920, most of the prominent American directors and actors, who had worked independently since the early 10s, would have to become a part of the new studio system to continue to work.

The beginning of the sound era itself is ambiguously defined. To some, it began with [The Jazz Singer](https://en.wikipedia.org/wiki/The_Jazz_Singer), which was released in 1927 and increased box-office profits for films, as sound was introduced to feature films. [[11]](https://en.wikipedia.org/wiki/Classical_Hollywood_cinema#cite_note-11) To others, the era began in 1929, when the silent age had definitively ended. [[12]](https://en.wikipedia.org/wiki/Classical_Hollywood_cinema#cite_note-12) Most Hollywood pictures from the late 1920s to 1960s adhered closely to a genre—Western, [slapstick](https://en.wikipedia.org/wiki/Slapstick) comedy, musical, animated cartoon, and [biopic](https://en.wikipedia.org/wiki/Biographical_film) (biographical picture)—and the same creative teams often worked on films made by the same studio. For instance, [Cedric Gibbons](https://en.wikipedia.org/wiki/Cedric_Gibbons) and [Herbert Stothart](https://en.wikipedia.org/wiki/Herbert_Stothart) always worked on [MGM films](https://en.wikipedia.org/wiki/MGM_films); [Alfred Newman](https://en.wikipedia.org/wiki/Alfred_Newman_%28composer%29) worked at [Twentieth Century Fox](https://en.wikipedia.org/wiki/Twentieth_Century_Fox) for twenty years; [Cecil B. DeMille](https://en.wikipedia.org/wiki/Cecil_B._DeMille)'s films were almost all made at [Paramount Pictures](https://en.wikipedia.org/wiki/Paramount_Pictures); and director [Henry King](https://en.wikipedia.org/wiki/Henry_King_%28director%29)'s films were mostly made for Twentieth Century Fox. Similarly, actors were mostly contract players. Film historians and critics note that it took about a decade for films to adapt to sound and return to the level of artistic quality of the silents, which it did in the late 1930s.

## **Style:**

Classical Hollywood cinema possesses a style which is largely invisible and difficult for the average spectator to see. The narrative is delivered so effortlessly and efficiently to the audience that it appears to have no source. It comes magically off the screen.

The visual-narrative style of classical Hollywood cinema as elaborated by [David Bordwell](https://en.wikipedia.org/wiki/David_Bordwell),[[14]](https://en.wikipedia.org/wiki/Classical_Hollywood_cinema%22%20%5Cl%20%22cite_note-14) was heavily influenced by the ideas of the [Renaissance](https://en.wikipedia.org/wiki/Renaissance) and its resurgence of mankind as the focal point. It is distinguished at three general levels: devices, systems, and the relations of systems.

### **Soviet Montage (1924-1930)**

After the Russian Revolution that ended on October 1917, the Russian government find it hard to regain their power and to govern all aspects of life in Russia. Despite the war, some film production companies are still operating and they did good in the market since films from other countries were banned in Russia then. the typical films that time (1910's) was a slow paced melodrama, showcasing the talent of the actors (Sir also said that the kind of movies that Russia did before were similar with Filipino films)

But the film companies did not like move of the Soviet government to have all the private properties under the control of the administration. So the film companies hoarded all of their film stocks, took their equipments and went to other countries.

Some young directors tried to make movies that would be the start of a national cinema movement. They are **Dziga Vertov** and**Les Kuleshov**. Kuleshov founded the State School of Cinema art, the first school in the world. In that school, they tried experimenting "by editing footages from different sources into a whole that creates an impression of continuity" just like the Classical Hollywood Style. It was the basis of the **Montage Style.**

One interesting fact about the montage style filmmakers is they were from the other fields before being a director. But there is one prominent director that came from the Czarist period, Yakov Protazanov and he remained to his style even there are new style in film making in Russia.

In 1921, Russia faced economic drought that forced Lenin to build the **New Economic Policy (NEP)**that allowed private firms for business. That's when the producers before started to release their film stocks again and Soviet production began to grow again. The government tried to have the power over the film firms by creating Goskino in 1922.

"Of all the arts, for us the cinema is the most important." (Lenin, 1922)

The Soviet Montage style had their first glimpse in 1924 with the movies, The Extraordinary of Mr. West in the Land of Bolsheviks, The Death Ray (1925), Eisentein's Strike (1925), and Potemkim (1925).

The fall of Soviet Montage was due to the Soviet government itself, they did not allowed complicated films and some filmmakers went out of Russia. And the government introduced a film movement that is based on reality,**Soviet Realism**in 1934. The movement ended when Vertov released films Enthusiasm (1931) and Pardovkin'sDesserter (1933).

# **Movies and Film: A Brief History of Sound in Movies:**

## A Brief History of Sound in Movies

* [Film: Sound in Movies](https://www.infoplease.com/features/movies-tv-and-music/movies-and-film-film-sound-movies)
* A Brief History of Sound in Movies
* [Bring on Da Noise: Synchronous and Nonsynchronous Sound](https://www.infoplease.com/features/movies-tv-and-music/movies-and-film-bring-da-noise-synchronous-and-nonsynchronous-sound)
* [Sound Effects and Their Functions](https://www.infoplease.com/features/movies-tv-and-music/movies-and-film-sound-effects-and-their-functions)
* [A Musical Interlude](https://www.infoplease.com/features/movies-tv-and-music/movies-and-film-musical-interlude)
* [Some Sound Worth Hearing](https://www.infoplease.com/features/movies-tv-and-music/movies-and-film-some-sound-worth-hearing)

We all know that first there was silent film and then there was sound. But that's not the whole story. Before films talked they still made themselves heard through intertitles and musical accompaniment. And after the introduction of the microphone, there were still questions about how to use the technology. Here is a brief breakdown of the evolution of sound.

### **Before Sound:**

Though Edison did not invent film, he always conceived that this visual medium and his phonograph would mesh to make sound film, and was busy trying to invent sound film almost from the birth of cinema—from about 1885—more than a third of a century before sound film became commercially feasible.

Inventors and entrepreneurs needed to overcome several problems before sound could be accepted. First, silent film audiences seemed perfectly happy with silent movies, perhaps because the movies were never completely silent, almost always accompanied by music of some kind: from a multipieced pit orchestra for big openings, to a single piano, or even a guitar if no one in a small town could play the larger instrument.

Early on, when film prints traveled from small town to small town in the American heartland, they were often narrated by a live raconteur, who would explain the action on-screen to audiences. "Intertitles"—those cards between moments of action—contained explanations of action, or important moments of dialogue, or even bits of poetry to set the mood.

Also, by the 1920s, silent film writing, acting, photography, and music had reached an aesthetic pinnacle: very subtle emotional and plot nuances could be conveyed without the use of any accompanying dialogue. In fact, as the era of sound film drew to a close, filmmakers were able to convey their stories with a bare minimum of intertitles.

### **Inventing Sound:**

More important than audience satisfaction with silence, however, was the technological difficulty of matching sound and visuals in such a way that everyone in the audience could hear. In other words, the problems were synchronization and amplification.

Unlike the invention of film, the solutions to these problems were largely American, the result of the work of several American corporations: RCA, Western Electric, AT&T, and Warner Brothers. Two of those corporations formed a third, Vitaphone, which produced the first commercially viable sound system, essentially a very large phonograph platter hooked up to a film projector with large leather belts, like straps or harnesses. Soon this clumsy apparatus was replaced by the now-standard strip of celluloid prepped for sound that runs down the side of the film strip, so that the two modes remain in synch.

Al Jolson belts out "Mammy," and Warner Brothers becomes a major film studio.

Even after its invention, sound presented a host of problems. The early sound cameras and equipment were big and noisy, and had to be kept in their own soundproof room, called a "blimp." And it took a while for someone to figure out that you could move the microphone around by placing it at the end of a stick—called a "boom"—just above the range of the camera. So very early sound films tended to be very static because actors had to speak to a static mike, and cameras movement no longer had that graceful and supple fluidity it had been developing for 30 years. (Some of the problems with early sound film are hilariously portrayed in the MGM musical Singin' in the Rain [1952]).

Other no technological problems had to be resolved at the advent of sound: Some actors did not sound the way they looked on the silent screen.

It was difficult for silent scene writers to find the right balance in sound scripts between action and dialogue. Studios justifiably feared losing the international audience that silent film could automatically rely on. And so on. However, after these and other early problems with sound were solved, this technology became another element that filmmakers could play with to make filmgoing even more pleasurable than it had been.

### **Sound Changes the Industry:**

The addition of sound did not simply mean that actors could now talk; it meant big changes in the way that films were produced. Scenarists now had also to be dialogue writers. Literary types from the other arts were imported to Hollywood to help write the new talkies: Dorothy Parker, Robert Benchley, William Faulkner, and Ernest Hemingway, for example.

Actors now had to be paragons of articulateness and fluency as well as pantomime artists. Certain exotic roles became far less fashionable, in part because foreign accents were harder to understand with primitive microphone and amplification technologies, in part because the fantasy of the Asian vamp or the Italian villain seemed kitschier with the added reality of sound, and in part because some foreign types began to seem rather stereotypical and xenophobic. With the exception of Chico Marx, dumb immigrant Italians started disappearing from the screen, along with Jewish shyster lawyers. Native American stereotypes—monosyllabic grunts and all—persisted much longer, but finally began being scrutinized in the 1950s, and even satirized in such films as Blazing Saddles (1974) by the 1970s.

