

Message for the Students

Dr. Babasaheb Ambedkar Open University is the only state Open University, established by the Government of Gujarat by the Act No. 14 of 1994 passed by the Gujarat State Legislature; in the memory of the creator of Indian Constitution and Bharat Ratna Dr. Babasaheb Ambedkar. We stand at the seventh position in terms of establishment of the Open Universities in the country. The University provides as many as 81 courses including various Certificate, Diploma, UG, PG as well as Doctoral to strengthen Higher Education across the state.



On the occasion of the birth anniversary of Babasaheb Ambedkar, the Gujarat government secured a quiet place with the latest convenience for University, and created a building with all the modern amenities named 'Jyotirmay' Parisar. The Board of Management of the University has greatly contributed to the making of the University and will continue to this by all the means.

Education is the perceived capital investment. Education can contribute more to improving the quality of the people. Here I remember the educational philosophy laid down by Shri Swami Vivekananda:

“We want the education by which the character is formed, strength of mind is increased, the intellect is expands and by which one can stand on one’s own feet.”

In order to provide students with qualitative, skill and life oriented education at their threshold. Dr. Babasaheb Ambedkar Open University is dedicated to this very manifestation of education. The university is incessantly working to provide higher education to the wider mass across the state of Gujarat and prepare them to face day to day challenges and lead their lives with all the capacity for the upliftment of the society in general and the nation in particular.

The university following the core motto ‘स्वाध्यायः परमम् तपः’ does believe in offering enriched curriculum to the student. The university has come up with lucid material for the better understanding of the students in their concerned subject. With this, the university has widened scope for those students who are not able to continue with their education in regular/conventional mode. In every subject a dedicated term for Self Learning Material comprising of Programme advisory committee members, content writers and content and language reviewers has been formed to cater the needs of the students. Matching with the pace of the digital world, the university has its own digital platform Omkar-e to provide education through ICT.

The University is offering MA in Journalism and Mass Communication course under the School of Humanities of Social Sciences, it aims to emerge its learners as excellent communicators in the global arena by developing skills in thinking, reading, writing, and editing, audio-video production and more.

With all these efforts, Dr. Babasaheb Ambedkar Open University is in the process of being core centre of Knowledge and Education and we invite you to join hands to this pious *Yajna* and bring the dreams of Dr. Babasaheb Ambedkar of Harmonious Society come true.



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Dr. Babasaheb Ambedkar Open University
(Established by Government of Gujarat)

MAJMC-17
Film Making

Paper

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UNIT 1**FILM AS ART: CREATIVITY,
TECHNOLOGY, BUSINESS****:: STRUCTURE::**

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1.0 INTRODUCTION

Film is a young medium as compared to the other arts like Painting, Dance and Theatre; which have been around for thousands of years. Film is just over a century old. In such a short time, Film has established itself as a popular medium, product as well as an Art form.

Through this curriculum we will explore these aspects of Film. We will see how creative people have used the Film Form to tell stories that move us, give us experiences which we cherish for life. We will also examine the principles and techniques from which Film derives its power to seduce us.

This is also one Art form which is quite heavily technology dependent. Without machines the movies wouldn't move and it requires high degree of collaboration between many people. We will begin by considering

Film Art in general – looking at how a film illustrates the artistic skills involved. Then we proceed to examine the technology, work practices and the business aspect of Cinema. All these components together shape and sustain Film as Art.

1.0 INTRODUCTION

Films came to life in the late 19th century. From a scientific spectacle they became public amusement and entertainment seeking to connect with a wide audience. Various storytelling traditions emerged from these technical and aesthetic developments. Fictional stories, recording of actual events, animating objects and pictures, experimenting with pure form – images and sound – all of this created a unique experience which was unique and novel. As Film craft evolved through the creative genius of the filmmakers and supported by the technical advancements, Film began to develop as a language of its own. Forming its basis in visual arts like painting and graphic design, the moving image has evolved as an Art form in its own right. Thus Film, often referred to as Cinema, and is considered an Art form since it allows filmmakers to design experiences for its audience.

1.1 LEARNING OBJECTIVES

This unit offers the student a prismatic viewer of how to look at films:

- Film as an Art form
- Film as a product of technology
- Film making process
- Film as a product to be distributed
- Artistic implications of Modes of Production, Distribution and Exhibition of Film

On Completion of Unit:

- Contextualize Filmmaking as a fusion of Art, Technology and Business.
- Get an overview of the anatomy of the Film Industry.
- Get a broad overview of how films are made.

1.2 THE ART OF FILM

Films are an integral part of our lives. We see them in theatres, at home, in cars, buses and airplanes. We carry them in our laptops and smartphones. The magic of the movies is available to us now on our fingertips.

- Films communicate information, ideas, places and people whom we may never meet in real life. They offer us diverse experiences which we may find deeply satisfying or disturbing. These experiences are driven

by stories, characters, and their visual rendition and overlaid with soundscape. The experience is meant to engage our minds and emotions. Such an engagement is through design and not by accident.

1.3 THE BUSINESS OF FILM

Most movies are made in the hope that they will find favor with an audience willing to pay for a ticket to the show. Some are funded by patronage (films commissioned by institutions) or public monies (State patronage to promote Film Art and encourage the profession). If you do decide to make a film of your own, you will need collaborators, equipment and many other things for which you will have to spend money. So the natural expectation would be to recover that money and maybe some more for all the time and effort put in, so that you can make your next film. The crucial point here being that, considerations of money do not necessarily make an artist less creative.

In Renaissance Italy, painters were commissioned by the Church to illustrate events from the Bible. This did not make their murals any less artistic. The Hollywood Studio system is well-oiled machinery which specializes in marketing Film Art. So Art and Business are two aspects of Film. As the French filmmaker **Francois Truffaut** famously said;



“There are two kinds of directors: those who have the public in mind when they conceive and make their films, and those who don’t consider the public at all. For the former, cinema is an art of spectacle; for the latter, it is an individual adventure. Its not that one is better than the other, they are simply two different approaches”

Picking out Patterns:

A lot that happens in film is governed by traditional rules, called conventions. When **Stanley Kubrick** shows us knives behind one of his characters, Danny in the film ‘Shining’, he is following a very old storytelling convention; prepare the audience for what is coming. When Hitchcock slowly enlarges Uncle Charlie’s face in ‘Shadow of a Doubt’ he too is following a convention; moving the camera steadily closer in to build tension. These conventions are the cornerstones of Film as a visual language. Some filmmakers are more intuitive in their approach.



The **Coen brothers** prefer to scene by scene. They believe in making choices specific to the scene rather than trying to fit all scenes into a certain style. Even then their fans and critics can see a pattern in their work – be it their choice of content, the central ideas of their films or their way of narrating a story. It is this individual flair that storytellers



bring to their filmmaking process, which makes it an Art Form. The audience may recognize this pattern or feel its influence subconsciously, but there's no denying that these patterns help organize the film and in doing so shape the viewer's experience.

1.4 MECHANICS OF THE MOVIES

We can write a novel with pen and paper, create music with a guitar, and use our body to dance. Making a film requires much more. It requires cameras, lighting, sound recording and mixing, color correction, computer generated special effects. Producers fund films, Creative crew is hired, Equipment is rented out, specialists distribute films and theatres and online platforms exhibit them. There is a whole lot going on here.

Illusion Machines:

The moving image exists because of the peculiarity of human vision. We have all paused a vid-eo tape, DVD and seen that the moving image is actually a still image. We don't perceive them as separate stills when in motion. How does that happen? It is believed that this happens due to 'persistence of vision', the tendency of an image to linger briefly on our retina. Contemporary researchers believe that this is a result of two psychological processes related to cinematic motion: critical flicker fusion and apparent motion. If we flash a light faster and faster, at a certain speed (around 50 flashes per second) we do not see a pulsating light but a continuous beam of light. Film projection also works along the same principles of a pulsating light shining through the film frames. In a modern context they are now digital frames being played off a hard drive but the underlying principle remains the same. Besides this flicker, apparent motion is the other factor. We've seen flicker books where images when flipped rapidly create motion. Even neon signs use this effect to produce animated signboards where we see moving arrows pointing in a certain direction. Thus apparent motion and critical flicker are peculiarities of our visual system, which technology can exploit, to produce illusions.

1.4.1 Making the Movie: Film Production

Conventionally speaking, a film goes through three stages; Production, Distribution and Exhibition. A group of people makes the film, a distribution company rents the copies to theater chains and local theaters exhibit the film. The film maybe later distributed to TV channels and other digital platforms through the internet.

Scriptwriting and Funding is the stage where the idea for the film is developed and a screen-play is written. The filmmakers pitch this idea to prospective financiers and secure funds to make the film.

Preproduction is the stage where the preparation to shoot the film takes place. The key crew, actors come on board, shooting locations are finalized and a shooting schedule made with appropriate requirements

Shooting is the stage where the film is actually shot.

Assembly is the stage where the material shot and the sound recorded is combined. This involves putting the shot sequences in order to form the narrative of the film. This involves cutting the picture and sound, creating and integrating special effects, inserting music, dialogue and adding titles.

Scriptwriting and Funding phase:

- The two key people at this stage are the Producer and the Scriptwriter. The Producer's responsibility is raise finances and put together a team to execute the project. The Producer may be independent, who is keen to produce a specific story, script and is in pursuit of Production companies to raise finances or the Producer may work for a distribution company and generate ideas to be made into films.
- In this phase the Producer nurtures the story through the scriptwriting process, obtains finances through pitches to various production companies.
- The Scriptwriter is responsible to prepare the Screenplay for the film. Occasionally the writer's agent sends a script to a Producer or Production company which kick starts the project. Occasionally there are formal pitch sessions where writers pitch their stories to potential Producers and companies. The screenplay is a result of a long methodical process of writing the – Synopsis, Step out line, Treatment note, Screenplay and dialogues. The final result is the Shooting script which is then shared with the key crew. Simultaneously the Producer is budgeting the film and the Shooting script only helps him arrive at a more precise idea of the budget of the film.

Pre-production:

Once the funding is more or less secured and the shooting script in place, preparation for the physical production of the film begins. The director who may be hired by the Producer will now play a pivotal role from here on.

The Producer rents out an office space for the crew to work out of. The following simultaneous processes now take place:

- Casting actors in specific roles.
- Scouting for Locations or appropriate studios to build sets.
- Production Design which defines the look and feel of the film by

creating designs for sets or locations selected, architectural drawings, choosing the color palette of the set/location and the costumes.

- An Art Director works under the supervision of the Production Designer to ready the set or location as per requirement.
- A Set Dresser drapes the set and a Prop master adds props to the set/location.
- The Costume Designer works closely with the Production Designer, Director and the Director of Photography to select appropriate costumes for the Cast.
- Shooting Schedule is prepared.
- Requirement of Equipment is worked out.
- Occasionally a graphic designer is brought in to be the storyboard artist, who sketches key sequences of the film which provide clarity to the cinematography department and the special effects crew. In today's digital age, computer graphics can be used to create basic storyboards. Detailed storyboards are made for complicated VFX (special effects) work and action sequences.

Production:

This refers to the shooting phase of the film. In this phase the Director is in charge of a small crew of personnel who will assist him. They are:

- Script Supervisor's responsibility is to ensure continuity from shot to shot through the entire shooting process.
- First AD (asst. director), works closely with the Director to plan schedules, setup each shot for the Director's approval, keeping track of everything required for efficient shooting. He is assisted by a crew of assistant directors in his work.
- The second AD liaises between the first AD and the camera, electrician and sound recordist's crew.
- There may be a dialogue coach who feeds performers their lines.
- A second unit led by the second unit director may be simultaneously filming stunts, background plates for VFX, additional footage of a location for ambience and edit comfort while principal photography is happening on the main set/location.
- The most visible are the actors, who may be stars, supporting actors and background action actors who are called extras. While the director works closely with the principal actors, the first AD coordinates background action.
- Stunt artists are coordinated by a stunt supervisor, professional dancers by a choreographer and animals by a wrangler.

Director of Photography's unit:

The leader is the cinematographer, also called the Director of

Photography (DoP) of the film. He is the expert on how to light and shoot the film and works in close consultation with the Director. He supervises the following:

- The camera operator who may be a separate person operating the camera. In India most of the time the DoP operates the camera himself.
- The focus puller is the person who is responsible for keeping the actors in focus throughout the shot and the film.
- The key grip is the person who mounts and readies the camera according to the requirements of the shot. So the camera maybe mounted on a tripod for a static shot or on a dolly with wheels for a moving shot.
- The gaffer is the head technician who executes the light plan as discussed with the DoP. He is ably supported by the electrician who provides power for all the lighting fixtures and supervises electrical safety on set.

Sound Recordist's unit:

- This unit is headed by the 'Sound Recordist'. His principle responsibility is to record dialogue during the shooting process. The usual equipment used is a number of microphones – lapel and boom – and a console with a digital recorder. The console is used to balance the sound levels of the various microphones while the recorder records it. The lapel is used to record dialogues clearly. The boom is used to prioritize dialogue but also record more of the ambient sounds to add texture and realism to the sound track. Once the dialogue part is recorded the recordist also records the location ambient sounds separately which can be later used for sound editing and adding textured layers to the dialogue track. The sound crew in a shoot includes:
 - Boom operator who operates the boom microphone and also mics the actors with concealed lapel mics.
 - Sound assistant who is responsible for laying cables, connections and if necessary operate another boom to prioritize ambience
 - The Sound designer who works hands on mostly in the later stages of a film may come in during the pre-production and shooting stage to supervise the nature and quality of sound being recorded.

Visual Effects unit:

- During the pre-production stage, the director and the production designer have arrived at an understanding of what kind of visual effects (VFX) are required to realize the director's vision. Achieving this is a discussion between the director, visual effect supervisor, production designer and the cinematographer. It requires absolute clarity and collaboration between all these teams to be able to achieve flawless visual effects. The visual effects supervisor is on set during shooting making sure that the VFX shots are being executed as per plan.

- Makeup, Costumes, Hairdresser are some of the other important crew members who contribute to the way a film looks and feels. The Production staff Line Producer is responsible for the smooth functioning of the shooting process, taking care of meals, accommodation, location permissions, transportation and other managerial tasks.
- The scenes of a film are seldom filmed in story order. Each time the camera is run to shoot something the process is called a 'take'. Each take begins with a slate which has the relevant details – scene no, shot no, take no – so that it can be noted and identified later during the edit phase. The slate also makes a 'clap' sound which is used to sync the audio and video of a 'take'. Sometimes the films are shot with multiple cameras and so the slate is marked with the specific camera doing the take – camera A, B, C and so on.

The Assembly phase:

- The assembly phase is referred to as the postproduction phase. This phase can begin even while the shooting is on. The editor of a film works closely with the director giving creative inputs to be considered while shooting the film.
- Now because the story has not been shot in order and that each shot may have multiple takes the editor may receive much more footage (material shot) than the actual duration of the film. So a primary task, the editor's assistant has to sync the sound and the image for the entire material shot and then put the shots that have been approved by the director in the order of the story. This is the primary assembly of the film. The shot material is sent to the editorial department daily in form of 'dailies' and feedback sought. This enables the director to make sure he's covered everything planned and may also have the opportunity to explore different possibilities during shoot. This process helps avoid expensive reshoots.
- Once the assembly is done by the assistant, the editor does a first edit of the material. This is the 'rough cut' without sound effects and music and may be longer than the final planned duration of the film.
- Simultaneously the sound editor starts to build the sound track of the film. The director, editor and music composer, sound designer view the film together and identify points where music and sound effects will be placed. This is called 'spotting'. Additionally specialists who are good at mixing dialogue, music and sound effects are called in to build the sound track of the film. Occasionally the dialogue recorded on location may be unusable due to technical issues. In such cases the location recording is used as a guide to rerecord the dialogue in the studio. This is called 'dubbing'.
- The fine tuning of the edit and sound design could be a simultaneous process but the sound track of a film is only finalized after the edit is

approved. The image edit also includes the titles in the film. Once the edit is locked and the sound mixing is in progress, the film is sent for 'color grading'. This is the process supervised by the Director of Photography, where a colorist works on the film. The colorist's primary job is to match shots – for color, contrast

- within a given scene. The DP and the colorist on discussions can also give specific look to various scenes of the film and the overall film also. Like a period film may be given a sepia tone, a yellow brown or even a black and white tone.

1.5 MODES OF PRODUCTION

Large-Scale production:

- The elaborate division of labor we've discussed earlier describes the functioning of the 'studio system'. A studio is a company in the business of producing films. In the early years a 'studio' meant a company which would have the entire film crew on their payroll, which would be paid a salary. The 'studios' also owned 'studio lots' commonly understood as shooting floors and also had their own equipment.
- Over time, the term studio still remains but now equipment is outsourced from third party vendors, most of the crew is hired on a project basis and a lot of shooting happens on locations or 'shooting floors' owned by third parties.
- Some of the famous studios from Hollywood from the 1920s to the 1960s were Paramount, Warner Brothers, Columbia, Universal, 20th Century Fox and some others.
- One of the nation's earliest film studios was created in 1919 by the Maharashtra Film Company of Kolhapur. It was Babu Rao Painter

who with the support of the Raja of Kolhapur, created the facility which worked for nearly two decades. In Pune, the Prabhat Film Company was developed by V. Shantaram and friends in 1929. This friendship lasted till 1940 when Shantaram split from his business friends in Pune and came down to Bombay and in 1942 and opened the Rajkamal Kala Mandir Studio in Parel. AVM in Chennai was founded in 1946 and is one of the earliest film studios in Asia that is active even today. Some of the other studios that came up later were Bombay Talkies, Filmistan, Mehboob studios and the contemporary Yashraj Films.

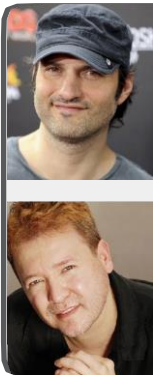
- The studio has a central management which plans all projects. A supervisor is assigned to each project. The supervisor assembles the cast and crew from the studio's pool of workers. The studio created a template approach the making films and everything was well planned and documented. There was great emphasis on the preparation of a

shooting script which needed to be approved, during shooting detailed logs of each shot were kept. These logs came in handy during edit and sound post production.

- All though this approach seems like an assembly line industrial approach, it retains it's creative, collaborative character due to the diverse requirements of film production.
- This centralized studio production system has virtually disappeared. Now every film is a fresh start with an appropriate director, actor(s) and technical staff like the Director of Photography, Sound Recordist and Designer, Editor and the others. They are all hired on contract for the specific project. The Producer from the studio arranges for outside firms to supply cameras, provide catering, locations, special effects and other allied services. An ambitious film like the Titanic has over 1400 names in its final credit list.

1.6 INDEPENDENT PRODUCTION

- Alongside the mega budget movies, we also have films made on modest or even shoestring budgets. These films are usually projects initiated by writers/directors who want to make a film. They pitch the film to Producers who may themselves finance it or raise the finance to produce and distribute the film.



These low budget independent films are characterized by the various crew members handling multiple responsibilities. 'El Mariachi', a film by the now famous **Roberto Rodriguez** (film 'Sin City' fame), was produced in this fashion. Rodriguez was the producer, scriptwriter, cinematographer, director, sound recordist. His friend **Carlos Gallardo** acted in it, coproduced, co-scripted, and also served as grip and 2nd unit manager on the film. Gallardo's mother was generous enough to cook for the crew and feed them. Thus the film cost only 7000 dollars to make.

- Some other options available these days is the crowd funding route, where a filmmaker pitches his film to a general audience online and raises money from venture capitalists or even individuals who are keen to back the film. A recently made Kannada film 'Lucy' is a classic example of this kind of crowd funded, contemporary independent filmmaking.
- Since these films are projects initiated and driven by directors, they retain the freedom to choose the stories they want to tell and also whom to cast in the lead roles. Many a times the funding comes from countries across the continents since producers and distributors see potential in the script. Such films are also first made and then shown to distributors or even

exhibitors to secure a release in theatres, once they are made.

- Some of the Indian films made in this spirit are ‘Jaane bhi do Yaron’ by Kundan Shah and the recently made ‘Masaan’ by Neeraj Ghaywan. A lot of films in regional film industries like Bengali, Malayalam, Marathi and now Gujarati are made in this fashion. The very well-known filmmaker Anurag Kashyap also started in this fashion. In fact his first film produced and made independently, titled ‘Paanch’ never got released in theatres but found a cult following in the pirated video circuit.
- While these are the two extreme ends of the spectrum, a lot of filmmaking in India is a mix of these two approaches. With corporatization of the film business that has streamlined processes and also brought in transparency and accountability, a lot of films find a balance between the studio and the indie model of filmmaking.

1.7 ARTISTIC IMPLICATIONS OF DIFFERENT

Production modes

Films are categorized according to how they are made. The documentary filmmaker controls certain variables like preparation, shoot, and edit. Scripting and rehearsals are not a part of the regular documentary process. Similarly a ‘compilation’ film assembles existing images, sound to provide a historical perspective or a contemporary take on a historical episode. For his film ‘Raam ke Naam’ the renowned documentary filmmaker shot over 14 years, compiled a diverse kind of footage and then put together the film. He had no idea of what shape or tone the film would take when he started shooting the material which is part of the film. Another kind of film which can be distinguished by the way it is made is the ‘animated’ film. The animated film was traditionally created frame by frame by hand drawings which were then photographed. The modern animated film like ‘Bombay Rose’ by Gitanjali Rao is entirely made on the computers and does not really require a camera. The entire animation is created on the computer, every frame and also the motion element of the motion picture.

1.8 PRODUCTION AND AUTHORSHIP

- The approach to producing a film is also connected to a larger artistic question. Who is the author of the film? Within the studio setup, the Producer may be the one to initiate the project since it excites him as an idea and a business proposal. He then sets up the entire crew to execute the project. The writer may have written the script but it may be transformed substantially during shooting and later during editing. So each creative person brings his expertise to enhance the film. In this kind

of an approach there are a few main players who make key decisions. In a contemporary studio setup there is a constant negotiation between the Producer and Director regarding who takes the final decisions.

- Although the Producer monitors the entire process, keeping an eye on the budgets, they do not control the activity on set like performance, staging, lighting, framing, sound recording, art direction among others. All of these serve the Director's way of narrating the story. So the Director has the most control over how a film, looks, sounds and feels. This doesn't mean that the Director is an expert in all aspects or dictates every detail. He conveys his vision and then depends on his key collaborators – actors, DoP, Editor, Sound designer, Music composer and Producer.
- Around the world, the Director is considered to be the captain of the ship. Especially in Asia, Europe and South America, Directors initiate the project and work closely with script writers. In Hollywood, directors work more independently and are hired for specific projects by studios who feel they may be the right choice for a certain script or directors select projects from a slew of scripts offered to them by Studios.

1.9 BRINGING THE FILM TO AN AUDIENCE

Distribution

- Filmmakers need for their films to be seen by audiences and Movie hall owners need films to attract them. Distribution companies become the entity which bridges this gap in the life cycle of a movie.
- We will primarily look at the Hollywood model of distribution since it is a lot more mature, organized and also mirrors the Indian distribution model quite closely. Some of the big Hollywood distributors are Warner Bros., Paramount, Disney/Buena Vista, Sony/Columbia, Twentieth Century Fox, and Universal. These firms supply mainstream films to theatres around the world and they have offices in all major film consuming nations like India and China. They not only release the films in English but also in local languages. A lot of Hollywood films are released in Hindi, Tamil, and Telugu, in India. These major distributors wield a lot of power since they are in a position to absorb the high risks of theatrical movie making. Of all releases worldwide, about 10% collect almost 50% of all box office receipts. Most popular 30% of films account for 80% of total receipts. A lot of films break even or make profit after being released on digital platforms.
- The theatre owners, also known as exhibitors, bid for each film that is being released by a distributor. Sometimes the exhibitors get to see the film before the auction. Sometimes distributors also coerce the exhibitors to bid without seeing the film, especially if it involves a big

star actor. This is called 'blind booking'. Sometimes the distributors also force the exhibitors to rent a package of films. This is called 'block booking'. This is often done to minimize the risk of distributing smaller, independent films which may be a financial risk along with the big ticket winners.

- The agreements between distributors and exhibitors have been a source of constant acrimony between the two for a very long time. Earlier distributors commanded a large chunk of the money made during the first few weeks of a film's release. This left the theatres with little scope to make money if the film ran for a few weeks only. It was only in the long run that the theatres would start to make money on a film as their share of earnings went up. With changing distribution patterns and life cycle of films becoming short, theatres have begun to command a fair share of the collections and also negotiate to retain their running costs from the collections, first week onwards. Also with the modern multiplexes about 70% of a theatre's profit comes from the high priced snacks and beverages offered to the audience.

Artistic implications of Distribution:

The business aspect of the movies involving Gross collections, net profits, ticket pricing, and distribution deals may seem contradictory to the idea of 'Film as Art.' But filmmaking is a highly expensive proposition and its distribution involves a lot of technology. Considering these costs, it is necessary that the films are seen by a very large chunk of the population who'll pay to watch the film. The various avenues where people watch films are – Theatres, Internet streaming, home video, television. They watch films on their mobiles, laptops and i-pads. This diverse nature of distribution also affects the content of films being made and their aesthetics too.

A little historical perspective will allow us to understand this better. Until the 80s, people couldn't watch a movie if they missed it in the theatres. With the advent of videotape and DVD format, viewers could rent them out and watch them whenever they wished to and however many times. Taking advantage of this some filmmakers created films which were also like puzzles and could be watched over and over again, like the films 'Memento' and 'Donnie Darko'. DVDs of films like 'The Butterfly Effect' or '11:14' allowed the viewer to determine how the plot unfolded or enter alternative storylines. This changed to very form of classical narrative film to a large extent.

With Internet distribution, the film has the potential to reach a large audience at one go, way beyond the reach of a theatrical release. It is also cheaper to release and distribute since the technology is much more

affordable. The internet has also created space for different forms and genres. With shorter attention spans and less time, short films have found a new lease of life with the internet. The emergence of episodic content, which started with television, has gone on to a different level of skill with the spread of the internet. What the internet does not guarantee though is a dedicated/captive audience which will surely watch the entire film. Also with the explosion of content on the Internet it has become a challenge to engage and retain viewers.

Marketing and merchandising as we see in most of Disney movies, the Star Wars series and now with the rise of the Marvel comic heroes, extend the life of the movie and add to the revenues of the film for the Producers. 'Matrix' video games engaged players with additional information on characters and their back stories, keeping them interested and extending their experience beyond the theatres.

In India, till the 80s we saw films mostly in the theatres. These theatres were designed to hold around 800-1000 people and had huge 50 feet wide screens. Thus the film was truly larger than life and had a great visual impact on its audience. With early television the image become less sharp and the screen size reduced drastically. Thus the information that the viewer could process so easily on the big screen got lost on the small screen. This led to a change in the aesthetics of how a film was shot. Filmmakers started to rely more on close ups, solo shots and such. Over the years television clarity has improved dramatically and also the screen sizes have enlarged but they definitely can't compare to the theatre screen.

With the Internet, viewers have once again gone to watching films on a really small screen, their mobile devices or laptops. Their entire viewing habit – attention span, viewing time and also the nature of content they choose to watch has changed with the connectivity offered by the internet. The rising costs of going to a theatre have also led to the change in viewing patterns. Thus film viewing which was once a communal phenomenon has now become more of an individualistic experience. This change has led to an increased diversity in the content being offered and we have a lot of films, web series which are produced for niche audiences and do not aspire to cater to the masses by being populist.

1.10 CHECK YOUR PROGRESS

1. How is making a film equivalent to making Art?

2. What are the 3 primary stages that a film goes through?

3. What are the main stages of Production?

4. Name a few of the early film studios of India.

5. Name some of the oldest Hollywood studios and a couple who have an India office too.

6. What are the two primary modes of film production and how are they fundamentally different?

7. How has the Internet democratized filmmaking?

8. Who is regarded as the author of a film and who are his principal collaborators?

9. Explain the terms 'blind booking' and 'block booking'.

10 Give one way in which the viewing screen size has changed the aesthetics of Filmmaking?

1.11 KEYWORDS

- **Pre-production** – This is the phase of filmmaking after the scripting is over and funding has been secured. In this phase the entire prep for the shooting of the film is done.
- **Production** – This is the phase of filmmaking during which the film is shot
- **Post-production** – This is the phase of filmmaking during which the film is edited, sound design is done, sound mixing and color correction are done and the final print (digital) of the film is readied for release.
- **Distribution** – In this phase of filmmaking, distribution companies or individuals either buy a ready film or facilitate the release of a film in theatres on a commission basis.

- **Exhibition** – The theatre owners come to a profit sharing agreement with distributors and Producers and showcase the films in their theatres.

To sum it up:

- Filmmaking is a fairly complex process which is a cocktail of Art, Technology and Business with logistical and artistic decisions interwoven in the process.
- Filmmaking is a highly collaborative process, requiring highly talented individuals and great deal of teamwork to successfully make a film.
- Making a Film is one aspect of the profession but distributing and exhibiting it so that it reaches a large audience, is another ball game altogether.

1.12 REFERENCE

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:: STRUCTURE::

- 2.0 Introduction**
- 2.1 Learning Objectives**
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- 2.4 Form and Meaning**
- 2.5 Principles of Film Form**
- 2.6 Check Your Progress**
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2.0 INTRODUCTION

- Art has the power to draw us into it and immerse us into an experience. We get absorbed into a book or mesmerized by a film. Occasionally we are distracted, it fails to engage us and we exclaim “I couldn’t get it” or “it doesn’t speak to me”. What does this engagement or disengagement mean? It means that a well created piece of art engages our senses, keeps us interested, sometimes by fuelling our curiosity and at times by challenging our intellect or appealing to our emotions. So it is not just the function of every piece of art, but a function of the nature of that art. This we can understand as the Form of Art.

2.1 LEARNING OBJECTIVES

- To understand how Film Form drives our response to a film.
- To be able to identify the elements of Film Form.
- To make a connect between Film Form, Content and Style.
- To be able to identify the conventions of different Film Forms.

On Completion of Unit

- Elaborate on the Form of a given film.
- Differentiate between Form and Content and elaborate on the Director's treatment of Content.
- To move a step closer to understanding conventions used by different Styles and Genre Films.

2.3 FORM AS A SYSTEM

- The Art of Film relies on the unifying force of our minds. It taps into our ability to pay attention, anticipate, construct a whole out of fragments and then to respond to it emotionally. But how does an inanimate object like a piece of film or digital film do that? The artwork cues us. It drives our thoughts and emotions. Just like painting uses line, color, texture so does film. Film primarily uses light, shadow and motion to create this artistic experience. These elements can be organized in a certain way to elicit a desired response. This organization of the elements gives birth to the Form of a film.
- A book stimulates our imagination, a musical composition creates a sense of anticipation and in film one scene leads us to the other. These processes of engagement with the audience work differently in case of a book, a piece of music and film. In film character traits, the setting of a scene, dialogues are some of the basic elements which provide cues. These elements are further aided by the technique of cinematography, editing and sound. A mix of all these elements forms the Language of a given film. We shall understand this in more detail as we navigate the curriculum and study Mise-en-scene, Cinematography, Editing and Sound.

- In a broad sense a Film Form emerges from the combination of 'narrative' elements and 'stylistic' choices. A recent Hollywood film, 1917, is a beautiful example. The narrative of



- the film is very simple – 2 soldiers are assigned a dangerous task and it has to be fulfilled in a time bound manner. Stylistically the director chose to tell the story in the form of a single shot which he felt would allow the audience to feel the urgency of the situation – both in terms of the danger of the task and the challenge of achieving it in time.

- In the Hindi film Shahenshah, starring Amitabh Bachchan, his entry as 'Shahenshah' through the film is punctuated with a musical and lyrical piece. This creates a pattern and we anticipate his entry the moment

that music piece kicks in. That's what theme music does, it produces a cognitive cue.

- We are quite used to seeing 'Flashbacks' in a film in black and white. This is a cognitive cue which has become a stereotype or cliché over years of use, and allows us to immediately relate it to something that has happened in the past.
- Our ability to unify these narrative and stylistic elements and read the patterns emerging from it is what we understand as Film Form.

Form and Content

- In a conventional debate, Form is often seen as a separate and disjointed entity from the Content. It's almost like the analogy that water is water and will take the shape of whatever container it is put in. This assumption devalues the idea of Form, with content superseding it. This is a flawed approach.
- Form is the total system that the audience perceives and attributes to a film. Every component serves the overall pattern that emerges and draws the viewer in. This system is inclusive of the content as well as abstract ideas which are realized through manipulation of the physical elements. As these patterns emerge they create expectations and assumptions. This understanding is not static but dynamic and keeps changing with the flow of the film.
- Let's look at the historical subject of the American Civil War. The real Civil War maybe studied, analyzed and debated upon. But when narrated through a film, like D.W. Griffith's 'The Birth of a Nation', the Civil War is not neutral content. It is Griffith's perspective on the Civil War. This perspective comes across through its interaction with other elements of the story – the two main families, political ideas about Reconstruction and empathy towards specific characters and people. The film assumes epic proportions in the way it depicts the battle scenes – the sheer scale of it and the passage of time through the film. In the film 'Gone with the Wind' the Civil War is a backdrop against which the struggle of the central protagonist and her romantic journey are depicted. Thus the Form of a film is the perspective and style with which the content is brought to an audience.

Formal Expectations

The best way to understand this is our urge for a closure. An interrupted music piece, an unfinished story or even sketchy information about a character can leave us frustrated and eager. We feel the need for completion and the accompanying satisfaction having got it. We assume and anticipate fulfilling this very need. We are happy to see a character we identify with - return to screen after a gap or that we find a visual

composition harmonious and balanced as compared to some others which may be skewed and out of balance.

To get a sense of expectation let's try out a simple experiment. Assume 'A' is the first letter of a series. What follows?

- **AB** : A was the cue and on the basis of our conditioning, we made a formal hypothesis that the pattern will follow alphabetical order. The expectation was confirmed and it satisfied us. So what follows AB? Most would assume C. But form does not always follow expectation.
- **ABA** : Here form takes us by surprise. It puzzles us and poses a challenge. What will follow ABA?
- **ABAC** : So the possibilities were ABAB or ABAC or any such other. If one predicted ABAC the satisfaction follows but if one predicted ABAB then it leaves us with a desire to get it right the next time around.
- **ABACA** : Now a definitive pattern is emerging. This game illustrates the ability of form to engage us. As a viewer we engage with Form actively.

Expectations are based on our experience of life. In reading a mystery, we expect that clues will be given to us, clues which may also mislead us but we also believe that in the end a solution will emerge. Similarly when listening to music we expect repetition. Looking at an abstract painting can be a little more complex as we try to decipher what it is trying to convey.

Expectations can be cheated, like when we get ABA when we are expecting ABC. If the film is a story set in mid, 20th century, we do not expect cellphones in the film, but if they do turn up we recalibrate our assumptions and expectations of the film. Similarly if we see a person stumble and fall in real life we naturally run to help out of concern, but when we see Charlie Chaplin or Buster Keaton fall, we laugh out loud because we have been trained to feel about those films in a certain way. Experimental and Avant-garde films can be disturbing and puzzling. They may push us out of our comfort zone and shock us. We encounter such a situation in classics like Eisenstein's 'October' and Godard's 'Breathless'.

We expect characters that were introduced in the first half of the film to be present in the second half but in Wong Kar Wai's 'Chungking Express' this does not happen and we have to readjust our expectations. This may sometimes throw the viewer way off and they may lose interest in the film.

Films which release us on fulfilling our expectations are mostly cathartic in nature while the ones which provoke us are meant to provide us with newer experiences and thoughts if we are open to them.

Conventions and Experience

- Our knowledge of the English language makes ABA an unlikely sequence, to start off with. This assumption is based on prior knowledge and logical thinking. So if the sequence proceeds as ABC then the aesthetic fulfills a convention that we have come to accept. So artists rely on conventions, either to gratify or challenge viewers. They do so in an attempt to relate their work to a certain historical, political, social and cultural context. Genres, which we will talk about in later Units, depend a lot on the viewer's perception of conventions. For example, in a musical, the actors are expected to sing and dance. What this also does is that it creates a believable unreality. In real life characters don't communicate by song and dance but they do so in a musical. So by that logic other unbelievable stuff can happen in the film. Our ability to identify cues, to see them as formal systems, is determined by real life experiences and our conscious or subconscious knowledge of artistic conventions. All stylish art from opera, ballet, theatre, slapstick, mime, depends on the viewer's willingness to accept the alternative reality of this art form. Such is also the case in film where the audience is willing to suspend disbelief within the conventions of cinema. It is our exposure to art as we grow up, that allows us to accept these conventions.
- Occasionally, work of art creates new conventions. This it does so by refusing to conform to the norms it is expected to. Cubist painting seemed bizarre when it appeared on the scene because it disrupted all conventions. But over a period of time, an unorthodox formal system evolved which allowed for a deeper understanding of Cubism. This understanding leads to newer conventions and creates a new set of expectations.

Form and Feeling

- Gestures and subtle movements by characters are cues on which expectations are built. A sly smile suggests vile, stolen glances suggest potential romantic interest. These provide a clue of things to come. A tragic event can be scored to light hearted music, thus informing the audience about how they should feel about the incident. This allows work of art to create new responses to instead of stock ones. The anti-hero is one such character. It is the kind of person one may hate in real life, but if the story is narrated with empathy towards him, the audience may actually find him spellbinding on the screen.
- Expectation generates an emotional response. Will the cop catch the thief? Will the boy and girl meet? Will the protagonist get corrupt or

redeem herself? The expectations may get fulfilled as desired or further complexities may arise. Oh! But the cop is highly corrupt and the thief is actually a Robin Hood. The expectations can be cheated to create intrigue and further drama, where our emotional responses change and gratification is delayed, producing greater interest. All these are possibilities. The filmmaker creates a context within which all the formal cinematic elements interact to produce the desired emotional response.

Artwork expresses an inherent emotion and the audience responds to it with certain emotion. The two are distinct and not necessarily always in sync with each other. If the hero cries out in pain, the audience may feel the hurt but if **Charlie Chaplin** or Buster Keaton fall and hurt themselves the audience laughs in amusement. A



similar example is Yash Chopra's film 'Darr'. Shahrukh Khan plays the anti-hero but the film is essentially narrated from his perspective. In the film he is essentially seen stalking the woman right through the film and yet we feel a kind of sympathy for him since the context the filmmaker has created is that he is crazily, madly in love with the woman who is married to another man. So the form of a film can sometimes challenge our set pattern of thinking.

2.4 FORM AND MEANING

'The Wizard of Oz', a 1939 Hollywood film offers us a great opportunity to understand the connection between form and meaning.

Referential meaning:

- *During the great Depression of the 1930s America, a tornado takes a young girl from her family farm in Kansas, to the mythical Land of Oz and she returns home after an adventure of a lifetime.*
- This is the bare bones story of the film. The referential meaning of the film can be understood perfectly well by someone who identifies with the Depression as well as the landscape of a Kansas farm. Even for someone not so familiar with the Depression or the Kansas farm, the film does create the context of a tough life in Depression and the barren farm landscape of Kansas can be felt by the viewer. Hence through the imagery, the film manages to also affect viewers who may not be very familiar with both. The stark contrast between Dorothy's situation on the Kansas farm and in Oz creates the referential meaning – of aspiring for happiness and better times – in the film. This referential meaning creates an appropriate context through which we understand the actual message of the film.