Some verbal kinds of comedy—most conspicuously typified by the Marx Brothers—was simply not possible until sound. A host of comedians came from vaudeville and the stage to help round off the new cast of talking characters: Jack Benny, Bob Hope, George Burns and Gracie Allen, and so on. At least one new comedy genre sprang up at this time: screwball comedy, a combination of romantic comedy and some very silly behaviour, that relied on sophisticated banter of the leading couple. The traces of screwball remain in our culture to the present day in films like Pretty Woman (1990) or When Harry Met Sally (1989), and in many prime-time sitcoms.

And, of course, at least one whole genre would not have been possible without sound: the musical. With a volatile history, going in and out of popularity very often, this genre persists in some form to the present day, from the "backstage musical" of the late 1920s, to the Fred Astaire-Ginger Rogers films of the Great Depression, to the big color MGM productions of the 1950s, to the MTV video, to the rockumentary, to the musical interludes of The Simpsons.

**Film Movement – Italian Neorealism (1942–1951)**

"Italian Neorealism started with Ossessione and ended with Umberto D. The movement is characterized by stories set amongst the poor and working class, filmed in long takes on location, frequently using nonprofessional actors for secondary and sometimes primary roles. Italian neorealist films mostly contend with the difficult economic and moral conditions of post-war Italy, reflecting the changes in the Italian psyche and the conditions of everyday life: defeat, poverty, and desperation. Because Cinecittà was occupied by refugees, films were shot outdoors, amidst devastation.

The movement was developed by a circle of film critics that revolved around the magazine Cinema, including Michelangelo Antonioni, Luchino Visconti, Gianni Puccini, Giuseppe De Santis, and Pietro Ingrao. Largely prevented from writing about politics (the editor-in-chief was Vittorio Mussolini, son of Benito Mussolini), the critics attacked the telefono bianco films that dominated the industry at the time. As a counter to the poor quality of mainstream films, some of the critics felt that Italian cinema should turn to the realist writers from the turn of the century. The neorealists were heavily influenced by French poetic realism. Indeed, both Michelangelo Antonioni and Luchino Visconti had worked closely with Jean Renoir."

**Characteristics:**

Ideologically, the characteristics of Italian Neorealism were:

1. A new democratic spirit, with emphasis on the value of ordinary people.

2. A compassionate point of view and a refusal to make easy moral judgements.

3. A preoccupation with Italy's Fascist past and its aftermath of wartime devastation.

4. A blending of Christian and Marxist humanism.

5. An emphasis on emotions rather than abstract ideas.

**Stylistically, Italian Neorealism was:**

1. An avoidance of neatly plotted stories in favor of loose, episodic, organic structures.

2. A documentary visual style.

3. The use of real locations, usually exteriors, rather than studios.

4. The use of nonprofessional actors and nonliterary dialogue.

5. Avoidance of artifice in editing, camerawork, and lighting in favor of a simple 'styless' style.

**French Impressionism and Surrealism (1918-1930)**

There are different movements during the silent era in France that served as another substitute to classical Hollywood narrative form. One of the movements are Impressionism which became financially successful. The other alternative movement is called Surrealism incorporated with some artists and relied on their own and private patronage in mid 1920s.

**Impressionism:**

Image

After World War I, many film studios were transposed to wartime uses. Film exports inflated and only two firms, Pathe Freres and Leon Gaumont survived in controlling other theaters. Hollywood cinema prevailed during that time while French film find it hard to recover. Until different extraordinary films arose between 1918 and 1928. Young directors introduced the alternative to the dominating American film during that time.

Impressionism gives narration to the pyschological depth, revealing the play of a character’s consciousnees. This kind of film does not focus on the external or physical means but on the inner action. It somehow manipulates plot time and subjectivity. Like the Hollywood cinema, there is also use of flashback in this kind of film and it enphasizes on the character’s personal emotion that reveals pyschological focus.

Editing in impressionism paved way to intensify the subjectivity. It used point-of-view cutting, showing a character’s shot looking at something, and the angle of the thing that the character was looking at and a full view wherein the character and the thing used was seen. If editing in Hollywood style is continuous, this one goes the other way. They used superimposition wherein they place another scenery on top of the character’s face depicting that he/she thinks of it or remembers it. It creates illusion on the side of the viewer.

Impressionistic film are low in quality unlike the Hollywood films, however they developed different types of camera angles, effects on how to improve films and be patronized by the masses. They focused on dramatic scenes capturing the emotion of the audience.

**Filmmakers and Films (greatly abridged)**

Abel Gance (La Dixième symphonie (1918), J’Accuse (1919), La Roue (1922), and above all, Napoléon (1927))

Jean Epstein (Coeur fidèle (1923), Six et demi onze (1927), La Glace a Trois Face (1928), The Fall of the House of Usher (1928))

Germaine Dulac (The Smiling Madame Beudet (1922))

Marcel L’Herbier (El Dorado (1921))

Louis Delluc – Critic/Theorist

Jean Renoir – (Nana (1926))

**Surrealism:**

**Image**

This movement coincided with Impressionism. But it created its own identity. This kind of film has more touch with painting and literature. This is more than a naked eye could see, an ordinary mind could understand. I even find it hard to interpret the Surrealist films when our professor let us watch one.

Surrealism was influenced by Freudian Pyschology, it has something to do with deeper realms and meanings, superiority of belief, powerful dreams and indirect play of thought, it has the absence of causes. There is no such reason why such things occur, no definite story. It is anti-narrative and leaves the interpretation of film amongst the viewer.

**Early films by Surrealists include:**

* Entr’acte by René Clair (1924)
* La Coquille et le clergyman by Germaine Dulac, screenplay by Antonin Artaud (1928)
* L’Étoile de mer by Man Ray (1928)
* Un Chien Andalou by Luis Buñuel and Salvador Dalí (1929)
* L’Âge d’Or by Buñuel and Dalí (1930)
* Le sang d’un poète by Jean Cocteau (1930)
* L’imitation du cinema by Marcel Mariën (1959)

Most movies by filmmaker David Lynch (especially Mulholland Drive, Inland Empire (film) and Eraserhead) are considered surrealists.

Many said that Surrealist movement decline during 1930. Communism is the political equivalent of Surrealism because rankings and classes are not present so with the very nature of Surrealism.

**French new wave (1959-1964)**

**What is it?** Fresh, funky and completely new, the filmmakers of the French New Wave – the ‘nouvelle vague’ if you want to be all Gallic about it – were smart, experimental and, crucially, French. Inspired by hardboiled American mavericks like Sam Fuller and Don Siegel, whose films they’d grown up on, they rejected formalism and tradition in favour of a punky new ethos. Instead of the long takes of stylists like Max Ophüls, the so-called “Cinéma du Papa” of the maligned René Clément or the theatricality of Marcel Carné, Jean-Luc Godard, François Truffaut and their peers were egged on by fellow film writer André Bazin and mainlined jolts of energy into their films with jump cuts, non-linear narratives, improvisation and plain old-fashioned, devil-may-care cool. All of a sudden, film could be rap as well as poetry.

Godard and Truffaut are the figures most associated with it, but it was arguably their fellow Cahiers du Cinema-er, [Claude Chabrol](https://www.empireonline.com/people/claude-chabrol/), who kicked things off with his nouvelle vague-lite drama Le Beau Serge in 1958. From then on it was iconic moment after iconic moment. Think of Jean-Paul Belmondo’s fag-ash fatalism and Jean Seberg’s woodsprite charm in Breathless; Jean-Pierre Léaud’s fourth-wall-shattering defiance on the beach in The 400 Blows; the temporal mayhem of Last Year At Marienbad. Think cool hats and defiant spirits. It wasn’t all pixie crops and t-shirts, though. Dividing across the Seine, Left Bank directors like Alain Resnais and Chris Marker took a more consciously artistic approach with experimental films like Hiroshima Mon Amour and La Jetée, as their cine-literate Cahiers peers were tearing up the rulebook altogether.

# **Third Cinema-cinema movement:**

**Third Cinema**, also called **Third World Cinema**, [aesthetic](https://www.merriam-webster.com/dictionary/aesthetic) and political cinematic movement in [Third World](https://www.britannica.com/topic/Third-World) countries (mainly in [Latin America](https://www.britannica.com/place/Latin-America) and Africa) meant as an [alternative](https://www.merriam-webster.com/dictionary/alternative) to Hollywood (First Cinema) and aesthetically oriented European films (Second Cinema). Third Cinema films aspire to be socially realistic portrayals of life and emphasize topics and issues such as [poverty](https://www.britannica.com/topic/poverty), national and [personal identity](https://www.britannica.com/topic/personal-identity), [tyranny](https://www.britannica.com/topic/tyranny) and [revolution](https://www.britannica.com/topic/revolution-politics), [colonialism](https://www.britannica.com/topic/Western-colonialism), class, and cultural practices). The term was coined by Argentine filmmakers Fernando Solanas and Octavio Getino, the producers of La hora de los hornos (1968; The Hour of the Furnaces), one of the best-known Third Cinema [documentary films](https://www.britannica.com/art/documentary-film)of the 1960s, in their [manifesto](https://www.merriam-webster.com/dictionary/manifesto) “Hacia un tercer cine” (1969; “Toward a Third Cinema”).

Third Cinema was rooted in [Marxist](https://www.britannica.com/topic/Marxism) [aesthetics](https://www.merriam-webster.com/dictionary/aesthetics) generally and was influenced by the socialist sensibility of German dramatist [Bertolt Brecht](https://www.britannica.com/biography/Bertolt-Brecht), the British social documentary developed by producer [John Grierson](https://www.britannica.com/biography/John-Grierson), and post-World War II Italian [Neorealism](https://www.britannica.com/art/Neorealism-Italian-art#ref5170). Third Cinema filmmakers went beyond those predecessors to call for an end to the division between art and life and to insist on a critical and intuitive, rather than a [propagandist](https://www.britannica.com/topic/propaganda), [cinema](https://www.britannica.com/art/motion-picture) in order to produce a new emancipatory [mass culture](https://www.britannica.com/topic/mass-society).

Ethiopian-born American cinema scholar Teshome Gabriel identified a three-phase path along which films have emerged from Third World countries. In the first phase, assimilationist films, such as those of [Bollywood](https://www.britannica.com/topic/Bollywood-film-industry-India) in India, follow those of Hollywood in focusing on entertainment and technical virtuosity and de-emphasize local subject matter. In the second phase, films feature local control of production and are about local [culture](https://www.merriam-webster.com/dictionary/culture) and history, but they tend to romanticize the past while neglecting social transformation. Senegalese director [Ousmane Sembène](https://www.britannica.com/biography/Ousmane-Sembene)’s [Mandabi](https://www.britannica.com/topic/Mandabi) (1968; “The Money Order”), about a traditional man confronting modern ways, and Burkinabé director Gaston Kaboré’s Wend Kuuni(1983; “God’s Gift”), about a mute boy who regains his speech after viewing a tragedy, characterize the second phase. In the third phase, combative films, such as Chilean film director Miguel Littin’s La tierra prometida (1973; The Promised Land), place production in the hands of the people (instead of local elites) and use film as an ideological tool.

Despite their geographical and historical specificity, Third Cinema films do not conform to any one aesthetic strategy but instead employ whatever formal techniques—mainstream or avant-garde—that suit the subject at hand. Often, directors and actors are not full-time professionals. Craftsmanship is discouraged, and more emphasis is placed on the viewers’ role in creating the film, inviting them to explore the spaces between representation and reality and become producers rather than consumers of culture.

Third Cinema began in Latin America in 1967 with the strong anticolonial emphasis at the Festival of Latin American Cinema in [Viña del Mar](https://www.britannica.com/place/Vina-del-Mar), Chile, and the release of The Hour of the Furnaces, a radical and controversial rendering of Argentine history and politics in the 1960s, with its accompanying manifesto, “Towards a Third Cinema.” That anticolonial approach then became less doctrinaire in feature films such as Chilean [Raúl Ruiz](https://www.britannica.com/biography/Raul-Ernesto-Ruiz-Pino)’s Tres tristes tigres (1968; Three Sad Tigers), which provided a variety of options for [social change](https://www.britannica.com/topic/social-change) in its examination of the Santiago underworld through a single handheld camera, emphasizing the city’s atmosphere of entrapment. The Third Cinema approach spread worldwide through international exposure, especially in Europe, overcoming the obstacles of dictators and state sponsorship in the 1970s .

In Africa the Third Cinema was illustrated notably in the films of Sembène, such as Xala (1975) and [Moolaadé](https://www.britannica.com/topic/Moolaade) (2004), with their mixture of African and Western elements and their critical approach to local culture. Another example of Third Cinema was Algerian filmmaker Abderrahmane Bouguermouh’s La Colline oubliée (1997; The Forgotten Hillside), which was shot in the [Berber](https://www.britannica.com/topic/Berber)language and treated the traditional ways of its mountain-dwelling characters with [ambivalence](https://www.merriam-webster.com/dictionary/ambivalence).

Third Cinema films do not have to be located in the Third World. In the British films of the Black Audio Film [Collective](https://www.merriam-webster.com/dictionary/Collective) (and related groups such as Sankofa), such as John Akomfrah’s Handsworth Songs (1986), both the style and the substance of the traditional British documentary approach to race relations were challenged.

**UNIT-II**

**Three Stages to Every Project – Pre-Production, Production and Post-Production**

Whether you decide to hire a production company or produce your own content, there are three distinct stages of video production you should be aware of. Each phase will have its own challenges and will vary depending on the size of your project. Large scale productions in the television and film space will have dedicated teams working on each phase. Whether you are creating a short online video or larger sized project, the getting familiar with the three main stages below will enhance any video production.

**Pre-Production**

**Scripting & Storyboard** – The pre-production phase of a project is where all the planning takes place before the camera rolls. Whether its measured in minutes, hours or days, this planning phase sets the overall vision of the project. Pre-production also includes working out the shoot location and casting. You’re in pre-production mode the moment you start writing down a few points to cover in a video even if it is a short piece made for a blog. As your projects become more ambitious you can start to storyboard the project. Storyboards can really smooth out the post-production process when it’s time for editing. This will really be useful if there are multiple people working on the project.

**Production:**

Production begins once the footage is recorded. This process will capture all the scenes and information captured in the pre-production process. During the production process you apply various the lighting requirements, framing and work on composition. Some projects will also shoot B-Roll during the production process. B-Roll is supplementary footage that can be included in the finished product.

**Post-Production:**

The post production process begins after all the footage has been captured.  This is actually one of my favourite parts of the video making process. Graphics can be added along with images, music, colour correction and special effects. If you are producing your own video content there will be a bit of a learning curve at first, but it will be really rewarding.Post-production is like putting the last coat of paint on in a room and it will be well worth the time to learn the basics. This is where your video project will really come to life.

**A Step-by-Step Guide to Pre-Production for Film and Video:**

Pre-production is essential in the filmmaking process, because without proper planning, your production could run over time, the film could go over budget, or you could find yourself in the editing room with missing content. Some even say, “Production is pre-production.” Whether its storyboarding, location scouting, or budgeting, each of the steps below plays a crucial role in the success of your project.

**Concept:**

 This is where you develop your story, its structure, and plot points. Ideas often are drawn from personal experiences or ripped from the headlines. Maybe it’s a story you were told as a child, or a product of your own wild imagination. At its most basic level, a concept should be able to be communicated in three sentences — the beginning, the middle, and the end, translating to acts I, II, and III. Your second act should always be the meat of the film, with the first and third generally bookends, setting up and resolving the main plot.

**Treatment:**

Your treatment is an extended summary of your film, typically 1-3 pages in length, depending on the scope of the project. It covers the whole story from beginning to end.

**Outline:**

Most writers will outline the story using index cards, so that they can easily arrange and re-arrange scenes. Once completed, give the scenes in your outline letters and numbers to stay organized. These will remain with the scenes all the way through production and post-production, so be consistent and logical about your system. You’ll likely end up adding scenes later on, so set aside unique alpha-numeric combinations for those pickups.

**Screenplay:**

When writing the screenplay, keep referencing your outline so that you never lose track of your story structure. Take advantage of great screenwriting software and tools, like Final Draft or Celtx, which will speed up the writing process. Once you’re finished, go back and re-write it. Similar to the saying about preproduction, “writing is rewriting.” The average script goes through ten drafts before even being shopped, and many more if it’s optioned or bought. Once you think your script is as good as you can make it, share it with someone who’s opinion you trust, and start getting notes. It’ll never be perfect, but you have to decide when the time is right to lock it and move on to the next phase.

**Script Breakdown:**

The script breakdown is the process in which every single item needed for the movie’s shoot is identified. This includes locations, props, effects — absolutely everything. It’s incredibly important to pore over every detail in this process in order to estimate a budget and schedule.

**Shot List:**

This is your shot-by-shot breakdown of each scene, with a description of the framing and other details, such as focal length, camera movement, and location.

**Storyboard:**

A visual representation of each scene in your film, your storyboards can illustrate character placement, blocking, lighting positions, focal length, and other notes. If you don’t have the budget to hire a storyboard artist, you’ll need to rely on your own skills, or maybe have your production designer pull double duty.

**Finance:**

Filmmaking is an expensive business. The producer needs to secure funding to pay for the entire pre-production, production, and post-production process, in addition to marketing and distribution once the film is complete. Getting your film funded can sometimes take years. Therefore, some filmmakers move forward without funding and pay for their film out-of-pocket; then they sell or license the rights to it after it’s complete. The funding can come at any stage in the game.

**Location Scout:**

When location scouting for each scene, physically go to the location if possible. Observe things like the ambient light and sound. Bring the shot list to visualize each shot in the scene. If the location is outdoors, think about visiting it at different times of the day to see how the light and sound change. Check the weather. If you have a large crew or a lot of gear, think about access both for your crew members and production vehicles. Bring a camera to snap some photos of your locations — this will be helpful for the production designer when choosing a location. Think about what permits or property releases you might need at each location.