Explicit meaning:

- *A girl dreams of leaving home to escape her troubles, only to realize how much she loves her family and friends.*
- This assertion is quite explicit in the meaning of the film. In fact the central character Dorothy actually says it at the end “There’s no place like home” which summarizes what she learns and what the filmmakers wants to convey through her story in the film. This is the clearly stated explicit meaning of the film. To be effective this has been placed in context with Dorothy’s adventures in the Land of Oz. The explicit meaning arises from the entirety of the film. The film is not about one or the other – home or the Land of Oz – but more about the dynamic between the two – the delight and risk of an adventure versus the comfort, security and stability of home.

Implicit meaning:

- *An adolescent who must soon face adulthood yearns for a return to the simplicity of childhood, but eventually accepts the demands of growing up.*
- This is an abstract statement. Yet the context created through Dorothy – her urge to run away from home and ‘over the rainbow’ out of frustration with her aunt and uncle are adolescent emotions we identify with, the desire to return to an uncomplicated life. This can be considered to be an implicit meaning created through the choice of characters and the plot. This implicit meaning can be expressed in varied ways by different viewers. A viewer might agree that the film is about adolescence, while the other may perceive it more as a satire on the adult world. Some might also see it as a film about courage and persistence, meant to inspire adolescents. All of these are implicit takeaways and the film is a dynamic mix of all. This abstract quality of implicit meanings are often referred to as themes. Themes like love, courage, faith can become very generic in isolation. The definitive contours of a film’s story and its specific content has to be kept in mind to arrive at a comprehensive interpretation of the film. The element of the Yellow Brick road interacts with the narrative, music, color scheme and as part of the set design. It marks Oz as a fantastical land instead of a real one. At the same time it is also a stage for the song and dances along the way. So we see that the implicit meaning is not an end in itself but part of our larger understanding of the film.

Symptomatic meaning:

- *In a society that values human worth by money, home and family may be the last refuge of human values. Such belief is especially strong in times of an economic crisis, which forms the back drop of the story.*

- The above stated belief is as abstract as the previous one. This belief could be echoed by any other novel, play, poem or any other form of expression. But despite being abstract, this statement connects definitively to the explicit meaning we've spoke of earlier. It treats the explicit meaning 'there's no place like home' as a manifestation of a contemporary value system so we infer that the implicit and explicit meanings are result of a certain set of social values. This we call 'symptomatic meaning'. The value system it refers to could be called ideology.
- The noticing of symptomatic meaning is a social phenomenon. Most meanings are ideological and spring from religious, political and cultural opinions in a given time. Adolescence and home may not be as prominent as they are in the 21st century and that to at a time of great adversity. It is very easy to get swayed by the different implicit and explicit meanings and framing them according to our belief systems. The right thing to do is to assess these meanings against definitive aspects of the film to be able to understand the form of the film better.
- So films have meaning one that the filmmaker intends to give and the other that we attribute to the film. Both maybe in sync, but often we attribute a lot more, or something different from what the filmmaker intended to. To understand the film's formal system, we need to keep grounding our beliefs in what we see in the film. This allows us to stay close to under-standing the true form of the film.

2.5 PRINCIPLES OF FILM FORM

Film form is a result of a system created by the interrelationship of various elements of the Film language. In sciences principles may take the form of physical laws or mathematical equations which can be validated and thus proved to be accurate each and every time. Arts have no absolute principles. Artworks are a product of culture and hence the principles of artistic form are based on conventions and precedents. In Unit 12 on Genre we will see how a film can belong to a genre and yet break the conventions of the genre. The artist may or may not adhere to the norms of a genre.

To state generally, we can distinguish five principles in experiencing a film's formal system.

Function:

- Every significant element of the film form has a specific or multiple functions within the whole system. A good way to figure the function of an element is to ask; what are the other elements which demand that a specific element be present.

- In the film Wizard of Oz, an apparently minor element like the dog, Toto, serves multiple functions. The narrative demands that Dorothy run away from home. The fight over Toto causes Dorothy to run away and also causes her to get caught up in the tornado which delivers her to the Land of Oz. Later when she is heading back to Kansas, Toto runs after a cat which compels Dorothy to jump off the balloon. Toto's gray color is a counterpoint to Oz's saturated colors and also reminds us of the bleak Kansas landscape.
- Miss Gulch's character is responsible for Dorothy running away from home and in the Land of Oz she reappears as the Wicked witch who is preventing Dorothy from getting back home to Kansas by snatching her ruby slippers.
- The question to ask is "What is the element doing there?" and "How does it provoke us to respond?" The answers to these lead us to the function of an element. Find the motive and you have the function. 'Motive' has a larger context in film form. For example if we see a person dressed like a pauper at a high society party, we may ask why? He could be a gatecrasher, a victim of some practical joke or could be an eccentric millionaire out to shock everyone.
- It's not just characters; even flickering of a light can be motivated by candles being part of the scene. A character moving around the house can be the motivation for the camera to move along with her. In Unit 3 on narrative form we look more closely at how motivation works.

Similarity and Repetition:

- Through our example of the ABACA pattern, we see how we are able to predict the evolution of the pattern. The repetition of A's in the pattern fulfills a formal expectation that has been created. Thus we can understand that repetition is an important principle of film form.
- We are able to recall not just character, but also places, every time they appear in a film. Some of the subtle repetitions in film are bits of music, camera positions and movement, character action. A common term to define this repetition is 'Motif.' An element whose repetition is significant is a motif and it could be an object; a color, location, music, sound, character trait or even lighting cues.
- In the Wizard of Oz, the three Kansas farmhands are similar to the Scarecrow, Tin Man and the Cowardly Lion.
- The fortune teller Professor Marvell, in Kansas, bears a striking resemblance to the charlatan known as Wizard of Oz.
- Miss Gulch's bicycle in the opening section becomes the witches broom in the land of Oz.
- Even compositions are repeated to draw similarities in situations. As the Lion describes how timid he is, the composition is similar to the Kansas

scene where Zeke is being teased for being afraid of pigs. So the composition not only creates a similarity in bonding between characters but also the underlying theme of timidity.

- Such similarities are called parallelism. Motifs are used to create these parallelisms. This creates an expectation in viewers by cueing them to the parallelisms. The expectations may be satisfied, delayed or even unfulfilled, to achieve the desired response from the audience. We come to expect that every time Dorothy meets a character in Oz, the scene will end with the song “We’re off to see the Wizard.” This adds to the pleasure in the viewing experience, similar to the rhythmic beat or repetitive melody of music.

Difference and Variation:

- If the pattern which gives the film its form becomes predictable then it may become boring. So variation becomes as vital as repetition in film form. In fact they are two sides of the same coin. Characters need to be fleshed out and complimentary to each other, environments must suit the character and the evolving narrative, diverse actions and motives need to be established. So while there may be certain similarities in the color palette of a film, there will be differences in contrast, quality of light, the way a scene is lensed or in the way a camera moves. This implies that motifs may be repeated in the film, but they’ll not be exactly the same. There’ll be a slight or dramatic variation depending on how the director chooses to tell the story.
- When Professor Marvel predicts Dorothy’s future the crystal ball displays no images, where-as her dream transforms the crystal into a large globe displaying frightening scenes. The re-peated motif of Toto’s disruptive antics also changes its function. In Kansas it disturbs Miss Gulch and is the reason for Dorothy’s getaway from Kansas. In Oz, his disruption works on the contrary, preventing Dorothy from returning home.
- Variations in elements of film form may become downright opposites. Dorothy’s desires are in direct conflict with Aunt Me, Miss Gulch, Wicked Witch and the Wizard. Besides character, even settings and actions can be opposing elements of film form. Kansas and the Land of Oz are color oppositions. Besides, voice elements, music, costumes and makeup are host of elements are used to create conflict through variation and opposition.

Development:

- Development is a composite result of repetition and variation. Looking at our earlier pattern ABACA, we see that A repeats itself but B and C are variations suggesting a development along the alphabetical order. This is development also understood as progression.

- The Wizard of Oz is a journey, from Kansas to Oz and back. It is a search beginning with initial separation, tracing a series of efforts to find the way back and in the end with finding the home. The film also has a mystery progression. At the beginning it poses the question, “Who is the Wizard of Oz?” The film attempts to answer that through a dramatic story and in the end concludes with the revelation that the Wizard is a fraud.
- The development of any film can be understood by breaking down the scenario into individual scenes and writing a line each for every scene. When studied together, one can see the various elements like Function, Repetition, Variation and Development contributing to the film’s form.

👉 Unity and Disunity:

- The chemistry between the various elements in a film creates the entire film form. Even if an element seems out of place in a film, it is very much a physical part of it. So either it ends up being enigmatic or incoherent and is seen as a flaw.
- When all the relationships we perceive in the film are understood, interwoven tightly then we can say that the film has Unity. Every element presents a specific function, similarities and dissimilarities are discernable, form develops logically and no element is superfluous. Unity thus achieved gives us a sense of satisfaction.
- However it is very difficult to have a film with cent percent unity. The Witch in the Wizard of Oz refers to her attacking Dorothy with insects, yet we don’t really see it in the film, since that scene of the attack was edited out of the film. The dialogue thus is useless and lacks motivation. It may in fact leave the viewer puzzled. When Dorothy returns to Kansas, Miss Gulch may still have the court orders to take Toto away but there’s no mention of it at the end. It is conveniently forgotten.
- Often the lack of unity is a conscious choice. In the film Pulp Fiction, we do not see the contents of a suitcase which is actually the center of attention right through the film. All we see are reactions of various characters to it and that it is something that glows and hence may be precious. So Disunity can contribute to creation of larger patterns and thematic meanings.

2.6 CHECK YOUR PROGRESS

Q1. From what does the Film Form emerge?

Q2. Give an example of 'cognitive cue'?

Q3. What is the relationship between our mind and Film form?

Q4. How are Form and Content different?

Q5. What is formal expectation?

Q6. What are the elements of Film Form?

Q7. Explain 'Formal Expectation' using an analogy.

Q8. What are the different type of meanings in Film Form?

A8. The different type of meanings in Film Form are

- Explicit meaning
- Implicit meaning
- Referential meaning
- Symptomatic meaning

Q9. What are the key principles of Film Form?A9. The key principles of Film Form are

- Function
- Similarity and Repetition
- Difference and Variation
- Unity and Disunity
- Development or Progression

Q10. How does Film Form operate as a system?

2.7 KEYWORDS

- **Repetition:** It refers to the principle of Film form wherein a character's action, musical piece, dialogue, location, sound or lighting cue is repeated to remind the audience about an earlier episode or incident in the film, so they are able to connect the dots and take the story forward at the same time.
- **Variation:** A lot of times, repetition comes with slight variations. These variations keep the style from becoming predictable, compliment the different elements as they interact with each other and also help establish dramatic conflicts between elements.
- **Development:** The combination of repetition and variation creates a dynamic interaction between various elements of the film, helping it move forward, in terms of character development, narrative and core conflicts. This principle of Film form is called Development.

To sum it up:

- When you walk into a cathedral, the entrance is fairly narrow. But as you advance into the interior, the area called nave, the space expands outwards and upwards diminishing the proportion of your presence in space, your body shrinks in comparison with the altar that is centrally located in the distance. This is a carefully crafted experience. The planned progression influences your experience.
- The film isn't very different. As we enjoy it, we are consumed by it, following its formal development moment by moment. To understand this we need to step back and view it through the segmentation exercise. Segmentation works like a blueprint of a building and allows us to understand Film Form in its entirety. Now we are in a better position to understand how film form engages our emotions in a dynamic way keeping us constantly engaged with the film's formal system.

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UNIT : 3**NARRATIVE FILMMAKING****:: STRUCTURE ::****3.0 Introduction****3.1 Learning Objectives****3.2 What is Narrative?****3.3 The Story and Plot****3.4 Cause and Effect****3.5 Openings, Closings and Development Patterns****3.6 Narration****3.7 To understand a narrative film better, we may ask such****3.8 Check Your Progress****3.9 Keywords****3.10 Reference**

3.0 INTRODUCTION

- Among all type of films, the most common is the narrative form of filmmaking. It is the most prevalent and most popular. This is primarily because we understand straightforward story-telling and narrative films do exactly that.
- The viewer approaches a narrative film with certain expectations. We expect that there will be characters that will interact and there'll be action which will have consequences. We expect a series of incidents that'll be connected in some way with one leading to the other. We expect conflicts and challenges which are resolved only to give rise to newer conflicts until it is all resolved and tied up in the end.
- Broadly speaking, the viewer expects to make sense of the narrative film. So as we watch the film, we pick up cues, recall earlier information, anticipate what is coming and participate actively as the narrative unfolds.
- The film 'The Sixth Sense' released in 1999 is a fascinating study of how a narrative can engage the viewer. Audiences went again and again to watch the film to understand the twist at the end of the film. The purpose of this unit is to understand how narrative form engages us in a dynamic way.

3.1 LEARNING OBJECTIVES

- To understand the idea and scope of Narrative in Filmmaking.
- To be able to differentiate between Story and Plot in a Narrative.
- To understand the mix of Elements which form the Narrative of a Film.

On Completion of Unit:

- Decode the Narrative of a given film.
- Will be able to Plot the narrative of a given film.
- To understand how Time and Space in a film drive the narrative.

3.2 WHAT IS NARRATIVE?

Narrative can be seen as a chain of events which possess a Cause and Effect relationship that occurs in Time and Space. In narrative form the story begins with one situation. This situation is altered due to some cause and a new situation arises, which propels the story forward. So we experience a series of cause and effect that are driving the narrative. If we are able to feel this series of cause and effects then we are engaged with the narrative of the film.

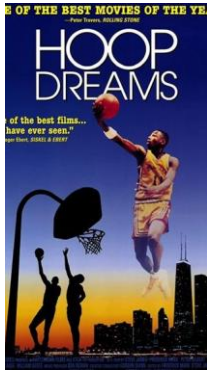
A random sequence of events is difficult to comprehend. Consider the following events:

- A man is rolling in bed, his sleep disturbed.
- A mirror breaks
- A telephone rings

It is difficult to connect these events. Now let us describe the events a little differently.

A man fights with his boss and is so upset that he keeps tossing and turning in his sleep. Unable to control his anger in the morning he smashes the mirror. Just then the telephone rings and it's his boss, who apologizes to him.

So now we have a narrative. The series of events are related by cause and effect and also in terms of space – the office and home – and also in terms of time – from one day to the next day morning. So what is the narrative here? It develops from a confrontation between the boss and employee. It results in the employee feeling angry and frustrated due to which he loses sleep, breaks a mirror and possibly harms himself. The boss calls the next morning, just when we are anticipating what will the angry employee do next. The phone call diffuses the situation and in fact resolves it. Thus we have a narrative interconnected by Time and Space and related by Cause and Effect.



There can always be other principles which govern the narrative of a film. Parallelism is one such element. A narrative may prompt us to look for parallels between characters, spaces, situations, time, cause or any such other elements. In Vera Chytilova's 'Something Different' scenes from a housewife's life are intercut with those of a gymnast. The two characters never interact physically in the film but their narratives when juxtaposed together form a narrative of its own, as we compare and contrast their situation. We draw parallels. Similarly the documentary 'Hoop Dreams' uses parallels along with conventional narrative. The film follows the life of two high school students in Chicago's black ghetto who dream of becoming professional basketball players. The film's form allows us to compare and contrast their personalities, the challenges they face and the choices they make. Along with this the film also allows us to draw parallels between their parents, coaches, relatives, friends and others who are a part of their lives. So while parallelism is a form to create a larger narrative, the individual narratives of each character are driven by cause, effect, time and space.

3.3 THE STORY AND PLOT

As viewers we comprehend the narrative by recognizing events and linking them to the elements of cause, effect, time and space. We also infer information and emotions which cannot be overtly expressed. To be able to understand how exactly we do that, we need to draw distinction between 'Story' and 'Plot.'

Alfred Hitchcock's classic film 'North by Northwest' begins with rush hour in Manhattan. The visual cues are all present; skyscrapers, bustling pedestrians, congested traffic. We then see the protagonist as he leaves the elevator with his secretary and strides across the foyer, dictating to her. From here on we start to assume things about the character. We also realize that we are getting into the story in the middle of a chain of events which may have a past that will reveal to us. We assume that the dictation would have begun in office and has continued till this time and space. We may not be aware of having made these assumptions and inferences but they do get embedded into our consciousness.

Everything that is explicitly presented and also that the viewer infers becomes the story of the film. The entire universe of the story is called the film's 'diegesis'. (Greek word for recounted story) The hectic world of Manhattan and the actions of the characters all become the story.

The term 'Plot' is used to refer to everything that is visible and audible to the viewer in the film. So it includes all story elements which are directly depicted. In the beginning of 'North by Northwest' only two elements are directly shown; one is the traffic in Manhattan and the protagonist dictating to a woman who is taking notes as they leave the

elevator. These are the elements which form the plot of the film. The film's plot may contain material that is extraneous to the world of the story. While showing the rush hour we also see the film credits and hear the background music. These are 'non-diegetic' elements and are extraneous to the film world that we see. In the later unit on Sound we will understand more about the use of non-diegetic sound, but at this point we need to understand that the film's plot can contain non-diegetic material.

So the story and the plot overlap in some instances and diverge in some. The plot contains explicit events so they are part of the domain of story also while the story goes beyond; suggesting some diegetic events that we never witness. The plot through its non-diegetic elements adds to our understanding of the action and hence the story.

The differences in story and plot can also be seen from a filmmaker's point of view. From his point of view the story is a sum total of all events in the film. Some of these can be presented directly; that is made part of the plot; while others may be inferred through setting, art direction, costumes and other cinematic elements which we will study in the later units.

From the viewer's perspective we only have the plot, consisting of material arranged in a certain order. The story is created in our minds on the basis of the cues in the plot and other cinematic elements. The distinction between story and plot suggests that we can present the synopsis of a film either by starting with the earliest incident and running it through to the last one or just narrate the overall plot of the film starting with and retaining key incidents, which are termed as plot points.

This initial definition and distinction leads us to a set of tools to analyze how narrative works and how it affects the narrative through causality, time and space.

3.4 CAUSE AND EFFECT

Characters can be the primary source of the cause and effect relationships. Their character traits determine their reaction to a situation which then propels the narrative forward. The characters in film have a definitive physicality as well as the psychological side. They have traits which draw the contours of their character. The skills they possess, the habits they have, the emotional orientation, ticks and idiosyncrasies all form a part of the character.

Sherlock Holmes is known for his love of music, addiction to cocaine which is very specific and in general he is highly intelligent, holds absolute disdain for stupidity, and displays consistent professional pride and occasional gallantry. Because of our love for gossip, these character

traits are entrenched in our psyche and thus we relate to how the characters behave.

The opening scene of 'Raiders of the Lost Ark' throws the character of Indiana Jones into sharp focus. We recognize him for being bold and resourceful. He's courageous but also feels fear, making him very human. He is committed to scientific knowledge and adventure through his job of discovering ancient treasures. So in the first few minutes of the film, we seem to know and understand Indiana Jones very well. The rest of the narrative is built on these traits that have been built in the opening.

Not all causes and effects originate from characters. In disaster films, earthquakes, tidal waves and contagious epidemics necessitate certain action from the main characters and thus leading to a chain of cause and effect. Human desires and emotions like the quest for love or redemption then interact with the consequences of the natural disaster to create a seductive cocktail.

In the film 'Cliffhanger' Sylvester Stallone is a retired mountaineer. When asked to help in a rescue mission atop a snow peak he initially refuses but then is gradually sucked in and we realize that it is because subconsciously he seeks redemption from a past where he had failed to rescue someone very dear to him.

In 'Jaws' the townspeople are terrorized by a shark. They pursue various strategies to deal with the shark. Thus the cause and narrative is built around the combat between the towns- folk and the shark.

As humans we seek to connect events to causes and also imagine what may have caused certain developments. This is causal motivation. Causal motivation often involves revealing certain information in advance, when it seems inconsequential but reveals its motive as the story progresses.

In 'LA Confidential' idealistic detective Exley shares with his cynical colleague, Vincennes, that it was the murder of his father that had led him to become a cop. Since he did not know who the murder was, he had named the unknown killer as 'Rollo Tomasi'. Over the film the name becomes an emblem of all unpunished evil. This conversation, initially



seems random and without any context. Yet later, when the corrupt police Chief Smith shoots Vincennes, the latter utters 'Rollo Tomasi' on his last breath. Smith is puzzled at this random utterance but Exley is shocked at this realization and so is the audience since they have a context to the usage 'Rollo Tomasi'. Thus a minor detail becomes an all-important causal effect and thematic motif. The cause and effect we've seen so far relates to the plot of the film. Occasionally the plot leads us to infer causes and effects. Thrillers and murder mysteries are the most classic examples of this.

A murder has been committed, so we know the consequence but we do not know the cause. Engagement with such a story depends on how well can the film spark our curiosity, keep us guessing and maybe add a twist to make it a surprise ending for us. This can be done through the character of a detective who names the killer, explains the motive and reveals the method.

A plot may present causes but sometimes not reveal the effects. This creates suspense and intrigue. In 'Silence of the Lambs', the police search points to the possibility that the dead body on top of the elevator is Dr. Hannibal Lecter, but after an extended suspense, we learn that it is the guard with whom he switched clothes.

Sometimes the plot may not reveal the effects even at the end of the film. This may be very disruptive yet provocative as it challenges the audience to imagine the effects of the causes they've witnessed. This is seen in the famous example of Francois Truffaut's '400 blows'. A youngster, who has escaped from the reformatory, runs along the seashore at the edge of water. The camera zooms in on his face and the frame freezes as he is looking straight into the camera and hence directly at us, the audience and we are left to speculate about his future.

Time

Cause and effect may be the cornerstones of a narrative, but they occur in time. While watching a film we subconsciously construct a timeline of events, even if they are shown to us out of chronological order. In 'Citizen Kane' a man's death is shown right at the beginning and then his childhood, youth and his entire life till the point of his death. Yet the film tells the story in two to three hours. So we take for granted that the uneventful bits where the characters are sleeping, taking a bath or other

irrelevant stuff is simply skipped. We don't question that. So as viewers we assign chronology to events and also duration and frequency if some of the actions are repeated in the film. Let's look at the temporal factors separately.

a) Temporal Order:

As we mentioned earlier we are quite used to watching films with events that are out of order. We very well understand a flashback. Films like 'Dil Chahta Hai' or 'Shakti' employ flashbacks as their main device to get into the story of the film. While the former begins with estranged friends and goes on to tell us the reasons of estrangement, the latter is the tragic story of father and son told by the father to his grandson when he becomes a police inspector.

The film 'Pulp Fiction' is a classic example of the complex effects of manipulating the temporal order. The film begins with a scene where a young couple decides to rob the diner in which they are eating breakfast. This scene actually takes place somewhat late in the story, but the viewer realizes this only later, near the end of the film, when the robbery interrupts a dialogue involving other characters eating breakfast in the same diner. Later in the film a hired killer is shot to death and we see him alive in later scenes, leading us to the event of his death. Thus Tarantino creates a disruptive temporal order in his film to make it extremely engaging and bringing together all exciting climaxes of the interrelated stories.

b) Temporal Duration:

A film's plot selects specific parts of a story. This can be focused on short relatively cohesive time span, like in the film 'North by Northwest' or it could involve emphasizing certain periods of the life of a central character, as in the film 'Citizen Kane'. 'North by Northwest' primarily focuses on 4 days in the busy life of Roger Thornhill, albeit uses flashbacks to re-veal vital plot information relating to his past. 'Citizen Kane' shows us the protagonist in his childhood, youth, young man, middle age and old age. These age related story episodes are shown in chunks intercut with a team of journalists investigating his life. This provides the motivation and flexibility to jump or skip unimportant events in the protagonist's life. The sum total of these chunks of 'story duration' yield the overall 'plot duration'

Watching the movie may take 30 minutes to 2 hours or occasionally even longer. This time for which a viewer watches a film is called 'screen duration'. Skilled filmmakers manipulate these various durations and their interrelationship to create engaging films. Plot duration is the

selected section from story duration, and screen duration is the select from plot duration. An interesting example; is the film '12 Angry Men' where a jury is deliberating a murder case. Here the story duration, plot duration and the screen duration are pretty much the same and as much as the time the Jury has spent on deliberating the case. Sometimes expansion of time can also produce dramatic effects. A famous instance is the sequence of rising of the bridge in Sergei Eisenstein's 'October'. Here the event which would only take a few minutes in real time has been stretched to a really long duration for dramatic effect through the process of editing. Thus we've seen how compression, expansion or faithful translation of plot duration to screen duration is employed to create engaging narratives.

c) Temporal Frequency:

Usually a story event appears once in a film. However, in some films a story event may appear multiple times which is essential to the plot treatment. Sometimes we may see an event in the film and then later the event is repeated in the form of a flashback. Sometimes films use multiple narrators and each time, we see the event from the narrator's point of view. Akira Kurosawa's 'Rashomon' is a classic example of this technique, in which a murder is seen from the point of view of all the three accused people. This increased frequency allows us to see the action in several ways. In each retelling there might be more information available to us so we can re-contextualize the event. We see this in the scene from 'Pulp Fiction' which opens the film and is then retold in full towards the end of the film.

Sometimes the repetitions are necessary to support the cause and effect relationship of the narrative. Flashbacks are usually triggered by some incident which motivates a character to slip into one and allows the filmmaker to utilize it to move the narrative forward. The methods with which a film's plot manipulates the story order, duration and frequency; demonstrates how we actively engage in the making of the narrative. The plot cues us to the chronological sequences, time span to the actions and varied context to the frequency of specific events. Based on this the viewer makes inferences, assumptions and forms expectations.

In some cases temporal relationship to the plot can get quite complicated as in the case of the film 'Usual Suspects'. In the film, a petty criminal spins a fantastic tale about his gang's escapades to an FBI agent. Telling of his story unfolds in many episodes with many flashbacks, some of which repeat events we've seen earlier. It is left to the audience to create the chronology of the story narrated by the criminal as well as the cause and effect chain. The twist at the end of the film forces us to rethink our assumptions regarding some of the flash-backs since they contained lies and challenges us to reorganize the chronology of

the entire film and make sense of the causal relationships.

Playing Games:

In a certain sense 'Pulp Fiction' redefined the way a narrative unfolded. The final event in the story of Bruce Willis and his girlfriend escaping Los Angeles happens way after the diner scene in terms of the story. But in the film the escape scene appears before the diner scene.

In the film 'Go' from 1999, the filmmaker Doug Liman shows us an eventful night three times. Each time it is from a different character's point of view and reveals more about the event. This keeps the suspense going until at last when everything is revealed to the audience.

Steven Soderberg's 'Out of Sight', 1998 film, begins with the event of an inept bank robber who falls in love with an FBI agent. The agent pursues him despite her obvious attraction to him. As the love story proceeds the filmmaker presents us with a string of unmotivated flashbacks. These flashbacks have their own storyline and are intriguing, their real purpose revealed only in the second half when the final flashback reconnects to the events which began the film.

We also have the 'what if' genre. These films present a situation at the beginning and the movie moves forward along different cause and effect permutations depending on how the protagonist reacts to it. 'Sliding Doors', Peter Jackson's 1998 film shows the heroine fired from her job returning to her apartment. One scenario has her getting on to the subway and coming home to find her boyfriend in bed with another woman. In a different scenario she bumps into a child just as she is getting into the train, gets delayed and misses her train. In the first scenario she leaves her boyfriend, while in the other, unaware of the boyfriend's philandering ways, she stays with him. Both these scenarios proceed through mutually exclusive cause and effect relationships and come together neatly at the end to form a composite narrative.

Although this temporal mish mash makes it very difficult to keep track of the narrative, filmmakers give us enough clues to keep us hooked to the film rather than feel frustrated. Within these alternative narratives, the chain of cause and effect remains mostly linear and same characters in different narratives may be looking a little different so as to distinguish the narratives for the audience. These films appeal to our vicarious sense of imagining how our lives would have turned out if we did something differently.

Filmmakers mimicked the DVDs random access capability and the Internet. Thus we had films like Christopher Nolan's 'Memento', 1998; Donnie Darko 2001; Identity 2003; Primer 2004; The Butterfly Effect 2004 which pushed the 'what if' form further.

3.5 OPENINGS, CLOSINGS AND DEVELOPMENT PATTERNS

A film opens by providing cues to what is to come. It initiates us into the narrative, arouses curiosity and prompts us to speculate. The 'Usual Suspects' begins with a mysterious man named Keyser Soze killing one of the main characters and setting fire to a ship and rest of the film deals with the why and how of the event. Alternatively a film could begin by introducing characters and situations before any big event occurs. The part of the plot which outlines the important story event, character traits at the beginning of the film, is called exposition. The opening helps us to form expectations and speculate on the possible chain of cause and effect to follow. About the first quarter of the film is what we call the 'setup'.

As the plot moves ahead, possible cause and effects are narrowed down. Patterns in plot development largely depend on the manner in which a cause and effect changes a character's situation. Change of knowledge is one common element. So the character keeps acquiring information or evolving as the action proceeds with the most important bit of information coming right at the end in the plot which is called the climax of the film.

In goal oriented plots, a character takes steps to achieve a goal. In 'Raiders of the Lost Ark' Indiana Jones is looking for the Lost Ark. In 'Le Million' the characters are looking for a missing lottery ticket and in 'North by Northwest' the protagonist is looking for another character called George Kaplan. Sometimes the plot is not to achieve a goal but to unravel the cause of something. We've seen earlier that the Sherlock Holmes and other detective series are on those lines. Occasionally the search could also be psychological. In the seminal '8 1/2' by Federico Fellini, the search and investigation is internalized at the film director tries to find the source of his creative problems.

Space can also become an important character in a film. In the film 'Die Hard', an action thriller, the airport becomes the space in which the entire adventure unfolds. Thus the action and drama is determined by the physical layout of the space and also the norms which regulate an airport along with the technology involved in running it. Thus the plot development is determined by the space in which the story is set. The plot of 'Die Hard' is also driven by temporality. The villain is constantly giving the police and the main protagonist deadlines to adhere to certain actions, failing which he threatens to kill people. So the film's plot is driven by both; space and time.

'Monsieur Hulot's Holiday' is a classic example of using both time and space patterns to structure its comic plot. The story occurs at a beachside resort and its neighboring areas and spans a week of summer vacation. There is a specific daily routine in the film; morning exercise,

lunch, afternoon outings, dinner, evening entertainment. The film's humor comes from the way in which Monsieur Hulot constantly disrupts the routine of the townsfolk and alienates them. The film creates a rhythm where by the viewer starts expecting Mr. Hulot to disrupt the daily routine by his funny antics. Thus the pattern creates possibility of surprise, cheating and also the challenge of taking the nature of his antics to a higher level of absurdity to keep the humor going. So the patterns of development allow the viewer to form long term expectations; which can be delayed, cheated or gratified.

3.6 NARRATION

a) Flow of Story Information:

'North by Northwest' opens in Manhattan in rush hour and introduces Roger Thornhill as an advertising executive. There is hardly any prelude to the scene or characters or setup. It is only over the duration of the film that we gradually know more about the characters and the story. The plotting is meant to give us cues gradually, withhold information in a way so as to create curiosity, intrigue and suspense. All these are tools of narration, the plot's way of controlling information flow so as to keep the viewer hooked. A couple of key factors which relate to narration are the 'range of story information' and 'depth of story information'.

b) Range of Story Information:

D.W. Griffith's 'Birth of a Nation' begins by debating the need to free slaves. The plot then introduces two families, the northern Stoneman family and the southern Camerons. It dwells on politics, including Lincoln's attempts to avert the Civil War. The range of information in the film is quite vast. It takes us across historical periods, regions of the country and various groups of characters. This vast breath of story information continues throughout the film. When Ben Cameron, the southerner forms the Ku Klux Klan, we know of it before any other characters in the film. When the clan rides to rescue some people besieged in a cabin, we know of it but not the characters in trouble. This is known as 'unrestricted narration' or 'omniscient narration.'

In the case of Sherlock Holmes movies we see everything that Sherlock sees but we infer most of the stuff only when he realizes it. So in fact we understand the plot only through the knowledge acquired by Sherlock. We know only the things that Sherlock knows and nothing beyond it. Sherlock is present in most of the scenes of the film. This is called 'restricted nar-ration.'

Each of these alternatives is chosen keeping the story in mind and how a director chooses to tell it. 'Birth of a Nation' wants to present a panoramic vision of a certain period in American history. The 'omniscient narration'

allows for creation of this epic where multiple destinies are intertwined, including that of the country. If the film had employed a restricted narration then we would have a singular version of history, that of Ben Cameron's. We would not have witnessed the events like the prologue, scenes in Lincoln's office, the battle scenes or that of Lincoln's assassination, because Ben is not present at any of those.

By using restricted narrative in Sherlock Holmes or any such detective movie, the film creates curiosity and surprise. It creates the pleasure of realization and the frustration of getting it wrong. So, in case of such films, a restricted narrative may be a better choice. Choice of narration is determined by the response that a film maker wants to elicit from the audience.

Unrestricted and restricted narration are not absolute categories. They are two ends of a spectrum. There can be an entire range of narrative mix between the two. Let's once again refer to 'North by Northwest'. The early scenes in the film limit the narrative to what Roger Thornhill knows. After he flees from the UN building, the plot moves away from him and to other characters, in Washington. Here we as viewers learn that there is no one called George Kaplan, while Roger Thornhill doesn't know this. From there on we have more information than Roger has and put together from what we know from Roger, we have more information than the intelligence agency guys too. Yet we do not have some key information like who's the mole working under another character called Van Damm. It's the filmmaker who chooses what and how much to reveal and when, to keep the plot engaging for the audience. Thus the narrative may range between the restricted and the unrestricted.

3.7 TO UNDERSTAND A NARRATIVE FILM BETTER, WE MAY ASK SUCH QUESTIONS

1. Which events are shown explicitly in the plot and which are the ones we assume or infer?
2. Which is the first story event and how does it relate to the events that follow in the film through a cause and effect connection?
3. What is the temporal relationship of the story events? Can you make out if temporal order, frequency or duration been manipulated in the plot and for what reasons?
4. Is the narration restricted to one or two characters and spaces or does it come to us free flowing through many characters and spaces? How much depth of story information or characters' mental states, does the plot give us?
5. Does the climax and ending connect with the opening through a well-defined pattern?
6. Do all narrative threads achieve closure or some are left open ended?

3.8 CHECK YOUR PROGRESS

Q1. What is Narrative?

Q2. What is the Story and Plot?

Q3. Explain Cause and Effect?

Q4. How is time a part of the narrative?

Q5. What are the elements of Time which are part of a narrative?

Q6. Explain the 'what if' genre of films?

Q7. Explain the 'what if' genre with a film example?

Q8. How does Space become part of the Plot in a narrative?

Q9. Explain ‘flow of story information’?

Q10. Explain ‘range of story information’?

3.9 KEYWORDS

- **Temporality:** Cause and effect may be the cornerstones of a narrative, but they occur in time. While watching a film we subconsciously construct a timeline of events, even if they are shown to us out of chronological order. This is called Temporality.
- **Omniscient Narration:** When the narration is told through multiple characters and the audience always knows more than the individual characters then the narration is termed as ‘unrestricted’ or ‘omniscient’ narration.
- **Exposition:** The part of the plot which outlines the important story event, character traits at the beginning of the film, is called exposition.
- **Setup:** The opening helps us to form expectations and speculate on the possible chain of cause and effect to follow. About the first quarter of the film is what we call the ‘setup’.

To sum it up:

- It is not necessary that every plot navigates the categories of cause-effect, story-plot differences, motivations, parallelisms and progression from opening to closing or involves a range of narration and depth.
- These are only the elements that a filmmaker employs to create a narrative and for a student to analyze it for a better academic understanding.

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- <https://www.youtube.com/watch?v=B9cnCuw2psk>
- <https://www.youtube.com/watch?v=RjPt4xNx4bQ>

:: STRUCTURE::

- 4.0 Introduction**
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- 4.2 The two main styles of lighting are High key and Low key Lighting High key Lighting**
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4.0 INTRODUCTION

Watching a film is an experience. This experience is achieved through and engagement with the form as well as the content of the film. To achieve this engagement a film uses specific techniques which form a pattern. This pattern can be understood when a film is carefully analyzed. Even without that these techniques achieve engagement through a subconscious effect they have on us as an audience.

As filmmakers one needs to understand how to approach this process formally so as to be able to create engaging films. Broadly there are four set of cinematic techniques Mise-en-scene, cinematography, editing and sound.

In a film these four set of techniques are combined to create a unique formal system of their own. From these cohesive, unified, significant technical choices, emerges the style of a film. As we go along we will also understand how a filmmaker creates his own distinctive style. In a narrative film, film technique can be used to further the cause-effect chain, create parallels, manipulate story and plot relationship.

We will seek to understand how a film may direct our attention, emphasize meanings and shape our overall response – emotional and intellectual; to the film.

4.1 LEARNING OBJECTIVES

1. To fully comprehend the concept of Mise-en-scene and its relationship to cinema.
2. To familiarize students with the various elements of a Mise-en-scene.
3. To understand the chemistry of various elements of a Mise-en-scene and how they influenced different styles of storytelling.
4. At the end of the unit the student will be able to develop a basic Mise-en-scene for a given scenario from a script.

On Completion of Unit

- The student will be able to analyze the Mise en scene of a given scene and the overall film.
- While scripting/staging/directing the student shall keep the core Mise en scene idea that will guide the treatment of the film.
- The student will be able to stage a scene keeping the idea of Mise-en-scene in mind.

What is a Mise-en-Scene?

Of all the techniques that filmmaking uses, the one that we are most familiar with is Mise-en-scene. We may not recall the smooth and lucid cuts between shots, the crazy camera moves or the subtle aural hints which move the story forward, but what we will surely remember is the vivid impression of the colors of the film, the quality of the light and darkness, charm of the locales in a film, the edge of the seat thrill and the emotional sway the experience of watching the film has on us. These clearly etched memories of films are based on the Mise-en-scene of the film.

Mise-en-scene comes from the original French word *Mise en scene* (pronounced as *meez-ahn-sen*) which means putting into a scene. This term was first used in Theatre. Film scholars began using this term by associating it with Film Direction. This was to elaborate on the director's control over what appears in the film frame. So Mise-en-scene includes all aspects of film that overlap with theatre and much more.

The Mise-en-scene is a result of the director's exposition or staging of the written word of the script, keeping the camera in mind. The arrangement of various elements – actors, lighting, décor, props, costumes – along with the choice of how to frame and the overall camerawork are all considered a part of Mise-en-Scene. What appears in the frame and how it behaves, is all part of the Mise-en-scene.

The Art director who constructs the set or props a location, to the cinematographer who chooses how to light a particular scene and plan the

camera moves, to the actor and the costume she wears all add up to create the Mise-en-scene. It is the result of a highly collaborative process between diverse professionals. So while the director is the one who oversees it, the Mise-en-scene is influenced by all of them.

Mise-en-scene involves immaculate planning, but great filmmakers are open to unplanned events that may help them tell the story better. An actor may add a line or an action which is not part of the written word. For example, while filming a cavalry procession through Monument valley for *She Wore a Yellow Ribbon*, John Ford took advantage of an approaching lightning storm to create a dramatic backdrop for the action. The storm was not planned but became a part of the Mise-en-scene. It was a lucky accident but the director was quick enough to seize the opportunity.

Elements of Mise-en-Scene:

Set Design:

Set design means the fashion in which a set is decorated or dressed up. This comprises mainly of the furniture, properties, choice of the location or nature of the set constructed. The choices made and the placement of these elements helps emphasize themes, create meaning and provoke thought.

For example an early scene from the film *The Graduate* (1954) opens with the close up of the actor alone in his bed. Behind him is a fish tank, which symbolically represents the character's entrapment in life. This meaning is further elaborated when, the protagonist finds himself at the bottom of the swimming pool further in the film.

The *Production Designer* is a professional who along with the director conceptualizes the visual look and feel of a film. He is assisted by the *Art Director, Set Designer, and Prop master*.

In Hitchcock's *Rear Window* (1954), an enlarged photograph of a car accident is placed in the living room to convey the reason for the protagonist's handicap.

As Andre Bazin writes,

"The human being is all-important in the theatre. The drama on screen can exist without actors. A banging door, a leaf in the wind, waves beating on the shore can heighten the dramatic effect. Some film masterpieces use man only as an accessory, like an extra or in counterpoint to nature, which is the true leading character."

Location:

In *Witness* (1985), on the day after rejecting Rachel's (Kelly McGillis) seduction, John Book (Harrison Ford) explains to her why nothing could have happened between them the night before. Quite conveniently, the confrontation takes place in a barn, while Rachel is collecting eggs. The location emphasizes Rachel's responsibilities as a woman. If they had made love and Rachel gotten pregnant, she would have to carry the baby and eventually give birth. Also, during the conversation, John stands outside the barn, thus being physically separated from Rachel by the barn's door. In this case, the door functions as a metaphor of the social and cultural barriers that keeps them apart.

Lighting:

One of the key elements of film that has the strongest power to evoke emotions, is Lighting. It is more than just illumination to be able to see action clearly. 'Chiaroscuro', the interplay of light and dark in an image, draws attention to certain objects or action. It allows the film-maker in collaboration with the cinematographer to direct the gaze and hence the emotions of the audience. Light can enhance textures, the curve of a face, allow us to look at a spider web closely, capture the sheen of glass or diamond.

"Light is everything. It expresses ideology, emotion, color, depth and style. It can efface, narrate, describe. With the right lighting, the ugliest face, the most idiotic expression can radiate with beauty or intelligence." – *Frederico Fellini*, director.

The four main components of film lighting from a point of view of Mise-en-scene are – quality, direction, source and color.

Quality of Light:

This refers to the perceptible intensity of the illumination. Light can either be hard or soft and anywhere in between. Hard light creates clearly defined shadows, crisp textures and sharp edges. Soft light creates a more evenly lit feel with shadows having softer edges or no shadows. For example a sunny noon day creates hard light, while an overcast sky creates softlight.

Direction of Light:

This refers to the path light takes from its source to the subject it is illuminating. It begins from being the brightest closest to the source and gradually diminishes in intensity as it moves away from it. The various directions of light in film language are – Frontal, Sideways, Backlighting and Underlighting. While these are broad classifications; the reality lies somewhere in between.

In Satyajit Ray's *Aparajito*, hard lighting is used to depict the harsh realities of Apu's mother's life, while in *Apur Sansar* softer lighting is used to underline the innocence of Apu.

Godard uses frontal, shadowless lighting in *La Chinoise* to create flat, low contrast imagery, while Orson Welles uses hard cross lighting to sculpt the characters and the settings to create a sense of dread and drama in the film *Touch of Evil*.

Underlighting tends to distort features, especially as we are not used to seeing underlit faces as a normal part of our lives. This style is used to create Horror and even fantasy or magic. This style is usually a simulation of practical sources like lamps, firelights, daylight bouncing off a tiled floor or water.

Toplighting, depending on the angle at which it falls on the face can create a very pleasant effect, highlighting the cheek bones and features of an actor, as in the film *Shanghai Express* create drama by creating hard shadows so as to hide the eyes of the characters, as in the film *Godfather*.

4.2 THE TWO MAIN STYLES OF LIGHTING ARE HIGH KEY AND LOW KEY LIGHTING.HIGH KEY LIGHTING

High key Lighting is often seen in romantic comedies, musicals and other light hearted, romantic and slice of life films. Here the lighting is even and attempts to avoid shadows. High key lighting is a little less dramatic. This kind of technique is quite evident in most Indian films, especially of the romantic genre, a recent example being *Veere Di Wedding 2018*. The frames from Steven Spielberg's 'Catch me if you can' exemplify high key lighting. This technique is not just to create bright illumination but an overall approach which can also suggest different times of the day. In the film *Back to the Future* one scene uses high key to create a bright daylight situation inside a shop with its low contrast and soft quality, while the second instance is its night sequence which is indoors inside a room and is still brightly lit but with just the right amount of shadows which taper into darkness rather than being solid chunks of black.

Low key Lighting:

Low key lighting creates a stronger contrast, sharper and darker shadows. Often the light quality is hard and there are no secondary sources of light used. Andrej Wajda's *Kanal* is very contrasty, uses hard light and tells the story of a bunch of people doomed for life. Some of the sequences of the recently released *Article 15*, an Indian thriller, use subdued lighting combined with appropriate locations to create a sense of claustrophobia and dread, while talking about casteism in rural India. So low key lighting is mostly seen in somber, gritty reality, mysterious, depressing, dark, horror, and genre of films. It comprises of an approach where shadows pre- dominate light in the frames to create drama. It is a technique used by a lot of painters to draw the audience in and guide their gaze and hence the emotions. It is characterized by subdued lighting having a strong

contrast. Classic noir films like the Blade Runner and Seven are brilliant examples of low key lighting.



Color of Light:

We imagine film lighting as primarily 3 colors the white of sunlight and the yellow of incandescent interior night lights and the florescent LED fixtures which are a recent phenomenon. The filmmaker may choose to work with white light or place filters in front of light fixtures to give them a specific color. A lot of times the color is determined by the presence of a light source in frame, like a lamp and sometimes by the setting of a story which could be a period drama like the yellowbrowns of ‘Lagaan’ or deep amber of ‘Blade Runner 2049’, a post-apocalyptic saga. Occasionally colored light is also used unrealistically and the only motivation is the emotional state of the characters, like used by Sergei Eisenstein in Ivan the Terrible Part 2.

4.4 STAGING

The actor is also an integral part of the visual design which forms the Mise-en-scene of a film. It’s not just the actor’s voice but his entire body language, subtle gestures and overall performance within the setting, interaction with props that form part of the Mise-en-scene.

The actor’s faces are the most prominent. This was even more important in the silent era films. Since some basic facial expressions are common across cultures – happiness, fear, anger it’s not surprising that the silent films became extremely popular but they were also limited in their exposition of complex emotions. Chaplin, Greta Garbo and Lillian Gish were one of the famous actors for their facial expressions. As the language of Cinema evolved moving from simply wide shots to mid-shots and close up, so did the acting methods of actors. Acting moved from expansive dramatic physical movements to the subtle changes in facial and physical expressions by the actors.

The face, brows, mouth and eyes are considered the most expressive assets of the actor. In Jerry Maguire, the accountant Dorothy Boyd accidentally meets Jerry at an airport baggage conveyor belt. She has a crush on him partly because she admires his courageous mission statement. But as Jerry starts to back off, she quotes him verbatim from the statement and coupled with her earnest smile and unwavering gaze, suggests that she takes him more seriously than Jerry himself. This impression is confirmed by Jerry’s reaction when all he can blurt is “Uh-huh”. This encounter sets up the premise for how the film will progress and also their relationship through the film.

In real life we don’t stare intently at people we talk with. We glance about, blink, take pauses. But the actor must learn to look directly, not blink. Actors playing forceful characters like Anthony Hopkins playing

Hannibal Lecter in 'Silence of the Lambs' have used this penetrating gaze with great impact.

The body language of the actor, the way they walk, stand, sit, conveys a great deal about their character, their personality and attitude.

Chaplin's gesture shows how hands are an important tool for the actor. Hands are to the body what eyes are to the face. They are used to attract attention and evoke the character's thoughts and feelings.

4.5 ACTING: FUNCTIONS AND MOTIVATIONS

In the Hollywood film 'All of Me' Steve Martin portrays a man whose body is suddenly inhabited on the right side by the soul of a woman who has just died. Martin used sudden changes of voice, along with acrobatic pantomime, to suggest a split body.

Similarly Jim Carrey's performance in 'The Truman Show', a comedy about a man who is unaware that his entire life has been broadcast as a sitcom would seem unrealistic, bordering on the ridiculous in a realistic sense. Yet in the context of the fantasy comedies the performances are apt. In fact if they were muted and mimicking reality they would seem totally inappropriate in the context of the overall Mise-en-scene. This demonstrates that a performance, realistic or not, has to be assessed according to its function in the context of the film.

Most often we seek a balance between the creation of a unique character and done in a way which is not very exaggerated nor too underplayed. One such fine case is Marlon Brando's portrayal of 'The Godfather.' The performance is quite individualized with a complex psychology, distinctive appearance and voice, a string of facial expressions and gestures which were quite unique to the standard image of a gang boss. As for style, Brando keeps Don Vito in the middle range, neither flat nor flamboyant. He isn't impassive and yet he doesn't chew the scenery either.

Realism in acting can also be achieved by giving actors small bits of activity to perform while they deliver their dialogues. This added plausibility is very visible in Woody Allen's films. Psychological motivation is less important in a film like 'Trouble in Paradise' which is a sophisticated comedy of manners where stereotypical characters are placed in a comic situation. Such an approach is perfect for the specific genre, narrative and overall style of the film.

Some films combine different degrees of stylization. 'Amadeus' contrasts a grotesque, giggling performance by Tom Hulce as Mozart with Murray Abraham's suave Salieri. Acting is used to create contrast between the older composer's decorous but dull music and the young man's irrepressible but offensive genius.

At the other end of the spectrum is the director Robert Bresson who creates a style out of muted and underplayed acting. The actors are highly restrained, which creates a style of its own. Bresson achieves this by using nonprofessional actors and drilling the details of a character's physical actions into their consciousness. This is to shift attention from the acting to the actual action in the film which one would otherwise miss –and would have to be spoken.

Camera techniques also create a context for the acting. Apparently it may seem as if acting for film calls for more underplaying since the camera can approach the actor right up close. But films actually demand a stronger interplay of restraint and emphasis. The camera can be at any distance from the actor making him a small dot on the screen or magnify even his blink by moving really up close to the eye. The actor must adjust to each type of camera distance and the lens used on the camera. So wide shots from far may require broad gestures while close up may require just the twitch of the mouth to have the desired impact. Even the orientation of the actor will determine if it's the face or a specific part of the body we are focusing on. As with every element of film, acting offers an unlimited range of possibilities. It has to be viewed in the context of the entire film's form.

Costumes:

Lawyers wear suits, nurses wear scrubs, a traveller could wear fancy shorts and designer shirts or maybe just torn clothes and worn out shoes. Costumes can also establish the level of hierarchy say in an army context or in the context of class. Costumes are meant to not only suit the character and the situation, but also speak to the audience about the subconscious traits of a character and their motives. The choice of costume may also add to the theme.

In the first scene of Taft Hotel in *The Graduate*, Mrs. Robinson wears a fur coat that makes her look like a predator hunting for her prey. Her coat bears a pattern that resembles the fur of a cheetah or it could be a cougar.

In Griffith's *Birth of a Nation* a poignant moment occurs when the Little Sister decorates her dress with 'ermine' made out of cotton dotted with spots of soot. The costume is designed to convey the poverty of the defeated Southerners at the end of the Civil War.

In *Ivan the Terrible* the costumes along with their color, texture, and movement create an entire character in itself.

Film director Guido in Fellini's *8 ½* uses dark glasses as a protective shield from the real world and *Dracula's* costume is designed to engulf his victims. In *His Girl Friday*, as Hildy Johnson turns reporter from a house wife, the hats she wears also change.

Within the larger setting, when an object serves a specific function, it is called a Prop, short for property. The snowstorm paperweight which shatters at the beginning of Citizen Kane, the little girl's balloon in M, swords in a period epic like Padmaavat. In the course of the story, a prop may become a motif. The shower curtain in Psycho transforms from an innocuous part of a setting to something useful for the murderer.

In the film Speed, the villain Howard refers to Annie as a 'Wildcat' which he can see inscribed on her sweater. This enables Jack to realize that Howard has hidden a camera and is watching what happens in the bus. Thus the costume is used to propel the narrative forward, in this case.

Color design of costumes also becomes an integral and well thought out tool to enhance the Mise-en-scene of a film. In Ken Russell's Women in Love, the opening scenes portray the shallow middle class life by means of saturated primary colors in costume and setting, in the middle portions as the characters discover love on a country estate, pale pastels are dominant and finally when their ardor is cooled the colors become even paler and are mostly black and white.

4.7 MAKEUP

Makeup was first required in film because actor's faces would not register well in early film stocks. But the tradition continues with differing purposes and effect in films today. In a contemporary sense, makeup tries to pass off unnoticed, while accentuating the expressive features of an actor. Unsuitable blemishes, wrinkles and sagging skin may have to be covered up. At an advanced level use of blush and shadow in makeup can make the actor's face look narrower or broader in collaboration with the way the actor is lit. Eyeliner and mascara can draw attention to the eyes. Lengthened eyebrows can widen a face while shorter will narrow it making it look lean, curves ones make the face look happy and sloping ones make the face look sad.

In modern times makeup also uses rubber and plastic compounds to create bumps, bulges, extra organs and layers of artificial skin. This can be seen very well in David Cronenberg's 'The Fly' and the recent Indian film 'Tumhaad'. This is also called prosthetic makeup.

Mise-en-Scene in Space

"The audience is only going to look at the most overriding thing in the frame. You must take charge of and direct their attention. It's also the principle of magic: what is the single important thing? Make it easy for them to see it, and you are doing your job." David Mamet, Director

If we were able to look at film image as a two dimensional picture we would appreciate the artistry of filmmaker better. We find it easier to see the edges and masses on the screen as three dimensional space and objects

in a way we relate it to the world as we know it. This is enabled by the depth cues in an image. We develop our understanding of depth cues from perspective in an image, our experience of real locales and with help of the scenic, cinematographic, staging, acting, costume and makeup which all form the aspects of a film's Mise-en-scene.

Consider something as simple as balancing the shot. Filmmakers try to distribute various points of interest evenly around the frame. They assume that the viewers will concentrate on the upper half and probably because that's where we tend to find characters' faces. Since the frame is horizontal rectangle most balancing happens between the left and the right. In the battle scene in 'Life on a String' Chen Kaige stages the action symmetrically.

Balanced composition may be the norm, but unbalanced shots can also create strong effects. In 'Bicycle Thieves' the composition emphasizes the father's new job by massing most of the figures on the right with the son on the left of frame. This doesn't balance the son but that is precisely the purpose of the composition, which is to make the son seem very vulnerable by being an ineffective counterweight.

A radical example is Michelangelo Antonioni's 'Il Grido', where two strong elements, the hero and a tree trunk are grouped on the right side of the frame. This creates an urge in the audience to see the woman's face hidden behind the tree trunk.

Unbalanced frames use negative space behind characters to create a sense of anticipation. Like the doorway at the back of the frame behind the character allows space for a new character to make an entry.

The principle of contrast is another effective way to guide the audience's attention. If there are several light shapes in the frame, we tend to be distracted, looking from one to the other. But if the background is light and black or darker element foregrounded against it, then it will draw our attention.

The same works with principle of color. A bright costume against a subdued backdrop will draw attention to itself. When the lightness values are equal, warm colors like red-yellow-orange will draw more attention as compared to green and purple. In Yilmaz Guney's *Yol*, the setting and the characters' costumes are quite warm, so the hot pink vest of the man in the central middle ground becomes the primary center of attention. Color contrasts don't have to be huge since we can detect subtle shift in color.

A film shot is like a painting in motion. The Mise-en-scene guides our attention and works to create a desired emotional response in us. Our tendency to notice; shifts into high gear when the image includes movement. In Yasujiro Ozu's 'Record of a Tenement Gentleman' many

items compete for attention, but the moment a scrap of newspaper rustles and flaps, it immediately arrests our attention in the frame.

Mise-en-Scene in Time

Time is a vital component of a film. A film is a continuum of moving images, so it's not just about what we see but for how long do we see it. It is the director who exerts control over this. The director determines the speed and direction of movement within a shot.

In Chantal Ackerman's *Jeanne Diemen, 23 quaidu Commerce, 1080 Bruxelles*, the protagonist simply peels potatoes. This feminist film traces, in painstaking detail, the everyday life of a Belgian housewife. The composition of this shot strongly centers Jeanne, and no competing movements distract us from her steady and efficient preparation of a meal. The same rhythm is carried throughout the film, so that when she does start to vary her habits, we are prepared to notice even the slight errors she makes under emotional pressure.

Our eyes scan the frame for information. This brings the element of time into play. Looking at a shot we get an initial overall impression that creates formal expectations. These expectations may be met or modified as our eyes roam around the frame. But when the duration of the shot on screen is very short, it forces us to take it all in immediately. A spectator's engagement with a film depends on his processing power and of course taste. This may lead to deep engagement or great disappointment for a spectator.

The scanning process is not only across the frame but also into its depths. So a deep space composition can be used to stage background actions which create expectations about what is about to happen in the foreground. It allows the director to organize action in a way to suggest what will happen next in the scene.

Realism and Mise-en-Scene

One of the key perspectives through which we understand a film's *Mise-en-scene* is through our perception of reality. We often judge the *Mise-en-scene* of a film by our standards of realism. A specific vehicle may seem appropriate and realistic to the period that the film depicts and sometimes a gesture by an actor may seem unrealistic due to our perception of how people behave in reality.

Realism can't be standardized beyond a point. Notions of it may vary across cultures, over time and even among individuals. Marlon Brando's performance in *On the Waterfront* was acclaimed as realistic way back in 1954, but as of today we see it as a stylized performance of reality.

The Indian films of the 1980s were considered to be very realistic films as compared to its predecessors or what came after, the 1990s. But in retrospect these very films were termed as Art house films with a very

narrow bandwidth of acceptance since the perception of reality has dramatically changed in the last 30 years.

To insist on one's own brand of realism for films can blind us to the vast range of possibilities of style and form in telling a story.

In *The Cabinet of Dr. Caligari* a depiction of the rooftops is not in accordance to our notion of normal rooftops. This is because the film uses stylization to accentuate a madman's fantasy. These conventions are borrowed from the Expressionist techniques in painting and theatre.

So *Mise-en-scene* is used to create an alternate reality, which is the film's reality, seeking to produce desired impact like; comic exaggeration, supernatural terror, understated beauty, realistic thrill or a stylish action thriller.

The Influence of Mise-en-Scene

- The filmmaker may choose to shoot in an existing locale and set the action there. Like the earliest films by the Lumiere brothers to the new wave indie films like *Masaan* in India. Horror films are also mostly set in a location which suits the script.
- As an option, the filmmaker may construct a set. Early filmmakers like George Melies desired greater control over his films so chose to shoot in a created environment. Something similar is also done by Indian filmmakers of epic blockbusters like *Bajirao Mastani*.
- At times, what looks like a location may actually be a constructed set which enables ease of shooting and greater control, in how the filmmaker is able to shoot a scene. The Indian film *Rocket Singh* which looked like an office location was actually a set constructed on a studio floor.
- **D.W. Griffith** creates a Babylon of his imagination based on a lot of research in his film *Intolerance*. In *Ivan the Terrible*, Sergei Eisenstein stylized the décor of the czar's palace in a way that the characters had to crawl in and out of the doorways, representing mouseholes. The setting overwhelms actors in Wim Wender's *Wings of Desire* while it is reduced to nothing and darkness in Bram Stoker's *Dracula*.
- In Juzo Itami's *Tampopo*, the protagonist is wearing a bright red dress and is placed in a setting of kitchen counters darkened by oil and grease. With most customers dressed in whites and lighter shades, she stands out distinctively in the scene.
- Jacques Tati's *Play Time* has a definitively changing color scheme. Initially in the film the settings and costumes are mostly gray, brown and black – cold steely colors. Later, however, the setting becomes informal, it starts to sport cheery reds, pinks and greens. This change color scheme supports the narrative development which shows an inhuman city landscape being transformed by vitality and spontaneity.
- The fact that we can perceive subtle differences allows filmmakers to guide our gaze and hence understanding of the *Mise-en-scene*. All the cues of story interact with space and time, working to emphasize narrative elements and engage with a director's specific way of telling a story.



D.W. Griffith

4.8 CHECK YOUR PROGRESS

1. What are the main cinematic tools/techniques which define the style of a film?

2. Define Mise-en-Scene?

3. Jim Carrey's performance in 'The Truman Show', a comedy about a man who is unaware that his entire life has been broadcast as a sitcom would seem unrealistic, bordering on the ridiculous in a realistic sense. Yet in the context of the fantasy comedies the performances are apt. In fact if they were muted and mimicking reality they would seem totally inappropriate in the context of the overall Mise-en-scene. This demonstrates that a performance, realistic or not, has to be assessed according to its function in the context of the film.

4. Cite examples of how props are used as part of the Mise-en-Scene which adds to character depth?

5. Cite examples of how a costume is used to drive the narrative forward?

6. What is the co-relation between reality and Mise-en-Scene? Please explain with an example.

7. What is the co-relation of Time to a Mise-en-Scene? Please explain with an example.

8. What is prosthetic makeup?

4.9 KEYWORDS

- **Mise-en-scene:** The arrangement of various elements – actors, lighting, décor, props, costumes – along with the choice of how to frame and the overall camerawork are all considered a part of Mise-en-Scene. What appears in the frame and how it behaves, is all part of the Mise-en-scene.
- **Staging:** The interplay of the actors with the location/set or any space they inhabit, the props they use and the way they interact with various elements of the Mise-en-scene, is called staging. The Director is the person who leads this process in consultation with the actor.

To sum it up:

- The arrangement of various elements – actors, lighting, décor, props, costumes – along with the choice of how to frame and the overall camerawork are all considered a part of Mise-en-Scene.
- What appears in the frame and how it behaves, is all part of the Mise-en-scene. The fact that we can perceive subtle differences allows filmmakers to guide our gaze and hence understanding of the Mise-en-scene.
- All the cues of story interact with space and time, working to emphasize narrative elements and engage with a director's specific way of telling a story.

4.10 REFERENCE

- Film Art: An Introduction by David Bordwell and Kirstin Thompson
- Sculpting in Time: Andre Tarkovsky
- The Visual Story by Bruce Block

Web links:

- <https://www.youtube.com/watch?v=vvteBgKZOEY&list=PL317B5avnFNM4ke1Q8Ys-duFH-fkOmKzoj&index=2> – Mise-en-Scene of Hitchcock’s Rear Window
- <https://www.youtube.com/watch?v=CuaNhXTCxcA&list=PL317B5avnFNM4ke1Q8Ys-duFH-fkOmKzoj&index=3> – Mise-en-Scene of Hitchcock’s Psycho
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UNIT : 5**CINEMATOGRAPHY****:: STRUCTURE::**

- 5.0 Introduction**
- 5.1 Learning Objectives**
- 5.2 Cinematic Technique**
- 5.3 Simple Scene Analysis**
- 5.4 Film Space**
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- 5.6 Visual Language**
- 5.7 Design Principles**
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5.0 INTRODUCTION

- The term cinematography is from the Greek roots meaning “writing with motion.” At the heart of it, filmmaking is shooting/filming, but cinematography is more than the mere act of photography. Cinematography involves the processing of ideas, words, actions, emotional subtext, tone and all other forms of non-verbal communication and rendering them in visual terms.
- So cinematography is a wide gamut of techniques and creative decisions to add meaning and subtext to the ‘content’ of the film.
- These techniques are exploited by both the director and the cinematographer and the symbiosis between the director and the cinematographer is at the heart of cinematography. The cinematographer is also referred to the Director of Photography (DP).

5.1 LEARNING OBJECTIVES

To introduce the students to the concept of cinematography in filmmaking.

To acquaint them with the vocabulary and an understanding of the Cinematographic terminology.

To enable them to appreciate the cinematography of the films they watch.

To begin hands on practice with basic cameras in context of the learning achieved.

On Completion of Unit:

- Analyze visual language of a film.
- Do a detailed breakdown of a scene and how it fits the larger context of the film.
- Understand the Design principles underlying the visual language of a specific film.
- Begin composing for a moving image.

5.2 CINEMATIC TECHNIQUE

In the initial years the material that was filmed was primarily non-fiction or documentary. They were simple things like: a man sneezing, workers emerging from a factory, train pulling into the station. But with time, filmmakers turned to dramatizing events; staging them, adding drama and thus fictionalizing them. Yet the POV of most of this dramatized, staged material was still very ‘proscenium style’, very objective and impersonal. So to get over the flatness of the screen and also that of the ‘proscenium style’ filming filmmakers started to divide the action into shots and with this arose the need to then place the shots in a logical order to tell the story. This gave greater flexibility and power to the filmmaker as he could decide the arrangement of the shots and thus decides what the audience sees and in which order.

5.3 SIMPLE SCENE ANALYSIS

Let us think up a simple scenario. A tree, a broad horizon with sunset, a man and a woman are the key elements of the scenario. Now once we frame all these elements with the camera, we choose exactly what is it that we want the viewer to see. If we asked an audience what they see, they’ll mostly respond by saying; man, woman, tree. Prod them a little more they’ll add that it is late evening since they can see the sun setting. Now if we were to reframe the shot and eliminate the setting sun then the viewer would find it very difficult to emphatically say its sunset time. So by changing what the viewer sees we can change the way they perceive. This act of commission and omission is called Framing. Framing is the first step in composing an image. It involves 2 choices

- Picking a position from where to view the scene, POV
- Isolating/framing some part of it to look at.

Human vision with its peripheral coverage can see almost 180 degrees. But with the camera we can choose exactly how much we want to include in the frame.

Let's say in the first frame we see only the sunset. This will set the time and a certain mood depending on the beauty of the sunset. If the next thing we see is the man and woman kissing, we know that it's a beautiful evening and the couple is in love, soaking in the atmosphere. But if the next shot isolates the man and we see that he has a bandage over his eyes, we are saddened by the irony of that he can't see such a beautiful sunset. Questions arise if he is permanently blind and if the woman with him is a nurse or his partner. We have a set of new information and emotions. This is how narrative filmmaking works, by selectively conveying information and imbuing it with a subtext and emotional context. Cinematic technique is all about achieving this goal of setting up questions and expectations in the audience's mind. Now let's look at a scenario where we can manipulate the expectations we've set up.

- Long shot of the miraculous sunset. What a beautiful day.
- Wide shot of two people looking at the sunset; an idyllic landscape; a dog sleeps peacefully nearby
- Close on the man's face we see bandages that indicate a terrible and possibly a blinding injury to his eyes.
- Two shot: the woman kisses him lovingly and lays her head on his shoulder.

So far the narrative is: Wow! What a beautiful love story imbued with tragedy. But who are they?

- Close on the girl's hand as she reaches into her purse and pulls out a deadly looking knife and we follow the knife as she brings it to his face.
- Close on her face showing a grim look, tense. Suddenly we are thrown off and we suspect if this is going to get violent. Why is she doing this?
- 2 shot, the girl uses the knife to cut his bandages. He looks at the sunset and then at her. They kiss.

The way the story has been narrated, we've imbued it with happiness, sadness, love, suspense, fear and hatred and then finally absolute joy. This is what constitutes cinematic filming of a narrative. This is what we have broadly done:

Chosen a position from where to view the scene
Isolate certain parts of it
Move from one part to the other
Alter the order in which we view the parts

5.4 FILM SPACE

This composing and arranging of a three dimensional reality into pieces and showing them to a viewer in a predetermined order is called Film space. The process is that of using visual manipulation to take real space

and real objects but perceive them in a way the filmmaker chooses. So a filmmaker with a good control over his craft can effectively manipulate the audience's response. It is in achieving this desired response that the collaboration between the Director, DP and the Editor happens. The DP's primary responsibility is to film all the shots that the director may need; all the pieces that will help tell the story. Just like the spoken and written language, Cinema is a primarily a visual language. Being a language it has its own grammar and a vocabulary.

5.5 BUILDING BLOCKS

So a scene in a story is constructed of many shots. They could be:

Wide shot

Medium

Most of the dimensions mentioned in these shots types, refers to the human body except the first two. Let's look at some of these in detail.

- **Wide shot:**

This is a shot which includes the entire scene with all its elements in a single frame. So if the script says 'a wide shot of the countryside' it means a panoramic view of the entire land-scape. If the script said 'wide shot of Nirav's room' it clearly talks about a smaller space but the idea is the same; to show the entire space mentioned in the script, in a single frame.

- **Establishing shot:**

It is the shot which clearly establishes where the story is unfolding: the location and the geography of the space with also the precise placement of objects which may be used in the scene and the position of the actor(s) in relation to each other and the objects. The establishing shot is usually a wide shot and is right at the opening of a scene. Put together 10 establishing shots from some of your favorite films and write a short note on how they are the same and what is different about each of them. For example if one shoots a static shot of a high rise building and then cuts to the interior then it could be any place in the building, but if one tilts up to a specific floor office then one knows that we are going to go into the building next and also onto which floor and a specific office.

Study the establishing shots in Akira Kurosawa's 'Seven Samurai'.

- **Full shot:**

This refers to a shot which includes an actor or an object completely. For example a full shot of an actor includes the entire body from head to toe or a bus in its entirety.

- **Medium shot:**

The medium shot is also relative to its subject. For an actor it is a shot which includes him from head to waist or just below the waist. Since we are now closer to the actors, we can see and their expressions a lot more clearly.

- **Two shot:**

A shot which includes 2 characters is called a two shot. It may be about the interaction between 2 characters in a scene. This shot allows us to create a direct relationship between the characters. This may not be equal or balanced but in favor of either, depending on how one frames both of them.

- **Close up:**

Close ups as the nomenclature suggests are shots of characters or objects really up close. In case of an actor it is a shot which could include him from head to shoulder or even tighter like from head to just below the chin or from forehead to below the chin. The variations of this shot are close up, Medium close up, tight close up.

Medium: Waist up

Close up: Chest up

Tight close up: just below the chin up and occasionally cropping a little of the head up to the forehead

Extreme close up: Just the eyes and mouth

- **Over the Shoulder (OTS):**

A variation of the close up is shot of a character keeping a part of a second character in frame. The primary character is shot with the shoulder of the other character with whom he may be interacting, in frame. Keeping both in frame but favoring one keeps the audience's attention where we want it and also creates engagement between the 2 actors.

- **Cutaway:**

This is a shot of a person or an object besides the main characters in the scene. It appears mostly in between the scene. Cutaways are used to emphasize specific things, like add to character of location, provide information regarding time or create interaction between the central characters and the object of the cutaway.

- **Reaction shot:**

It is the shot which shows the reaction of an actor to the dialogue of the other actor. It would be an expression or an action. We usually cut to this shot while one of the actors is talking, showing the reactions of the other actor.

- **Insert:**

Shots inserted in the middle of an unfolding action are inserts. There are different kinds of inserts

Practical – close shot of the name on the file as it is pulled out of the shelf, gives us the possible details the file may contain

Emphasis – Coffee pouring out of a machine, shows the manner of the action and the warmth of coffee suggesting smell too

Atmosphere – these are subtle touches which add mood to the scene; clouds gliding across the sky, leaves falling off trees

- **Connecting shots:**

At times we cannot accommodate the entire space, actors and objects in the opening establishing shot of the scene or we may not want to show the entire scenario in a wide shot. This is when the connecting shot comes into play. We may see an actor looking at something or someone and we cut to that object or the other actor. Thus we connect the two and establish that they are in the same space. Connecting shots allow us to build a scene in a way that can be way more intricate and interesting since we consciously choose what we show and in what order do we shot it.

- **Pick-Up:**

A woman walks along the pavement approaches a phone booth, picks up the phone and dials a number. We have shot the entire action but may also want to do a closer shot of her talking on the phone, as an afterthought. So we may not need to repeat the entire action of approaching the phone booth but we can pick up the shot from where she dials the number. This shot is called the pick-up shot and is mentioned on the slate at the beginning of the shot as PU.

THE MASTER SCENE METHOD, COVERAGE, ET EL CAN FORM PART OF THE EDIT-ING SECTION.

5.6 VISUAL LANGUAGE

- Image is information and clearly some aspects of the information are priority and the others follow. Hence we need to organize the information flow in a certain order and manner for the audience. The DP does that by composing an image. The composition tells the viewer where to look, when to look. Though the frame and screen are 2D surfaces, a composition is primarily aimed at creating/manipulating depth, giving a sense of three dimensionality.
- The composition is aimed at creating meaning through mood, tone, atmosphere, action, metaphor/association, without depending on a voice-

- over, dialog or any other audio support. The image must stand on its own.
- The composition may reinforce the way the eye sees and the brain perceives or it may deliberately be counter intuitive to make a point. The key elements of a composition are:

5.7 DESIGN PRINCIPLES

Certain basic principles are common to Image making, be it Painting, Photography or Drawing. These principals work in conjunction with each other to create depth, movement and visual force within the frame.

Unity: It is the principle of visual organization which gives an image a sense of being complete, a whole. Study the painting *The Calling of St. Matthew* by Caravaggio to understand the principle of unity. It uses the elements of line, color, positive and negative space, play of light and shadow that is powerful and subtle at the same time.

Balance: The various elements in an image have a certain visual weight which is determined by their position within the frame. Size, color and movement also affect the weight of the various elements in the image. The presence of an actor may be balanced with the presence of another actor or an object carrying a similar visual weight.

Visual Tension: The elements in an image may not necessarily be balanced. If they are balanced at the beginning things may get skewed as the shot progresses. This changing dynamic of balance within the frame is at the core of the moving image and leads to deeper engagement with the viewer.

Rhythm: As it suggests; a repetitive pattern of similar elements or movement forms rhythm in an image. It could be the sun filtering in through a series of windows forming shadow frames of the windows on the floor or it could be a group of dancers performing similar steps in a shot. Rhythm can be harmonious or may also be a counterpoint to the main character or element in the frame. So if the dancers are dancing around a stationary actor deep in meditation and static their rhythm forms a counter point to the immobility of the character.

Proportion: The relationship between the sizes, color, and movement of various elements in the frame which forms the overall weight or emphasis on them is called proportion. The Golden Mean or the rule of Thirds in composition is one such parameter of proportion used when composing a shot.

Contrast: Contrast is a function of opposites. Light and shadow, warm and cold colors, stark difference in size, smooth and textured; these are all perceptible clues which create contrast within the frame. It is one of the key components which add emotional and narrative weight to the image.

The three dimensional field

In film we photograph a 3 dimensional world and project it onto a 2 dimensional surface. So a fundamental aspect of cinematography is to create this 3 dimensional world on a flat screen.

Depth:

One of the key elements of an image is Space. Space can be photographed to enhance depth, reduce it or to simply replicate it as it is. Various techniques are used to control the depth in an image. *Overlap* clearly establishes the front and back relationship and what is closer or further to camera.

Relative size of similar objects can be perceived as each one of them being at a certain distance from the camera. For example people lined up in a queue shot either from the front of the line or the back will give us a sense of depth with consecutive human figures either increasing in or decreasing in size.

- *Vertical or horizontal location* within the frame creates a center of gravity for a composition. While the Western art uses linear perspective, Asian and more importantly Japanese art uses more vertical and non-linear perspective. Studying the works of filmmakers like Stanley Kubrick and Akira Kurosawa allows us to understand this distinction and how it affects the compositions in their films.
- *Left to Right* or vice versa is the direction of how a viewer's gaze travels. This is a result of our cultural conditioning and thus we attribute weights to elements placed in the frame according to our orientation. The English reading audience is used to scanning the frame from Left Top to Right Bottom while an Urdu reading population is oriented to scanning the frame from Right Top to Left Bottom.
- *Linear Perspective* as a concept emerged during the Renaissance period. Architect Leon Battista first formulated the rules of constructing perspective drawings. This concept allows us to understand how to organize the elements in frame depending on their order of importance.
- *Foreshortening* is an optical phenomenon, the underlying theory being that objects closer to the eye appear larger than the ones further away. Camera lenses are designed to accentuate this phenomena which is then used creatively in cinematography to enhance the perception of depth within an image and the interrelationship of the elements.
- *Chiaroscuro* is 'Chiara' (light) and 'scuro' (shadow) in Italian. It refers to the play of light and shadow in an image, the graduations of tones ranging from white to black and all the grays in between. This interplay can be used to guide a viewer's gaze and determine how he navigates the frame, where does it begin, travel and rest.

5.8 FORCES OF VISUAL ORGANIZATION

These are the forces used to direct the viewer's gaze according to the importance and interrelationship of each element in the frame.

- The **Line** can be either explicit or implied and is invariably a part of most design. It is the most innocuous seeming but the most powerful. It has many forms – horizontal, vertical, diagonal, zig zag, curved and so on. Combinations of lines can be almost infinite.
- The **Sinuuous Line**, which is also the reverse S is a recurring tool in visual art and has been around since the Greek artists. A flowing river can be a Sinuuous line.
- **Compositional Triangles** are also a powerful tool which not only drive the gaze but also create a sense of weight and stability or tension in the frame. We invariably see these triangles when there are 2 or more characters in the frame, especially placed at different distances to the camera.
- **Horizontal and Vertical Diagonals** are a regular feature of almost all compositions. They can be explicit like in Akira Kurosawa's 'Seven Samurai' or they can be implicit when 3 or more characters are talking amongst themselves. Placing weight at either end of the diagonal may tilt the balance of power within the frame. The Horizon line is once again an overt or implied line which divides the ground from the aerial part of the image. Diagonal perspective lines form Vanishing points which seem to converge off frame thus drawing our attention to the forceful perspective created by them.
- **The Frame** is a powerful edge line which creates a cohesive force for whatever is there within the frame. The four edges of frame are a visual force of their own. They can either hold and control the gaze of the viewer almost trapping it or lead it to the space beyond the frame, opening up the narrative to unforeseen possibilities, depending on how they are used in the composition. This perception of space beyond can add to the 3 dimensionality of the **Film space**.
- **Open Frame** is the one in which the frame line is being pushed by elements in the frame or they actually cross the frame line thus drawing attention to the space/world beyond the frame.
- **Closed frame** is one which can contain all elements within the frame arresting the viewer's gaze within its confines.
- **Frame within a Frame** is exactly that. A distinct frame is formed within the overall frame. This can be done by objects like windows adjacent to walls, windows within the frame, sharp contrast between light and shadow or through color separation.