**Tech Scout:**

Having locked all locations and produced the shot list, the director, cinematographer, production designer, line producer, and 1st AD go on the tech scout. The purpose of the tech scout is for the director to visit each and every location with the heads of each department and explain precisely what each shot will entail: where the camera will be, details of camera movement, what the actors will be doing, and what the look of the scene will be. Again, bring a camera to snap some photos. The cinematographer can use this opportunity to replicate each shot with a still camera.

**Casting:**

Casting is taken care of by Casting Directors, who are very good at finding actors that match the director’s specifications. Obviously, the director makes the final choices, but the preliminary selection – which is the most time-consuming and tedious part – is done by the casting directors, who are, frankly, worth every penny they charge.

**Production Design:**

After the scout, the production designer designs and oversees the production of set pieces, and arranges the procurement of anything that needs to be purchased, such as plants, furniture, and props. The costume designer does the same.

**7 Standard Filmmaking Shots Every Cinematographer Must Know:**

For any newcomer to filmmaking, or movie fans in general, this is a look at some of the staples of film production. These are the shots you will see on every script and shot list. It’s the cinematographer’s role to frame the shot and bring it to life.

**1. Establishing Shot**

The establishing shot is typically the first shot an audience ever sees, and sets up any new scenes in a film too. It literally establishes the context and space of a scene. The establishing shot is often an extreme wide shot of a city or building. This not only gives the audience a sense of location, but they also realize what time the scene takes place.

 Establishing shots can also be used to set up a concept, such as a squadron of flying helicopters representing war. They also showcase relationships between characters, like a patient and doctor, or a teacher and students. The establishing shot does not rely on narrative. The shot alone should tell the audience everything they need to know.

**2. Extreme Wide Shot (Extreme Long Shot)**

The extreme wide shot is a shot taken from a long distance, used to impress the audience. These shots are typically used as establishing shots because they often show landscapes or massive building exteriors. It represents the surroundings around a character, often showing scale, distance, and location. If the character is visible in the shot, the audience should see their entire body from head to toe.

 In the above image, Gandalf rides his horse Shadow fax. The audience can relate to the size of a man and a horse, so when they see castle in the distance, they know how absolutely massive the structure actually is. The castle absolutely towers over them, and the extreme wide shot has impressed the audience.

**3. Wide Shot (WS) or Long Shot (LS)**

Much like the preceding shot, the long shot features the entire character from head to toe. Sometimes referred to as a full shot, the audience is still treated to the scale, distance, and location. The only real difference from an extreme wide shot is that fact the the main character has a larger presence in the frame. As opposed to the image of Gandalf in Lord of the Rings, the character Max Rockatansky is prominently featured in the above wide shot image.

 Take a look at this compilation of director Paul Thomas Anderson‘s use of long shots and extreme long shots from Jacob T. Swinney.

**4. Medium Shot (MS)**

The definition of a medium shot varies around the world. The standard medium shot frames a character from their waist up. It’s used to show a mix of a character’s facial expressions and body language. These shots are so common based on the fact that it feels natural to the audience, just like they were there talking to the character.

 Director John Ford is a master of the medium shot, often using it throughout his westerns. In the below image, we see a young John Wayne featured from the knees up in a medium long shot. Above, Ford frames John Wayne from just above his waist in a medium close-up.

**5. Close-Up (CU)**

The close-up shot tightly frames a character or object. Typically close-ups are used to portray a character’s emotions, while only framing their face. They are also often used to show specific action, like a hand picking up a knife. The close-up shot may be the most important shot on this list. It is the building block of film. In fact, 1928s The Passion of Joan of Arc was a two hour film of nothing but close-ups.

 Director Edgar Wright has gained notoriety for his constant use of close-up shots in his films. Jaume Llorethas masterfully edited this great compilation of Wright’s use of close-up shots.

**6. Extreme Close up (ECU / XCU)**

An extreme close-up is a view so tight that the audience can only see some features of a character or object. The entire screen is filled with a single feature, like a character’s eyes or mouth. The most infamous use of this technique is from director Sergio Leone. In his film The Good, the Bad and the Ugly, the audience is treated to an intense stand off between the three main characters. As the tension builds, each shot gets tighter on every character until the audience is only looking into each of their eyes. Extreme close-ups can also apply to an object, like a pair of scissors cutting a bomb wire.

**7. Point of View (POV)**

A point of view shot, or POV, is an angle that shows what a character is looking at. Typically POV shots are placed in between a shot of a character looking at something and a shot showing the character’s reaction. Currently the most common use of POV is a tech view, like the one above. The audience sees what characters like the Terminator, Iron Man, RoboCop, and CHAPPiE are looking at. Go further in-depth with our previous piece on the history and power of the POV shots.

# **Direction-responsibilities:**

In the business of film production, the designation of "director" is a somewhat enigmatic title. Comparatively speaking, most of the other principal creative personnel involved in filmmaking hold titles that give a fairly clear indication of their professional responsibilities. Generally, one individual is responsible for overseeing the labor that is relevant to a single facet of production, whether it be cinematography, writing, editing, music, sound, production design, or costumes. With the notable exception of the producer, however, the range of the director's tasks is quite broad, and involves coordinating innumerable creative activities throughout the course of developing, shooting, completing, and marketing a film.

It shall be assumed here that the director is the individual who actively oversees the realization of a film from shooting script to finished product, harmoniously coordinating the creative activities of the key personnel involved in the production processes. He or she will liaise with each of these artists, deliberate over various expressive and/or technical options to be implemented, and arrive at a decision that is commensurate with the requirements of the developing work. Correspondingly, the director will also be answerable to the executive body that finances and/or distributes the work and therefore must ensure that production runs smoothly and within an allotted budget. The director's job, then, is twofold: to maintain a consistency of style and quality throughout production and ensure that the production itself proceeds efficiently and economically.

In other words, before one considers the director's position in evaluative terms (as a potential author), one must come to a more objective understanding of the director's position in descriptive terms (as an effective delegate). Serving as the funnel through which all of the decisions affecting a film's form and style are exercised, a director's primary task is to cultivate and coordinate the creative contributions of a production company's principal artists. In the interests of specificity and demystification, it is worth enumerating the various duties assigned to the director during all three stages of filmmaking: preproduction, production, and postproduction.

**What is post production editing?**

In the industry of film, videography, and photography, post production editing, or simply post-production, is the third and final step in creating a film. It follows pre-production and production and refers to the work, usually editing, that needs to be completed after shooting the film. The tasks here usually include editing the raw video footage, cutting the scenes, adding special effects, dubbing and working with voice talents.

**What happens during post production editing?**

Let’s be more specific:

**Post production editing in the film can include:**

* video editing using an edit decision list (EDL)
* writing, recording, re-recording and editing the soundtrack
* adding visual effects, usually computer generated imagery (CGI)
* re-recording or mixing sound design, sound effects, ADR and music using professional audio equipment
* transferring the color motion picture film to video or DPX with telecine and color grading in a color suite

**In television, post production can include:**

* editing
* video editing
* sound editing
* animation and visual effects insertions
* viewing
* the start of the airing process
* **In music, post production editing includes comping**, the process of compiling the best parts of different takes into one superior take, as well as timing and pitch correction and adding of special effects. It can also include equalization and other sound adjustments.
* In truth, post-production takes longer to complete than the actual shooting of the scenes for a film. In fact, it can take months to complete all the editing per scene, correcting the color and adding visual and sound effects. It is important that you have all the tools, software, and hardware that you need during this process.

**What is Audio Post Production?**

Audio Post Production is the process of creating the soundtrack for moving images. Ever since the once silent movies developed a prerecorded track, filmmakers have been looking to control and improve the quality of the sound of their visions. As soon as moviemakers realized there was a way to control and enhance the sound of their pictures, Audio Post was born and has been a fact of life ever since. In television, audio was originally "live," like the visual program it was part of. As TV evolved and grew to include "videotaped" and "filmed" programming, its need for audio post increased. Nowadays, it would be difficult to find any feature film or television show (or video game) that hasn't been through audio post.
 **What is involved in Audio Post?**

Audio post usually consists of several processes. Each different project may need some or all of these processes in order to be complete. The processes are:

* Production Dialogue Editing
* ADR (Automated Dialogue Replacement or Looping)
* Sound Effects Design and Editing
* Foley Mixing and Editing
* Music Composition and Editing
* Mixing (also called Re-Recording)

 It's really pretty simple, once you know the breakdown:

* **Production Dialogue Editing -** In order for the production audio recorded on the set or on location to be properly mixed, a Dialogue Editor needs to prepare it. This means locating the takes used by the Picture Editor from the recorded production audio, checking sync (so the audio works with the picture properly), and eliminating extraneous noise so the Dialogue Mixer has clean dialogue to use during the mix.
* **ADR [Automated Dialogue Replacement] -** In cases where the production audio is too noisy or otherwise unusable (bad line reading, airplane fly-by, etc.), or where the filmmakers want to add voice over narration or simply add dialogue that was never recorded, the line will be programmed or “cued” for “looping” or ADR.  This process takes place on the ADR Stage, a specialized recording studio where the actor can record while watching the edited picture, matching the sync of the original line or fitting the new lines with the actions.
* After a loop lines have been recorded, the ADR Editor will check the sync carefully, modifying the take if necessary to precisely match it to the picture, and prepare it for the Mixing Stage.
* **Sound Effects Design and Editing -** Ever wonder how they made the sound of Darth Vader's helmet breath, or the roar of Jurassic dinosaurs, or those great explosions that seem to get bigger every year?  Sound Effects Editors and Sound Designers are how. They are the craftspeople who add the computer beeps, gunshots, laser blasts, massive explosions; and more subtle sounds like background ambiences such as air, rivers, birds, and city traffic. Sound Designers use a variety of technologies from bleeding edge to tried & true to create unique sound effects that have never been heard before, or to artistically create specific "mood" sounds to complement the filmmakers’ vision of the visuals.  Sound Effects Editors put those sounds in sync with the picture as well as selecting from libraries of hundreds of thousands of prerecorded sounds; and organize them so the FX Mixers can “PreDubb” those sounds efficiently.
* **Foley -** Taking its name from Jack Foley, the Hollywood sound editor regarded as the "father" of these effects, Foley effects are sounds that are created by recording (usually) everyday movement while watching the edited picture. Different from the environmental backgrounds (“BGs”) and hard effects (FX), Foley effects are sounds like footsteps, object handling, the rustling of clothing, etc.  The people involved in this process are the Foley Walkers or Artists who perform those sounds and the Foley Mixer who records them. After the Foley Effects are “shot,” the Foley Editor will use his/her craft to polish those sounds to ensure that they are exactly in sync with the final picture.
* **Music Composition -** Music for motion pictures falls into two general categories: Score and Source. The Composer is the individual hired to prepare the dramatic underscore. Source music is what we hear coming from an on screen or off screen device like stereos, televisions, ice cream trucks, and so on. Source music may be original or licensed from a number of libraries that specialize in the creation of "generic" music. Songs (music with vocals) may occupy either function, depending on the dramatic intent of the director. For "Pulp Fiction" for example, Director Quentin Tarantino hired a Music Supervisor (Karyn Rachtman) to "score" the picture using period music of the 1970's almost exclusively. Most contemporary films use a combination of score and source music.
* **Music Editing -** The Music Editor assists the Composer in the preparation of the dramatic underscore. Frequently working also with the Music Supervisor, the Music Editor will take timings for the Composer during a spotting session in order to notate the specific locations in the film where underscore or source music will punctuate the narrative. Once the underscore is recorded and the source music gathered, the Music Editor would be the person who edits or supervises the final synchronization of all music elements prior to the mix.
* **Mixing (also called Dubbing) -** The Mixers have the responsibility of balancing the various elements, i.e., the Dialogue & ADR, Music, Sound Effects, and Foley Effects, in the final mix. The Dialogue Mixer, (also called the Lead Mixer or Gaffing Mixer) commands the mixing stage; his/her partners in the mix traditionally were the Effects Mixer and the Music Mixer. As of now, the Lead Mixer commonly does the Music mixing as well, reducing the traditional mixing team by a third.  On huge pictures with tight deadlines, it is possible that several teams of mixers are working simultaneously on numerous stages in order to complete the mix by the release date.

**Dubbing**, **mixing** or **re-recording**, is a [post-production](https://en.wikipedia.org/wiki/Post-production) process used in [filmmaking](https://en.wikipedia.org/wiki/Filmmaking) and [video production](https://en.wikipedia.org/wiki/Video_production) in which additional or supplementary recordings are "mixed" with original production sound to create the finished soundtrack.

The process usually takes place on a dub stage. After sound editors edit and prepare all the necessary tracks – dialogue, automated dialogue replacement (ADR), effects, [Foley](https://en.wikipedia.org/wiki/Foley_%28filmmaking%29), music – the dubbing mixers proceed to balance all of the elements and record the finished soundtrack. Dubbing is sometimes confused with ADR, also known as "additional dialogue replacement","automated dialogue recording" and "looping", in which the original [actors](https://en.wikipedia.org/wiki/Actor) re-record and synchronize audio segments.

Outside the film industry, the term "dubbing" commonly refers to the replacement of the actor's voices with those of different performers speaking another language, which is called "revoicing" in the film industry.

**special effects** (often abbreviated as **SFX**, **SPFX**, or simply **FX**) are illusions or visual tricks used in the [film](https://en.wikipedia.org/wiki/Film), [television](https://en.wikipedia.org/wiki/Television), [theatre](https://en.wikipedia.org/wiki/Theatre), [video game](https://en.wikipedia.org/wiki/Video_game)and [simulator](https://en.wikipedia.org/wiki/Simulator) industries to simulate the imagined events in a [story](https://en.wikipedia.org/wiki/Narrative) or [virtual world](https://en.wikipedia.org/wiki/Virtual_world).

Special effects are traditionally divided into the categories of **optical effects** and **mechanical effects**. With the emergence of digital film-making a distinction between special effects and [visual effects](https://en.wikipedia.org/wiki/Visual_effects) has grown, with the latter referring to digital [post-production](https://en.wikipedia.org/wiki/Post-production) while "special effects" referring to mechanical and optical effects.

Mechanical effects (also called [practical](https://en.wikipedia.org/wiki/Practical_effect) or [physical effects](https://en.wikipedia.org/wiki/Physical_effects)) are usually accomplished during the live-action shooting. This includes the use of mechanized [props](https://en.wikipedia.org/wiki/Theatrical_property), scenery, [scale models](https://en.wikipedia.org/wiki/Scale_model), [animatronics](https://en.wikipedia.org/wiki/Animatronics), [pyrotechnics](https://en.wikipedia.org/wiki/Pyrotechnics) and atmospheric effects: creating physical wind, rain, fog, snow, clouds, making a car appear to drive by itself and blowing up a building, etc. Mechanical effects are also often incorporated into set design and makeup. For example, a set may be built with break-away doors or walls to enhance a fight scene, or [prosthetic makeup](https://en.wikipedia.org/wiki/Prosthetic_makeup) can be used to make an actor look like a non-human creature.

Optical effects (also called photographic effects) are techniques in which images or film frames are created photographically, either "in-camera" using [multiple exposure](https://en.wikipedia.org/wiki/Multiple_exposure), [mattes](https://en.wikipedia.org/wiki/Matte_%28filmmaking%29) or the [Schüfftan process](https://en.wikipedia.org/wiki/Sch%C3%BCfftan_process%22%20%5Co%20%22Sch%C3%BCfftan%20process) or in post-production using an [optical printer](https://en.wikipedia.org/wiki/Optical_printer). An optical effect might be used to place actors or sets against a different background.

Since the 1990s, [computer-generated imagery](https://en.wikipedia.org/wiki/Computer-generated_imagery) (CGI) has come to the forefront of special effects technologies. It gives filmmakers greater control, and allows many effects to be accomplished more safely and convincingly and—as technology improves—at lower costs. As a result, many optical and mechanical effects techniques have been superseded by CGI.

**Special effects**, Artificial visual or mechanical effects introduced into a [movie](https://www.britannica.com/art/motion-picture) or television show. The earliest special effects were created through special camera lenses or through tricks such as projecting a moving background behind the actors. Greater flexibility came with the development of the optical printer, which made it possible to combine separate pieces of film and replace part of an image, thus allowing for effects such as characters flying through the air. Special effects have also been created mechanically on the set through the use of devices such as wires, explosives, and puppets and by building miniature models to simulate epic scenes such as battles. The growing use of computer [animation](https://www.britannica.com/art/animation) and computer-generated imagery has produced increasingly elaborate and realistic visual effects. Though each movie studio formerly had its own special-effects department, effects are now created by private companies such as [George Lucas](https://www.britannica.com/biography/George-Lucas)’s Industrial Light and Magic, formed to provide the revolutionary effects seen in Star Wars (1977) and later movies.

**Motion graphics** are pieces of digital [footage](https://en.wikipedia.org/wiki/Footage) or [animation](https://en.wikipedia.org/wiki/Animation) which create the [illusion](https://en.wikipedia.org/wiki/Illusion) of [motion](https://en.wikipedia.org/wiki/Motion_%28physics%29) or rotation, and are usually combined with [audio](https://en.wikipedia.org/wiki/Sound_recording_and_reproduction) for use in [multimedia](https://en.wikipedia.org/wiki/Multimedia) projects. Motion graphics are usually displayed via [electronic media](https://en.wikipedia.org/wiki/Electronic_media) technology, but may also be displayed via manual powered technology (e.g. [thaumatrope](https://en.wikipedia.org/wiki/Thaumatrope), [phenakistoscope](https://en.wikipedia.org/wiki/Phenakistoscope), [stroboscope](https://en.wikipedia.org/wiki/Stroboscope), [zoetrope](https://en.wikipedia.org/wiki/Zoetrope), [praxinoscope](https://en.wikipedia.org/wiki/Praxinoscope), [flip book](https://en.wikipedia.org/wiki/Flip_book)). The term distinguishes still graphics from those with a transforming appearance over time, without over-specifying the form.[[1]](https://en.wikipedia.org/wiki/Motion_graphics#cite_note-1) While any form of experimental or abstract animation can be called motion graphics, the term typically more explicitly refers to the commercial application of animation and effects to video, film, TV, and interactive applications.