- **Balance or Imbalance** can appear in various permutations and combinations. It can be balanced formal or informal or Imbalanced formal or informal. For example a Roundtable conference which is further framed with a circular lighting fixture as in the film 'Dr. Strangelove' by Stanley Kubrick is a closed and formally balanced composition, signifying the tightly knit structure and hierarchy of the military council.
- **Positive and Negative Space** are the types of spaces created by visual weight and lines of force which direct the gaze of the viewer. An actor placed on the right of screen and looking left suggests off-screen presence of another actor or an object in direct connection with his gaze. This is Positive Screen Space. But if the actor is placed to the left of screen and is looking from right to left then there is space behind him in the frame. The viewer's gaze is conflicted between what the actors maybe looking at on off screen left while also being drawn to the emptiness created behind the actor which is the Negative Space created.
- **Movement** can be understood as the path taken by the viewer's gaze within the frame and beyond it. The elements discussed above work in collaboration with each other to produce this movement. The movement is physical as in the gaze and also personal and internal, in the way it affects the emotions of the audience. Movement is also caused and governed by physically moving the camera around, creating and recreating compositions of the moving image.
- **Rule of Thirds** is based on the division of a frame into 3 parts, either horizontally or vertically. This rule creates points in the frame where important elements should be placed for the viewer to engage with them instantly. The intersecting horizontals and verticals create 4 primary points of interest in a frame.
- **Headroom** primarily applies to photographing people, particularly in Medium or Close shot. It is the space in frame above the head of a character. Too much headroom and the character get lost or seems small as compared to the environment. Regular headroom is just enough so that the center of attention is the character and not the space above him or a chopped forehead. In really tight Close ups it is accepted that the forehead will be cut slightly while retaining space below the chin so as to see the entire face at least.
- **Nose room** is also called the looking room. If a character is looking sideways the gaze has a certain visual weight. This weight can be used to direct the viewer's attention. This is why the characters are mostly not placed in the center, only to the left or right so as to create space for the audience's gaze to travel to different parts of the screen or even off-screen as may be necessary.

- **Geography:** Establishing geography is different from an ‘Establishing shot’. The latter simply shows us where the scene is taking place. Establishing geography means that the audience also gets an idea of the layout of the space where the scene is happening. It gives us also clarity on the placement of characters in relation to each other and also of props in relation to the space. All of this is essential for them to focus on the story instead of getting confused when the actors move around in the space and we cut from one shot to the other.

So in context of cinematic continuity it is advisable to keep the following kind of Edit cuts in mind while handling cinematic responsibilities on a film. The six basic type of cuts are:

The content cut

The POV cut

The conceptual cut

We will take a detailed look at these in the Editing Unit and see how it ties up with Cinematography

5.8 CHECK YOUR PROGRESS

Q1. What is the person in charge of cinematography of a film called?

Q2. What are the building blocks of a scene?

Q3. What are the key elements of a composition?

Q4. What are the key design principles which guide the creation or purpose of a composition?

Q5. What are the elements used to create and control depth in a composition?

Q6. What are the different forces of visual organization in a composition?

Q7. What is Chiaroscuro?

Q8. What is the 'Rule of Thirds'?

Q9. What is Headroom in a composition?

Q10. What is Noserroom in a composition?

5.9 KEYWORDS

- **DoP:** Director of Photography
- **Film Space:** The space created by framing with camera, moving it and by creating a sense of the world beyond the frame of the camera is called Film Space.
- **Chiaroscuro:** It is 'Chiara' (light) and 'scouro' (shadow) in Italian. It refers to the play of light and shadow in an image, the graduations of tones ranging from white to black and all the grays in between. This interplay can be used to guide a viewer's gaze and determine how he navigates the frame, where does it begin, travel and rest.

To sum it up:

- A lot of the DP's (Director of Photography) work is very technical, while the Director has responsibilities with the script and the actors. But between these separate tasks, both of them are involved with primarily one goal: to tell the story with the camera.
- This is what makes the collaboration very crucial to the making of the film.
- So the DP must have a solid familiarity with terms and concepts of directing, while more the director knows about cinematography the more he or she will be able to fully utilize the talents of the DP.
- Any successful filmmaker will vouch for the fact that one of the real secrets to directing is being able to recognize and maximize what every member of the team can contribute to the film.

5.10 REFERENCE

- Film Art: An Introduction by David Bordwell and Kirstin Thompson
- Cinematography: Theory and Practice by Blain Brown
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Web links:

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- https://www.youtube.com/results?search_query=basic+cinematography+courses

:: STRUCTURE::

- 6.0 Introduction**
- 6.1 Learning Objectives**
- 6.2 Language Of The Lens**
- 6.3 Cinematic Continuity**
- 6.4 Check our Progress**
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6.0 INTRODUCTION

A lot of the DP's (Director of Photography) work is very technical, while the Director has responsibilities with the script and the actors. But between these separate tasks, both of them are involved with primarily one goal: to tell the story with the camera. This is what makes the collaboration very crucial to the making of the film. So the DP must have a solid familiarity with terms and concepts of directing, while more the director knows about cinematography the more he or she will be able to fully utilize the talents of the DP. Any successful filmmaker will vouch for the fact that one of the real secrets to directing is being able to recognize and maximize what every member of the team can contribute to the film.

So what does the DP need to know about filmmaking?

The knowledge base encompasses lenses, exposure, composition, continuity, editorial needs, lighting, grip, color, language of the camera and most importantly people skills. The DP is the key person who drives the film set in conjunction with the Chief assistant director. Being a professional DP is not a job to be taken lightly. A great deal of money, time and effort, personal vision are at stake even on the smallest low-budget projects. If you know your stuff and have the attitude and personality of a team player, it can be one of the best jobs in the world. When things are really intense on a film set and hundreds of diverse elements are coming together, the joy of creation is at a level that is unmatched in any other profession.

6.1 LEARNING OBJECTIVES

- To introduce the students to the concept of cinematography in filmmaking.
- To acquaint them with the vocabulary and an understanding of the Cinematographic terminology.
- To enable them to appreciate the cinematography of the films they watch.
- To begin hands on practice with basic cameras in context of the learning achieved.

On Completion of Unit:

- Make correct choices in terms of lensing and camera movement for a given shot and scene.
- Maintain basic cinematic continuity in whatever they choose to shoot.

6.2 LANGUAGE OF THE LENS

The camera lens is one of the primary tools which enables the DP to add nuance and meaning to the images. Together with selecting the frame, this is one area in which the director may also be heavily involved. As discussed in *Film space* setting the frame is the foremost choice, the placement of camera with regards to the scene. After that one needs to choose the field of vision and movement. This in turn largely dictates how a viewer will perceive the shot; its content and the emotional subtext.

The *Static Frame* is akin to proscenium. The camera height is normal eye level, the lens is of normal angle of view and there is no camera movement. However, the static frame is not without value. It has its own worldview.

Stanley Kubrick uses this effectively in his film 'Barry Lyndon'. The frames are without camera movement, fixed, well composed, balanced, formal thus reflecting rigidity, hierarchy, where every social interaction is governed by well-defined and universally known and acceptable rules. The actors may move within this frame but do not have the power to alter it. It is a reflection of the world they live in. While on one hand it reflects a sense of order and tranquility, on the other it also carries an overpowering sense of claustrophobia, lack of any dynamism. Thus the combination of camera placement and the choice of lens conveys a wealth of information independent of the script and physical actions of the characters.

Film space and the Lens:

Wide Lens and Expansion of Space:

- Normal human vision, including peripheral, extends to 180 degrees. Albeit the Foveal vision where we can perceive detail is around 40 degrees. So a lens which has an angle of view of around 40 degrees replicates what we normally see, in clear detail, through our eyes. Such a lens is called a Normal Lens.

- With a wider than normal lens, where the angle of vision is more than 40 degrees, the depth perception is exaggerated: objects appear to be farther apart (front to back) than they are in reality. This exaggerated depth also leads to exaggerated movement when the movement is perpendicular to the camera axis; the space is expanded and distant objects become way smaller than they actually are, in relation to objects close to camera.
- If we do a close up with a wide lens the camera is quite close to the face of the character. Say if the nose is at 30 cm. the eye maybe at about 33 cm. the difference being 10%. This is quite a difference to cause a mismatch in size, where the nose is exaggerated and the eyes diminished. Now if we tried the same thing with a longer focal length lens the camera will have to be further away, say at about 300 cm. Hence the eyes will now be at 303 cm. the difference being 1%. Hence the nose and the eyes are rendered normal in relation to the rest of the face.

Typical angles of view of various lenses are:

18mm – 76 degrees

18mm – 76 degrees

32mm – 39 degrees

50mm – 25 degrees

85mm – 14 degrees

135mm – 9 degrees

300mm – 4 degrees

600mm – 2 degrees

Wide lenses

18mm and 25mm

Normal Lens

32mm and 50mm

Telephoto lenses

85mm and 135mm

Super Telephoto

300mm and 600mm

Deep Space:

- Citizen Kane is considered to be one of the best examples of Deep Focus cinematography. The film is staged in a series of long takes meticulously planned and composed in great depth to avoid the necessity of narrative cutting within the sequence. But this was easier said than done. To achieve this the DP Greg Toland developed a unique method which resulted in an unprecedented depth of field. This allowed Orson Welles, the director to stage action way deep into the background.
- One of the classic compositions being; the scene where Mrs. Kane is in the foreground, signing an agreement to send Charles, her son into foster care. While this is happening in the house we can clearly see the boy, Charles playing in the snow with his snowboard out in the snow in front of the house.

Flat Space:

- The antithesis of the wide lens is the telephoto lens and has exactly the opposite effect of the wide lens. It compresses the space within the frame, reducing the apparent distance between the foreground and the background. This compression leads to de-emphasis of movement towards and away from camera. It creates a sense of tightness, claustrophobia, heightening of the action by isolating it from the environment.
- In a practical sense this effect is also used for stunt work. For example a speeding truck can be shown to narrowly miss a child on a bicycle, by inches, by an appropriate head on placement of camera and choice of telephoto lens. The apparent distance between the 2 may seem very less when there is actually quite a distance between them.
- Lateral movement on a telephoto lens as we pan the camera with a character, appears to be faster than normal, with the background blurry and passing by quickly.

Selective Focus:

- The use of the telephoto lens allows the DP to not only compress apparent space, but also reduce the depth of field, which is the relative sharpness into the depth of the frame. This allows the DP to focus on the primary action by keeping stuff that is in the background or in the foreground, out of focus. In motion picture, focus can be shifted during the shot also, thus allowing the filmmaker to direct the gaze of the audience in a very specific manner. Selective and moving focus shots can also be used as effective POVs of characters.

Filtration:

- Modern lenses are remarkably sharp and that is what technology has strived for over the years. But there are times when the DP is looking for a softer image, not so sharp. One of the key reasons is beauty. A softer image of faces is generally a little prettier than a very sharp one. It may

be romantic, dreamy a little less in touch with reality. Mostly the DP chooses to use glass filtration in front of camera lens to achieve this but occasionally he may also decide to use an older set of lenses which are subtly soft and enable to achieve the look and feel which the DP and Director are aiming for.

6.3 CAMERA MOVEMENT

- Camera movement is the fundamental aspect of filming which distinguishes it from photography, painting and other visual arts. The moving image is a constantly changing frame and it is the choice of the Director and DP to decide if they wish to move the camera or keep it static. Camera movement of a film is mostly cohesive or has a definite graph which supports the telling of the story by adding subtext and emotional content, independent of the subject. This chapter we will look at the techniques and the technology used to move the camera, an analysis of the dynamics of camera moves and how they are achieved.

Motivation:

- The camera should have a good enough reason to move. This is called motivation. It may come from the action of an actor, like the camera follows the actor across a room or it may come from the director's need to create a specific impact with respect to the character, the space or both. For example the camera may simply move to reveal new information while the character remains static. The beginning and end of each movement has to be measured and fully controlled to create the immersive experience. Also the speed of the movement has to be in sync with the action, emotion or both. Occasionally the camera move is designed to draw attention to itself, the move being really loud but at the same time forming an integral part of the style of the film. Camera moves can add anxiety, anticipation, information, dread, joy, sorrow and many other emotional layers to the narrative.

Basic technique:

- A look at the basic camera techniques will give an understanding of the vocabulary of shot taking during filming. Pan, tilt and a combination of both are some of the most basic moves and can be accomplished very easily. Beyond this any other move of the camera will require for the camera to physically move from point A to point B. There is a special crew department called the Grip department which facilitates the movement of the camera beyond the basic moves. Rigging the camera on a rollercoaster or mounting it on the dolly, the grip guy is the person for the job.

Basic Camera Moves:

Pan:

- Pan is short for panoramic and applies to horizontal moves from left to right or right to left. This is usually done while following an action or to reveal and establish the geography of space. The speed with which the camera can pan to produce a clear image is limited by the focal length of the lens on it. Too fast a speed will result in image blur, unless of course one is aiming for it. There are mathematical calculations for panning speeds for each lens, depending on the distance of subject from camera.

Tilt:

- It is the up or down movement of the camera from a fixed position like the movement of a head to look upwards or downwards. This is not as frequent as the Pan movement because a lot of our action happens in the horizontal plane. But most pans also include a subtle tilt adjustment for the headspace of actors or to compose objects which may be moving closer to or away from camera.

Move in/Move out:

- The camera is mounted on a dolly which is basically a platform on wheels. The dolly mostly moves on tracks similar to the railway line but occasionally can move freely on the floor also if the floor is super smooth. When the dolly moves the camera closer/towards the character it's called a move in and it is called a move out when it moves away, revealing more of the space.

Zoom:

- An optical change in focal length of the lens during a shot is called a zoom. It may bring the character closer by increasing focal length, reducing angle of view and thus magnifying the point of interest, which is the zoom in and when it moves the character away it is called a zoom out. Lenses, whose focal lengths can be varied, are called zoom lenses. Zoom is an unnatural movement because it does not replicate any of the ways in which we see. The eye does go close and away from the point of interest but it jumps between the frames, it doesn't zoom in or out gradually. Smart DPs are good at masking the zoom movement with other camera moves when they need to get closer to or away from the character without moving the camera closer to or away from them.

Zoom vs. Dolly:

- Say one needs to go from the full shot of the character to a close up. It might seem that one could use either, the zoom or the dolly in with no real difference. But that is not the case. The zoom changes the focal length of the lens and hence the angle of view, the depth in the image, the relationship between the background and actor and compresses the space. In case of the dolly your POV changes as the camera changes its position

in relationship with the actor. The dolly is invariably more dynamic than the zoom.

Tracking shot:

- It is the movement of the camera parallel to the action, following the action from behind or staying ahead of the action and looking backwards to stay ahead of it. All these permutations are called tracking shots. The most dramatic is the parallel movement because it has a constant and speedily changing background and yet the track behind or ahead of the character can be equally dramatic in context of the action. The dolly and tracking move are the same but 'Tracking shot' is the terminology which is most often used. The other variations of the tracking shot are when the camera moves along with the character but not exactly parallel and also when it moves in a circular fashion almost orbiting the character/action. Another dramatic tracking shot is the movement of the camera counter to the movement of action and can be exactly used for that, to create a counterpoint within the narrative. The tracking shot can also be used to reveal, moving from one action to another, from one space to another. One of the frequently used tracking moves in Hindi cinema is the circular tracking move, which goes 360 degrees around the actor/action.

Crane movement/Jib shot:

The camera is mounted on a crane and as the name suggests, it allows the camera to be high above the scene, at a high angle looking down on it. This can be used as an establishing shot and as the camera swoops down with the crane it can move into a close up of the actor, all in one shot. The coming down movement is mostly used to open a scene and the going up used to end the scene and sometimes the movie itself. The up and down crane movements can be simply vertical or a combination which enable the camera to move in along a diagonal path with respect to the actor/action, creating a sweeping move. The crane can also be mounted on tracks, which opens up multiple possibilities in which to move the camera with respect to the unfolding scene.

The jib arm is similar to a crane, but way smaller in size. It can do movements similar to a crane and is also mounted around a pivot point, but it may not really have a seat for the camera operator or assistant to sit alongside the camera. So this limits the amount of movement it can do since the camera has to be operated while standing on the floor or on apple boxes to be able to view the frame.

Both, the crane and jib arm have counterweights at the rear end to balance the camera weight and in case of crane the weight of the camera person and assistant. When planning a move with this equipment one has to factor in the space required to be able to do the move. Also getting on and off the crane or jib the DP has to ask the grip team manning the equipment, since they are the ones who adjust the counterbalances. Safety is a key issue when use such heavy duty equipment.

Crane operation is a 3 man job, anything less is not safe. The Key Grip generally guides the front arm and hence the move, the second grip handles the weight or counter balance arm at the back and the third moves the chassis forward or backward.

Occasionally to achieve a fixed height which cannot be reached by a regular crane, a cherry picker truck with a basket is used. These trucks are primarily used by the city corporation department to change the light bulbs of street lamp posts.

When you can't get a crane for budgetary or space constraints and yet need a height more than available with a regular tripod, a ladder is often used. The ladder has a port on the top where the camera head and the camera can be mounted. The apparatus is usually stabilized with heavy sandbags.

Remote Heads:

- Remote heads are camera heads which can be operated remotely. Thus one can design cranes which do not need to carry weight of the camera operator or the focus puller. Thus it has been possible to build higher reaching, lighter weight cranes, making them more portable.
- The *Technocrane* is one such remote head crane. It adds one more dimension to the crane movement. The arm of the crane not only does the regular up and down movement but can also be extended or retracted smoothly during the move. It can also be revolved around its axis which spins the camera like a top and thus rotating the entire frame.

Car shots:

- Car shots have been integral to films for as long as one can remember. Early on these shots were done in studios with the exterior projected on screens around the car. Even the cars were specially designed so as to be able to place the camera in a desired position with respect to the actors.
- These days with a lot of live location shooting, car shots can be done on location with specially designed car mounts. The Hood mounts allow for more than one camera to be placed on the hood of the car. Then there are the window mounts which are placed in the windows, favoring specific actor.
- A larger complicated approach is to mount the entire car on a vehicle called the Low Loader which is a platform larger than the size of the car. This allows the camera to be mounted on the platform but can be moved independently of the car, since it is not mounted on the car body.
- *Vehicle to vehicle* shooting involves mounting the camera on trucks with exceptional suspension and shock absorbers to allow smooth shots. For the close ups the actors' car is towed by the camera car at a fixed distance. A simpler wheel mount is also used to tow the actors' vehicles at a fixed distance from the camera.

Aerial Shots:

- Helicopters were introduced into the filming process immediately after the Korean war. Vibrations were a serious issue with such a contraption. The Tyler mount for helicopters was introduced to isolate the camera from the vibrations and steady it, so it could be operated smoothly. These evolved into another mechanism where the camera is mounted on the exterior of the helicopter and controlled via the 'Hot Head', remotely from inside the helicopter. After that came mini-helicopters which were remote controlled and fitted with camera mounts and capable of lifting considerable weight to accommodate lighter cameras.
- Today, technology has advanced to drones which are built with a stabilizing gimbal and can take considerable amount of payload. Today some of the modern digital cameras are also relatively lightweight allowing the drones to be able to fly them smoothly. The drone is controlled remotely and has a fairly large range of communication and far greater maneuver-ability as compared to helicopters.

Cablecam:

- As the name suggests, the camera is mounted on a head which is suspended from a cable high above ground. This kind of equipment is generally used in sports for the camera to hover above the stadium and travel across it and over the main pitch. This is extremely expensive piece of equipment requiring a specialized crew to set it up and operate it.

Steadicam:

- This is one piece of equipment which revolutionized filmmaking. It consists of a vest which the camera operator wears and has an arm on which the camera can be mounted. The camera is counter balanced by weights and a video assist monitor for the operator to be able to see the frame. The camera can go wherever the operator can walk and allows extremely smooth moves as it is a balanced gimbal mechanism. The Steadicam can be operated in various modes for the camera to be positioned very low close to ground or even at a height above the eyelevel of the actors.

Motion Control:

- Filming some special effect shots requires very high precision control of the camera with the ability to be able to replicate the move over and over again. This requires precision synergy between electronics and the mechanics which move the camera. Traditionally this was done by locking off the camera and not moving it while all changes were made in front of it, in the frame and then stitching all the images together for a composite frame. But imaginative filmmaking required that the camera be moved along the same path many times with precision and then the various shots be composited. This requires a robot which can control all functions of the camera and also the lenses. The entire rig which is able to do this; the hardware and the software, is called the motion control rig. The motion control rig consists of a crane like arm on which the camera can be mounted. This arm is electronically connected to a computer which can

control both the arm and the camera in a 3 dimensional environment. The best motion control rigs have to be frame accurate. At every given frame of the shot, they should be in exactly the same position in every move that is repeated.

6.3 CINEMATIC CONTINUITY

Shooting for Editing:

- The DP's job is not to take just great shots! The Editor should be able to put those great shots together to bring to life's the Director's vision. He should be able to piece together the material shot so as to create the narrative the Director is looking to tell. All the shots and scenes need to add up together to form an entire whole, which is the film. It has to be a continuous, seamless experience for the audience.

Continuity of Content:

- Everything visible in a scene – costumes, hairstyles, makeup, props, actors, cars, colors – all of this has to maintain a sense of continuity through the entire scene and in cases from scene to scene. Say if the actor is wearing a red lipstick in a shot and then a pink one in the next shot, it will cause a jarring impact on the viewer and they won't be engaging with the story anymore. The continuity challenge is mostly more subtle, like an actor smoking a cigarette. In one shot if he has smoked the cigarette halfway, it has to remain that way in the next shot or progressively more burnt out. It can't be looking like he's smoking a fresh one in the later shots. There is almost always some amount of cheating in filmmaking because it is close to impossible to maintain absolute continuity.

Continuity of Movement:

- If an actor or an object is moving at the end of a shot, it has to be moving and with the same speed in the next shot. Its speed may vary but that variation has to be noticeable and can't just happen between shots. It could be any actions – drinking water, lifting weights, parking a car, simply walking along the pavement – there can't be gaps in action between shots which are being cut together. So when the DP does different shots involving movement which he knows will be stitched together in the Edit, he ensures that there is overlap of movement in both shots so as to find the correct rhythm for the shots to match with each other. If an actor opening the door has to be shot from the outside and inside of the house then in both the shots, the actor will have to open the door so as to maintain continuity. In both shots the actor has to maintain the speed with which he does the action and also the hand used to open the door has to be the same.

Continuity of Position:

- This kind of continuity mostly deals with props. Props that are being used in a scene will be moved around by the actors in every take. So if the actor

drinks water with his left hand and puts the glass down on his left, the glass has to stay on his left throughout all shots of his in that position, in the scene. If by chance the glass has moved to the right in later shots then there will be a jump in continuity. To solve this, the Director may have to reshoot some shots or find a compromise solution where he does a shot of the actor sliding the glass from left to right. In such a case, the editor has to compulsorily use that shot of the glass being moved.

Continuity of Time:

- Maintaining time in a clock throughout the scene is prop continuity, not time continuity. Time continuity refers to the flow of time in the scene. If you have an actor walking towards a phone booth and we cut to the phone booth and cut back to the actor then the actor should have logically progressed towards the booth time wise.
- Take the example of a character walking up the stair case. One may not want to show the entire climb for reasons of duration and it being unnecessary. So the Director may choose to cut from a wide shot to a medium or close shot of the character, the camera panning or tracking along with the person and cut back to the wide where the person has already at the end of the staircase. To maintain a sense of time continuity, the walking speed of the character has to be maintained in all the 3 shots. When put together the time lapsed should seem logically correct with the speed of the character walking.

Continuity of Screen Direction:

- If a character is moving from left to right on screen, then the character should continue to move left to right in all shots unless we see him change direction in any of the shots. So if we have a character walking in a certain direction in the wide shot, he should be walking in the same direction in the medium or close shot and at the same pace, unless we see it change in a shot. Also if a person standing on a pavement is looking at a taxi moving right to left and approaching him, the direction of the taxi's movement should maintain the direction of movement towards the person in every shot unless we see it pass the person.

The Prime Directive:

- All these rules of continuity are recommended so as to avoid any confusion in the minds of the viewer, which may distract them from the story, annoy and frustrate them. For example if a woman is watching the taxi go from her right to left, the woman standing on the opposite pavement will see the taxi go from her left to right. But if both are on the same pavement, then they will both see the taxi travelling in the same direction in relationship to them. So screen direction is important to establish and maintain the spatial mapping of the entire scene in the viewer's mind.

The Line:

- Let's say two characters A and B are standing on the same side of the line looking in the same direction. A is on the left of frame and B is on the right

of frame in the shot, with their backs to camera. Now if we need to see their expressions and move the camera in the opposite direction, looking at their faces then B will now come to the left of frame and A to the right. In this case we've maintained their screen positions in continuity.

- Now imagine if the two characters A and B are facing each other and we do a two shot with A facing from left to right towards B, then B will be facing right to left towards A. Now if we were to go the opposite side and look at them again, then it would seem that A is still looking at B but from right to left instead of left to right and vice versa for B. Thus it will cause a jump in the viewers' mind since their positions in the screen would have changed relative to each other. So the invisible line between actors or between actors and their area of interest determines where we can place the camera from shot to shot to maintain continuity of screen direction and the inter-spatial relationships.

The Action Line:

- So in the above example of 2 people talking to each other, the 2 actors looking to each other forms an invisible line between them. When we do a 2 shot, we place, say A on the left and B on the right of frame. So A is looking from left to right of frame and B vice versa. Now if we are to do a shot favoring A with B in reference we need to position the camera in such a way that the direction of their look has to be maintained. A should still be looking left to right of the frame. Thus we end up on the same side of the invisible line formed between the actors. Suppose if we do jump over that line then we will have A looking from right to left of frame. This will disorient the viewer since the direction of A's look has changed completely from shot 1 to shot 2. This invisible line formed between two actors or actor and other objects, props in the scene is called the action line.

The Action Line can be established by:

- A Look
- Movement
- A specific action
- Exiting frame
- Physical geography (e.g. Classroom)

Screen Direction:

- Clarity of screen direction gives the viewer a precise idea of where someone is coming from and where he is going. Besides it can also provide important cues to the story. E.g. In the cult film Sholay there is a clear and consistent indication of the screen direction which leads into the village and the opposite which leads out of the village. In war sequences in films, each army's approach in terms of screen direction is defined and kept consistent so that the audience can immediately identify which army is being seen on screen. Similarly if a character is travelling West then the plane's screen direction should be from right to left, since we

understand the top as North, a trait that is embedded into our consciousness through maps. There are of course exceptions to the rule:

- If we see things change position in shot, then we understand the change of position. If a car moving left is seen turning around or at 90 degrees then the new direction is established.
- When the camera moves position in shot changing its POV
- If one cuts away to something completely different, one can cut back to a position where the line is realigned
- In case of a moving vehicle, one can cut to a head on shot or from the back and then cut to the changed direction of movement of the vehicle.

Reverse:

- Another example of deliberate crossing the line which is commonly used is when 2 characters are talking to each other sitting on a sofa. They are usually shot from the front, which is most logical. Now an additional character needs to come into the room through the door right in front of the sofa. In such a case the camera can jump the line and go right behind the sofa looking at the new character entering with the characters on the sofa in foreground. This will clearly establish the relationship between all the characters.

Turnaround:

- In an edited sequence of two characters talking to each other we see one character and then the other character as they speak. But when shooting it, we do not keep moving the camera back and forth with every dialogue. This would be very time consuming and inefficient. It would also break an actor's rhythm. We shoot the entire part of one character and then 'turn-around' to shoot the other character. In the 'turnaround' the DP resets the camera and the lighting for the second character. All shots for the second character have to match the ones done with the first character. This is also called the answering shot. The 'turnaround' is an area where cheating is employed. In cases where some physical obstacle doesn't allow for a good camera position, the sun is at a bad angle or maybe there just isn't enough time for a re-light, the turnaround is a cheat executed by subtle changes. To execute the cheat successfully the background and the direction of light should be maintained so as to make it believable.

Preplanning coverage:

- This is the process by which the DP and director visualize the entire sequence including what will be the various camera positions, movements, lenses used and so on. All possible obstacles, pitfalls have to be preempted so that the shots match each other and seamlessly blend into the sequence. The answering shot should ideally match the shots of the first character in camera height, focal length used, distance from camera, light direction and some common element of background. This will enable them to be intercut with each other.

Cuttability:

- When we do shots that are meant to be cut together, they should appear seamless when put together in the edit. Let's say we are doing shot of two characters sitting on a sofa and talking, which includes both of them and a bit of the sofa arm rests. For the next shot let's say we move a little closer to exclude the arm rests but both of them are still included in more or less the same magnification. These two shots will not cut seamlessly together, the underlying principle being that there has to be a substantial difference between the two shots for them to be cut together. This change is primarily driven by
- 20% rule, where the difference in magnification between two shots in the same axis has to be at least 20%. So it has to be either 20% closer or further away, by way of physical movement or change of lens focal length.
- 30 degree rule, where if we keep the lens focal length and the distance to actor same, the camera has to move 30 degrees either to the right or the left, changing the angle from which the scene is being shot.

Moving shots:

- Some of the common moving shots are the driving and walk and talk shots. When two people are walking and talking, the direction of the walk may seem to be the primary axis but that is not the case. The primary axis is the line between two people. So when we cut from one to the other their looks should match in terms of screen direction. But in case of a moving shot of a car, where we are outside of the car, the direction of the car matters since it is the principle object.

Going through the door:

- When a character is shot entering a door from the outside then the following shot from the inside showing him coming in through the door should ideally maintain the screen direction of the character's movement. But there is also a school of thought which does not believe so. They feel as long as the door is clearly established as the same in both shots the screen direction of the movement does not matter.

Turning a corner:

- Classic rules of screen direction apply to these shots. If a character turns a corner in a shot, the next shot should pick up the character walking in the same direction.

Entering and Exiting frame:

- Entering and exiting the frame establishes screen direction. One can think of the next shot as an imaginary pan. The second shot may change in magnification but it should maintain screen direction to maintain continuity of where the character may be going. So a character exiting right of frame should enter from left of frame in the next shot to maintain screen direction.

Neutral axis to Exit frame:

- Exiting above or below the frame creates a neutral axis exit. Consequently, the character could be moving in any direction the next shot.

Three Shot:

- Another common situation while shooting is 3 characters sitting around a table and talking. Say we are to cut from a shot of all three to individual shots of the two characters sitting opposite each other. So when we form the OTS (over the shoulder) shot of these two, the person in the middle may creep into the frame and not only that his screen direction will keep jumping from shot to shot. So as a DP one has to figure out an axis whereby the person in the center doesn't keep jumping around from shot to shot. One of the ways to do it is to keep the person in middle out of frame, especially the nose and the hands which have a tendency to creep in. In such a case the character we are focusing on may have to 'cheat his look'. This means that he may have to look at some point closer to camera axis instead of looking at the actual actor who's in the middle. The eye line has to be matched so that we don't start to miss the character or get a feeling that his position may have shifted.

Prop Continuity:

- The principal of overlapping applies to props placed in between two or three characters talking to each other. Say for example there is a glass of water between 2 characters sitting at a table talking. When we shoot either of the characters and we have the glass in frame, the placement of the glass should appear constant in relation to the character. The challenge here is to find the sweet spot for placing the glass in each shot – the wide master, 2 shot favoring either of the characters – in a way that it is there in the frame as reference and also not really disturbing the frame by drawing unnecessary attention to itself. Or for that matter a character holding a phone in his right hand should be consistent throughout the act of smoking and in all shots unless we see him change hands.

Eye line continuity:

- Cutaways are not a part of the main scene but they do have a physical relationship with the scene. Hence the directional continuity of a cutaway should be maintained in relation to the scene. This is especially relevant when it involves the reaction look of a character that is reacting to the principal characters that may be doing the talking in the scene. In such instances eye line becomes crucial since they should seem to be looking at the principal characters when edited into the scene.

New Eye line:

- Say for example when 2 people are sitting and talking at the table, one of them may turn to look at someone entering the room. This shift of look creates a new eye line and the shot of the character entering the room

should have an eye line which matches the look of character at the table that turned to look at him.

- The eye line is not a static entity but a dynamic one which may be constantly moving depending on the movement and gaze of the characters.

Geography:

- Establishing geography is different from an ‘Establishing shot’. The latter simply shows us where the scene is taking place. Establishing geography means that the audience also gets an idea of the layout of the space where the scene is happening. It gives us also clarity on the placement of characters in relation to each other and also of props in relation to the space. All of this is essential for them to focus on the story instead of getting confused when the actors move around in the space and we cut from one shot to the other.

So in context of cinematic continuity it is advisable to keep the following kind of Edit cuts in mind while handling cinematic responsibilities on a film. The six basic type of cuts are:

- The content cut
- The action cut
- The POV cut
- The match cut
- The conceptual cut
- The zero cut

We will take a detailed look at these in the Editing Unit and see how it ties up with Cinematography

6.4 CHECK OUR PROGRESS

Q1. What does focal length of a lens signify?

Q2. What are the different lens focal lengths and what are their approximate viewing angles?

Q3. What are the two primary kind of Film spaces filmmakers create and what are their main characteristics?

Q4. What are the basic camera moves?

Q5. What are the different pieces of equipment used to move the camera?

Q6. How are lenses classified according to their focal length?

Q7. List the different types of Cinematic continuities?

Q8. What is an Action Line?

Q9. How can an action line be established?

Q10. What are the different types of Edit cuts that a Director of Photography needs to be aware of?

6.5 KEYWORDS

- **Lensing:** The basic philosophy behind choice of lenses to shoot a specific scene and its con-text within the larger film is called ‘Lensing.’
- **Cinematic continuity:** Maintaining the various elements of an image consistently – bright-ness, color, contrast, composition – from shot to shot so that they can be edited together smoothly is called ‘cinematic continuity.’
- **Coverage:** The multiple angles and shots taken to shoot the entire scene from the script so that it serves the narrative in a satisfactory manner while also giving the editor enough choices to edit the film, is called ‘coverage.’

To sum it up:

- The Director of Photography (DP), is the key person who drives the film set in conjunction with the Chief assistant director.
- Being a professional DP is not a job to be taken lightly.
- A great deal of money, time and effort, personal vision are at stake even on the smallest low-budget projects.
- If you know your stuff and have the attitude and personality of a team player, it can be one of the best jobs in the world.

6.6 REFERENCE

- Film Art: An Introduction by David Bordwell and Kirstin Thompson
- Cinematography: Theory and Practice by Blain Brown
- Grammar of the Shot by Roy Thompson and Christopher Bowen

Web links:

- <https://www.youtube.com/watch?v=9srSStavb8g>
- <https://www.youtube.com/watch?v=fM64ycm7tz4>
- https://www.youtube.com/results?search_query=basic+cinematography+courses
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- https://www.youtube.com/results?search_query=basic+cinematography+courses

:: STRUCTURE::

- 7.0 Introduction**
- 7.1 Learning Objectives**
- 7.2 The Beginning of Film Continuity**
- 7.3 Constructive Editing**
- 7.4 Editing and the Sound film**
- 7.5 Check your Progress**
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7.0 INTRODUCTION

- As with a lot of other filmmaking skills, Film Editing is also a combination of technical skills and a creative approach to the use of those skills.
- A film editor works with material that has been shot during the shooting phase, combining it into a coherent sequence in sync with the narrative of the film. This may sound simple, but it is far from it.
- The editor work is to creatively work with the layers of images, script, dialogue, music, and overall pace of the film. It is largely believed that the editor must approach the material with a fresh eye rather than stick to the script.
- This allows him to reimagine and rewrite the film to make it a cohesive whole. Film editing is often referred to as 'invisible art' because when it is well practiced the viewer does not notice it at all and stays well engaged with the story. Editing is the core around which the entire 'post production' process revolves.

7.1 LEARNING OBJECTIVES

- To understand the term 'Editing' as a concept.
- To familiarize with the different genres of editing.
- To get a detailed idea of the concepts which guide the editing process.
- To understand the physical procedure of editing a film.

On Completion of this Unit

- How to get started with editing for filmmaking.
- Know the different technical ways to get started with film editing.
- Different concepts of editing a film.

7.2 THE BEGINNING OF FILM CONTINUITY



In making their earliest films, the **Lumiere brothers** adopted a simple approach. They chose a subject which they found interesting to record, set up the camera in front of it and shot it till their film stock ran out. Thus they ended up with records of ‘Baby at the Lunch Table’, ‘A Boat Leaving the Harbor’. They were using the film camera with the sole purpose of recording motion picture. In ‘Watering the Gardener’ the Lumiere brothers, for the first time shot a well thought out and preplanned sequence. In the sequence a boy steps on the pipe of a gardener who is watering the plants so that the water flow stops. When the gardener is peering down the

pipe to see why has the water stopped, the boy lifts his foot so that the gushing water splashes on the gardener’s face. This sequence demonstrates a conscious move to wield control over the material being filmed in an attempt to have a desired impact on the audience.

Watch the early film clips of Lumiere brothers, available on YouTube

- <https://www.youtube.com/watch?v=4nj0vEO4Q6s>
- https://www.youtube.com/results?search_query=the+gardener+lumiere+brothers+

This approach was further refined by George Melies in his film ‘Cinderella’. Various shots of the film created a sense of continuity since they revolved around one central character. In a contemporary sense the twenty tableaux would seem like a series of lecture slides, but seen together in motion picture they told a relatively complex story than was possible with single shot film, like the Lumiere’s.

Watch the early film clips of George Melies, available on YouTube

- <https://www.youtube.com/watch?v=L8is28gAOTc>



Edwin S. Porter a contemporary of **Melies** began work on entirely different lines. Porter discovered a lot of material of the fire department’s activities in Edison’s film archives. So Porter decided to make a film on firemen. Having chosen them as his subject, he still wanted a dramatic story to tell, a central idea. So Porter imagined a scenario where a mother and her child are trapped in a fire and the firemen rescue them in the nick of time. This approach of constructing a story around available material was unprecedented. It meant that the meaning of a shot was not necessarily self-contained but could be changed by joining other shots to it.

Watch the early film clips of Edwin S. Porter, available on YouTube

- https://www.youtube.com/watch?v=6ym7-QW_GWo

Porter's achievement was more than just fluency in telling the story.

It opened up limitless possibilities of movement since each action could now be broken into small manageable parts and stitched together. Another of Porter's achievement is that he was able to convey a sense of time. This can be inferred from the fact that the film opens with a sleeping fireman, dreaming of a woman and child trapped in a burning house and then goes on to the actual act of heroism by the fireman.



Watch Edwin S. Porter's 'The Great Train Robbery' on YouTube.

- https://www.youtube.com/watch?v=7XVOisZVB_I

This film is a fantastic breakthrough in connecting events happening parallel to each other at the same time. The bandits are escaping, while the telegraph operator is trying to free himself. There were of course certain limitations in Porter's presentation. All his staging was done at a fixed distance from the camera, so he did not find the means to emphasize certain aspects of the narrative by manipulating the image itself.

12 years later, D.W. Griffith developed Porter's simple action continuities into a powerful tool to create and control dramatic tension.

Watch Birth of a Nation – specifically the assassination of Lincoln – on YouTube.

- <https://www.youtube.com/watch?v=ATPHirj4Y44>

The plot to assassinate Lincoln is relatively simple: President Lincoln is assassinated at a theatre while his bodyguard has carelessly left his post. Edwin Porter would have probably rendered this sequence in about a dozen shots. Griffith was more interested in creating dramatic tension and hence chose to cut between simultaneous actions that are happening at the theatre. The four primary groups of characters are Lincoln's party, including bodyguard; Elsie Stoneman and Ben Cameron; Booth and the assassin; and the actors on stage. The intercuts between these set of characters seems perfectly acceptable because it has been clearly established that they are in the same space at the same time. So unlike Porter, Griffith changes viewpoint not to overcome physical constraints of filming but more to infuse drama into the telling of the story. This approach allows a director to layer the narrative; with details of the setting that make the experience fuller – creating a complex space/setting in which the scene unfolds – and giving the director the means to guide the viewer's attention and in turn the reaction. Let's look at a very simple analysis of the sequence.