**UNIT-III**

# **Mise-en-scene**

* The arrangement of everything that appears in the framing – actors, lighting, décor, props, and costume – is called **mise-en-scène**.
* A French term that means “placing on stage.”
* The frame and camerawork are also considered part of the mise-en-scène of a movie. In cinema, placing on the stage really means placing on the screen, and the director is in charge of deciding what goes where, when, and how.
* Mise-en-scene is a group of elements that work in relation with other film elements to signify.
* Mise-en-scene functions across a spectrum of Realism to Expressionism
* Realism: specifity and detail.
* Expressionism: the representation of character consciousness, thought processes, or emotions.

**Four Aspects of Mise-en-Scene:**

**1. Setting:**

Setting creates both a sense of place and a mood and it may also reflect a character’s emotional state of mind.  It can be entirely fabricated within a studio – either as an authentic re-construction of reality or as a whimsical fiction – but it may also be found and filmed on-location.

**2. Lighting:**

This arrangement of key, fill, and backlight provides even illumination of the scene and, as a result, is the most commonly used lighting scheme in typical narrative cinema. The light comes from three different directions to provide the subject with a sense of depth in the frame, but not dramatic enough to anything deeper than light shadows behind the subject.

**High-Key Lighting:**

High-key lighting involves the fill lighting (used in the three-point technique at a lower level) to be increased to near the same level as the key lighting. With this even illumination, the scene appears very bright and soft, with very few shadows in the frame. This style is used most commonly in musicals and comedies, especially of the classic Hollywood age.

**Low-Key Lighting:**

Low-key lighting is the technical opposite of the high-key arrangement, because in low-key the fill light is at a very low level, causing the frame to be cast with large shadows. This causes stark contrasts between the darker and lighter parts of the framed image, and for much of the subject of the shot to be hidden behind in the shadows. This lighting style is most effective in film noir productions and gangster films, as a very dark and mysterious atmosphere is created from this obscuring light.

**3. Costume:**

Arguably the most easily noticeable aspect of mise-en-scene is costume. Costume can include both makeup or wardrobe choices used to convey a character’s personality or status, and to signify these differences between characters. Costume is an important part of signifying the era in which the film is set and advertising that era’s fashions.

**4. Performance-Style:**

Two of the most common styles of performance in modern cinema are method and non-method acting (also known as naturalistic vs. stylized). The method actor’s job is to become one with the character’s mannerisms, dress, upbringing, etc. Essentially, he or she must **be**that character to the point where they are no longer distinguishable. Conversely, non-method or stylized acting relies on a more conspicuous approach to get the director’s point across. They will overact and hyperbolize certain characteristics in an effort to dramatize, or alternatively, to undercut for a comic effect.

**Narrative functions of mise en scene.**

* Mise en scene helps to tell the story.
* It focuses attention and communicates narrative details to the viewers.
* Let’s watch musicals and notice the mise en scene.

**Cinematography**

**Section 1 – Quality**

This section explores some of the elements at play in the construction of a shot. As the critics at Cahiers du cinema maintained, the “how” is as important as the “what” in the cinema. The look of an image, its balance of dark and light, the depth of the space in focus, the relation of background and foreground, etc. all affect the reception of the image.

**Colours:**

Early films were shot in black and white but the cinema soon included colour images. These images were initially painted or stencilled onto the film but by the 1930s filmmakers were able to include colour sequences in their films. Apart from the added realism or glamor that a colour image could provide, colour is also used to create aesthetic patterns and to establish character or emotion in narrative cinema.

**Contrast:**

The ratio of dark to light in an image. If the difference between the light and dark areas is large, the image is said to be “high contrast”. If the difference is small, it is referred to as “low contrast” Most films use low contrast to achieve a more naturalistic lighting. High contrast is usually associated with the low key lighting of dark scenes in genres such as the horror film and the film noir. A common cliche is to use contrast between light and dark to distinguish between good and evil. The use of contrast in a scene may draw on racist or sexist connotations.

**Deep Focus:**

While deep focus may be used occasionally, some auteurs use it consistently for they believe it achieves a truer representation of space.

**Depth of Field:**

The distance through which elements in an image are in sharp focus. Bright light and a narrow lens aperture tend to produce a larger depth of field, as does using a wide-angle rather than a long lens. A shallow depth of field is often used as a technique to focus audience attention on the most significant aspect of a scene without having to use an analytic cut-in.

**Exposure:**

A camera lens has an aperture that controls how much light passes through the lens and onto the film. If the aperture is widened, more light comes through and the resultant image will become more exposed. If an image is so pale that the detail begins to disappear, it can be described as “overexposed”. Conversely, a narrow aperture that allows through less light will produce a darker image than normal, known as “underexposed”. Exposure can be manipulated to guide an audience’s response to a scene.

**Telephoto Shot:**

An image shot with an extremely long lens is called a telephoto shot. The effect of using a long lens is to compress the apparent depth of an image, so that elements that are relatively close or far away from the camera seem to lie at approximately the same distance.

**Zoom Shot:**

The zoom shot uses a lens with several elements that allows the filmmaker to change the focal length of the lens (see crane or medium long shot of people cueing up at a museum’s entrance to a medium close-up of the female protagonist.

**Section 2 – Framing**

In one sense, cinema is an art of selection. The edges of the image create a “frame” that includes or excludes aspects of what occurs in front of the camera — the “profilmic event”. The expressive qualities of framing include the angle of the camera to the object, the aspect ratio of the projected image, the relationship between camera and object, and the association of camera with character.

**Angle of Framing:**

Many films are shot with a camera that appears to be at approximately the same height as its subject. However, it is possible to film from a position that is significantly lower or higher than the dominant element of the shot.

**Aspect Ratio:**

The ratio of the horizontal to the vertical sides of an image. Until the 1950s almost all film was shot in a 4:3 or 1.33:1 aspect ratio. Some filmmakers used multiple projectors to create a wider aspect ratio whereas others claimed that the screen should be square, not rectangular. Widescreen formats became more popular in the 1950s and now films are made in a variety of aspect ratios — some of the most common being 1.66:1, 1.76:1, 1.85:1, and 2.35:1 (cinemascope).

Widescreen films are often trimmed for television or video release, effectively altering the original compositions. Some DVD’s have the option of showing the film in its original format and in a reduced ratio that fits the TV screen.

**Following Shot:**

 A shot with framing that shifts to keep a moving figure onscreen. A following shot combines a camera movement, like tracking, craning, with the specific function of directing our attention to a character or object as he/she/it moves inside the frame.

**Point-Of-View Shot:**

 A shot taken with the camera placed approximately where the character’s eyes would be, showing what the character would see; usually cut in before or after a shot of the character looking. Horror films and thrillers often use POV shots to suggest a menacing and unseen presence in the scene. Films that use many point-of-view shots tend toward dynamic and non-naturalistic style.

**Wide Angle Lens:**

 A lens of short focal length that affects a scene’s perspective by distorting straight lines near the edges of the frame and by exaggerating the distance between foreground and background planes.

**Section 3 – Scale**

 If the same object were filmed at different shot scales it would often signify quite differently. Shot scale can foster intimacy with a character, or conversely, it can swallow the character in its environment.

**Extreme Long Shot:**

 A framing in which the scale of the object shown is very small; a building, landscape, or crowd of people will fill the screen. Usually the first or last shots of a sequence that can also function as establishing shots.

**Long Shot:**

 A framing in which the scale of the object shown is small; a standing human figure would appear nearly the height of the screen. It makes for a relatively stable shot that can accommodate movement without reframing.

**Medium Long Shot:**

 Framing such than an object four or five feet high would fill most of the screen vertically.

**Medium Close-Up:**

 A framing in which the scale of the object shown is fairly large; a human figure seen from the chest up would fill most of the screen. Another common shot scale.

**Close-Up:**

 A framing in which the scale of the object shown is relatively large. In a close-up a person’s head, or some other similarly sized object, would fill the frame. Framing scales are not universal, but rather established in relationship with other frames from the same film. These two shots from Eyes Wide Shut and A Summer Tale can be described as close-ups, even if one starts at the neck and the second at the upper chest.

**Section 4 – Movement**

 There are many ways to move a camera: in fluid long takes, rapid and confusing motions, etc. that establish the tracking shot. Furthermore, one soon realizes that the whole process is probably being mirrored by a second car, in order to film the first one.

**Crane Shot:**

 A shot with a change in framing rendered by having the camera above the ground and moving through the air in any direction. It is accomplished by placing the camera on a crane (basically, a large cantilevered arm) or similar device. Crane shots are often extreme long shots: they lend the camera a sense of mobility and often give the viewer a feeling of omniscience over the characters.

**Handheld Camera, Steadycam:**

 The use of the camera operator’s body as a camera support, either holding it by hand or using a gyroscopic stabilizer and a harness. Newsreel and wartime camera operators favored smaller cameras such as the Eclair that were quickly adopted by documentarist and avant-garde filmmakers, notably the cinéma verité movement of the 1950s and 1960s.

**Pan:**

 A camera movement with the camera body turning to the right or left. On the screen, it produces a mobile framing which scans the space horizontally. A pan directly and immediately connects two places or characters, thus making us aware of their proximity. The speed at which a pan occurs can be expoited for different dramatic purposes. For instance, in a Mizoguchi or a Hou film, two characters may be having a conversation in a room, and after several minutes, the camera might pan and reveal a third person was also present, thus changing the whole implication of the scene.

**Tilt:**

 A camera movement with the camera body swivelling upward or downward on a stationary support. It produces a mobile framing that scans the space vertically. Its function is similar to that of tracking shots, albeit on a vertical axis.

**Frame, framing, in frame:**

**Definitions:**A **frame** is a single image of film or video. **Framing** (a shot) involves composing the visual content of a series of frames as seen from a single point of view, i.e., a fixed camera. **In frame** is the term used by screenwriters to indicate the entrance of a person or thing into a framed shot.

**What is a Montage?**

Montage is a filmmaking technique that uses a series of short images, collected together to tell a [story](https://literaryterms.net/story/) or part of a story. This is usually used to advance the [plot](https://literaryterms.net/plot/) in some way without showing all the detail of what’s going on – for example, you might show a series of quick shots in which an inventor is scribbling at his desk, then poring over a book on the train, then staring intently at a computer screen. Without using any words, the filmmaker shows us that this inventor is working intensely on his latest project.
Sometimes, people use the word “montage” more loosely to mean any collection of small, discrete elements in a story or poem. We can call this “literary montage.” However, the term usually refers to film rather than literature.

**Types of Montage**

There are an infinite number of different types of montages, but three of the most common are:

**a, Musical Montage:**

In a musical montage, the shots are accompanied by a song that somehow fits with the [theme](https://literaryterms.net/theme/) of what’s being shown. For example, a montage might show a young couple going through a series of increasingly intimate dates while a romantic song plays in the background.

**b. Narrated Montage:**

If the montage is not set to music, there might be a [character](https://literaryterms.net/character-flashcards/) narrating what’s going on. An old cop, for example, might be telling the story of his first year on the force and how over-the-top his methods were; as he tells the story, the viewer would see a montage of the officer stepping over the line with suspects in various situations.

**c. Photo Montage:**

Instead of filmed shots, a montage can also be formed out of still images. For example, a character’s whole life story could be told by showing a long succession of images, starting from baby photos and ending with a photo of the character as an old man. This technique is also frequently set to music, creating a “musical photo montage.”

**Editing:**

The Post –Production Process.

Editing Material (Visual and Audio) is combined.

## “Editing strongly shapes viewers’ experiences, even if they are not aware of it.”

## • editing = “the coordination of one shot with the next”

## • In commercial filmmaking, crews usually shoot a substantial amount of footage, including several takes of each scene.

## • Footage is screened, unwanted footage is discarded, and the remaining footage is arranged and joined together (editing).

## •      Also known as “invisible” editing (does not call attention to itself or remind viewer they are watching a movie)

## •      Purpose is to create a smooth flow from shot to shot

## •      Historically, this is the typical editing style of most Hollywood movies.

## •      designed to tell a story clearly and coherently

# **Continuity Editing:**

 Filmmakers and editors may work with various goals in mind. Traditionally, commercial cinema prefers the continuity system, or the creation of a logical, continuous narrative which allows the viewer to suspend disbelief easily and comfortably. Continuity Editing is the process of creating a smooth and seamless narrative experience for the audience- it can be useful to think of it as invisible editing.

 Continuity editing is the predominant style of film editing and video editing in the post-production process of filmmaking of narrative films and television programs. The purpose of continuity editing is to smooth over the inherent discontinuity of the editing process and to establish a logical coherence between shots.



**Dimensions of editing:**

Four General Areas of Control

## •     Graphic relations

## •     Rhythmic relations

## •     Spatial relations

## •     Temporal relations

 **Graphic Relations:**

## •      “purely pictorial qualities” of a shot

## •      “patterns of light and dark, line and shape, volumes and depths, movement and stasis”

## •      Graphic match = linking shots through graphic similarities

### –   Similar shapes

### –   Similar movements

### –   Similar colours

#   **Rhythmic Relations:**

## •      Editing rhythm can generate suspense or lessen tension.

## •      Shot duration controls viewer’s time to grasp and reflect on what they see.

## •      Fast cutting can be used to build excitement.

### –   Action sequence

### –   Music video

### –   TV commercials

**Spatial Relations:**

## •   “Editing permits the filmmaker to relate any two points in space through similarity, difference, or development.”

## •      Similarity

### –   A long shot establishes a setting, followed by a medium of shot of one person (in that setting).

### –   A close shot of someone looking at something followed by a shot of an object implies that person is looking at that object.

### –   Cannon firing (cause & effect)

# **Temporal Relations: Duration**

## •      Temporal expansion = prolonging screen action beyond actual story time (opposite of ellipsis)

### –   overlapping = repeating partial story action through different shots of same event

### –   (e.g., character takes longer to fall to the floor than they would in real life) Temporal Relations: Frequency

## •     Full-scale repetition of same event

## •     Can be two or more complete takes of same action

## •     Can build up tension in viewer expectations

## **Film Sound and Music:**

Sound, voice and music are integral to most films and/or film viewing experiences. Even the earliest silent films were often shown with live musical accompaniment. Sound enhances the imaginary world, it can provide depth, establish character and environment, introduce a new scene or cue the viewer to important information. We have organized the page according to the following categories: **sound source**, **sound editing** and **film music**.

**Sound Source:**

**Diegetic sound** is any sound that the character or characters on screen can hear. So for example the sound of one character talking to another would be diegetic.

**Non-diegetic sound** is any sound that the audience can hear but the characters on screen cannot. Any appearance of background music is a prime example of non-diegetic sound.

**Nonsimultaneous sound** is essentially sound that takes place earlier in the story than the current image. This type of sound can give us information about the story without us actually seeing these events taking place. In this example from Rent, Roger goes out in search of Mimi.

**Direct sound** is all of the sound that is recorded at the time of filming. In this scene from Talladega Nights: The Ballad of Ricky Bobby, the only sounds are those that occurred when the scene was filmed. The main sound in the scene is the characters’ dialogue, but some subtle direct background noises, such as popping gum, can be heard as well.

**Synchronous sound** is sound that is matched with the action and movements being viewed. An oft-used example portrays a character playing the piano, and the viewer hears the sounds of the piano simultaneously. In this clip from The Pianist, Adrien Brody finishes up a piece in front of a German guard.

**Postsynchronization dubbing** describes the process of adding sound to a scene after it is filmed. This sequence from Star Wars Episode IV: A New Hope illustrates many different forms of postsynchronous sound. In fact, hardly any of the sound in this scene is synchronous. The space battle scenes contain laser and explosion sounds that are artificial and added to the scene after it was filmed.

**Off-screen sound** describes sound assumed to be in the space of a scene yet remains off-screen while the action takes place simultaneously. In this scene from The Boondock Saints the director uses off-screen sound to undermine the ideas of a detective who gives his thoughts on a recent murder.

**Sound perspective** refers to the apparent distance of a sound source, evidenced by its volume, timbre, and pitch. This type of editing is most common in how the audience hears film characters’ speech. While the scene may cut from a long shot of a conversation to a medium shot of the two characters to close-up shot/ reserve-shot pairing, the soundtrack does not reproduce these relative distances and the change in volume that would naturally occur.

## **Sound Editing:**

A **sound bridge** is a type of sound editing that occurs when sound carries over a visual transition in a film. This type of editing provides a common transition in the continuity editing style because of the way in which it connects the mood, as suggested by the music, throughout multiple scenes. For example, music might continue through a scene change or throughout and montage sequence to tie the scenes together in a creative and thematic way. Another form of a sound bridge can help lead in or out of a scene, such as when dialogue or music occurs before or after the speaking character is seen by the audience.

A **voice over** is a sound device wherein one hears the voice of a character and/or narrator speaking but the character in question is not speaking those words on screen. This is often used to reveal the thoughts of a character through first person narration.

A **sonic flashback** describes the technique of using sound from earlier in the film during a later scene. One character may be present on the screen, but they are hearing a voice or action from a previous time in their head. At the end of The Sixth Sense, Malcolm begins to piece together that he is actually dead. He hears earlier conversations of him in Cole in his head. As in this movie, the sonic flashback usually contributes to the character’s thought process, including emotional or psychological.

## **Film Music:**

The following sequence, from Woody Allen’s Match Point, illustrates the director’s rather unique use of character theme music. It also provides an example of the sound bridge. As Chris Wilton wanders around his new friends’ estate, he is associated with an aria from Donizetti’s L’elisir d’amore, sung by Enrico Caruso. The recording exposes the early sound technology used to make it, giving it an unearthly quality. Throughout the film whenever Chris ambles, he is accompanied by Caruso’s voice, perhaps signaling to his own “operatic” circumstance. The spectral quality of the recording complements the many allusions to tragic tradition in the film, including an appearance by the ghosts of Chris’s victims. In a second place, sound initiates a transition in the form of a “bridge”. Toward the end of the sequence, we begin to hear a ping pong game – it grows louder as the opera music fades until Chris enters the new scene.

# **UNIT-IV**

# **What Is Narrative Form?**

# Narrative Form is the structure through which movies tell stories.

# When speak of going to the movies we almost always mean that we are going to see a narrative film- a film that tells a story.