- The first 14 shots establish Lincoln's arrival and reception at the theatre.
- Then, a title gives the first hint of impending danger.
- The next 5 shots are akin to Porter's simple action continuity as they depict a single character's movements. Albeit given the context, this simple continuity attains dramatic tension.

- Shot 15 shows the bodyguard getting impatient. Then instead of going directly to the result of his impatience, Griffith cuts to the stage, showing the cause of his impatience, the stage that he wishes to see.
- Shots 17-19 show the guard getting up from his position and settling into the box. The cut from 17 to 18 is straightforward: merely changing the location of action as the guard comes into the box. 18-19 by contrast are actually the same action but different magnifications. 19 is more significant in the fact that it draws attention to the details within shot 18, by providing a larger image of a detail from 18.
- Shots 20-21 reveal the audience oblivious to the threat to Lincoln.
- Shots 22-30, the haunting image of Wilkes Booth is inserted after every detail of the general scene. This serves 2 purposes – one to establish that Booth is unidentified and unsuspected and partly to create suspense.

After the reminder that the bodyguard is not at his post, we see Booth swing into action. Even then Griffith is in no hurry to show the assassination. Instead he cuts to the stage and the activities on it. A single take of the action on stage when used at different places becomes 2 shots – 36 & 38. This last few cuts of the action on stage are mainly used to stretch time, expand the short spell and holding on to the suspense a while longer to thus creating greater drama. In doing so, it also establishes that Lincoln is unaware of the imminent danger and engrossed in the performance on the stage.

So Griffith's contribution lies in the understanding that a film sequence must be constructed out of incomplete shots whose order and selection is determined by dramatic necessity. So while Porter recorded, Griffith got the camera to proactively participate in creating drama, by its shifting point of view and also the proximity to the action. This approach formed the cornerstone of 'narrative editing'.

Fragmenting scenes into shots, the way Griffith did, raised a new dilemma for the editor. How long should each shot stay on the screen? In a general sense, as a Griffith film neared a climax, the pace of cutting or the duration of each shot became shorter. This led to increase in pace/tempo which translated into greater drama. The repeated use of this editing technique gave birth to the phrase 'Griffith's last minute rescue'; a characteristic of all of his films.

7.3 CONSTRUCTIVE EDITING

The famous Russian film director, Eisenstein, rightly pointed out that Griffith's use of cross cutting, close shots, flashbacks and even dissolves; have literary parallels and all Griffith did was to find them. A lot of young Russian directors were impressed with Griffith's pioneering work, but they also felt that it was lacking in one important aspect. So they created the 'montage trope', 'trope' being a literary device wherein the use of a

word or phrase is in a sense other than that which it is normally used. For example, a 'sharp wit', instead of the literal use 'sharp sword'. They felt that Griffith's cinema lacked this kind of montage construction.

Eisenstein felt that Griffith attempted this in his film 'Intolerance' which had four stories illustrating the film's title theme and failed miserably at doing so. 'Intolerance' has a repetitive shot of the heroine rocking a cradle. Eisenstein felt that Griffith was inspired by the lines of the poet, Walt Whitman:

"... endlessly rocks the cradle, Uniter of Here and Hereafter."

He felt that Griffith's translation was not in structure or in his expression but simply an isolated visual which did not really translate into an abstract to be able to emphasize the title theme of the film.

Initial attempts at theorizing the editing process by Russian directors can be seen in the combined efforts of Pudovkin and Kuleshov. They took the close up of an actor and used it to edit 3 experimental sequences. In the first they joined the shots of the actor – who's expression was neutral – to shots of a plate of soup standing on a table; in the second, to a shot of a coffin in which lies a dead woman; the third being shot of a girl playing with a toy. When the three combinations were shown to an audience the results were simply terrific. The audience raved about the actor's acting skills. They grasped the pensive mood of the actor on seeing the soup, were touched by deep sorrow with which he looked at the dead woman and admired the light happy smile with which he observed the little girl play. So impressed were Pudovkin and Kuleshov with this ability to create an impact by juxtaposing shots, that they formulated the method into a theory:

The musician has sounds as material and composes in time. The painter has colors as material and combines them in space, on a canvas surface, similarly film work consists of pieces of film which have been shot and joining those pieces in a certain order was akin to composing music or painting. Kuleshov maintained that film art doesn't begin with the actors acting and various scenes being shot. He proposed that this was only the material being prepared. According to him film art began once the director and editor started to put the material in a sequence.

Watch the YouTube sequence of Kuleshov experiment

- https://www.youtube.com/watch?v=_gG13LJ7vHc



- So while Griffith's story is conveyed primarily through behavior and movement of actors, Pudovkin builds his narrative by juxtaposing a carefully planned series of details. These different approaches are a result of the completely different dramatic intentions of the two directors. Griffith is interested in the human conflicts, while Pudovkin is interested in the overtones and implications of the conflict. Below is a classic example of 'constructive editing' through the creation of a complex montage to convey an emotion effect. In his film 'Mother' Pudovkin tried to affect the viewers by the plastic synthesis of editing, instead of psychological performances by the actors.
- *The son sits in prison. Suddenly passed in to him secretly, he receives a note that the next day he is to be set free. The problem was the expression of joy, filmically. The photographing of a face lighting up with joy did not excite Pudovkin. Instead he chose to show the nervousplay of hands, big close up of the lower half of the face, corners of the mouth smiling. He then cut these shots with other varied material – shot of a brook swollen with the rapid flow of spring, the broken sunlight playing on water, birds splashing in a village pond and finally a laughing child. It was by connecting these shots; Pudovkin chose to express the joy being felt by the son.*

Watch Pudovkin's 'Mother', especially the sequence of the son sitting in jail a day before his release.

- https://www.youtube.com/watch?v=3U51Jg7P0_E

7.4 INTELLECTUAL MONTAGE

The dramatic situation is the most prominent in the viewer's mind rather than the indirect comments on the story, in Pudovkin's silent films. In Eisenstein's silent films, the balance between plot and comment is tipped the other way. In Eisenstein's films the story is merely a foundation on which he built the exposition of his cultural and political ideas. The actual events in the film are in essence spring boards for a larger comment. Eisenstein called this the 'intellectual montage.'

Watch the sequence of the meeting between head of the provincial government, Alexander Kerensky and the Czar; in Eisenstein's film 'October' on YouTube.

- <https://www.youtube.com/watch?v=laEB8IHlleE>

Eisenstein's purpose of making 'October' was not to recount an historical episode but to explain the significance and ideological background of the political conflict. The film's connect with its audience is the ideas proposed by Eisenstein through his film and not the excitement of the dramatic event. From a narrative point of view this episode is very fractured and unsatisfactory; because the episodes are loosely put together and do not really follow the principal of dramatic inevitability. Kerensky's character is revealed not through specific dramatic scenes but

through random acts, each building up to the vanity and incompetence of his character. These random scenes are unrelated in time, without any continuous progression, except that to build up Kerensky's character. This clearly displays Eisenstein's disinterest in simple mechanics of story-telling in favor of the larger socio-cultural, political idea he wants to talk about. So we notice how conveniently Eisenstein jumps forward in time or expands a moment in time if it helps to reinforce his ideas. Often this over emphasis is achieved at the cost of drawing the viewer's attention to the artificiality of this method.

While the title cards in the above mentioned sequence talk about Kerensky's rise to power – from Minister of Navy and Army to Generalissimo to Dictator – Eisenstein cuts to 5-6 shots of Kerensky climbing the stairs of the Winter Palace, all with exactly the same speed. Thus the image and the title cards are in contradiction to each other, more in a satirical vein, underlining the fact that Kerensky is not fit to hold this swiftly increasing roster of duties of his. Further ironic effect is achieved by continually cutting back to statues holding ornamental garlands as if just about to place them on Kerensky's head, which they of course don't!

Eisenstein continues to heap ridicule on Kerensky, exposes his petty enjoyment of the Czarist Palace and his incompetence to assume the responsibilities of a ruler. Up to this point, continuity is limited to shots of Kerensky and his actual surroundings. But moving ahead, Eisenstein juxtaposes random images, without reference to the story locale. Having established the character of Kornilov represents military threat, he proceeds to criticize the regime, which under the banner of "For God and Country", is about to attack the Bolsheviks.

Each cut carries forward an idea creating a continuum of an argument or thesis in progress. Action and spatial continuity are forsaken. In this way the entire narrative of the story-film is abandoned while pursuing construction of intellectual significance.

Eisenstein wrote "While the conventional film directs emotions, the intellectual montage suggests an opportunity to direct the whole thought process as well."

Watch the film October on YouTube and its analysis.

- <https://www.youtube.com/watch?v=YVuf3T3k-W0>
While Pudovkin theorized constructive editing as a series of images presented in a way that emphasizes their interconnectedness, Eisenstein was of the exact opposite view. He believed that instead of linking shots in a smooth sequence, film continuity should proceed as a series of shocks; that each cut should give rise to a conflict between the two shots being joined together. Eisenstein beautifully explained his approach by comparing it with the workings of hieroglyphs. He said "... the picture of water and the picture of an eye signifies the act of weeping; the picture of a near the drawing of a door = to listen; a

dog + mouth = to bark; a knife + heart = sorrow and so on. “

According to him this was ‘Montage’, combining of shots that depict, are single in meaning, neutral in content – into a series thus constructing intellectual context.

7.4 EDITING AND THE SOUND FILM

- Filmmakers like Porter, Griffith and Eisenstein, together with many lesser known filmmakers, evolved editing techniques which gradually transformed cinematography from a simple means to record actuality to a highly creative form with its own aesthetics. The urge to express complex emotional and intellectual themes prompted filmmakers to experiment continuously. By the end of the silent era – just before the talkies – came into existence, quite a comprehensive ‘grammar’ of film construction had been established.
- The introduction of sound was a much needed necessity, but it also took over attention from the image, since for quite some time there was a heavy dependence on the soundtrack for dramatic effects. With the advent of sound film also popularly called the ‘talkies’ there emerged a fundamental debate around the Art of Film. There was a school which believed that the marriage of the Image and Sound led to a regression in the evolution of the Art of the Image, which was fundamental to Films. Some felt that the sound should and has to be used as a counterpoint to the image and then there were a large number of filmmakers who happily went about making the ‘talkies’ which went on to become huge commercial success.
- Early days of sound films saw the making of many musicals and film adaptations of plays, which relied heavily on the power of the spoken and sung word. This reduced the image into a static and unimaginative background and the charm of the ‘talkies’ faded. Since the sound equipment wasn’t very mobile, the scene could not be shot from multiple set-ups, nor could the camera be panned or tracked like in silent films. From a creative point of view films became an unceasing ‘talkie’.
- The silent films were an evolution from the early years of innovation and experimentation with the technology of the camera and film material. Similarly the early days of sound films were also a period of instability and technical fumbling. What is more relevant is to understand the contemporary use of the Sound & Image combination in Films.
- So while early debates around sound in film revolved around – is it really necessary to hear a dog bark, when one can see it on screen through just the image – the contemporary discussion is around how the

quality and texture of the sound used can enhance the creative potential of the film. Use of sound and dialogue in sync with the image has allowed for greater economy in telling a story. A line of dialogue may convey a lot about the character's social and cultural background and also his intentions in the way it is delivered. So while the early silent filmmaker had to use title cards and long establishing scenes when the story moved from one location to the other, a simple hint of dialogue can quite effortlessly accomplish a similar transition.

- So the two fundamental changes sound brought to filmmaking was; greater economy in storytelling and a higher sense of realism since the image and dialogue were in sync with each other. The primary aim of a film is to affect its audience. The image a film tried to do it through over expressive visual compositions and performance, evocative editing and symbolic imagery. The sound film tried to do it more simply by marrying sound with the image to bring brevity, clarity and realism to the film viewing experience. All of this has opened up the possibilities to construct more and more layered nuanced and complex narratives.

7.5 ELEMENTS OF AN EDIT

- In the early days of films, the director and editor, were usually the same person and worked with a great deal of freedom. The primary aim of the edit was to achieve a visual continuity which would best tell the story. Most of the times a great deal of material was shot and only found its place in the final scheme of things in the edit room. It is believed that Griffith shot a lot of material from various points of view which allowed him to experiment in the edit. Eisenstein worked on his scripts in much greater detail but he too reorganized the material at the editing stage. Given the flexibility of silent films it was possible for the outlines of the narrative to take shape after the shooting was finished. Since the images were not really anchored in sound the editors could virtually cut from anywhere to anywhere, experiment with various juxtapositions. Eisenstein may have found a lot of his visual connections in the editing room.
- The sound film curtails some of this freedom to rearrange and experiment, since it anchors the visual to a certain spoken word. The dialogue often carries essential plot information which has to be delivered to the audience at a certain point and context, which then further guides the edit of the film. This does not necessarily mean that the editor can't experiment with the material. What it does mean is that the final order of the shot sequences in sound films need to be planned at the scripting stage and so in that sense partial responsibility of editing is also shouldered by the writer.

Selection of Camera Set-ups:

- The principle of using long, medium and close shots for varying degrees of emphasis is the basics on which the narrative is built. In the modern context, the writer may indicate this detail in the script but even if he does not, the director should have a fairly clear idea of how he wants to break down the script into camera setups. When a scene requires multiple camera setups, the entire scene may be shot from each angle and subsequently assembled by the editor. This however is not an ideal situation. The director has to be clear as to how his material is going to be edited. If he is not precise in shooting his material, in all probability it will reflect in the final edit of the film.

Timing:

- The basic concept of timing relates to the amount of time each shot stays on the screen before it is replaced by the next one – by a cut, dissolve or any other form of transition.
- In the silent film, the state of tension in relation to time was largely conveyed through the rate of cutting. Along with the edit cuts, changing emphasis through the use of differing camera setups allowed editors to build and sustain the interest of the audience.
- In the sound film things can be done differently. By timing the picture in relation to the soundtrack the editor can achieve various permutation and combinations for an edit. With dialogue the editor can often overlay the reaction of the person being talked to instead of keeping the person talking on camera all the time. He can delay the pause in dialogue and use it to punctuate the narrative with a visual reaction. He can sometimes also give us a pre-moition of things to come through sound instead of showing us an image for it.
- These details of timing – which involves editing the image and sound – are left to the editor and the sound editor of the film, under the supervision of the director.

Continuity:

- The idea of cutting from one shot to the other is similar to the combination of our eye movement and memory retention, Film editing tries to simulate that to keep the viewer engaged to the narrative. The basic idea of continuity refers to maintaining the smoothness of an actor's action from shot to shot, his direction of movement or look, his orientation in space and the lighting of the shots.
- In silent films there were many abrupt transitions and jerkiness and it required a certain amount of getting used to by the viewer.
- Eisenstein's purpose of editing was diametrically opposite wherein he wanted to enhance the conflict implied at the junction of two shots and thus chose that the audience perceive the juxtaposition, making the cut loud and obvious rather than hide it.

Pabst may be one of the first filmmakers to try and achieve smooth flowing continuity by cutting on the movements of characters within the shot. German filmmakers like Murnau used a moving camera to create fluidity in the visuals and distract the viewer from the cut.

https://www.youtube.com/results?search_query=Pabst+filmmaker

In 'talkies' the image and sound need to be in sync and also work smoothly when a cut is made. Editing sound is even trickier than editing images. Any disruption in the tone, pitch, tempo, texture of sound is easily perceived by the viewer and may break their engagement with the film.

Presenting the film in a seamless manner through the edit of image and sound is one of the fundamental challenges for an editor.

Spicer's death sequence from Brighton rock on YouTube

- <https://www.youtube.com/watch?v=bCgfhZjdGk8>

This clip from Brighton Rock (1947) is relevant for two reasons. For one the effectiveness of the sequence is largely dependent on editing and secondly because the finished film is very close to the shooting script of the film. The selection of camera angles, order of shots has been preserved more or less unaltered. This means that it is possible to plan a large portion of the edit before actually shooting the film. The changes that were made give us an idea of how the roles of the writer, director and editor are interconnected even though they may be different people. Like the editor chooses to stay on Pinkie's reaction to news of Spicer being alive, rather than stay on Dallow who is just delivering the news.

Also the sequence is imagined as interplay of a couple of long shots cut with short action shots. It is the editor's job to get the timing of the shots right for the sequence to have an impact. It is the editor who takes decisions on exactly what point to cut a shot and join it with the next. How long does Spicer's reaction stay on screen or how long does the shot of Pinkie pushing Spicer. Similarly shot 20 of Spicer lying dead openmouthed with the old clock in the background is there to create greater impact. The shot does not exist in the script but has been designed by the director and effectively used by the editor. The editor has also inserted a shot of the lawyer between two shots of Pinkie when he is outside Spicer's room. While Pinkie's shot may have been taken in one single take, it may have been split with the insert for various reasons. Maybe during performance Pinkie took a long time to check the bannister and the editor chose to reduce that delay to keep the tension going.

From the sequence we can understand that while the editor is responsible for the edit, the writer and director also effectively contribute to the final since the editor is primarily working with the material that has been shot which in turn is dependent on what has been written.

This of course is an oversimplification but it gives us a basic idea of the editor's work in the larger framework of filmmaking.

Complex continuity:

- Let us imagine a scenario where a woman with high heels is seen walking up a wooden stair-case, who arrives at a landing, walks towards a door, pulls out the keys from her purse, opens the door and walks in. We pick up the action in the next shot with her entering the house; she shuts the door behind her goes over to the other character in the house and has a conversation with him.
- Consider the sounds in the sequence – the rhythmic footsteps of the heels on wood, the walk to the door, the clanging of keys, turning of the latch, closing of the door, putting the keys on the table and talking or talking while putting the keys on the table.
- In such a sequence the challenge is to maintain the rhythm of the footsteps sound even though we are not seeing her feet or the removal of keys from purse, shutting of the door behind her or the clash of the sound of keys being put on the table and her talking. This kind of a sequence mainly depends on getting the rhythm and timing right.
- Now imagine a climax sequence where different actions in different places are intercut with each other.
- A great pianist plays the climax of Tchaikovsky's concerto and in the box is a high profile dignitary. Under the box is a revolutionary fixing a bomb to assassinate him and in a taxi we have a girl rushing to warn the dignitary of the plot.
- In the above continuity, each cut is a piece of action which is physically unrelated but emotionally connected. This is very easy to imagine in a silent film and relatively easy to edit. Once the various situations have been established the editor can quickly cut between – the hands of the pianist, the burning fuse, the dignitary listening to the music, the girl and the taxi. But when cutting with actual sound of the image the effect would be very jarring and discontinuous as we constantly move between music to burning fuse to screeching taxi. This challenge of producing a seamless sound can be achieved by overlaying music over the entire sequence, by using increasing sound of police sirens, only using the sound of the burning fuse or by some creative genius figuring ways to mix all these sounds into one seamless whole.
- These two sequences demonstrate the simplicity and the complex challenges the editing process may throw up and the approach may depend largely on the style with which the director has shot the film.

7.5 CHECK YOUR PROGRESS

Q1. Film Editing is often referred to as _____. A1. Film Editing is often referred to as 'invisible art.'

Q2. Film Editing is at the core of _____. A2. Film Editing is at the core of the 'post production' process.

Q3. What was the primary approach of the Lumiere brothers to filmmaking?

Q4. Who were the early American filmmakers who contributed to the development of the Film Language?

Q5. Who were the early Russian filmmakers who contributed to the development of Film Language and how did they differ from the Americans?

Q6. How did the early American viewpoint differ from the Russian in relation to the editing process?

Q7. What was Griffith's primary contribution to Film Language?

Q8. How does Pudovkin's approach to editing differ from Griffith's approach?

Q9. What is constructive editing?

Q10. What is Eisenstein's primary thesis on the process of editing?

7.6 KEYWORDS

- **Constructive Editing:** Each cut carries forward an idea creating a continuum of an argument or thesis in progress. Action and spatial continuity are forsaken. In this way the entire narrative of the story-film is abandoned while pursuing construction of intellectual significance. Pudovkin's film 'Mother' is a classic example of 'constructive editing.'
- **Intellectual montage:** In Eisenstein's films the story is merely a foundation on which he built the exposition of his cultural and political ideas. The actual events in the film are in essence spring boards for a larger comment. Eisenstein called this the 'intellectual montage'. His film October being a classic example of that.
- **Narrative Editing:** The understanding that a film sequence must be constructed out of incomplete shots whose order and selection is determined by dramatic necessity. Griffith got the camera to proactively participate in creating drama, by its shifting point of view and also the proximity to the action. This approach formed the cornerstone of 'narrative editing' as seen in his film 'Birth of a Nation'

- **Continuity:** The basic idea of continuity refers to maintaining the smoothness of an actor's action from shot to shot, his direction of movement or look, his orientation in space and the lighting of the shots.
- **Timing:** Fragmenting scenes into shots, the way Griffith did, raised a new dilemma for the editor. How long should each shot stay on the screen? In a general sense, as a Griffith film neared a climax, the pace of cutting or the duration of each shot became shorter. This led to increase in pace/tempo which translated into greater drama. This overall approach to shortening or lengthening of shots to create a rhythm appropriate to the story is called 'Timing'.

To sum it up:

1. Understanding the genesis of Editing process.
2. Fundamental differences in approach to the Editing process.
3. Role of Editing in the larger context of filmmaking.
4. Names of films and filmmakers whose work can be viewed and studied to better understand editing.

7.7 REFERENCE

- The technique of Film Editing – Karel Reiz
- Grammar of the Edit – Roy Thompson
- In the Blink of an Eye – Walter Murch
- Film Art – An Introduction
- Cutting Rhythms – Karel Pearlman

:: STRUCTURE::

- 8.0 Introduction**
- 8.1 Learning Objectives**
- 8.2 Vocabulary For Editors**
- 8.3 Footage**
- 8.4 The Elements Of An Edit**
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- 8.8 Check Your Progress**
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8.0 INTRODUCTION

- In the earlier unit we have understood how the idea and conceptual understanding of editing came about. We've also understood the various aesthetic and personal approaches to editing. This unit is about how to make the edit.
- Doesn't matter what format you work with – film or digital, using scissors and splicers or computers, the challenges of being a good editor remain pretty much the same.
- The vocabulary we'll be using in this unit was born over years of constant use and has now become convention and have a precise meaning. Some terms may have become redundant due to change in technology or have acquired a new avatar in the digital age.

8.1 LEARNING OBJECTIVES

- To form an understanding of the basic Elements of the Edit.
- To familiarize with the basic five types of Edits.
- To familiarize with the general and working practices of Editing.
- To be able to look at material that is shot, from the editor's point of view.

On Completion of Unit:

- The student will be ready to proceed to hands on training on software used to edit, since he/she will have a strong understanding of the Editing process.
- Once familiar with the software, the student will be able to do basic editing.

8.2 VOCABULARY FOR EDITORS

- **Footage:** The material that is created and archived during the shooting process becomes the raw material for the editor. This raw material is called the Footage. During analog days Footage was in the form of Film and video tape. With the advent of the digital formats the raw material was in the form of digital video tape and now in the form of digital files stored directly on hard drives.
- **Spool:** In the days of film use, the footage was wound on round spools of different durations. These spools would sit on the physical editing machines. Later with digital tape the spools became smaller and were encased in plastic containers called cassettes. In the digital age, the spool has become redundant but a similar word 'reel' is often used to describe a certain section of the film.
- **Frame:** In film, motion picture appeared in the form of frames on continuous celluloid material. The frames were basically pictures formed by a single exposure of the camera and were defined and separated by a frame line which allowed editors to physically examine each frame and make cuts/edits between images. In the digital formats, the computer software reads each frame on its own and it also has the ability to play the footage forward or reverse frame by frame to be able to make an edit. The frame is the smallest component of a shot.
- **Time code:** Time code is an electronic number which came into existence with the age of digital video. Since there was no way to examine frame numbers in the digital format, each frame was ascribed a definitive number which was displayed on devices used to move the digital footage forward or backward. In the modern context, the camera shooting the footage generates the time code and the software reads it.
- **Splice:** Splice is a verb, indicating the act of putting two shots together. Shots are spliced together to form a series of shots which are the building blocks of the final film. The word originates from the film days where this was done physically by the editor. Now it is done by the software on the editing machine.
- **Shot:** Length of footage which is generated between each start and stop of the camera is called a shot. The shot may be of varying durations, which is primarily driven by the creative decisions taken by the director

and occasionally by the limitations of the recording system, which is the combination of the camera and storage device.

- **Take:** A shot may be recorded over and over again on the insistence of the director till he is satisfied with the results. Each attempt at this is called a 'take.' So a specific shot may have many takes and the assistant director may mark the ones which the director likes for the editor to know, when he handles the footage and begins the edit.
- **Ok take:** The take(s) which the director is satisfied with are called ok take(s).
- **NG:** NG is short for 'not good' and are those takes which the director is not happy with. Occasionally the DoP (Director of Photography) will also ask a take to be marked NG if he is not happy with some cinematic aspects of it.
- **Sequence:** Many shots joined together and connected by virtue of being taken in the same location at the same time is a sequence. Occasionally it may also be across multiple locations and times but more governed by an idea or scene of the script.
- **Log:** A record of all takes that are recorded is kept, with annotations and descriptions alongside the time code. This allows the footage to be tracked across the postproduction process.
- **Clapper Board:** This is a slate which contains information regarding the 'take' being shot. It has the name of the production house, film, director, director of photography, Scene no, Shot no, Take no and any other special comments. This slate is embedded into two pieces of wood joined at the edge on a hinge. The clap sound formed by hitting the two wooden pieces is used in post-production to sync sound with the picture. This clap is recorded at the beginning of each take as a part of the take without stopping the camera.
- **Clip:** At the early stages of the edit, a part of a shot/take is selected and set aside to be a part of the larger edit of the film. This is called a clip. The point in the footage from where the edited clip begins is called the 'in point' and where the clip ends is called the 'out point'.
- **Editing Suite:** The room in which the editing workstations are installed; where the editor works, is called the Editing Suite

8.3 FOOTAGE

The Footage available to the editors is in the form of shots and the accompanying audio of each shot. Most often the audio is recorded separately from the image so the initial job of the editor is to sync the

audio to the video. This is where the clap recorded at the beginning of each take comes handy. The image of the clap is synced to the audio of the clap sound and then the rest of audio and video automatically sync since the camera is rolling continuously without stopping.

The shots can be primarily classified as:

- **Extreme Close up – ECU**
- **Big Close up – BCU**
- **Close up – CU**
- **Medium Close up – MCU**
- **Medium shot – MS**
- **Medium Long shot – MLS**
- **Long shot – LS**
- **Very Long shot – VLS**
- **Extreme Long shot – XLS or ELS**
- **Two shot – 2S**
- **Over the shoulder shot – OTS or OSS**

As we have seen in the Unit on Cinematography, these shot descriptions are part of the basic conversation between the Director and the DoP (director of photography). Similarly they are also part of the discussion between the Director and the Editor.

There are primarily three types of shots. These are:

Simple Shots

Complex shots

Developing shots

The Simple shot:

A simple shot may have one or more persons or an animate or inanimate object. A simple shot has:

No lens movement

No camera movement

No mounting of camera on other equipment

simple subject movement

The complex shot:

A complex shot has

- A lens movement
- A camera movement
- No mounting of camera on other equipment
- A simple subject movement
- No movement of camera mount
- No complicated movement of subject

Complex shots are:

- Pan
- Tilt
- Pan and Tilt
- Lens movement (zoom movement or focus pull)
- Lens movement and Pan and Tilt

Basically it could be a combination of all three

- Lens movement
 - Camera movement
 - Simple Subject movement
- The complex shot should have a static start and an end.

The Developing shot:

- A lens movement
- A camera movement
- A camera mount movement
- A complicated subject movement

It is quite tough to make a developing shot. Like the complex shot it has to have a static beginning and end. If it were to be frozen at some point, it should resemble a simple shot. A developing shot is complete on its own and should not impact the influence of the visuals. So quite often the developing shot does not need to be edited but only trimmed at the beginning and end.

8.4 THE ELEMENTS OF AN EDIT

The act of performing an edit is the choice of transition from one shot to the other. It could be in the form of:

- **The Cut:** As it indicates, two shots are just cut and spliced or put back to back in a 'cut', but mostly in a way that the 'cut' is not noticed by the viewer.
- **The Mix/Dissolve:** This is a gradual transition from one shot to the other. Two shots are overlapped and as the first shot disappears the second one appears and there is a certain time when both of them are seen on screen overlapping each other. This effect is very overt and is perceived by the viewer.
- **The Fade:** This is the gradual transition of an image, mostly to black and occasionally to white also. It is perceived by the viewer since this too is an overt transition.

Each of these transitions creates its own meaning and should be used accordingly. An edit is made up of a number of elements. The six primary elements of the edit are:



Motivation:

- There has to be a good reason to introduce a cut, mix or fade between two shots. This can either be visual or an audio cue or a combination of both. It could be an action like knocking on a door or even subtle like a smile. An inquisitive look creates the need to cut to the subject of the inquisitiveness. Good editing can actually create the need/motivation for a cut. Having created that, the editor may choose to make the cut at the point of need, before it or even delay it. They are called the early cut or the late cut. By employing either, the editor can influence the attention of the viewer and manipulate their response to the film.

Information:

- In the context of a film, information means visual information. This is the basic premise of an edit made. Each new shot means fresh information otherwise there is no point in making the edit. This does not mean that the editor should aim to show/reveal all available information in one shot. The art is to choose what to show, how much to show and when to show. An overarching requirement of an edit is that it should not be visible... felt. For example, if we see a person talking we want to see whom he is talking to. Instead if we keep seeing only him in various shots it can get boring or frustrating. So a cut to the person he is talking to makes perfect sense.

Shot composition:

- The theoretical understanding of composition is consistent across Directing, Cinematography and Editing and yet there will be subtle variations in real life experience as a result of individual choices. The Editor needs to identify the consistent vocabulary of compositions within the 'Footage' and accordingly find the correct compositions which serve the storytelling. In the modern digital approach, often editors are asked to or of their own accord recompose some shots which might help serve the narrative better. Appropriate compositions help tell the story better, by serving the editing process well.

Sound:

- Sound is an integral part of the edit. It is often said and widely believed 'you don't have to see what you hear'. This is primarily to suggest that

sound and image should complement each other rather than being repetitive. Often sound is either advanced or delayed to form a transition from one shot to the other and in most cases kept in continuum to maintain harmony of atmosphere.

- If we have a wide shot of a person getting onto a bus, followed by a close of the person sitting in the bus, the sound of the bus should be continued from the first shot to the next so as to keep the continuity of action and atmosphere.
- Similarly if we show the person waiting at the bus stop and then moving in anticipation of the bus arriving, it makes sense to overlap sound of approaching bus on his movement towards the approaching bus even if we don't see the bus. Similar overlapping is also used when a scene moves from indoor to outdoors in an edit.
- Sound can be thus used to maintain the rhythm of the edit and occasionally also serve to draw attention to itself for dramatic requirements.

Camera Angle:

- Film being primarily a visual medium, the camera angle assumes great significance in the edit process. The camera angle is defined as the angle formed by the camera and the line of the subject's eye line. If the subject is looking straight at the camera then it's zero degrees. Any movement of the camera away from that line, either to the left or right, forms the camera angle. In theory, the camera should not move more than 180 degrees from one shot to the other. This is to ensure that the subject's eye line or looking direction remains to the same side of the camera. This invisible line is called the 'imaginary line', which the camera is forbidden to cross, unless it's a conscious choice to do so.
- It is also believed that editing from one shot of a subject to another shot of the same subject, there should be a slight variation in the camera angle, but not more than 45 degrees. It is also important for a smooth edit that the focal length of these two shots differs by at least 20 percent.
- These rules can be broken when the orientation of the subject has been very clearly established within a space. The primary objective of these rules is to maintain a sense of harmony between shots so that the viewer stays engaged with the story instead of noticing all the technique that goes into making the film.

8.5 CONTINUITY

This objective of keeping the viewer engrossed in the story rather than drawing attention to the technique is done through the process of maintaining continuity. There are various elements whose continuity has to be maintained to maintain the illusion of films.

☞ Continuity of content:

If an actor picks up the fork with his right and the knife with his left while eating, then in the next shot of him continuing to eat, the viewer expects that it is the same. If the position of the knife and fork is

reversed without the viewer having seen it happening, it will distract the viewer and it will be perceived as a jump in continuity. If an actor's cigarette is half finished in the first shot then in the next shot it has to be similar in the continuing shot to maintain a sense of continuity and not distract the viewer.

Continuity of movement:

If a car is moving left to right on the screen, it should continue to move in the same screen direction in the subsequent shots, unless we see a change in direction. Direction of movement can be changed if we see the car coming straight to camera or going away from camera and the subsequent shot can change the direction of the car's movement. In a broader context, if the person travels from home to office say left to right in the film, it helps to maintain that throughout the film because the direction from home to office and back has been embedded into the viewer's consciousness.

Continuity of position:

If an actor is positioned in a specific chair in a conference room, his position is fixed in relation to the others and also the various elements like the projector, screen, windows and door of the room. This position has to remain same throughout various shots which make the whole scene, unless we see the person move in relation to the others. This holds true for also the height of his chair, which may seem like a subtle detail but has to be kept constant, unless the viewer sees it change.

Continuity of sound:

If we have a person with high heels walking along on a tiles floor, the rhythm of her walk will create a rhythm of the sound of heels on tile. This rhythm has to be consistent with her walk even if we do not see her feet in shot. So we may see the full figure in a long shot but only waist up in a medium shot, but the rhythm of the heel on tile has to be consistent. Now imagine if the person opens a door with a key and enters the room letting the door close behind her automatically. This calls for manipulating the rhythm of her walk, stop and walk again and also add the sound of the door closing behind her at what may seem to be an appropriate time, depending on the speed with which we see the door move behind her. Doing this right is maintaining continuity of sound.

In a very simple sense if we see a car passing by a subject walking on the pavement, we should keep hearing the sound of the car for a reasonable amount of time till it would be out of earshot, even when we cut to a close of the subject from a wide, immediately.

The Cut:

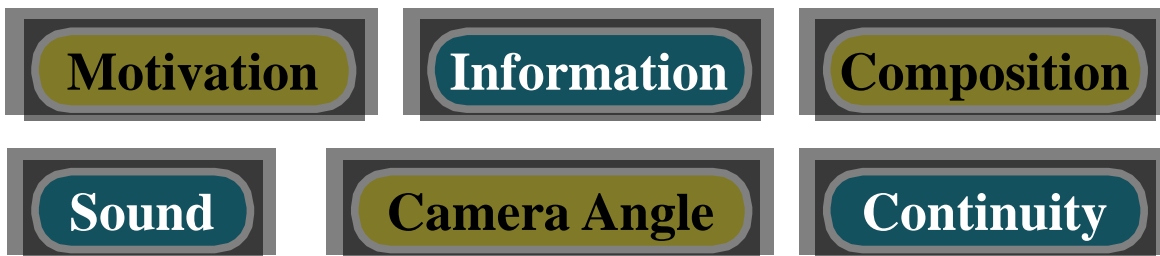
As the word suggests, an abrupt change from one shot to the other, is called a cut. It is the most commonly used transition. When used correctly it does not seem abrupt at all but most logical and goes

unnoticed. Over years of watching films the viewer has come to accept the cut as a form of visual reality.

The cut is made where:

- The action is continuous
- There is a need to create impact
- There is a change in locale or information

As we seen earlier, the cut is primarily governed by six elements.



When a cut is made keeping in mind these elements, a smooth cut which goes unnoticed can be achieved. As a beginner and most times, editors are aiming to achieve this seamless cut. Each cut may not contain all six of the above elements. With practice, the cut will come instinctively to the editor. Occasionally the cut becomes visible and it is called a jump cut. This is sometimes employed to underline a specific dramatic moment. This is tricky, but used correctly it produces satisfactory results.

☞ The Mix:

The mix is also known as the 'dissolve'. After the cut, it is the most commonly used transition. In a dissolve, the second shot is overlapped on the tail end of the first shot. So as the first shot is coming to an end, the second starts to appear over it. For a while one sees both the shots and then as the first shot starts to disappear, the second becomes prominent and as the first ends, the second is seen very clearly. Close up of a clock could be dissolved to a group of students in a classroom writing and then after a few shots the classroom can be dissolved back to the clock to suggest elapsed time, conveying the fact that they are appearing for an exam.

The appropriate use of a dissolve is where:

- There is change in time
- Time needs to be slowed down
- Change in locale or combination of change in locale and time
- To creatively establish a visual connection between the outgoing and the incoming image.

The elements of the mix are:

- **Motivation:** there should always be a good reason to dissolve
- **Information:** the new picture should contain/convey new information
- **Composition:** The composition of both the overlapping shots should be composed keeping in mind the dissolve so that they complement each other creating a strong visual impact instead of conflicting with each other.
- **Sound:** The sound on both shots should dissolve into each other without dissonance unless it is desired. Occasionally shots are overlapped with music or abstract sound which links the two shots.
- **Camera angle:** Usually it is suggested that the two shots have different camera angles, but this is not necessarily required. This rule can be broken to create visually strong and telling dissolves.
- **Time:** A standard dissolve lasts anywhere from 1 to 3 seconds. While this is a reference point, creative uses of dissolves have been quite radical; with really short or very long timings and also overlapping of more than two shots in a dissolve.

The Fade:

The fade is a gradual transition of a shot to either to complete black or white. This is called a fade out. This process is also used in reverse where the shot is visible as it 'fades in' from either black or white.

The fade in is used:

- At the beginning of a program
- At the beginning of a scene or chapter
- When there is change in time or locale

The fade out is used:

- At the end of a program
- At the end of a scene or chapter
- Where there is change in time and locale to move onto another time and space

A lot of times the fade out and fade in are used in tandem to suggest the ending of a scene and the beginning of the next, the movement of the story from one place to the other and a passage of time therein.

The three elements of a fade are:

Motivation:

Always a good reason is required.

Composition:

The shot should be composed so that the transition to either black or white should seem gradual with edges blending into each other rather than seeming abrupt.

Sound:

The sound element should either reach a climax before it is faded out or should diminish in its prominence and can be gradually faded out with the image. The reverse works for a fade in, where a sound may actually work as a cue to fade in. For example, the sound of a rooster crow-ing can be used to fade in a shot of early morning. It could be a clock in an urban setup instead of the rooster.

8.6 TYPES OF EDIT

The Action Edit:

- The action edit, is also a movement edit. This is mostly done keeping in mind the need to maintain continuity of action and time.

Motivation:

- A character reading a newspaper hears a telephone ringing. The sound of the telephone ringing creates the motivation to cut or if the person gets up to go to the phone, that action of getting up may be used as a motivation to cut.

Information:

- In the Long shot we are able to see the breakfast table and the living room at the back. When the person picks up the phone we cut closer to him to see his expression and hear the conversation since that is of interest now.

Shot composition:

- The shot has to be well composed and balanced to give us a sense of the entire space, maybe along with some foreground which could be the food on the table. The person could be com-posed to either side leaving room in the direction from where the phone may ring.

Sound:

- The Long shot establishing the location and the act of eating breakfast will have some ambient sounds of the house. This sound is then continued on to the next shot which could be a close of him talking over the phone. The emphasis maybe more on the conversation but in the background, the house sounds will be carried forward to keep continuum of the sound scape.

Camera angle:

- If the character is going to get up and walk to the phone then the second shot of him could be from where the phone is; as we see him walking towards the phone. While the first may be a wide, establishing shot (LS), the second could be a medium shot (MS) more focused on him and his purposeful walk. If the phone is next to him then the second shot could be a medium close up (MCU), more frontal to him than the first camera angle, to get a better look at him while in conversation over the phone.

Continuity:

- Assuming that the cut from shot 1 to shot 2 is being made when the person picks up the phone, then the action of picking up the phone in the LS has to match with the action of picking up the phone in the MCU. Care has to be taken during shoot to overlap action when both shots are taken. In the edit, the correct point has to be found where the action in both shots will match and cut seamlessly with each other.

Screen position edit:

- This kind of edit is either planned during pre-production in the form of a shot breakdown or during shooting process, determined by the staging of a scene. In this edit, action in the first shot directs the eye of the audience towards the second shot.
- For example, two friends walking along a pavement in LS, looking at signboards stop abruptly on looking at a specific sign board. We cut to their MCU to register their expression of satisfaction of having found the shop and in the third shot we see the sign board of the shop they were looking at. Thus the eye of the viewer is directed to look at the signboard which has brought about the change of expression on their face.

The Form edit:

- This edit is best described as a transition from one shot with a prominent shape, color, dimension or sound to another shot which matches it for the same element. When sound is the element of form edit, it is mostly a cut. Quite often the form edit is a dissolve, especially when there is change of location or time.
- In the film *Apocalypse Now*, a drunken soldier is in a daze, hallucinating, lying in the bed. He stares at the fan which is rotating vigorously. He sees multiple fans as shots of the fan are dissolved into each other. The sound of a helicopter is overlaid on the shot of the fan and the shot is dissolved to the rotating blades of a helicopter. The form edit when done correctly can be very poetic.

The Concept Edit:

- In the concept edit, two or more shots are joined together to present a concept/idea. This could be an emotion, philosophical or political thought and in the form of a comment. The result of the concept edit is that it is more than the sum of its parts. It gives you a larger idea than what you really see and hear.
- As we saw in the Unit 7, Pudovkin uses the 'concept edit' in his film 'Mother' to communicate the young man's happiness on hearing the news of his imminent release. He cuts from the youngster receiving and reading the letter of release to shots of spring, birds chirping and river flowing in abandon. The entire sequence gives the viewer the feeling of the youngster's emotions. This is surely a tricky edit to do and often the editor may restore to a regular edit if the idea doesn't work. We see a lot of conceptual edits in documentary films.

8.7 WORKING PRACTICES

1. Never cut from an incorrectly framed headroom to a correct one (or the other way round).
2. Avoid shots where spurious objects appear to be right behind or very close to a subject's head.
3. Avoid shots where the side frame edge cuts off people.
4. Cut matched shots – lens, subject distance, iris, camera angle – for two people talking to each other.
5. When editing dialogue make creative use of the pauses, instead of simply eliminating them.
6. A reaction shot works best when used in between the conversation at an appropriate moment. Also the expression should match the conversation underway.
7. Do not get stuck to dialogue when trying to find a cut point.
8. In a conversation between 3 people, do not cut from a 2 shot to 2 shot.
9. Close shots are meant to convey emotions or subtle expressions. It helps to have a fuller face, instead of a profile shot.
10. In case of a single character, avoid cutting in the same camera angle. Also look for a distinctive movement to cut on.
11. When cutting from a shot of a character who is sitting and stands to a shot of the character rising and standing in frame, keep the eyes of the character in frame for both shots, as long as possible. This is called the 'rise' shot/cut.
12. When editing a close shot of an action, be objective about the speed of the action in frame, since the viewer is going to be seeing it for the first and only time.
13. Prefer a tracking shot to a zoom shot since the zoom is an unnatural effect as the eye doesn't operate like a zoom.
14. Unmotivated tracks or for that matter any movement does not make a good edit.
15. Include a character moving in the direction of a pan, in frame to make an effective edit.
16. If objects are moving within a pan, track, do not cut to a static of the same. It will seem abrupt and create a sense of jump/disruption.
17. Objects moving in one direction have to keep moving in the same, in subsequent shots, unless we see them change direction on camera.
18. Never cut an action edit – dance sequence – from a two shot to a two shot. Cut to a close and then back to a two shot if you have to.
19. When cutting a telephone conversation, the 2 people should appear to be looking towards each other.

20. If a character exits frame left, then he should enter frame right in the next shot to maintain screen direction – which is right to left.
21. Bring in a long shot after a series of close ups, just in time for the viewer to not lose sense of the space and setting.
22. It is nice to see a close up of a new character in good time once they have entered a space/ frame.
23. When editing a new scene with new backgrounds show a wide shot of the place and the orientation of characters in it, as soon as possible.
24. When beginning a program, starting with sound and bringing in the image, allows the audience to ease into the film and while ending it, the sound/music stays for a while after the image has gone, easing the audience out of the experience.

8.8 CHECK YOUR PROGRESS

Q1. What does the term 'Footage' mean?

Q2. What do the terms 'in point' and 'out point' mean?

Q3. What are the different types of shots?

Q4. What is the broad classification of shots?

Q5. What are the elements of an Edit?

Q6. What are the different types of Edit?

Q7. What is the primary difference between a Cut, Dissolve and Fade?

Q8. What are the different types of continuity, the editor should keep in mind?

Q9. What is the 'imaginary line'?

Q10. A person walking across the frame from left to right and exiting will enter in the next shot.

8.9 KEYWORDS

- **Footage:** The raw material available to the editor to edit the film.
- **In and Out point:** The beginning and end of the clip selected from the footage as part of the edit are called 'In' and 'Out' points of the clip.
- **Imaginary line:** The invisible line which acts as a 180 degree line guide which every subsequent camera placement should not crossover; is called the imaginary line.

To sum it up:

So in this section we have achieved the following:

1. **Elements of the Edit:** The act of performing an edit is the choice of transition from one shot to the other. The six primary elements of the edit are:

Motivation	Information	Composition
Sound	Camera angle	Continuity

2. **Continuity:** This objective of keeping the viewer engrossed in the story rather than drawing attention to the technique is done through the process of maintaining continuity.
3. **Types of Edit:**
 - The Action Edit
 - The Form edit
 - Screen position edit:
 - The Concept Edit
4. **Working Practices:** 24 tips of working practices that will help you stay on track with the editing process.

8.10 REFERENCE

- The technique of Film Editing – Karel Reiz
- Grammar of the Edit – Roy Thompson
- In the Blink of an Eye – Walter Murch
- Film Art – An Introduction
- Cutting Rhythms – Karel Pearlman

Web links:

- <https://www.youtube.com/watch?v=RzgLbuj6dHM>
- https://www.youtube.com/watch?v=9_KOfYrxcF4
- <https://www.youtube.com/watch?v=OAH0MoAv2CI>
- <https://www.youtube.com/watch?v=PYTPXsMkYDE>
- <https://www.youtube.com/watch?v=Ehvh5adVqMo>

UNIT : 9**SOUND****:: STRUCTURE::**

- 9.0 Introduction**
- 9.1 Learning Objectives**
- 9.3 Art of Sound:**
- 9.4 Fundamentals of Film Sound:**
- 9.5 Dimensions of Film Sound**
- 9.6 Sound Analysis of A Film**
- 9.7 Check Your Progress**
- 9.8 Keywords**
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9.0 INTRODUCTION

Sound and cinema are today an integral part of the medium, yet sound with visuals was no how it all began. A film with synchronized sound is the type of motion picture that redefined the art of cinema and reshaped the craft completely after Silent cinema, which were only motion pictures without any sound. Although the first known public exhibition of a film with sound happened long back in 1900 in Paris, the actual production of the film with sound didn't take shape for another two decades as the technology of recording sound and playing it in synch with the visual took time to take concrete shape.

The commercial production of sound film started only in the 1920s and those were films that were short in length and mostly were dialogue-based films and had synchronized dialogue sequence which was a novelty feature of that time and was called "talkies". The longer length films mostly used to only have music and sound effects in the background. The first full-length feature film with talkie portion as well as music was a film called *The Jazz Singer* which was released in the year 1927, another 5-6 years after the advent of short talkies, as the technology of using sound with picture got stronger and better with time. By 1930 film with sound became the global phenomenon.

Hollywood studios made their position stronger in the global film market as they started to make commercial full-length films with dialogues and music. Some silent cinema practitioners feared that this new technology would take away the aesthetic quality of visual poetry that silent cinema offered and would rather be an extension of theatre, but every critic will soon get silenced worldwide as the technology of using sound will cross all boundaries and create a new art form, aesthetically more powerful.

Some countries like Japan which had a history of projecting silent cinema with a live vocal performance would resist the production of the film with synchronized sound but will soon follow suit. Cinema took a different shape in countries like India where music was an integral part of its narrative storytelling and sound in a film only helped render that tradition and which massively helped the Indian Film Industry to boom.

9.1 LEARNING OBJECTIVES

1. To fully understand the concept of Sound and its use in the visual medium especially Cinema.
2. To understand the fundamentals of Sound Recording and designing.
3. To understand the aesthetic use of sound and its importance in the advancement of cinema as a form.

On Completion of Unit:

- Understand Sound as an Art Form.
- Development of Sound in Films.
- The Fundamental Principle of Sound.
- The various aspects of the Dimension of Sound.
- Use of Sound for a wholesome cinematic experience.

9.3 ART OF SOUND

Sound is an integral part of the experience that a cine-goer experiences today and gets immersed in the narrative flow of the film. Sound is one of the most powerful techniques used in cinema to manipulate the audience's perception and emotional journey. Even during the era of Silent cinema use of Live Music or vocal accompanying the visual was employed to enhance the experience of watching a film.

Even at times, sound effects were created live, like the galloping sound of horses along with visual as that used to enhance the experience of the viewer. Moreover, the advent of synchronized sound also helped cinema get closer to reality and emulate nature as human beings experience life in itself, image and sound together.

At times an audience may not even notice the score of sound coming out from a film but yet get deeply affected by it. The sound design in a film also adds up to the layering of the senses and triggers emotions in a

specific zone like a sad theme accompanying a tragic image of a child clinging on to the dead body of the mother.

Though the visual itself is very powerful the layering of the sad soundtrack underlines the gravity of the scene and triggers a more in-depth effect of grief in the minds of the observer. It reinforces the tragedy. An image at times can give a different meaning altogether with the addition of sound or at times sound directs the viewer to notice an element in a visual which otherwise could have been insignificant. Like in a visual of an empty room a loud unreal ticking sound of a clock will direct the attention of the viewer to notice a small table clock kept in one corner of the room.

Also, off-screen use of sound can make a viewer aware of the surroundings and the environment of the scene seen without really showing any visual reference of that. For example, we can see a classroom with students taking a class which juxtaposed with the sound of traffic honking at times, which will immediately make the viewer realize that the closed classroom is situated in proximity with a busy street.

Sound also uses the identification ability of a viewer in identifying an event or an object without even showing the image of that event or the object, making cinema more powerful. The mental conditioning of audiences comes into play as sound at times replaces an image. Again we may see people startle at the noise of something which emanates from off-screen and we see everyone rushing out.

It may be a sound of the screeching sound of a hard car breaking and then a banging sound. The sound is very identifiable for an urban audience. This is the sound of a speeding car meeting with an accident and as the viewer identifies the sound coming from outside the rushing of the people onscreen re-iterates their belief that what they perceived as an accident that just happened is right, although they never actually see the visual of the accident.

Sometimes the use of silences is used to heighten tension in the minds of a viewer as the sudden silence triggers an emotion of anticipation making the atmosphere of the film space more dramatic. Sound functions at times complementing the visual on-screen and at times can completely counter the visual for various dramatic effects.

Sound in cinema is categorized into two different types of sound, Diegetic Sound and Non-Diegetic Sound. The term diegetic is used in a film to signify the world that the narrative encompasses as it narrates a story from the unique world of the film or filmic world that is created onscreen.

Any synchronized sound that accompanies a visual and the source of the sound is seen in the visual comes under the category of diegetic sound.

On the other hand, Non-diegetic sounds are those which don't have a direct source visible on the screen for example background music used to enhance the emotional journey of an image but there is no source seen for the music coming out from.

If there is radio seen in the scene and music is heard then it can be perceived that the source of the music is the radio seen in the visual and will become diegetic sound but if there is no clear source than it becomes Non-diegetic.

At times the diegetic sound can transform into non-diegetic sound in the following scenes if the source of the sound gradually disappears yet the sound continues. The play of the diegetic and non-diegetic sound is the tool that filmmakers today employ to create the world of film.

As the creative possibilities of creating an emotional transcendence in a viewer are explored by editing, where the joining of two shots from two very different periods can create a similarity the sonic phenomenon of varied soundscape can be juxtaposed to create an infinite possibility of acoustic events.

Sometimes complete counter sound to an image can also trigger a thought process like in the film *Apocalypse Now*, the use of a chopper sound juxtaposed with the visual of a ceiling fan created a very different emotional journey and triggered a thought process on the psychology of the protagonist who is a soldier in a devastated war zone. This kind of sound is also known as contrapuntal sound.

Sound at times can also help to bridge the gap between shots and create a fluid transition from one shot to another. Sound can be used in a cut to deviate the attention of the viewer from the visual mismatch in the cut as the mind of the audience for a split second is diverted and visual cut passes through.

Sound is also extensively used to compress time in the cinematic world as the full temporal continuity is easily avoided by the use of sound. Like a man walking out of the door of the house is juxtaposed with a shot of the closing of a car door with a loud bang, completely making the cut look seamless yet transcending the time of the man walking out of the room and walking to the car and getting in, and in the process compressing time.

This is achieved by dynamic cutting wherein the movement of the door opening of the room and movement of the closing of the car door is matched along with loud thud sound making the visual transition look smooth.

9.4 FUNDAMENTALS OF FILM SOUND

The physical phenomenon of minute vibrations traveling through a medium like air and then sensed by the human ear is defined as Sound. The perceptions of that sound as pleasant or disturbing depend largely on the listeners' current state of mind, his conditioning and experiences and an attitude towards the specificity or the kind of sound. Some tribal music is often perceived as noise by a group of urban listeners unaware of that rhythm and the kind of sound. There are three main physical characteristics of Sound, namely Intensity, Frequency, and Duration.

The intensity of sound is the total measurement of the acoustic energy created by the sound vibration and is expressed as sound pressure. A loud sound is a result of greater sound pressure generating more energy traveling through a medium.

The Loudest sound that the human ear detects has trillion-time higher sound pressure than those sounds that the human can barely detect. This vast range of Sound pressure makes it difficult to calculate Sound Pressure using a linear scale. To measure the sound pressure a logarithmic Unit called Decibel (dB) is created which makes the range of Sound pressure corresponding with the hearing range of the human ear easily comprehensible.

Decibel is the unit of measuring the loudness of Sound. 0 dB is the range of Sound which is on the threshold of human hearing which can barely be heard even under extreme quiet listening condition. Sound above 120 dB is getting into the range of uncomfortably disturbing loudness for humans. The calculation of decibel (dB) is not added or subtracted in a normal arithmetical principle and is a difficult calculation based on its logarithmic principle.

Some simple calculation derived from the logarithmic principle of sound is that when the sound level is doubled intensity wise the decibel level increases by 3db. For example, if the sound intensity of 60 dB is doubled by another 60db, the total decibel level will then become 63 dB increasing by 3db only. This principle of addition of sound decibel is also referred to as energy addition. The minimum change in a sound decibel that the human can perceive is about 3db. For a human to feel a perceivable doubling of the loudness of a sound, the sound level has to increase by around 10db.

Volume plays a key role in Film Sound. It's the loudness of a sound accompanied by the visual that creates a perceivable perspective for the audience. The louder the sound the closer the perceived distance of the subject on the image is felt. A boy from an extreme long shot is screaming to call another boy in the foreground.

The loudness of the boy in the distance will be lesser compared to the reply of the boy who is in the foreground, establishing the distance between the two. A long shot of a busy street is accompanied by loud traffic noise but the volume of the traffic noise will get lowered if two characters meet on the street and get into a conversation so that the dialogue spoken is comprehensible to the audience.

This principle works on the assumption that as the characters get into a conversation, they become the acoustic foreground and the traffic noise recedes to the acoustic background. The volume also plays an important role in startling the audience if a sudden loud noise is added to a silent scene as the loud sound is not expected by the viewer.

The next important element of sound is sound frequency. As sound is created by vibration traveling through a medium like air, frequency is the number of cycles a vibration completes in a second wherein cycle refers to the repetition of the pattern. Hertz (Hz) is the unit of measurement of sound frequency.

The range of sound frequency that a human ear can detect ranges between 20Hz to about 15000 Hz. The human ear is most sensitive to sound frequency ranging from 1000 Hz to 4000 Hz and according to this phenomenon a weighting curve has been developed to correspond with the sensitivity and perception of different types of sound.

The two most commonly used weighting curve used is A-weighting and C-Weighting. The A-weighting accounts for Low frequency and High Frequency ranging from 500Hz to an above range of 10000Hz to acknowledge the human ear's sensitivity to the range of tolerance to low-frequency sound. C- Weighting, on the other hand, is nearly a flat range of audible frequency and doesn't emphasize the low-frequency sound while keeping the high-frequency sound to the range of tolerance and sensitivity of the human hear to high-frequency sound.

The sound frequency of vibrations directly affects the Pitch of a sound which is the perceived highness or lowness of a sound. Instruments like a tuning fork generate pure tones but most sounds that we encounter in life are a mix of frequencies creating a range of varied tones. Pitch in sound is directly related to the identity of a type of sound which helps humans distinguish between them. In a film, the pitch makes us distinguish between different music and also distinguish between a speech with noise.

It also helps us distinguish between objects, for example, a thumping sound can suggest an object which is hollow whereas a high pitched sound can suggest a harder or smoother object. Pitch also helps in distinguishing the characteristic of a voice and conveys meaning in cinema, for example, a young boy trying to speak in the tone of a grown-up man will fail to do so because of pitch difference and can

convey a narrative point to the audience. Even changing the pitch, while delivering a speech, can signify a mood transition. Pitch is used in films for varied dramatic effects and to affect the emotion of the viewer.

The final element of sound is Timbre. The quality of sound or the harmonic components in music is known as timbre. Like the distinguishing factor in human voices like a nasal voice is timbre. In a film sound, the timbre of a sound is manipulated or used to make various impact on the audience. Timbre is the texture of a particular sound.

A classic example of this can be the sound design in the film *Shining*. A young boy is seen roaming around a huge mansion on his tri-cycle. The sound changes according to the surface where the boy is cycling. So the timbre changes as the boy rides his cycle on a carpet followed by the wooden floor and then concrete. The different soundscape because of this aspect creates an intrigue along with the visual scape of the huge mansion, as the flooring and the room changes from one to another.

The factor that helps us, in reality, to recognize a familiar sound is a timbre. Loudness or volume, pitch, and timbre interact together and define the final sonic quality of film sound. All of this together also shapes the emotive quality that an audience experiences while watching a film. A classic example can be the film, *Citizen Kane*.

A wide range of sound is used and all its parameters manipulated for evocating emotions. Sound also plays as the connecting thread in the film as the plot shifts between various times and places with the use of a continuous sound thread or changing the acoustics. The inability of Kane's wife singing and maintain a perfect pitch becomes a motif in the film.

A character speaking a line is cut to Kane continuing the same line in another space magnified by the surroundings and the elements of *Mise-en-scene* with different acoustics. A shift in volume and timbre happens when a shot of Kane applauding is dissolved to a shot of crowd applauding. The modern recording technique and advancement of sound equalizing has immensely increased the use of sound and layering it with various textures.

The soundscape that runs through in a film is a conscious choice and combination of varied sonic materials. The use of a musical score to heighten or layer a scene can easily demonstrate this choice that a filmmaker employs.

At times a filmmaker may use a pre-existing piece of music underneath the images or, as in most cases; a newly composed music will be used making various choices to suit the images. The use of various instruments, the type, the rhythm, melody, and harmony in the composed

musical track, altogether strongly affect the emotional reactions that a viewer might experience. Besides, a particular type of music piece may sometimes be associated with a particular character, situation or setting.

In a film called Local Hero, a character of a confused executive has to leave Texas, an urban setting, to close a business deal in a faraway Scottish village. The filmmaker and the composer choose to use two distinctive musical themes for the two different settings.

A rock piece is heard in the urban setting of southwest America while a slow melodious folk tune is played in the seaside village. At the end of the final scenes, after the character is back to the urban setting, he recalls the experience of his visit to Scotland with affection and the same slow melodious folk tune is played simultaneously with the rock music theme.

At times a single musical theme associated with a different situation can change its quality according to the setting. In the film Raising Arizona, the main protagonist has a nightmare where he sees himself being pursued by a homicidal biker and the music accompanying this sequence is baleful.

Towards the climax of the film the protagonist now gets a dream wherein he envisions raising dozens of children and the same music that was played during the nightmare is played, which now has a calm tempo and is re-orchestrated.

The same nightmare melody now conveys a sense of peace and comfort. A filmmaker can subtly compare scenes or suggest implicit meanings or trace patterns of development across scenes by reordering and varying musical motifs.

Francois Truffaut created the feel of the early period of the Paris landscape of 1900 in the film Jules Jim by using melodies that resembled the work of prominent music composers from that period. The type of melody and rhythmic pattern of the music that resembled the music of 1900 Paris somewhere unifies the film with the period that it creates wherein all the action of the film takes place.

9.5 DIMENSIONS OF FILM SOUND

The main elements of the Dimension of film sound are Rhythm, Fidelity Space and time. Rhythm is one of the most complex features of sound. Rhythm involves a beat or pulses a pace or tempo and a pattern of accents or stronger or weaker beats.

One can understand rhythm most easily in film music since in music the beat, tempo, and accent are the basis of composition and easily recognizable. People can also be identified by their voice and the way they speak which is also known as Voice Prints which not only has different

frequencies and amplitudes but also distinct syllabic stress and patterns of speech.

In films, Actors control the voiceprints for varied effect and at times the sound editors manipulate these for achieving different emotions during dubbing or in post sound design. Sound effects also have a distinct rhythm which again plays an important role in films.

The sound of the slow sound of hooves of horses in a farmhouse differs from the sound of horses from a cavalry galloping at full speed. In gangster film the sound of machine guns, blazing creates a rapid beat while the sudden sound of a pistol in regular intervals creates a breakpoint.

One of the most important aspects of film sound is to match up with the inherent rhythm of images. Images create a rhythm with movements in the frame and outside of the frame created by camera movements.

Editing also creates varied rhythm like a juxtaposition of various Shots of shorter duration can create a faster beat. Filmmakers Commonly match the rhythm of the images with the rhythm of the sound accompanying them.

The other important factor of Sound Dimension is Fidelity which mainly refers to the sound that is faithful to the source shown in the image. If there is an image of a dog barking and the sound is of barking, then the sound is faithful to its source maintaining fidelity. But if the image of the barking dog is accompanied by the sound of a cat meowing it creates a disparity and disconnect between the image and the sound which is a lack of fidelity.



Fidelity is constantly manipulated by filmmakers for various dramatic reasons and varied purposes. Since sound is recorded independently of the image it is easily possible to replace the original production sound of an image with a recorded sound like a meow sound beneath the image of a dog barking.

If the sound is presumed to be a natural sound as per the world created in the film then it is faithful regardless of its actual source. Also, fidelity is purely a matter of expectation and the sound source even if manipulated is acceptable, like an image of dog barking might be accompanied by the barking sound of a different dog or is electronically created.

Laser Guns are a creation of fiction and there is no knowledge of how it sounds yet in Star Wars the Wang sound made from laser guns are fully in sync with the expectation of the viewer as they are part of a futuristic world created in the film.

An awareness of a sound being infidel is sometimes used by the filmmaker for creating a comic effect. Jacques Tati uses and creates such infidel sounds in his films to create a heightened effect of mismatch in sync with his characters who are also aberrant from society.

The repeated use of a Twanging sound like a plucked cello string juxtaposed with the image of the door opening and closing of a dining room door in Mr. Hulots's Holiday creates a humorous atmosphere in the film. Fidelity is mainly disturbed for dramatic or at times metaphorical purposes in films.

Sound also plays a very important role in the spatial dimension of a film as it comes from a source. If the source of the sound is visible on the screen and is part of the film world its called diegetic sound and if the sound coming is from an outside source beyond the scope of the objects in an image its called non-diegetic sound.

Sometimes the non-diegetic sound can become diegetic and vice versa like a piece of music in the background of a cowboy riding in a wild desert is non-diegetic only to become diegetic later when the cowboy reaches a town a wherein a person is seen playing the music and the source of the music now gets established.

The visual depth and the distance between objects in an image are also made clear by the use of sound perspective which is achieved by the manipulation of the volume. The sound of an object in the foreground will have more loudness compared to the sound coming from the background creating a perspective between the objects.

Time is represented in various ways by the filmmaker by the use of sound. This is done by the manipulation of sound that accompanies a visual. The soundscape has a narrative function that normally runs parallel to the visual narrative but at times they can run at different paths signifying a very different meaning.

In a film, the story told has a time which consists of order duration and frequency of all the events that are pertinent to the narrative irrespective of the fact if those are part of the visual narrative or not as they are finally understood by the audience.

Then there is the Plot time which is the temporal qualities comprising of order, duration and the frequency of the events that are part of the film which finally conveys the audience the story. This is where Time is used as another dimension of sound.

The most common temporal relation of sound with visual in films is the use of simultaneous sound which is sound occurring in sync with the events on the screen. This can be diegetic sound or non-diegetic sound but the sound is only adding up to the narrative plotline of the visual.

But then there can be Nonsimultaneous sound which is sound in the film which comes from a different point from the storyline independent of the plot timeline. For example, we might see a witness testifying about a sequence of events and the sound shifts from the testimony to the sound of the scene that is described and then gets into the visual narrative of the scene with the testimony now getting in the background.

The sound here creates a bridge between the presence of a plot timeline, which is the witness testimony and takes the story to an event of the past.

Sometimes we might hear the sound of a car crash while the image is of people playing cards in a house only to be followed by a scene of a car crash where the sound of the crash preceded the visual of the crash. These kinds of time travel in a narrative timeline are achieved by the manipulation of the sonic timeline in a film.

9.6 SOUND ANALYSIS OF A FILM

Jean-Luc Godard's' Weekend

- Jean-Luc Godard's film 1960 called Weekend is a film with a varied use of sound in its narrative and also explores the full potential of signifying a meaning out of the asynchronous and nonsynchronous use of sound.
- The film begins with a scene of a young woman narrating an incident to a friend. This sound used in this scene is the voice of the young woman narrating a past encounter to her friend which in between is broken with the voice of the male friend asking questions.
- As the narration goes on, an ominous music kicks in as if to signify an ensuing drama and at a point the music completely submerges the voice of the woman making her dialogue inaudible and again the music getting behind the dialogue and giving prominence to the dialogue.
- This interplay of dialogue and music is used by Godard to make the audience at times crave to hear on and to almost make an audience feel voyeuristic as cinema itself as an art form at times is categorized as a voyeuristic medium. The next scene is followed by an allegorical sequence of a fight between two classes of people after a small car accident.
- The sound here is of cacophony with gunshots somewhere signifying an urban decadence. The protagonist the same young woman from the first scene leaves the car crash scene as she plans to go to the countryside to meet her mother along with her husband.

- The motive of the travel is to kill the old mother and take over all her properties. As they start their journey they are stuck in a huge traffic jam and accompanied by a cacophony of car honking. The honking is of various types and the shot goes on along with the sound of the honking for a long screen time creating a nauseating feeling in the audience.
- The film goes on playing with the allegorical representation of civilization and decadence. At one point the couple gets stuck in a village square where a man is seen playing western classical music the only time when the film brings about calm in sonic as well as the visual scape almost signifying that peace is only in the classical music.
- Godard also plays with the idea of diegetic sound and non-diegetic sound. At one sequence of the film, the couple is stuck with some garbage collectors and the garbage collectors gets into a monologue explaining the world order to the couple and soon the monologue transforms into a non-diegetic voice over as the visual transcends from the present to the past and we see everything that happened in the narrative timeline of the film till then replayed.
- At the end, the setting of the film is a jungle where a drummer is heard playing a rock beat and soon this rock beat becomes the background score as the film transcends from reality to fantasy, from moral to immoral and comments on the future of civilization and cinema, an art form from the industrial revolution.
- Godard's use of the sonic scape in the film is to create a deeper metaphorical discourse in the mind of the viewer. So at times the images in the film are normal yet become abnormal with the sound that accompanies the visuals.

9.7 CHECK YOUR PROGRESS

Q1. What was the first full-length talkie film to get released in the world and when did it release?

Q2. In what way Sound heightens emotion in a film audience?

Q3. What are the two main categories of film sound?

Q4. What is diegetic sound and non-diegetic sound?

Q5. What is contrapuntal Sound?

Q6. What are the three main physical characteristics of Sound?

Q7. What is Decibel?

Q8. What is Sound Frequency?

Q9. What is Timbre?

Q10. What are the main elements in the Dimension of Sound?

9.8 KEYWORDS

1. **Diegetic and non-diegetic sound:** The term diegetic is used in a film to signify the world that the narrative encompasses as it narrates a story from the unique world of the film or filmic world. Non-diegetic sounds are those which don't have a direct source visible on the screen for example background music used to enhance the emotional journey of an image.
2. **Decibel (dB):** Decibel is the unit of measuring the loudness of Sound. 0 dB is the range of Sound which is on the threshold of human hearing which can barely be heard even under extreme quiet listening condition.
3. **Frequency:** Frequency is the number of cycles a vibration completes in a second wherein cycle refers to the repetition of the pattern. Hertz (Hz) is the unit of measurement of sound frequency.
4. **Timbre:** The quality of sound or the harmonic components in music is known as timbre. Like the distinguishing factor in human voices like a nasal voice is timbre.

To sum it up:

Having understood the following:

- Understand Sound as an Art Form
- Development of Sound in Films
- The Fundamental Principle of Sound
- The various aspects of the Dimension of Sound
- Use of Sound for a wholesome cinematic experience
- You should now be able to appreciate the sound design of films and also be able to analyse the reasons and motivations of specific sound design approaches in films. At the very least you'll be able to enjoy films a lot more now that you understand the role of sound more closely.

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:: STRUCTURE::

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10.1 INTRODUCTION

The development of cinema initially in the early days began with films recording an actual event and then projecting those on a large screen. They were short length single shots of an event and were also known as actuality film. These were seen by people in theaters as a new novelty factor was attached to seeing events of real-life captured and recorded and then projected back. Pioneers of cinema like Lumiere Brothers recorded a train coming into the station and when projected back on to a screen initial public reaction was of a scare or shock on seeing a giant train entering on the screen. This was finally a recording of an event without any other narrative purpose but just using a new technology of recording an image. Cinema was thought to be an invention that had no future as people felt that it would die a natural death after the novelty value of seeing objects and events from real life on to a screen. But soon as time progressed and with the advent of the technique of joining shots, filmmakers across the world started to weave narrative tales using elements of fiction and borrowed the language from theatre and started producing films. At the same time, some filmmakers started to make films using elements from life and nature, without using any elements from fiction for a purpose of recording an event without any prejudice and for a purpose of show-casing an unknown truth or for giving information. Such type of cinema was coined as a documentary film by the Scottish educator John Grierson and he borrowed the word

from the French word documentaire. His principles of the documentary were that the potential of cinema in recording life could be used in a new art form where the actors and the settings are all original and not figments of the mind and hence are a better representation of the world and more real as the elements are from the real world. The definition of documentary according to Grierson is the creative treatment of actuality. Russian filmmaker Dziga Vertov took off from the same principles and creatively used the camera to record life as it is or at times life caught unaware of the camera.

Boleslaw Matuszewski a Polish writer and filmmaker were the first who identified these types of filmmaking and propagated the idea of recording history as it happens especially during the tumultuous political time across Europe in the early 19th century. He wrote a book called A New source of History through which he categorized the mode of documentary film.

10.2 LEARNING OBJECTIVES

1. To fully understand the concept of Documentary film making.
2. To understand the fundamentals of various types of documentaries.
3. The merging of fiction and documentary.

On Completion of Unit:

- Understand the Concept of Documentary as a different mode of Cinema.
- Understand the various types of documentaries.
- Understand the thin line between fiction & documentary.
- Use of elements of fiction and non-fiction in contemporary cinema.

10.3 DOCUMENTARY AS A CONCEPT

Encyclopedia Britannica (Britannica Academic 2017) defines a documentary film as a "motion picture that shapes and interprets factual material for purposes of education or entertainment". A fiction film can do that too, as the filmmaker does not exist in a vacuum, and must get some influences from some factual material, the world, to be able to create a story.

A documentary filmmaker has to study reality, decide upon his point of view and take a stand on the socio-historical world and finally, while editing, ensure that the representation is as close to reality as possible.

Documentary filmmaking is defined in Jouko Aaltonen's book as "being in the world", encountering the world and having an open dialogue with "reality". However, a clear distinction between journalism and documentary film is emphasized all the way.

The filmmakers are "searchers" and "artists" who look at the world and

paint their impressions of it (and making films “for themselves”). Jouko Aaltonen also describes that a documentary film is a text and a construed performance that is represented to the audience by the filmmaker as per the subjective view. Documentary films do not record reality or make claims about it but offer an opinion or an experience about what it is like to be human.

In the early years of cinema, and very similar to photography, the discussions were around the film's ability to "capture the reality in itself and present it to the viewer in a neutral way". A photograph was seen as a document or evidence of something real.

The Photographic nature of cinema is somewhere related to the idea of it being close to reality as the medium is such. Siegfried Kracauer, a film theorist, goes as far as defining cinema's mission to be duplicating and preserving reality, saving the physical reality.

The relationship between the photographic or filmic image and science was very close, as these images were sometimes thought of as scientific instruments. The art was often seen as useless or at times harmful if these images failed to meet these certain realistic or naturalistic demands.

In Finland, the cinema reformists (kinoreformist) wanted to ban theatrical films in the 1920s as detrimental to Art. Films dealing with reality with real elements were termed as Non-fiction film that is considered a high art closer to the truth, serious, important and educational for some people and in-fact documentary films are thought to be just that.

Jouko Aaltonen, a film theorist, writes that many of the trends in documentary filmmaking have been born as a counter-reaction to fiction's untruthful illusionary world. Hence there seems to be a connection between facts and reality with documentary films.

The early realist theories also suggested that cinema could not be a form of art, as it merely recorded or reproduced reality mechanically. As post World War II theories would argue, this is not the case, but as the relationship with reality and realistic traditions stuck with documentary film for a longer period (than with fiction), the documentary filmmakers have felt a stronger need to defend or define their work as a form of “art” even in this century.

Cesare Zavattini was a screenwriter, director, and theorist who contributed largely to the writings regarding neorealism. Zavattini thought that the post-war appreciation of the richness of the real and the discovering of the importance of current events was possible because of documentary films.

According to Zavattini, the space between life and spectacle should disappear, e.g. through bringing realistic and real elements while narrating fiction and invent a story that is close to reality and not a

representation of reality only with hyperbolic dramatic intervention.

The moral reason for this was the humans need to know each other (to achieve solidarity), and cinema was, according to Zavattini, the perfect instrument of knowledge. The lesson of neorealism would, perhaps, be that of shadowing reality - which the camera is meant to look at what is in front of it, and cinema should explore the world.

Guido Aristarco, Italian film critic and theorist replaces realism of films with a critical concept. He thinks that a direct encounter between cinema and reality is much more complex.

Rather than observing and describing, verifying what is happening, it is important to understand the dynamics and motives. The choice of narrating and participating in the world of the narrative, cinema is allowed to step beyond the surface of a phenomenon, to grasp its internal mechanisms and hidden reasons.

The result is a more complete portrait of reality, in which a list of facts is paired with an understanding of the causes and in which the mere recording and the representation of the events are supplemented by the perception of their underlying logic.

This notion would mean a shift from cinema as mirroring reality to reconstructing it, and what that construction work may suggest is that there is always someone who is building and that there is some work and a worker involved. Thus, Directors may uncover more layers of truth from the layers of reality as they closely examine the surface of reality as a subject for their films.

According to André Bazin, film theorist from France, behind various forms of art, such as painting or sculpture, lies the need to preserve what is doomed to decay, to defend oneself against time and, thus, defying death. And often a work of art or a text, if well preserved, can live on even when the author is long gone.

For Bazin, photography supports this need and adds to its absolute objectivity, and photography is like a natural phenomenon – like flower or snowflake - existing on its own. Cinema in its turn adds the ability to reproduce time to the photographic objectivity, and thus a closer bond between cinema and reality is created.

The concept of the documentary also took its shape from the communist movement of Russia in the early years. In 1922, Robert Flaherty's *Nanook of the North* was released, **Dziga Vertov**, a Russian filmmaker started the Kino-Pravda movement in cinema. The Russian filmmakers were all part of the Russian government's scheme called the Agitprop which means agitation and propaganda and were especially devised for political propaganda by the communist regime after the Bolshevik revolution. The idea was to spread an explicit political message to the general public through popular media such as literature, plays, pamphlets, films, and other art forms.

The title Kino- Pravda was from the official government newspaper Pravda of Russia. In which Kino-Pravda translates as film truth. In a basement center of Moscow began this movement which Vertov recalled as a damp and dark place.

Vertov's driving vision, as articulated by him through his various writings, was to capture "film truth"—that is, fragments of actuality which, when organized together, have a deeper truth that cannot be seen with the naked eye. In the Kino-Pravda series, Vertov's main interest was to focus on everyday mundane experiences, deliberately ignoring bourgeois concerns and filming marketplaces, bars, and schools instead, and recording the scenes with a hidden camera and most of the times without taking the consent of the subjects who were filmed. Usually, the episodes of Kino-Pravda did not include re-enactments or any staging.

Vertov's conscious decision of not beautifying a shot and to avoid the grandeur of a typical fiction film, his style of cinematography was unelaborate, functional and simple. The stories mainly were vignettes and expose typically descriptive and non-narrative showing for instance farmers organizing themselves into a commune or the trial of social revolutionaries etc. In an episode featuring the construction of an airport, Tsar's battle tanks are seen helping the preparation of the foundation with a title card in between Tanks in the labor front, which are mainly propagandist tendencies of these films but are played subtly.

Vertov regarded drama as an opiate of the masses and was anti the narrative tradition and hostile towards the tradition of dramatic fiction quite openly.

Vertov changed the form of documentary film with his film *The Man with The Movie Cam- era*. Vertov writes in his essay "The Man with a Movie Camera" that he was attempting to clean the cinematic form and the language of cinema and completely sever its relation with the literature and theatre.

He tried to break away from clichés and tried to capture life as it is with a movie camera and juxtaposition the truth of cinema itself foregrounding the camera and editing as the film progresses in an attempt to bring forth a greater truth. Vertov not only showed life as it is in an urban setup but also showed the tool that was being used to represent the life in the film the man with the movie camera.

Dziga Vertov developed a new method of montage Kino-Glaz which translates to Cine-Eye. He believed that the contemporary man needed to evolve from being a flawed creature into a higher more precise form and he drew a comparison between man and machines wherein machines were precise and controlled in their functioning vis-a-vis man.

So in the concept of cine eye, he propagated the theory of the camera as the eye of the machine which is constantly in motion and through the montage will create a new perception of the world and represent a world unknown to man. In fiction cinema, Russian filmmaker Sergei Eisenstein was developing the montage theory especially montage of attraction through which the film viewing masses could be emotionally and psychologically manipulated and through that could perceive the ideological aspect of the films.