# **Narratives Are Everywhere:**

# Narratives Appear Throughout Media And Society- Novels, Plays, Comic Books, Television Shows And Even Commercials.

# Narrative Are Most Common In Flection Film But Appear In All Basic Types Of Film:

# Documentaries

# Animated Films

# Experimental and Avant-Garde Film.

# Short Film

# **The Narrative Structure:**

# **Exposition:** Meeting the characters, establishing the setting, setting the tone-establishing the normal of the film world.

# **Rising Action:** The central conflict is introduced and the tension between the protagonist and the antagonist begins to mount.

# **Climax:** The climax is the turning point, which marks a change, for the better or the worse, in the protagonist’s future.

# **Failing Action:** The major action has happened. This is the aftermath. This is the sorting out of the major conflicts resolution.

# **Denouement/Resolution:** The creation of the new normal. The conflict is resolved.

# **Non-Narrative Forms:**

In last week’s reading, we were exposed to the different forms of non-narrative storytelling. Non- Narrative being, in my opinion, the absence of character growth focused around ideas rather than having a tried and true plot. This is most commonly used in documentaries where the film is focused around facts and observations more than telling a specific story. (Though it is certainly not limited to documentaries).

**Categorical Form:** A form commonly used by documentaries in order to organize the film into taxonomies. For instance, if it’s a nature film on a specific animal the filmmaker may divide the film into parts focusing on a certain time of that animal’s life or a certain character trait of that animal.

**Rhetorical Form:** Another form used widely within documentaries. The filmmaker’s purpose when using his is to educate and shape the audience’s opinion on whatever the subject matter of the film is. The film may have:

* **Arguments from The Source:** “talking heads”, interviews with ‘experts’ on the subject, voice over.
* **Subject-Centered Arguments:** Showing examples that support the point the filmmaker is making, exploiting familiar patterns,
* **View-Centered Arguments:** An argument that appeals to emotion, or sense of patriotism/romanticism etc…

**Experimental Form: “**The ‘abstract’ and ‘associational’ forms are categorised as types of ‘experimental film’. In the ‘abstract form’, the documentary maker focuses on using visual attributes to convey a perspective on a topic.

**Film genre:**

A **film genre** is a motion-picture category based (for example) on similarities either in the [narrative elements](https://en.wikipedia.org/wiki/Narrative) or in the emotional response to the film (namely: serious, comic, etc most theories of film genre are borrowed from [literary-genre](https://en.wikipedia.org/wiki/Literary_genre) criticism. Each film genre is associated with "conventions, iconography, [settings](https://en.wikipedia.org/wiki/Movie_setting), narratives, [characters](https://en.wikipedia.org/wiki/Stock_character) and actors".

Standard genre characters vary according to the film genre; for [film noir](https://en.wikipedia.org/wiki/Film_noir), standard characters are the [femme fatale](https://en.wikipedia.org/wiki/Femme_fatale) and the ["hardboiled" detective](https://en.wikipedia.org/wiki/Hardboiled_detective); a Western film may portray the schoolmarm and the gunfighter. Some actors acquire a reputation linked to a single genre, such as [John Wayne](https://en.wikipedia.org/wiki/John_Wayne) (the Western) or [Fred Astaire](https://en.wikipedia.org/wiki/Fred_Astaire) (the musical).

A film's genre will influence the use of [filmmaking](https://en.wikipedia.org/wiki/Filmmaking) styles and techniques, such as the use of [flashbacks](https://en.wikipedia.org/wiki/Flashback_%28narrative%29) and low-key lighting in film noir, tight framing in horror films, fonts that look like rough-hewn logs for the titles of Western films, or the "scrawled" title-font and credits of [Se7en](https://en.wikipedia.org/wiki/Seven_%281995_film%29) (1995), a film about a serial killer. As well, genres have associated [film-scoring](https://en.wikipedia.org/wiki/Film_scoring) conventions, such as lush string orchestras for romantic [melodramas](https://en.wikipedia.org/wiki/Melodrama) or electronic music for [science-fiction films](https://en.wikipedia.org/wiki/Science-fiction_film).

**UNIT-V**

**Film styles:**

**Film styles** are recognizable film techniques used by filmmakers to give specific changes or value to their work. It can include all aspects in making a film: sound, [mise-en-scene](https://en.wikipedia.org/w/index.php?title=Mese-en-scene&action=edit&redlink=1" \o "Mese-en-scene (page does not exist)), dialogue, [cinematography](https://en.wikipedia.org/wiki/Cinematography), editing or attitude.

**Style director:**

A [director](https://en.wikipedia.org/wiki/Film_director) has a distinctive filmmaking style that differs from other directors, similar to an author's own distinctive writing style. Through the analysis of film techniques, differences between filmmakers' styles become apparent.

There are many technical possibilities to use in a film. As a result, no single film can have every single technique. Historical circumstances limit the choices for the director. During the silent film era, filmmakers were not able to use synchronized dialogue until sound became possible in the late 1920s. Films before the 1930s had to be black and white; now directors have the choice of shooting in color tints or in black and white.

There are many techniques that a director has to choose which techniques to use and which ones not to use. One of the most noticeable ways to adjust film style is through mise-en-scène, or what appears on the screen. Lighting, costumes, props, camera movements, and backgrounds are all part of mise-en-scene. There are countless ways to create a film based on the same script simply through changing the mise-en-scène. Adjusting these techniques creates meaning and highlights similarities in the narrative. Many filmmakers will relate the overall film style to reflect the story.

**Style and the audience:**

Most films conform to the [Classical Hollywood narrative](https://en.wikipedia.org/wiki/Classical_Hollywood_narrative) film style, which has a set of guidelines that the films tend to follow. The story in this style is told chronologically in a cause and effect relationship. The main principle in this film style is [continuity editing](https://en.wikipedia.org/wiki/Continuity_editing), where editing, camera, and sound should be considered "invisible" to the viewers. In other words, attention should not be brought to these elements.

While many films conform to these guidelines, there are other films that ignore the guidelines and bring attention to the film techniques. The films violate the standard rules of film in order to have an innovative style or bring attention to certain techniques.

The director decides what is and is not on the screen. They help guide what the audience looks at and notices. Although the audience may not consciously notice film style, it still affects the viewer’s experience of the film.

 When viewers go see a film, they have expectations about a film. Based on previous experience watching films, the audience expects that there are certain techniques that are commonly found in films. For example, after a long shot there will be a cut to a closer view. If a character is walking across the stage, the audience expects the camera to pan or follow the character’s movement. Viewers expect to interact with and be a part of the film, rather than simply being shown a group of images. These expectations come from experiences with both the real and film worlds. The audience expects films to appear like real life, and be shot according to a certain style. Classical Hollywood narrative film styles and the conventions of other genres help to guide the audience in what to expect.

## **Difference between genre and film style**

Film style is distinct from film genre, which categorizes films based on similar narrative structures. For instance, Western films are about the American West, love stories are about love, and so on. Film style categorizes films based on the techniques used in the making of the film, such as cinematography or lighting. Two films may be from the same genre, but they will probably look different based on the film style. For example, [Independence Day](https://en.wikipedia.org/wiki/Independence_Day_%281996_film%29) and [Cloverfield](https://en.wikipedia.org/wiki/Cloverfield%22%20%5Co%20%22Cloverfield) are both sci-fi, action films about the possible end of the world. However, they are shot completely differently, with Cloverfield using a handheld camera for the entire movie. Films in the same genre do not necessarily have the same film style. Therefore, film genre and film style are distinct film terms.

## **Group style**

Film style can describe the techniques used by specific filmmakers, but it can also be used to describe a group of filmmakers from the same area and time period. Group style can include film styles such as [German Expressionism](https://en.wikipedia.org/wiki/German_Expressionism), [Italian Neorealism](https://en.wikipedia.org/wiki/Italian_Neorealism), [Soviet Montage](https://en.wikipedia.org/wiki/Soviet_montage_theory) and [French New Wave](https://en.wikipedia.org/wiki/French_New_Wave) for example.

## **Types of film styles**

* [Film noir](https://en.wikipedia.org/wiki/Film_noir)
* [German Expressionism](https://en.wikipedia.org/wiki/German_Expressionism)
* [Italian Neorealism](https://en.wikipedia.org/wiki/Italian_Neorealism)
* [Arthouse](https://en.wikipedia.org/wiki/Art_film)
* [Documentary](https://en.wikipedia.org/wiki/Documentary)

**Ambiguity**

Film and video techniques are examined through the insights of cognitive psychology and an experimental paradigm adapted from studies of verbal behaviour.

**Nonlinear narrative**, **disjointed narrative** or **disrupted narrative** is a [narrative technique](https://en.wikipedia.org/wiki/Narratology), sometimes used in [literature](https://en.wikipedia.org/wiki/Literature), film, [hypertext](https://en.wikipedia.org/wiki/Hypertext) websites and other narratives, where events are portrayed, for example, out of [chronological](https://en.wikipedia.org/wiki/Chronological) order or in other ways where the narrative does not follow the direct causality pattern of the events featured, such as parallel distinctive plot lines, dream immersions or narrating another story inside the main plot-line. It is often used to mimic the structure and recall of human [memory](https://en.wikipedia.org/wiki/Memory), but has been applied for other reasons as well.