Vertov, on the other hand, was attempting to create a higher art precise and mechanical and influence the actual evolution of thought and in the process make man closer to the machine. He defied the influences of other arts in fiction cinema, like literature, theatre and music as that according to him prevents a man from being precise as a machine and instead gets entangled in mundane ideological and emotional turmoil.

10.4 TYPES OF DOCUMENTARIES

Cinema originated as a source of capturing actual events when Lumiere brothers first recorded a train coming into the station. As cinema progressed a large number of filmmakers delved into this power of films and Non-Fiction cinema carried on since then. The main genre in Non-fiction cinema is documentary films wherein the word document comes from documenting an event using the celluloid or films. Documentary films were then categorized into the various genres with time and today all non-fiction films are from either of these set types of Non-Fiction.

A) NEWSREEL:

One of the earliest types of documentary films which were recording an event as it happens. It was without any point of view of the filmmaker and was just a presentation of the event as it happens in reality and also preserves the event for posterity.

B) ANTHROPOLOGICAL DOCUMENTARY:

Another type of documentary which showcases varied facets of a society or human race unknown to the world. Another offshoot of Anthropological documentaries is filmed on the ways of living and the existence of other animals in their natural habitat.

Although these films are based on research, the Point of View of the filmmaker does come into play as the maker might show or not some facets of such existence according to the choice that the filmmaker makes.

C) INVESTIGATIVE DOCUMENTARY:

This type of documentary tries to unravel the facts of an event that might have happened. These films are fully guided by the interpretation and the point of view of the filmmaker as he or she chooses to unravel the facts for the viewers.

Investigative documentaries also are at times controversial as they try to fact check and event which otherwise may have already been presented to the world differently.

D) CREATIVE DOCUMENTARY:

One of the toughest genres of the documentary film where a filmmaker tries to present some-thing using real elements but signifies a deeper meaning. Here the text is always hiding a multi-layer of subtext and hypertext.

The signified is hidden and the method of signifying is told by creatively using true elements and normal existing things.

The creative documentary mainly is an artistic expression bordering the abstract, yet once seen in totality, meaning can be derived that mostly tries to create a discourse about a sub- ject. Its main principle is using existing elements from the world and not staging any element but creating a hyper meaning by a meticulous juxtaposition of the disjointed images.

E) ARCHIVAL DOCUMENTARY:

This kind of documentary film is made by using found footage from archives. At times an event that transpired long back may have been recorded by various filmmakers but with dif- ferent perspectives and purposes.

The archival documentary uses such varied footage of an event collected from different sourc- es and then juxtaposed with clear thought and purpose of conveying a new or unique point of view of that event.

F) INFORMATIVE DOCUMENTARY:

This kind of documentary films are almost like Newsreel but has a voice-over of the film- maker or the presenter guiding the viewer in unraveling a fact.

The main purpose of such documentaries is to disseminate a piece of information to its view-ers about a subject or topic.

G) CORPORATE FILMS:

This is films made for a commercial purpose and is normally commissioned by various busi-ness houses. The purpose of such films is to show the functioning, the vision and the type of products a company or a business house may be dealing with.

This type of film also comes under the category of documentary films as the filmmaker uses materials from the actual sites and uses actual people working in such setup explaining a business or a product.

A corporate film at times uses texts or voice-overs or both together to explain the philosophy of a business house.

10.5 THE THIN LINE

Robert J. Flaherty considered a pioneer of documentary film or at least as the one first producer and director of commercially successful documentary films, *Na-nook of the North* and *Man of Aran*. Flaherty had a rather exploitative relationship with the Inuit, and as he put the films above anything else and admitted putting his documentary subjects in physical danger and to take enormous risks.



- In *Man of Aran*, there is a sequence in which the islanders go fishing in dangerous seas, which they would have avoided in reality, if not for Flaherty who had bought their consent. Now Flaherty rhetorically admitted he should be shot for what he asked the documentary subjects to do and putting them into danger for the creation of his Art.
- This example of Flaherty buying the consent of the documentary subjects is sometimes compared to buying the consent of actors to participate in a fiction film. Some of the fiction filmmakers would, however, claim that even when money is involved, one cannot ask an actor to do certain things, e.g. to risk their lives.
- Also, an actor is seldom risking their reputation, unless that of bad acting skills, but a role is a role and not their real persona. A documentary film subject, on the other hand, may become stigmatized.



Another ethically controversial example is the case of **Kevin Carter**, a South African photo-journalist, who won the Pulitzer Prize for feature photography in 1994. The prizewinning image was that of a starving child somewhere in Sudan, lying on the ground, with a vulture eyeing her from nearby.

The image first appeared on *The New York Times* March 26th, 1993, and instantly hundreds of people contacted the *Times*, wanting to know what happened to the



little girl in the picture. The photographer himself claimed that after he had taken the images he chased away the vulture, but what happened to the girl eventually remained unknown.

- After winning the award the critique toward Carter increased. Some critique wrote that a man adjusting his lens and setting the right exposure to capture the impending death and suffering of a child is as much a predator as the vulture waiting for the child to collapse.
- Carter got emotionally affected by the criticism and later the same year after winning the award, he committed suicide. As asking to put someone's life in danger is perhaps the most dramatic example of risks a filmmaker may be asking the documentary subject to take, a form of abuse, or the events of watching someone suffering without the will or ability to interfere, there are other forms of exploitation involved in cinema too.
- Jouko Aaltonen asks in his study from the filmmakers if they think that they have ever exploited or abused their documentary subjects, the people.
- Aaltonen specifies that the question can mean two things, either an exchange or trade which benefits all parts in some way, which is regular interaction, or meaning immoral and deceitful behavior where just the filmmaker benefits. Most of the interviewed interpret the question in the definition of an exchange, a few of them as immoral action, but even they deny that they would be exploiting their subjects.
- One of the filmmakers, Visa Koiso-Kanttila, answers that he is taking advantage of the people in the documentary, but simultaneously also he is being taken advantage of. Exploitation comes in many forms.
- Koiso-Kanttila also elaborates that to narrate something about his youth at the time she had to exploit the subjects of his documentaries. He has used his documentary subjects as an example of how changes in the welfare state reflect on young people's lives.
- However, the filmmaker must be aware of his or her motives, the filmmaker is not out there just saving the world but has some own selfish reasons and that is that all filmmakers are ambitious and we have our own artistic and professional goals.
- Another Director Virpi Suutari quotes an example of how at times the one abused is the filmmaker e.g. as an amateur psychologist, how the people she is speaking with pour all their dirty laundry on her, or that the filmmaker and the documentary film being made is used for personal power struggles.
- Thus, also the documentary subject may have hidden motives, and one of the responsibilities of the filmmaker is to make sure these motives are not hurting the subject, or deceitful in other ways. The documentary subjects are not merely poor victims, helpless under the power of the filmmaker but how to determine what is, or should be, acceptable and

what is not? This where the thin line between a documentary film depicting reality and yet devoid of any staging comes in.

- Even fiction filmmakers at times use real settings with real people around but exploit the situation by inserting one element of fiction in the scene. A new genre called the cinema of happening uses the settings of documentary and the filmmakers await the outcome of the scene as an artist is inserted into a real setting, with real people and real questions.
- Only the inserted character moves according to a pre-decided script but the reaction that the character gets is all true as people react unaware of the actor being in an act, and unaware of the camera as most of the time the cameras are hidden.
- Also in documentary film similarly elements of fiction are brought in but showed as truth like the setting of a woman giving birth as the consent of the woman is taken beforehand and the time date and everything is known to the filmmaker and they shoot as a planned sequence like in a fiction film and the woman just transforms momentarily from a real character to an actor giving birth for the camera to record.

10.6 EXPERIMENTAL FILM

- Experimental films also known as avant-garde cinema is a cinematic form that mainly re-evaluates cinematic conventions and explores the possibility of varied forms away from the conventions of narrative cinema and explores an alternative to the conventional narrative tools. Experimental films in the early years were films related to the exploration of other Art forms through the medium of cinema like Paintings, dance, Literature, and Poetry.
- Sometimes films exploring the development of new technical resources of cinema also come into the same bracket as such films are not aimed at narrating any story rather are an exploration of the form and are beyond the boundary of content.
- Experimental films are not for mass consumption and barring a few very few have been distributed through the mainstream channels. As the vision of an experimental film is usually the projection of the thought process of Artist and his take on a subject, cinema is just the medium of such exploration and most of the time such films are made with a minimal budget and a one-person crew. Historically experimental films flourished with the growth of avant-garde movements in the visual arts. The Dadaists and Surrealists took the language and form of cinema to express the thought to the world.
- Some Experimental filmmakers also use experimental films to showcase their command over the form of cinema and use this genre to springboard into the mainstream filmmaking space. Most experimental

filmmakers begin as amateurs. The purpose of such films is not to entertain or earn revenue but to rather explore the language of cinema and render its technological possibilities on the screen. Experimental film as a whole presently has encapsulated a range of filmmaking styles from across the world that was opposed to the commercial mainstream cinema and conventional documentary filmmaking. Underground cinema of the sixties, Avant-Garde cinema of Europe were all films without any specific linear narrative and content was not the primary foundation of such films but the form was.

- Today Experimental cinema is not attached to any specific movement in society but rather is an exploration of Form. The main characteristic of an experimental film is the absence of a linear narrative and the use of various unconventional abstract techniques like out of focus shot, paintings or scratching on the frame, rapid editing with very the play of shot duration and the use of total asynchronous sound or complete absence of a soundtrack.
- The main aim of such a film is to place the viewer in a more participatory and thoughtful relationship with the film. In the 60s and even today, a lot of experimental film takes an opposite stand towards the mainstream culture of the time.
- In the present times when cinema and the narrative language have taken a huge leap, a lot of experimental films with its distinct cinematic technique and method have also become a part of the mainstream film genre. For example, the use of a non-narrative structure, impressionistic or poetic approach towards the construction of the film. The growth and new technological development in the cinematic form and language, more often than not, comes from the use and exploration of the technology and the language of cinema in experimental cinema.

10.7 ANIMATED FILM

- Animated films are motion pictures wherein drawings, illustrations and paintings are photographed frame by frame. The basic technique of shooting an animated film is to photograph each frame wherein every frame differs slightly from the preceding frame and these individual frames when projected in rapid succession at 24 frames per second, it creates an illusion of movement.
- The earliest animated films were composed of hand-drawn images and following the technique of shooting each frame with a slight difference in the visual representation and then projecting them back 24 frames per second creating the illusion of movement. Animation films are a defined genre category but rather are a technique of film making although the films may contain genres like elements like fairy tales or mythological films.

- The main target audience of animation films are children but with time many otherwise serious complicated subjects to film with real locations and humans are translated onto the screen using this technique of filmmaking. Animation films no longer can be restricted as a cinematic form only for children but are now for all age groups of people and the content determines the target audience and not the form.

French Scientist **Charles-Emile Raynaud**, the inventor of the device called praxinoscope in the year 1877 is historically known as the first motion picture cartoonist. He used to take a strip of pictures or images using a large scale system called theatre Optique and project them on to the screen creating an illusion of movement in the pictures. The newspaper comic strips of the 1890s were the predecessor of early film animation wherein each cartoon box in the newspaper was similar to each frame of an animated film.



Praxinoscope

The first technique of shooting the animated film was called the stop motion substitution or stop-action technique wherein a single change was made to an object between two shots. In the year 1898, a filmmaker named Albert Smith collaborated with a newspaper cartoonist Stuart Blackton and created an animated film titled **The Humpty Dumpty Circus**. Historically this silent animated film is credited to be the first animated film made using the technique of stop motion generating the illusion of movement on to inanimate objects.



- Edwin S Porter the pioneer cameraman turned filmmaker, who is known as the first film-maker to invent the technique of joining shots and by that create a narrative thread, made an animated film called The Bakery Shop in the year 1902. Porter molded clay sculptures and filmed them by varying each sculpture slightly for each frame and this is the first example of clay animation film. The film was a combination of stop-action techniques and the trick of object manipulation.
- Humorous Phases of Funny Faces, a film by Stuart Blackton is the first animated film printed on standard motion picture film. It was the first animated film to use drawn figures shot frame by frame and finally projected at a speed of 20 frames per second. A cartoonist's line drawings of two faces of one man and one woman were shot frame by frame drawn on a blackboard. The two faces winked at each other and smiled. The face of the man smoking a cigar blows the smoke into the lady's face. A clown from a circus makes a dog jump through a hoop.
- Felix the mischievous Cat is the first animated character from the era of silent cinema which attained the superstar status. The character of the cat was inspired by Rudyard Kipling's book The Cat that Walked by Himself. The Director of the animated film was Messmer who directed around 150 cartoons. In one of the Felix film, Felix the Cat is seen with Hollywood stars like Charlie Chaplin and many others, becoming the first-ever animated film to use the caricature of real people. The film was called Felix in Hollywood. The Felix series was not by a big studio and was not a very long-running series but it left a mark in the development and potential of animated films for the future.
- Walt Disney was a classic animator and changed the world of animation film forever with his pioneering animation films and the method by which he ensured that they got distributed worldwide. Walt Disney was originally from the advertisement world where product animation was used for moving eyeballs of targeted consumers. He began his animation studio in Kansas City and had a team of animators who were all pioneers in their specialty of animation film technology. Walt Disney initially used live-action films with animated characters juxtaposed together. Walt Disney, later on, moved on to Hollywood and began the journey of Disney studios which till date is ruling the world with their original content of animation films and content specially made for children. The first memorable character that Walt Disney created was the Micky Mouse character originally named the Mortimer Mouse. Mickey Mouse was an original cartoon character created by the Disney studio and was not borrowed from any cartoon comics. Mickey Mouse films became a global phenomenon and to date is one of the most famous cartoon characters. The first-ever Mickey Mouse film to ever released was Plane Crazy which released in the year 1928.
- Animation films today have developed immensely with the development of technology. Newer technique and computer animation has today made it possible to make animation film with characters

looking like real and not illustrated ones. Motion Capture technique, new technology has now incorporated movement in the animated characters which are a direct replica of the real movements, for example, an animated tiger toady will move just like a real tiger would in the real world. The development 3D has made it possible to create animated films with a 3-dimensional effect almost creating a world look as real as possible although completely created by animators.

- Filmmakers have also started to use animation to make political films which otherwise would get entangled into controversy. Persepolis is an animated film that delves into the socio-political atmosphere of Iran.

10.8 CHECK YOUR PROGRESS

Q1. Who first coined the term Documentary films?

Q2. What is the definition of documentary according to John Grierson?

Q3. Who defined the cinema's mission to be duplicating and preserving reality, saving the physical reality?

Q4. What was the cinematic movement that Vertov was involved with?

Q5. What does Kino-Pravda signify?

Q6. What is Kino-Glaz?

Q7. What is the purpose of a corporate film?

Q8. What was the image Shot by Kevin Carter?

Q9. What is the main characteristic of an Experimental Film?

Q10. What was the first memorable animated character created by Walt Disney?

10.9 KEYWORDS

1. **Anthropological documentary:** Another type of documentary which showcases varied facets of a society or human race unknown to the world. Another offshoot of Anthropological documentaries is filmed on the ways of living and the existence of other animals in their natural habitat. Although these films are based on research, the Point of View of the filmmaker does come into play
2. **Newsreel:** One of the earliest types of documentary films which were recording an event as it happens. It was without any point of view of the filmmaker and was just a presentation of the event as it happens in reality and also preserves the event for posterity.
3. **Kino-Pravda:** The title Kino- Pravda was from the official government newspaper Pravda of Russia. In which Kino-Pravda translates as film truth.
4. **Kino Glaza:** Dziga Vertov developed a new method of montage Kino-Glaz which translates to Cine-Eye.

To sum it up:

Through this unit you can now understand:

- Concept of Documentary as a different form of Cinema
- The various types of documentaries
- The thin line between fiction & documentary
- Use of elements of fiction and non-fiction in contemporary cinema

10.10 REFERENCE

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Websites

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:: STRUCTURE::

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11.0 INTRODUCTION

Hollywood by the time of WWII ended, had made major footprints the world of cinema across the world. The Box office collection of Hollywood in the early days of 1946 was at its peak and the studio films were the main source of films worldwide.

Cinema became an insatiable passion for world audiences and American Film industry exploited this passion not only nationally but globally. After WWII, as theatres started to open up the foreign market lapped up Hollywood films but the boom was to end soon.

Countries worldwide got gripped by the idea of Nation Buildings and not only economically but also culturally. Cinema became an integral part of this new mantra. The devastation from the war had left countries in a pale state in all aspects economical, cultural and there was rising sense amongst people to defeat this atmosphere of doom as the doomsday was long over after the victory of the allied forces.

Most countries worldwide soon brought in an era of protectionism and a quota system got introduced limiting the maximum numbers of films that can be imported from America. This was mainly done not only to give a level playing field to the local talent but also to ensure that local history and culture were not completely lost to the dominance of American cinema.

New language and forms started to appear worldwide as this protectionism across the world kicked in. The early cinematic development and various movements inspired filmmakers worldwide to create a new perspective in the narration of storytelling, at times very different from the set pattern eventually developing the language of cinema to its present contemporary form.

11.1 LEARNING OBJECTIVES

1. To get an overview of contemporary World Cinema.
2. Understand the influence of WWII on it.
3. Understand the various genres and their philosophies of contemporary World Cinema.

On Completion of Unit:

1. Identify the genre of a contemporary film.
2. Able to identify the characteristics which enable the film to belong to a specific culture and genre.
3. Get a broader understanding of how society influences the kind of cinema made in any culture.

11.2 ITALIAN NEOREALISM

- One of the most influential cinematic movement after WWII was Italian Neo-realism. Although this movement was not stretched and was in practice for a decade, it developed a new global cinematic language with which audiences worldwide related especially with the history of the great tragedy that unfolded during the War.
- After the end of WWII, Italy lost most of its film studios to the mass destruction caused by the long-drawn battle. Italy had to wriggle back to normalcy and a huge number of people were rendered homeless and poor. Italian Film critics were mainly responsible for developing a new style of filmmaking.

- The Italian filmmakers felt the need to turn to reality in their narrative style of filmmaking as the society was gripped by the real tragedies and destruction because of the War. The main characteristic developed by the Italian Filmmakers to represent reality was to discard studio setup for filming and instead chose the real location as the backdrop.
- The stories mainly revolved around the mundane day to day crisis that the people faced around and their struggle to survive. The narrative was weaved with real situations and elements overdramatizing was completely avoided. The actors were often real people from society struggling to make ends meet and were non-actors.
- Neo-realist films mostly dealt with stories of the poor people struggling post-war to survive and stories of the labour class coping with the aftermath of WWII. The first neorealist film to take the world by storm was **'Rome Open City'** by Rossellini.



The film mainly showed the struggle of survival in Rome after the German occupation of the city. Real locations and situations depicting the everyday struggle to resist the occupation were depicted. Children play a key role in the film as they not only represent the future of Italy but also become an active thread in the narrative.

In the year 1948 Vittorio De Sica's film 'Bicycle Thieves' established the characteristics of neorealist films forever. The film depicting the struggle of a poor man trying to find a job is filmed using real locations and again the young son accompanying the father in his struggle creates another layer. Although the movement lasted only for a decade in Italy, Neo-Realism inspired filmmakers from across the world to deal with subjects which were a real glimpse of the society and avoiding melodrama. Thus realism was brought back to the cinema by the Italian neo-realist filmmakers and a depiction of society and its struggle was the foundation for this movement.

11.3 BRITISH NEW WAVE

- After WWII, Britain gradually started to lose its economic superpower status in the world as the colonies of the great empire started to gain independence. The War impacted Britain to great extent. There was a growing amount of anger and frustration amongst the young people of Britain as the country was dealing with the new world order.

- Many stylistic devices and techniques and also thematic conventions in British New Cinema were distinctly similar to French New Wave cinema. Another distinct characteristic of this movement was an attempt to capture life as it happens using real locations and real people similar to Italian neo-realist filmmakers.
- The plots of these films mainly centred around the nitty-gritty of everyday life mainly amongst the working class people also referred to as kitchen sink realism, a term which got coined based on the famous expressionist painting of a kitchen Sink by John Bratby.
- The constant challenging of the status quo by the filmmakers of British New Wave is undeniably Britain's most significant cinematic movement in history till date. The main trigger for these filmmakers like Lindsay Anderson, Jack Clayton and Karel Reisz, was to defy the archaic class system of the Nation and project stories narrating the struggles of the working-class life.
- The British New Wave filmmakers were mostly directly or indirectly associated with another established movement of that time in Britain in other Art forms like literature, painting and theatre; demonstrating notably the angry young men syndrome.
- Like Italian Neo-realism, British New Wave cinema also lasted only for a decade overshadowed by the rising popularity of mainstream British Cinema in the '60s. But the movement left a lasting influence on Britain's Independent cinema till date.
- Filmmakers like Ken Loach dedicated his life to telling such societal stories with a realistic approach and along with filmmakers like Lynne Ramsey and Shane Meadows ensured that the struggles of survival of the working class Britons are always there in the realm of consciousness.



One of the most notable films that were at the beginning of the movement was a film by Tony Richardson called '**Look back in Anger**' which was adapted from a play of the same name by John Osborne.

11.4 JAPANESE NEW WAVE

- Japanese New Wave also is known as *Nüberu Bågu* is a significant movement not only in the field of cinema but in the context of the Japanese rebirth as a Nation after it suffered the massive destruction during the WWII. Japan was occupied by the American after the War and an attempt was made to create a capitalist homogenous culture in Japan identifiable by the west and away from the oriental belief system.
- The Japanese New wave grew as resentment against this and new young filmmakers created a bond with the filmgoers of Japan of that time. Japanese New Wave films dealt with taboo subjects and experimented on the narrative form of storytelling.
- They also brought in radical changes to the conventions of film making as established by the American school and re-defined the construction of a plot and used innovative editing styles. They explored violent themes, sexuality, radical youth cultures and foregrounded the epidemic of criminal activity that the country faced. But surprisingly the movement in Japan was not independent although it was radical and unconventional but had a corporate origin.
- This innovation was brought in by the Japanese studios to lure back the Japanese audiences to the film theatres as stories modelled around a borrowed moral western fabric was widening a gap between the Japanese filmgoers and the content. But the envelope was unexpectedly pushed by the filmmakers employed by the studios to create a new kind of Japanese cinema and the boundaries of what could be shown in a theatre were pushed with films depicting the carnal desires of mankind with stories of unadulterated societal truths and disturbing facets of realities.
- A quote by a Japanese New wave filmmaker, Seijun Suzuki, best describes the attempt that these filmmakers were doing trying to unravel a new kind of cinema. He quotes “Why make a movie about something one understands completely? I make movies about things I do not understand, but wish to.”
- Some of the Japanese New wave filmmakers influenced the language of cinema forever with their distinct style of composition, editing and sound design and brought in a new dimension to cinema different from the moral fabric of western cinema.
- The violence depicted in these films was too real, stark and gory. Japanese cinema also used two facets of principles of aesthetics in the form, access and suppression. The depiction of violence as an emotion depicted with an excessive evocation by the actors heightened the violence depicted.
- These were conscious choices by the filmmakers of Japanese New wave filmmakers pushing the envelope of the limit of what and how much can

be shown. The films challenge the tolerance of filmgoers as they observe the depiction of the carnal desires of human on screen.

- “In the realm of senses “, a film by Nagisa Oshima; challenges the tolerance of a film audience as he dissects the idea of patriarchy and power play among man and woman by overtly using sexuality on screen and at times getting gory.

11.5 THIRD CINEMA

- Another very distinctive and important movement in the history of cinema which began towards 1960 and continues to exist is the Third Cinema. The third cinema movement originated in the Latin American countries in the ‘60s as a collective fight back by filmmakers towards the oppression that the Latin American countries were facing from the perceived Neo-colonial policies.
- The categorization of Third cinema was developed by Argentinian filmmaker Fernando Solanas and Octavio Getino. They together drafted a manifesto and founded a school of cinema called Third cinema with a distinctive difference from other cinema which they categorized as First cinema and Second cinema.
- The basic principle of the development of third cinema was a cinematic and dramatic alternative to the kind of cinema churned out by Hollywood, that only had a purpose of entertaining audiences and make profit labelled as First cinema. The third cinema also departed from the concept of cinema as an art form expressing the authors’ self-expression and imagination which was churned by Europe and labelled as Second cinema.
- The purpose of cinema was to inspire revolution against all kinds of inequalities existing in a society. Cinema belonging to this movement depicted stories to provoke human reaction depicting oppression and possibilities of uprooting such injustices in society.
- In Third cinema, the art form is ripped of all elements of an artist’s expression, any dramatic element to entertain, but rather is used as a medium to show ways and means to destroy the barriers binding society to a consumerist capitalist and unequal stratum. Filmmakers as individuals from the same society according to the manifesto of third cinema had a responsibility to use their skill of cinema to release the society of such evil.
- A similar movement with a similar purpose to revolutionize the society against an unjust class system is called Cinema Novo which originated in Brazil. Both Third cinema and Cinema Novo mainly tried to influence the society into correcting itself from the perceived thought of an unjust world.
- The characteristic of films made under these movements was mainly to use stories of the underprivileged class of the society, depicting their

world and finally showing a world possible without the hardship and troubles that the underprivileged have to bear to survive.

- Third cinema used documentary style of filmmaking and created visuals away from the aesthetics of plastic images and rather attempted to show stark real visuals, often dark, unlighted and not having a balanced frame as propagated by the historical idea of art and aesthetics. Third cinema believed that beauty in Art in the First Cinema is a bourgeoisie concept and was an attempt to make audiences non-responsive and be a passive viewer to the events un-folding in the story.
- Third cinema, on the other hand, had the motive of making the audience active and responsive towards the discourse that the narrative tried to create to correct the perceived negative outlook and principles of the society. Third cinema movement is still being followed by film-makers from underdeveloped nations trying to propagate a better and just society through narrating various hard facets on an unjust and unequal society.

11.6 CINEMA DU LOOK

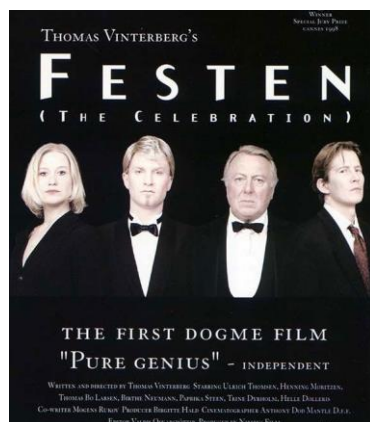
- A cinematic movement in France around the '80s and '90s was initially termed as 'Cinema Du look' by French film critics and criticised for its superficial, treatment of the story. A group of French filmmakers with the development of technology and inspired by the contemporary Hollywood films churned out films where the emphasis was on the form and not the content.
- Filmmakers like Luc Besson made films for mass consumptions and didn't bring any sub-layers of intellectualism or psychological substance in them. They chose subjects often signifying the surface layer of the society and didn't get into the deeper layer of meaning-making as was the case in French New Wave cinema.
- Cinema Du look was characterised by films dealing with subjects of the young jilted lover, the crisis of the alienated urban youth, among others. Cinema Du look employed more graphic spectacle of the subjects and concentrated more on the visual design and consciously left out any subtext or hypertext in the narrative.
- Cinema Du Look was linked with postmodernism and a new cinematic language of mixing up of popular culture while weaving a narrative was brought in. Some films from this movement became an iconic representation of the culture of that period.
- The main characteristic of this movement was the emphasis on form over content. Visual style and spectacle were prioritised over substance and narrative principle. A cynical view of system, police and youth alienated from family values were subjects tackled by these films.
- The non-intellectualism and clear narrative structures and a modern form connected with the audiences of that time and French cinema developed

a distinct film form different from the artistic and self-expressive French New Wave.

- Although the main criticism of films coming out from this school of thought was that the subjects were devoid of any depth, some milestone French films churned out during this movement depicting a modern outlook of the French urban society with new aspirations and driven by a consumerist outlook. Jacques Belneix's Debut French Film Diva is regarded as the first postmodernist French cinema of all times by modern film critics.

11.7 DOGMA

- Francois Truffaut's 1954 essay "Une certaine tendance du cinema francais" inspired a new movement of cinema in Denmark and was followed in the Scandinavian countries for quite some time. The Dogma movement in cinema was termed as Dogma 95 began after a set of rules of making films were written in a manifesto by Danish filmmakers Lars Von trier and Thomas Vinterberg. Unlike Cinema Du Look, Dogma was envisioned as a cinematic movement which prioritized subject over spectacle and content over style.
- The main set of rules of Dogma was the use of real location for shooting, use of diegetic sound, the handheld camera, the film must be in colour, no artificial lighting, use of optical filters to manipulate images were prohibited, no use of superficial action like murder or use of a weapon, no geographical or temporal alienation, no specific genre films and the directors were not to be credited in the film.
- Although the set rules formulated for Dogma were criticized by filmmakers as more limiting than freeing an artist, the main objective of Dogma movement was to create a pure art form devoid of gimmicks and spectacle as the advancement of technology was making the content or the subject of the film take a backstage and the form or technique of narrating the story taking the centre stage like in Cinema Du Look.
- Following all the rules manifested in Dogma were difficult to follow but a lot of independent filmmakers in the modern world especially after the



The first dogma film credited as dogma No 1 was Vinterberg's 'Festen' which received accolades worldwide. Lars Von trier initially made films following all the set rules of Dogma like 'Idiots', but later on, like other Dogma filmmakers, made some milestone films, but at times didn't follow all the rules of Dogma as the subject demanded different treatment.

development of video and later digital camera took inspiration from the set rules while portraying different stories.

- Dogma officially ended in 2005 when it was felt that the rules were merely followed as a formula to churn out films, but the movement did inspire filmmakers to imagine methods of storytelling as the creative mind needed avenues to break free while following the set rules of filming according to Dogma.

11.7 BANLIEUE CINEMA

- A French film in 1995 'La Heine' led to the development of a specific type of cinema movement dealing with a particular geographical representation in an urbanscape. No movement in cinema before this was restricted by a boundary of the setting of the story.
- Banlieue cinema, a term coined by French critics mainly refers to the cinema of the suburbs. Like British New Wave and Third Cinema, Banlieue cinema was a modern cinematic movement dealing with the struggles, inequality of the working class people and migrants living on the periphery of a consumerist cityscape like Paris.
- Unlike Third Cinema, Banlieue cinema used technological advancement in cinema in its form and mixed realistic filmmaking with a graphical representation of the subject. The modern gap that is widening in various cities with a rising disparity of income and opportunities between city-dwellers were the main focal point of such films.
- The films from this movement focussed mainly on the struggles of survival, aspirations and hopelessness of people living on the periphery of a happening cityscape. A sympathetic view of the working-class people and a depiction of the systemic failure to provide better living condition is what is highlighted in these films.
- Banlieue cinema also reveals a prejudice towards the people from the suburbs that exist in the system regarding their way of living and their moral quotient. The suburbs are depicted as a claustrophobic area with people waiting to break free and a systemic attempt to counter that as the working class needs to remain a supply chain for the consumerist cities to flourish.
- After the global success of La Heine, a group of young filmmakers from various regions of the world chose to narrate stories from the neglected peripheries of the big urban cities. But unlike the other cinematic movements oriented towards the working class, this movement brought out the aspiration of the working class to get equal rights and not only showcase their stories of survival.
- Also, the form of Banlieue Cinema is post-modernist use of technology and aesthetics merged with cinematic forms of French New Wave and realist cinematic forms. Banlieue cinema foregrounded the social divide by highlighting the second class treatment of citizens living in the

suburbs and exposing the prejudices towards them in what was believed to be a modern, classless democratic society.

11.8 MUMBLECORE

- One of the most recent cinematic movements, Mumblecore began in the year 2005 and American independent filmmaker Andrew Bujalski is known as the godfather of this movement. This movement was more of an American independent film movement away from the mainstream studio films. Later on, the phenomenon also spread to Germany and India.
- Mumblecore films are characterised by minuscule production budgets and often revolved around the stories of existence amongst the American youth. The films were mainly driven by dialogue and screenplays are not weaved perfectly, rather a lot of scope of improvisation is left open for the actors while filming.
- The movement got a boost with the advent of digital cameras and computer-based editing software's as the nitty-gritty of making a film became more accessible. Sometimes a Mumblecore film will have extensive dialogue sequences as characters go on speaking lines while improvising on a set depicting a bizarre real life-like situation.
- These films are mainly dependent on the performance of the actors and their ability to hold the attention of the viewers as no other cinematic devices are used to grab the attention. *Funny Ha Ha* is one of the first films from this movement. Young filmmakers with a passion for cinema used this movement to tell stories depending mainly on the skills of the actor, using real locations and easy to handle cinematic equipment's making the cost of making such films very low.
- The key feature of Mumblecore is naturalism in performance and dialogue and devoid of overt dramatic sequences. These films initially employed non-professional actors although later professional actors also got featured in Mumblecore films.
- The constant improvisation between actors while delivering dialogue, also resulted in many actors sharing the credit of screenplay writing in films belonging to this movement. American Mumblecore ended around 2010 with the original group of Mumblecore filmmakers like Amy Seimetz, Alex Ross Perry and Lynn Shelton began making films with bigger budgets and more diverse storylines and using more conventional cinematic techniques though they kept their use of naturalistic dialogue delivery and plot development like Mumblecore creating a new phenomenon now known as post-Mumblecore in American cinema.

11.9 NEW QUEER CINEMA

- In the year 1992, film academician B. Ruby Rich defined a new movement in cinema New Queer Cinema in his essay in a film magazine. The term was used to depict independent films dealing with stories and experience of people with alternative sexual orientations. The New Queer cinema dealt mainly with subjects and stories of gay, lesbian and transgender people living on the fringe of society.
- New Queer cinema were films that were radical in form and presented the sexual identities aggressively challenging the status quo of the heterosexual definition of sexuality and promoted a positive image of people with different sexual orientations. New Queer Cinema redefined human identity and sexuality as socially constructed and is a fluid and changeable behaviour rather than a fixed orientation.
- New Queer cinema brought their subjects inside the realm of the normal society and not portraying them as outsiders living on the fringe of society under the guilt of being different. Heterosexual Power structures are depicted as the dominant and an oppressive force in New Queer cinema and sexuality is depicted as a chaotic and subversive force often trying to break free from this dominance.
- Films under this movement, more often than not showcased explicit same-sex sexual activity unapologetically and reconfigured this as a normal identity as is in the heterosexual notions of family and marriage. Although not political, New Queer cinema was invariably radical; challenging and subverting preconceived and standardised notions of identity, gender and class and society.
- New Queer cinema also frequently addressed the crisis of AIDS a new viral disease of the '90s which was linked to sexuality. New Queer Cinema broke the taboo of AIDS being a disease only spreading among people with different and abnormal sexual preferences as was propagated by the dominant heterosexual society. It also broke the social stigma faced by the gay and lesbian community of that time.
- Most importantly New Queer cinema brought a new perspective to people with different identity and sexuality and broke the stereotyping of such subjects as taboo and abnormal. From around 2000 New Queer cinema bridged the gap from only being an independent film movement and got into the mainstream cinema of Hollywood.
- 'Broke Back Mountain' is one such example of a New Queer cinema-themed film on the mainstream arena. The problems that can emerge in a relationship in a gay or lesbian relationship just like it does in a heterosexual relationship is also brought out in New Queer cinema breaking the notion of any difference amongst the human emotions and psychological makeup of having different sexual orientations.
- New Queer Cinema has also helped the world accept all people equally without judging them morally because of their sexual preferences and

helped the LGBT community come out in the open demanding their share of equal rights in society.

South Korean new wave

- One of the most recent movements in the world of Cinema is the South Korean film movement also known as the South Korean New wave. South Korean films have now found a global resonance and the movement is responsible for the creation of a very distinct form of cinema from 2000 onwards. Directors like Park Chan Wook and Boon Jong Ho have become a global phenomenon with their films ingrained in the societal prejudices and beliefs and culture distinctly South Korean yet identifiable by a larger global audience.
- South Korea has always been in the shadow of a conflict with a threat from North Korea. This tension is very well reflected in the South Korean cinema too and is either represented by extreme emotional outbursts of characters often extremely violent or by showcasing thrilling action sequences.
- South Korean cinema took inspirations from Western cinema but subverted the formula completely and brought in darker themes and more often than not had tragic endings. Films like Old Boy grabbed headlines worldwide as the films were highly appreciated by mainstream Hollywood film directors and critics too.
- The background to South Korean cinema can be linked to its ever-evolving society battling a military dictatorship and the resistance movement of 1987 in South Korea heavily impacted the New wave Cinema.
- A resistance movement against the importing of American film freely in South Korea by South Korean filmmakers soon became an anti-American movement of the Korean intellectual society. After these movement filmmakers took the plotting of American films and changed the ethos completely and ingrained them with local cultures and moral fabric bring-ing in a new era of cinema in South Korea, mainstream yet artistic and accessible by masses.
- The recent South Korean film '**Parasite**', made in the year 2019, broke all records world- wide as it won the top award in America, the **Oscar for best picture**. South Korean Cinema has come a full circle now beginning with resisting the American studio films to having achieved the height of being awarded by the biggest film award supported by the same American studios. Many countries worldwide have started to remake South Korean films for their local markets. Hollywood has also remade films from the South Korean New Wave.



11.10 PARALLEL INDIAN CINEMA

- While Hindi, Tamil and Telugu form the triumvirate of commercial Indian cinema, the country also has had a strong 'Parallel Cinema' movement. This movement emerged in the 1940s up to 1965 and was led by filmmakers like Satyajit Ray, Ritwik Ghatak, Bimal Roy, Mrinal Sen, Tapan Sinha, Khwaja Ahmed Abbas, Chetan Anand, Guru Dutt and V. Shantaram. The epicentres of this revolution were mainly the filmmakers of Bengal and those of Bombay and Pune. This period is often referred to as the 'Golden Age' of Indian cinema, as an art form.
- This cinema borrowed heavily from literature and hence was a minute study of contemporary Indian society. Some of these films are today used by academicians to track the societal changes in the country. Some of the earliest Indian cinema which can be termed socially relevant is 'Dharti ke Lal, 1946; a film about the Bengal famine in 1943 which was written and directed by Khwaja Ahmed Abbas. The other film from the same year was 'Neecha Nagar', directed by Chetan Anand and written by Abbas. This film won the Grand prize at Cannes, a first for an Indian film. Throughout the 50s and 60s many Indian films made it to the competition section of the prestigious Cannes film festival.
- This parallel cinema was also a sharp reaction to the dance and drama of musical films being made in India at that time. The pioneers mentioned above were mostly thinkers, poets, writers, activists. Inspired by the Italian neo-realist cinema, they created an Indian neo-realism. Some of the films were 'The Apu trilogy' by Satyajit Ray, and 'Do Bigha Zameen' by Bimal Roy which won at Cannes in 1954. Ghatak's 'Ajantrik' was one of the first films to have a car as its main protagonist.
- While mainstream and parallel cinemas were polar opposites in their temperament, this sharp polarization gave rise to a middle cinema by filmmakers like Hrishikesh Mukherjee and Basu Chatterjee. They made films which were more slice of life and existential but very rooted in the daily rhythms of middle class lives. They had a strong dose of humour and were close to reality. Another filmmaker who managed to integrate art and commerce was the famous Guru Dutt. His film 'Pyaasa' is featured in Time magazines 'all time 100 best movies' while some of his other films were big commercial hits.

- Hindi cinema was infected with the realism virus in the mid-70s and 80s. So while mid 70s gave us one of the most popular films of Hindi cinema, 'Sholay' there were other directors like Gulzar, Shyam Benegal, Mani Kaul, Saeed Mirza, Govind Nihlani and some others who strengthened the parallel cinema movement in Hindi. Mani Kaul's 'Uski Roti' (1971), 'Ashadh ka ek Din' (1972), 'Duvidha' (1974) put the international spotlight back onto Indian cinema. Shyam Benegal's debut film 'Ankur' (1974) was the beginning of one of the most prolific filmmaker's journey. The parallel cinema movement also gave birth to some of India's greatest acting talent. The world became familiar with actors like Shabana Azmi, Smita Patil, Amol Palekar, Om Puri, Naseeruddin Shah, Kulbhushan Kharbanda, Pankaj Kapoor, Deepti Naval, and Farooq Shaikh. Most of these actors managed to straddle both the commercial and the art cinema for a long period of time.
- In Malayalam, Adoor Gopalakrishnan ushered in the new wave with his maiden feature film, *Swaamvaram* (1972). Besides Adoor, K.P. Kumaran, G. Aravindan, John Abraham, Padmarajan, Bharathan, Shaji N. Karun and some others were the pioneers of the golden age of Malayalam cinema. This parallel cinema movement infused the cinema cultures across India including Tamil, Kannada and Assamese language cinemas.

11.11 INDIAN NEW WAVE

- The early 90s saw a steep rise in costs of producing cinema. Coupled with the liberalization of the Indian economy, monetization of films became the mantra and the parallel cinema movement declined across India. Lack of organized financing, growth of television and piracy, all affected the film industry badly.
- It was the age of unbridled greed fuelled by modern commerce, which eventually found reflection in the Bombay noir films like 'Satya', by Ram Gopal Varma, which brought in the new wave of realistic and contemporary Indian cinema, focused primarily on the underbelly of urban life. Along with him, filmmakers like Mani Ratnam whose made Tamil as well as Hindi films, ushered in the Indian new wave. His films like 'Raja', and 'Bombay' were a heady cocktail of socially relevant, musically superb and visually stunning cinema and managed to score on both the art and commerce aspects of films.
- Over the last couple of decades some of the sweeping changes that have taken place in the Indian film industry are – corporate financing, increase in the number of theatre screens, exponential growth of television and lately the wide reach of digital platforms like Netflix and Amazon along with other players like ZEE5.
- All of this has led to creation of a diverse body of content which can largely be termed as the newest Indian wave. While the mainstream keeps churning out its mega budget flicks which are centrepieces for their stars,

a lot of small budget, auteur films being made across India.

- The most prominent and prolific among them is **Anurag Kashyap**. His films plumb the depths of the dark side of human nature and have a penchant for brutal violence. Some of his prominent films are Some of his best films are Gangs of Wasseypur part 1 and 2 (2012), Raman Raghav 2.0 (2016), a savage cop-criminal thriller based on a real-life serial murderer, Dev D (2009), about an incorrigibly romantic loser and Black Friday (2004), on the Bombay serial bomb blasts of 1993.
- Besides Mani Ratnam, **Vishal Bhardwaj** is another film director who succeeded in creating a fusion of artistic storytelling and the mainstream song and dance formula. Obsessed with Shakespeare, Bhardwaj's adaptations of his work are distinctly Indian. Some of his best works are Maqbool (2003), Omkara (2006) and Haider (2014).
- **Nagraj Manjule** is a young turk who broke into the Indian cinematic consciousness with his cult film 'Sairat' (2016). The Marathi film was a rural teenage romance set against the brutal reality of the caste system, a theme familiar from Nagraj's debut work, 'Fandry' 2013. While 'Fandry' was critically acclaimed worldwide, 'Sairat', with its very mainstream treatment in part, was a huge box office success.
- One of the recent exciting voices in Tamil cinema is that of Vetri Maaran. His film, 'Visaaranai' (2015), is a violent story about the exploitation of suspects by corrupt cops. It was India's entry to the Oscars in the best foreign film category. 'Aadukaalam' is another film of his set against the unusual backdrop of cockfighting in rural Tamil Nadu. That film bagged 6 National awards, including best director and best screenplay.
- Malayalam cinema has found a refreshing new perspective through the work of cinema-tographer, director Rajeev Ravi's work. His body of work includes 'Annam Rasoolam' (2013), an atmospherically beautiful adaptation of Romeo and Juliet. This was followed by 'Njan Steve Lopez' (2014), a story about an innocent teenager who unwittingly gets caught up in crime. His most recent is 'Kammatti Padam', (watermelon field, 2016) an epic story which looks at Dalit exploitation by greedy real estate thugs.
- Some of the more recent films which could be termed as the 'new wave' of Indian cinema are 'Newton' by Amit Masurkar, 'Masaan' by Neeraj Ghaywan, 'Mard ko dard nahi hota' by Vasanth Bala, 'Bulbul can sing' by Rima Das and 'Eeb Allay Ooo!' by Prateek Vats.
- It will require a fairly large book to cover the vast breath of the diversity of non-mainstream Indian cinema – which has been called 'Parallel cinema' or 'Indian new wave' and so on so forth at different points in time. A good source for these would be to keep a tab on some of the prominent Indian film festivals – MIFF (Mumbai International Film

Festival), MAMI film festival, Indian international film festival which is held at various locations abroad every year, the International film festival of Kerala and the National Awards.

11.12 CHECK YOUR PROGRESS

Q1. What was the most influential movement in cinema post-WWII in Italy?

Q2. What was the main focus of British New Wave?

Q3. What themes were foregrounded in Japanese New Wave cinema?

Q4. Define Third Cinema?

Q5. What mattered most in Cinema Du Look?

Q6. Who drafted the manifesto of Dogma 95?

Q7. How Banlieue Cinema is different from Third Cinema

Q8. What is Mumblecore?

Q9. New Queer Cinema dealt with what subject?

Q10. The South Korean film parasite can be identified with which cinema movement?

11.13 KEYWORDS

1. **Neo-realism** : Portrayal of stark reality, with very realistic characters, locations, costumes and acting in a film.
2. **Third Cinema** : The third cinema movement originated in the Latin American countries in the '60s as a collective fight back by filmmakers towards the oppression that the Latin American countries were facing from the perceived Neo-colonial policies.
3. **Banlieue cinema** : Banlieue cinema, a term coined by French critics mainly refers to the cinema of the suburbs. Like British New Wave and Third Cinema, Banlieue cinema was a modern cinematic movement dealing with the struggles, inequality of the working class people and migrants living on the periphery of a consumerist cityscape like Paris.
4. **Mumble core cinema** : Mumblecore films are characterised by minuscule production bud-get and often revolved around the stories of existence amongst the American youth. The films were mainly driven

by dialogue and screenplays are not weaved perfectly, rather a lot of scope of improvisation is left open for the actors while filming.

5. **Dogma filmmaking** : The main set of rules of Dogma was the use of real location for shoot-ing, use of diegetic sound, the handheld camera, the film must be in colour, no artificial light-ing, use of optical filters to manipulate images were prohibited, no use of superficial action like murder or use of a weapon, no geographical or temporal alienation, no specific genre films and the directors were not to be credited in the film.

To sum it up:

- Over the course of its 100 year history, there has always been a fairly large body of filmmaking outside of the mainstream in almost all cinema cultures. These non-mainstream efforts have spawned their own genres with unique characteristics rooted in a philosophy or worldview. These have inspired other filmmakers across geographical locations and cultures. Considering the diversity of India, we too have a vibrant body of contemporary cinema which is easily accessible now, only if one knows where to look.

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:: STRUCTURE::

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12.0 INTRODUCTION

The Study of Genres in Cinema is an integral exercise to understand the various aspects of the craft in the process of film making. Film Genres are derived by clubbing the similarities in the narrative elements of various films together and categorizing them under one umbrella. The categorizing of Genre is similar to that of various genres in literature. Each Genre is categorized broadly based on the elements of Standard Characterization, the Narrative Structure, The Settings, The Conventions and the use of Cliché's particular to each type. The main two Genres in Film Making are Fiction and Non-Fiction which is further divided into various Sub Genres. Furthermore, some Sub Genres are further divided into Sub-Types under it for further simplification in explaining the categorizing and similarities in them.

Film Theorist has also categorized the Main genre into three categories by including Avant-garde as a separate Genre along with Fiction and Non-Fiction.

The advent of the classification of Genre in films dates back to the early Hollywood Studiosystem where in films were looked upon as product and was produced almost like an assembly line fashion. The classification of

genre made it easy for a film-maker to make a type of film with set patterns in character development, lighting, and setting and also in the process making an audience identify with a Type of Film easily for example like the use of High Contrast lighting and the use of a female character as the Femme Fatale in the Noir Films of the early 1940s to 1950s.

The Study of Genre not only makes one understand the commercially driven mechanism of Hollywood cinema but also helps one understand the progress of the language of Cinema with time. As time progressed Genres started to get merged and even some Genres went out of circulation completely with time.

A movie categorized in a particular genre is a film that emulates some or all of the set conventions of that genre irrespective of the intention of the filmmaker to intentionally emulate that genre or not when the film was produced.

12.1 LEARNING OBJECTIVES

1. To fully understand the concept of genre and its role in the study of the language of cinema.
2. To understand various Genre in the History of Cinema and its role in the development of cinema.
3. To understand the culture of mixing Genre and creating a New Type of film.

On Completion of Unit:

1. Define a Genre
2. History of film genre
3. Classify various Film Genres
4. Broadly explain the parameters of each Genre
5. Identify a film Genre

12.3 UNDERSTANDING GENRE

After the successful establishment of the Hollywood Studio system churning out films as a product for mass consumption, film theorists started to broadly categorize films with similar Story Lines, Characterization, Setting and treatment under categories of a certain type of film. This categorization not only streamlined the study of films broadly based on types but also helped studios to market their product to the audiences as a certain type of film and also build markets by targeting audiences with a type of Genre base on the history of previous consumption.

The categorization of Film Genre draws from the classification of various genres in other art forms like the Western Film Genre is drawn from Western Novels that existed much before and similarly, the Musical Film Genre draws from Musical theater again which existed much before such films were made. The present categorizing of a film in a particular genre can often change over time like the 1903 film by D.W. Griffith “The Great train Robbery” was earlier, during the time of its release, was categorized as a part of the chase film genre, a popular genre of the silent era only to be later categorized as one of the first Western Film. The set conventions ingrained in a genre helps filmmaker follow a set pattern and create films like an industrial assembly-line fashion, a classic example being the Spy films of James Bond which all used a similar formula of action, beautiful woman, fancy gadgets and extraordinary villains although the screenwriter’s, Directors and Actors changed.



The Great train Robbery

12.4 DEFINING A GENRE

The meaning of Genre is a style or a type of literature, paintings, music or films. The origin of the word Genre comes from the Latin word for Kind or class. Each Genre is further divided into sub-genre for relating to types of films more categorically based on its subject like the Genre Drama is further categorized in sub-genres of legal drama, Family drama so on and so forth. In modern cinema, some films are also called Hybrids which incorporated the elements of more than one genre in its style and narrative treatment like Horror Comedy which incorporates an element of Comedy and Horror in the same film. Pure Genre films are those which incorporate

a particular style of narration, its settings and characterization based on a particular type of cinema like Westerns. It is a genre where primarily fiction stories revolve around a nomadic cowboy; or a gunfighter riding a horse and battling evils; of an early 19th century American Old West.

Genre is easily identifiable but difficult to define precisely as it can be argued the cinema never strictly follows the principle of one genre and mixes them as the art form itself draws inspiration from various other art forms like theatre, literature paintings and music. Also, different countries and different cultures define a genre in varied ways. A typical Hollywood war movie mostly will depict the involvement of the American soldiers in a world war or Iraq and Vietnam, whereas, in other countries any films depicting wars in any historical period will be considered a war movie.

Also, similar settings may tempt one to categorize a film in a particular genre but the theme or mood of a film can be very different making it different from a set genre. For example, *Apocalypse Now* and *Saving Private Ryan* can be both categorized as war films but the theme and mood of both are very different from each other. *Saving Private Ryan* shows the difficulty in a war situation whereas, *Apocalypse Now* gets into the psyche and examines the psychological effect on a soldier during the war.

Similarly, it can be argued that all noir films are set in urban settings, in the underbelly of a city, in shady bars but many noirs are also set in small rural areas or even in open roads or the suburbia.

12.5 GENRE HISTORY

Categorizing films into various types got fully established by the end of the era of silent cinema itself. As the studios started to churn out films with similar stories that appealed to audiences, the category of such films started to get formed. The early genres to get established were Drama, Comedy and Horror films. To understand the creation of a particular genre one has to take into context the period in time in history and its popularity among audiences. The 1970s Blaxploitation films have been cited as an attempt to undermine the rise of Afro-American's Black consciousness movement of that era. While analysing of film noir, William Park states that one must view and read a film for its message with the context of history in mind. Film genres such as film noir and Western film reflect the socio-political values of that time period. Film noir combines German expressionism filming strategies mixed with post World War II ideals whereas, Western films focused on the ideal of the early 20th century. Musicals were created as a form of entertainment during the Great Depression for its viewers to escape during tough times and forget their reality while watching a film. So when watching and reading some film

genres one must remember to focus on its true intentions aside from its entertainment value.

With Time, a genre can change through various stages of modification like in the period of the classic genre era; the parody of the classics; the period where filmmakers denied that their films were part of a certain genre and tried to critique the entire genre. This phenomenon can also be seen with Western films as time moved on. In the earliest classical Westerns, the Protagonist used to be a clear hero with a very good conscience, whose only goal was to protect the society from the evil, the law-defying villains, who all came to live in the wilderness and appeared in civilization only to commit crimes. But the Westerns of later period beginning the 1970's the Protagonist becomes an Anti-Hero living in the wild to get away from a corrupt civilization, with the villains now integrated into society with no clear distinction between the good and the bad.

A Genre also depicts the influences of a society of a period on its Art and the movement in the culture of that period. It also presents the viewer to gaze at the past and understand the influences of society. In order to understand the evolution of genre one needs to understand its true intentions, its targeted audiences and the period of time it was made which in a way will depict the state of mind of a particular society. In a way, Genre study helps one understand the history and time of a period as both merge encompassing the views and ethos of a society of that period.

12.6 SOCIAL FUNCTIONS OF GENRES

The popularity of different genres is somewhat connected closely to cultural factors, conventions within a culture. Audiences are happy to view these because they identify them as rituals resembling festivals or holiday celebrations. So in that sense, genres reaffirm habits, thought process and in a broader context, cultural values. At the end of a war film like 'Border' values like self-sacrifice, heroism and patriotism are reinforced. At the end of a romantic film like 'Love Aaj Kal', desirability of romantic love is validated. In reinforcing these cherished values, which are supposedly positive most of the time, films can become escapist, blanking out contemporary concerns of a society. The characters, plots of a genre serve to distract then provoke.

If we dive deeper, it can also be said that a genre can actually create and subsequently exploit ambivalent social values and attitudes. A classic example is the gangster film. In these films we enjoy the gangster's

swagger, daring and yet feel satisfied albeit with a tinge of regret, when he faces his doom for all the wrong doings. So genres depend on emotional touch points and transform them into a set of approved attitudes.

The connection formed between the filmmaker and the audience due to the understanding of genre, allows filmmakers to respond to broad social trends. The economic liberalisation through the 1990s in India led to a marked shift in Bollywood cinema where the themes were more about individual aspirations and selfrealisation, often in conflict with the orthodox values of society. 'Dilwale Dulhania Le Jayenge' is classic example of such a film. Conventions of a genre, when repeated film after film, mirror the audience's love, angst, fears and concerns.

New genres are often an understanding of the changing attitudes within a society. Ripley, the female protagonist of the film 'Aliens' is a courageous, aggressive fighter, who also retains her warm maternal side. So while science fiction was an established genre, Ripley's character added a new dimension to the science fiction genre. Critics believed it to be an attitude influenced by the Women's movement of the 1970s, where feminist groups argued that women should be perceived as active and competent; without dissociating the positive qualities associated with the conventional understanding of women's behaviour. This is the 'reflectionist' approach to understanding genres.

There is also a school of thought that believes that the reflectionist approach can become oversimplified. It states that if we look closely at our memorable characters, we will find a male and female side to their values. The theory also believes that what seems to be reflection is often the filmmaker's way of exploiting contemporary themes.

In the west, where film academia is much evolved, research into the connection between genre conventions and social circumstances emerged in the early 1990s. The reason was the increase in violence depicted on screen in the previous decade. The violence was quite popular with a lot of the young audience. When a series of mass killings at schools occurred in the US within a short period of time, popular entertainment, especially films came under close scrutiny. By the late 1990s, the entertainment industry – films, television, music – were self-censoring their content to an extent. This is believed to be partly to assuage public fears that real life imitated films and to an extent also to avoid getting into the causes of violence such as marginalization, poverty and other such social issues. Post 9/11 there was a spate of films with patriotic themes. Did they help justify the war in Iraq?

- Every now and then, such questions have been raised in the context of specific genres of films, since the themes seem very familiar and closely connected to contemporary society.

12.7 VARIOUS TYPES OF GENRES

The main categories of Genres in Fiction cinema are as follows:

1. **Drama:** One of the oldest and common Genres in the film is Drama. Drama films normally banks on the principle of resolution of a central conflict that the main protagonist encounters. Drama films mainly employ the narrative tradition of a beginning middle and end of a story in either a linear or a non-linear fashion.

The main protagonist is introduced as a person who is either a common archetype from the society with a unique conflict or a person with extraordinary capacity handling multiple conflicts.

The basic idea of a Drama film is to engross the viewer in the story and to make one identify with the protagonist as he/she handles the conflict and goes towards the resolution.

The Drama Genre is further divided into multiple sub-genres as time progressed with further Type categorization. Some of the common sub-genres of Drama are

- A. **Legal/Court Room Drama:** A narrative focusing on a legal battle as the main conflict.
- B. **Romantic:** A narrative with the main conflict being the love interest of the protagonist and as he/she handles and accomplishes his love.
- C. **Sports Drama:** A narrative where the story is about the journey of a sportsman or re- revolves around a sport.

2. **Horror:** Another genre which got categorized from silent cinema itself is horror. A horror film mainly revolves around a mysterious element which is either a ghost or a story juxtaposed with paranormal events.

Horror film banks on the principle of creating a scare among the audiences leading to a kind of thrill. The challenge of a horror film is to surprise the viewer and yet make them startle even though an audience is expecting the same.

With the advent of sound in cinema horror film mainly plays with silence and mundane elements only to suddenly introduce an object with a thud startling the audience. The principle in a horror film is to create an expectation among the viewers to expect something to happen only to disappoint them time and again and repeatedly and then when as the audience relaxes with the pattern to surprise them with the unexpected.

For a long time, some Hollywood studios also used gimmicks like making audiences answer a set of strange questions before entering a theater creating a mid-space of fear in the audience to expect something very powerful and unnatural.

Horror Genre is further subdivided into various other sub-genres for easy classification like Horror Drama, Horror Thriller, Psychological Horror, Gothic Horror to name a few.

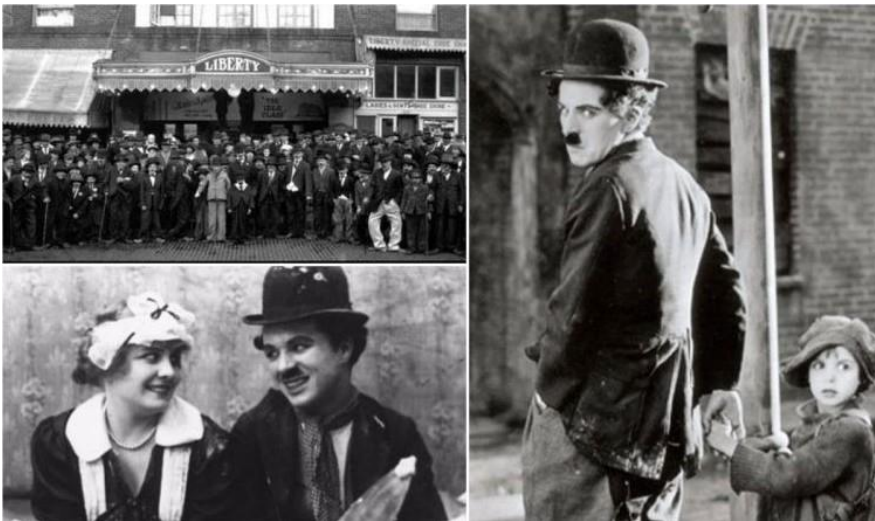
- 3. Comedy:** A genre which again is as old as cinema itself. Comedy films are one of the most produced films for commercial reasons after the drama. The purpose of a comedy film is mainly to make an audience laugh and get entertained and in the process forget all his real-ities for that period as long as the film runs.
- Comedy films are broadly categorized into two types Slapstick & Situational. The term Slapstick is the English translation of the Italian word Battacchio. Slapstick was a device developed for physical and exaggerated comedy style during the 16th century in Italy known as commedia dell'arte.
 - The device for Slapstick was two thin slats of wood shaped like a bat which when struck to another actor used to make a slapping sound without physically hurting the actor. So in cinema, the Slapstick genre is those films which employ exaggerated buffoonery of the mainprotagonist to make audiences laugh.
 - Slapstick films usually use characters that look odd and behave abnormally which in a sense gives power in the mind of the viewer of being intellectually superior and makes them laughat the pitiable situation the buffoon gets into on-screen.

Slapstick comedy makes the viewer aware of the danger that the protagonist onscreen may face giving a certain element of intellectual power in the mind of the viewer. For example, a banana peel might be shown to the viewer on the screen followed by the protagonist walking towards it unaware of it.

The viewer will expect the protagonist to step on it and fall as his characterization is of a buffoon and as expected the fall will hap- pen to make the audience burst into laughter. Early Comedy films were mostly Slapstick with Charles Chaplin mastering the craft.

Situational Comedy, on the other hand, employs normal characters and brings in situations that are funny and abnormal. Situational comedy dependson the timings of actors as they tackle those situations.

For example, a character might be a purist in the use of language and he suddenly faces a situation wherein another character is such a purist in the use of language that he is unable to comprehend whatever the second character speaks creating a comic situation.



4. Historical/Biographical: Historical or Biographical films are films depicting a subject from history. These are films which portray historical characters' journey as written in history.

- Actors portray the role of true historical figures emulating the mannerism and behavior of the actual person from history. Some historical films also depict newer truths which are discovered in the process of research.
- Although most historical films borrow elements from real people and their life story some elements of fiction are also used for the dramatic treatment of the subject.

Historical films which depict true people from history are not part of this genre and are further categorized as docu-drama.

- 5. Westerns:** A very popular genre of the Hollywood studios in the early 20th century Westerns were filmed depicting a fictional picture of the American old west mostly revolving around the life of a gun wielding nomadic Cow Boy riding on horses.

The early Westerns were films depicting stories of revenge, ranchers protecting their ranches from criminals waiting to attack such lonely ranches, outlaw gangs taking refuge in the wild, etc. The protagonists of such westerns were Heroes fighting a battle against the bad and doing good in the wild deserts and protecting the civilizations.

Sometimes the Westerns portray of the conquest of the wilderness and in the name of civilization the subordination of nature and uprooting the Native Americans from their claimed territory. The Westerns depict a social justice system based in honour and the codes of personal justice mostly dispensed by Gunfight.

These Justice systems in Westerns are in direct contrast to the civilized notion of justice prevalent in cities organized across set parameters of law and courts. The protagonist of early Westerns was modelled like knight errant of early European tales and poetry wandering from place to place on horseback fighting the evils of the society and delivering justice for a better civilisation as they deemed fit as per their sense of honour.

Towards the later period from the 1970's the Western Genre had a shift in depicting the heroes and the protagonist was made into Anti-heroes whereas the civilisation was shown as corrupt.

Westerns also used a typical soundtrack as a background score which was mainly inspired by the folk music of Mexico, Appalachian folk songs and English and Irish Ballads. The soundtrack of western is easily identifiable because of its systematic and repeated use in all Western films as an identity marker of the genre.

- 6. Action:** Another ever-evolving genre of cinema and popular among cine-goers is Action Film. These are films with stories of the main protagonist thrust into a series of events that typically include a lot of physical fighting sequences, violence, and frantic chase sequences.

Action films tend to portray the Hero emerging victorious from very odd situations that are life-threatening faced with very difficult situations. Although some Action films have also shown the victory of the villains at times with the defeat of the hero, but metaphorically the good always wins.

Action Films like Drama and Horror have again been subdivided into various other categories like Action Drama which employs fight sequences along with a journey of the character as he or she develops as the film progresses.

Action Thriller which is typically a race between an impending peril against time where the hero has to defeat the sinister design and win. Action Horror where elements of the supernatural are ingrained with whom the hero has to fight.

Martial Arts which depicts the use of various hand to hand combat between the hero and other characters of the film glorifying certain tactics of oriental martial art techniques where the body and the physical matters more than any weapons.

- 6. Musical:** A genre that mainly developed after the advent of synchronous sound in films. In a typical musical film song and sometimes dance is incorporated as part of the narrative progression of the plot points.

Musical films saw a rise in production during the great American depression when people flocked to the theatres to get engrossed in these songs and dance numbers and forget the plight of the outside world.

Some musicals are also biographical of singers or music bands and employ their musical journey as the main plot. Some modern musical films also employ songs as the mode of dialogue between characters.

A lot of musical films also presents the protagonist performing on a stage emulating a real proscenium and hence the performer looking at the camera acknowledging the presence of the film audience and in a way breaking the fourth wall and making the audience a part of the experience.

The Musical film takes a very distinctive form in Indian cinema where all genre of films in India can also be categorised as musical as song and dance is an integral part of the narrative timeline of an Indian cinema with an exception to very few films.

In Indian cinema which draws a lot of inspiration from early traditional Indian theatre culture, song and dance; are integral to its storytelling. The song and dance in India cinema almost comes as a vertical montage without any connection with the main narrative plotline and without helping in the progression of the story in any form.

The song sequences act as a relief point for audiences and acts as a breakpoint from the main dramatic timeline and once the song is over the main narrative resumes. Even just before the climax sequence of many Indian films a song is juxtaposed almost as a final breather to audiences.

Of course there are also many Indian films which at times do use song to drive the narrative forward. Modern-day Indian films have also started to use the song as a background score for montage sequences where an episode of either time or emotional travel is shown.

8. Mockumentary: A genre of films which employs the technique of a documentary film but is a work of fiction. The word mock is merged with the beginning part of the word documentary to categorize such films.

In 1980 a South African film called “God must be crazy” is treated like a real documentary film wherein an anthropologist is presenting scientific knowledge to viewers which were all fiction. Mockumentary films are often used to make comments on a particular situation or make a statement.

In a Mockumentary film called “the death of a president” the film is fully treated like a documentary film with actors playing like real people giving an interview and the filmmaker playing the role of an investigative filmmaker. The film comments on the state of American society after the devastating event of 9/11 and the fear for a particular religion that gripped the Nation.

The film begins with the assassination of the American President George W Bush and after a point viewer gets so engrossed in finding out the real culprit that the biggest plot of the film, the assassination, which is pure fiction gets into the background and the investigation seemingly looking a real event.

9. Documentary: Another very important aspect of cinema is its power to capture reality without any external intervention other than the subjective point of view of the director. Cinema originated as a source of capturing actual events when Lumiere brothers first recorded a train coming into the station. As cinema progressed a large number of filmmakers delved into this power of films and Non-Fiction cinema carried on since then. The main genre in Non-fiction cinema is documentary films wherein the word document comes from documenting an event using the celluloid or films. Documentary films were then categorised into the various genres with time and today all non-fiction films are from either of these set types of Non Fiction. **Refer to Unit 10 for documentary films.**

12.7 FILM ANALYSIS OF A SPECIFIC GENRE

Sergio Leone’s Western Film “The Good the Bad & the Ugly:



- This was a very popular Western film directed by an **Italian Director Sergio Leone**. Because Sergio Leone was an Italian directing Western Genre film they were also categorised as Spaghetti Western by few film critics. The film The Good the Bad and The Ugly was a typical

western film set in the wild American west where three people set out to hunt for a hidden treasure buried in a cemetery. In this film, the good and the bad are not only the two binaries that the filmmaker explores but also brings in a new character who is worse than bad and calls him the ugly. At a certain point in the film, the good and the ugly are compelled to work together to hunt the treasure as the good knows the name of the grave beneath which the treasure is buried and the ugly knows the name of the cemetery. When Bad discovers that Good and the ugly have all information leading to the treasure a final three-way gunfight is set up.

- The Good the Bad and The ugly uses a lot of long shot juxtaposed with a tight close-up of the faces of all three characters creating a rough and strong expression of violence that erupts in the scene. The lighting is warm and the isolated desert adds to the overall scenario of destruction. The film also uses extravagant theatrical non-diegetic music which adds up to the energetic mood of the film. The use of the song “The Ecstasy of Gold” in the background of the final cemetery scene with ugly helps in creating a faster pace of the overall scenario.
- This was a typical western following all the settings, narrative devices used in this Genre. The film showed a lot of violence and gunfight and showed the merging of the binaries Good and the bad and also a past of ugly which shows how no one is born ugly. Greed leads to death and that’s the bane of mankind a message that this western finally conveys. The good pities the dead soldiers who all perished in the world war when he says “I’ve never seen so many men wasted so badly” although he is in a quest for a hidden treasure that doesn’t legally belong to him. The bad takes pleasure in killing and finishes his job whenever he is paid to kill someone and the ugly is a notorious killer bandit. Another very important aspect of the film was the filming of the action sequences where dialogues were used minimally to heighten the actual action.

12.8 CHECK YOUR PROGRESS

Q1. What is the significance of the genre?

Q2. When did genre classification begin in cinema?

Q3. What inspired the Genre classification in cinema?

Q4. What parameters are seen to classify a film into a particular genre?

Q5. How does a genre classification help a filmmaker in making a film following a specific Genre?

Q6. What is the significance of genre study?

Q7. What is one of the oldest genre classification in cinema?

Q8. What is an investigative Documentary?

Q9. What is the genre of films that employ elements of documentary for making a fiction film?

Q10. What are the unique qualities of the good the bad and the ugly?

12.9 KEYWORDS

1. **Film Genre:** Film Genres are derived by clubbing the similarities in the narrative elements of various films together and categorizing them under one umbrella.
2. **Drama:** Drama films normally banks on the principle of resolution of a central conflict that the main protagonist encounters.
3. **Western:** A very popular genre of the Hollywood studios in the early 20th century Westerns were filmed depicting a fictional picture of the American old west mostly revolving around the life of a gun wielding nomadic Cow Boy riding on horses.
4. **Biographical:** Historical or Biographical films are films depicting a subject from history. These are films which portray historical characters' journey as written in history.

To sum it up

Having gone through this Unit, you should be able to

1. Define a Genre
2. Classify various Film Genres
3. Broadly explain the parameters of each Genre
4. Identify a film Genre
5. Give a brief history of a specific film genre

12.10 REFERENCE

1. Film Genre: From Iconography to Ideology by Barry Keith Grant
2. Genre & Hollywood by Stephen Neale
3. The Film Genre Book John Sanders

Web links:

- <https://www.studiobinder.com/blog/movie-genres-list/>
- https://www.youtube.com/watch?v=FiUIPK4V_40
- <https://www.youtube.com/watch?v=aS7EHDwIzPc>
- <https://www.youtube.com/watch?v=v2vOhTNmRrA>
- <https://nofilmschool.com/TV-and-film-genres>

:: STRUCTURE ::

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- 13.1 Learning Objectives**
- 13.2 Classical Narrative**
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- 13.4 Documentary Form and Style**
- 13.5 Form Style and Ideology**
- 13.6 Check Your Progress**
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13.0 INTRODUCTION

With cinema becoming a major art form of the 20th century, theoreticians and critics also started to take an interest in the subject and developed various film theories and criticism. The analysis and evaluation of the medium and the contents are Film criticism. At some points, a film review is also categorized as film criticism.

A review of a film is more geared towards a subjective opinion and a recommendation aimed towards the film viewers almost like a review of a product but film criticism is not always a film review. Film criticism is divided into broadly two branches, journalistic criticism that are film reviews written for various newspaper and film magazines and academic criticism that is written by film scholars evaluating the development of the form and are at times comment on the form and are published in academic journals or dedicated film journals.

Academic film criticism analyses a film with the history, genre and its relation to the society and any future impact a film may have on the form. The earliest film criticism is recorded as early as 1900 and appeared in a

magazine called the optical lantern and the cinematograph journal.

The earliest writings on cinema were mainly focused on establishing cinema as an art form. Since cinema is one of the newest art forms and were less regarded as a true art in comparison to music literature and paintings, critics were arguing the cinema is the sixth art form to arrive and how although it was a product from the industrial revolution has the potential of becoming an art form with a limitless scope of exploring time and space and not only a medium for mass entertainment.

With time film criticism grew in popularity and essays on form and content became popular. Film critics soon started to shape and form the film language and articulate it for the world. Film theories were formulated with essays written by the critics and filmmakers and that created an articulated film grammar and language.

Various genres and their social ramifications were coined. Film became an art form and broke away from the tag of a mass entertainment product only as film criticism grew. Film criticism soon also went into the zone of studying cinema with the perspective of a psycho-analytical study.

13.1 LEARNING OBJECTIVES

1. To Study the concept of classical narrative.
2. To Understand the development of alternatives to narrative cinema.
3. To study the development of documentary film as a form.
4. To understand the relationship between form and ideology in cinema.

On Completion of Unit:

- Understand the concept of classical narrative.
- Understand the various movements leading to an alternative to narrative cinema.
- Understand the development of documentary form.
- Understand the relation between form and ideology.

13.2 CLASSICAL NARRATIVE

The term Classical Narrative was coined particularly for films coming out from the American Film Industry with its cinematic language that they developed in the early years. Classical films were films with a distinct narrative and visual style that became synonymous with American films and grew massively after World War 1.

This style of filmmaking soon dominated the filmmaking style worldwide. The devices used in the Classical Narrative was mainly using the principles of continuity editing ensuring that a viewer is engrossed in the narrative without realizing the transition from one shot to another. The

basic rules of continuity editing were strictly followed so that any jumps in the Cut are avoided and a lucid flow is established.

The 180° rule creates an imaginary line between the viewer and shot so that the viewers can have an orientation with the position and direction of action in a scene and jumping the 180° axis will disorient the viewers, so was strictly adhered to. Rules were established for creating an illusion of temporal continuity between shots.

As long as a cut doesn't break the idea of temporal continuity between shots it was okay in a classical style of filmmaking. Similarly, the narrative structure of a classical film also followed the classical 3 Act structure borrowed from the theatre with a clear beginning middle end to the story and having a clear distinct resolution to the conflict. Using actors, events causal effects are some of the main characteristics of Classical Narrative.

In Classical Narrative, events cannot happen without a cause and the whole narrative is a chain of cause and effects wherein the causal agents are the characters in the film. The characters in a Classical Narrative have a definitive role to play and have a set goal towards the fulfillment of the narrative timeline motivated by the psychological state of the characters as defined in the narrative rather than the social concerns.

The Time in a classical film is always linear as the idea of hiding the medium is the primary aim of such style of filmmaking as non-linear structure would bring the Form to the foreground. The only cinematic use of Time in such a style of filmmaking is the use of flashback, used mainly to introduce a memory sequence of a character.

The use of Cinematic space in a classical style of filmmaking is restricted as it tries to make the viewer believe that the scene is a glimpse of the real world and is not bound by the cinematic frame as captured in a shot.

It tries to conceal the two-dimensional aspect of cinema and to achieve that it tries to mainly concentrate on the human body focusing mainly on the facial expression of the actors and their gestures comprising mainly of mid-long or mid shots. Film critics have often regarded this style of classical filmmaking as an act of a photographed play where the camera is just used to give a better view of the play.

The Frames are consciously composed centrally with the actor or the object having a significant role in a shot in the center and with a clear focus and ensuring that all other actors or elements in the frame are evenly distributed in the frame. The lighting used in Classical Narrative is the three-point lighting especially high key lighting and the action is

always addressed towards the camera ensuring the presence of the spectator.

13.3 ALTERNATIVE NARRATIVES

As cinema developed as an Art form, filmmakers across the world started experimenting with the form and the principles devised the classical style of filmmaking. Various movements across the world started to re-define the classical narrative structure and a new alternative Narrative structure was formulated. The roots of this can be found in German expressionism, French Impressionist films, Surrealist films, and soviet montage theory, French New Wave and finally experimental cinema.

A) German Expressionist movement is an expressionist creative movement that was at its peak before the 1st World war. Expressionism was mainly in the domain of paintings and music which later on was also adapted to films.

Expressionist movement was a creative process of representing the world in a very subjective way often distorting the reality (as against the idea of classical narrative) and the idea of representing the world as it is. It was rather an expression of the world as imagined by the Artist. The German expressionist films began after the isolation of Germany from the world during World War 1.

Foreign films were banned in the country and there was a demand for films among the people of Germany for films which resulted in a huge increase in film production in Germany during that period. Resources were scarce for filmmakers of Germany after the devastation of World War 1 and that made the filmmakers think out of the box.

Also, the experience of the War had made the German Artist bold and ready to look beyond the normal romantic films or action films. German filmmakers started to make films with a high contrast play of shadow and lights. The Sets constructed were made with designs of wildly non-realistic architecture, the angles were geometrically asymmetrical bordering absurdity with backgrounds with paintings on the wall and floors to represent lights and shadows and objects.

Symmetry was discarded as an intellectual discourse as the world was in a devastating zone because of the War. The stories chosen by the expressionist filmmakers were mostly intellectual psychological dealing with insanity and betrayal. There was constant and conscious effort to not represent reality but a distorted anti-realism representation of the world. Sanity was discarded in favour of the insane.

One of the first milestone films from this movement was **Cabinet of Dr. Caligari** directed by Robert Weine. This was a horror film narrating the story of a doctor who creates a Frankenstein to commit murders that almost represent the alter ego of the Doctor himself. It was a metaphorical representation of the state with the powers of controlling the human mind to kill as the Doctor was the German state and the Frankenstein were the soldiers of Germany out to kill or die.



The film uses a dark and twisted visual design with forms in the architecture which had strange pointed forms along with curving lines and oblique feel. The structures and the landscape had an angle leaning towards a side or twist into unusual angles and streaks of lights and shadows were painted on the sets itself.

Film theorist sees a direct link between the expressionist films and architecture of the time as the sets and the production design of these films often showcased buildings with sharp angles tall heights and crowded surroundings as the urban architecture were also moving towards that.

Fritz Lang film Metropolis visualized a cityscape that looks like a modern urban cityscape of any city with tall multi-storeyed buildings that were non-existent at that time. German Expressionist films had strong elements of modernism and monumentalism in its visual design. These devices were mainly used to create a new subjective reality and to create an allegorical narrative depicting the distortion in the political landscape of the world leading to mass destruction of the world.

(B) **French Impressionism** is a movement in the film world similar to the film movement of German Expressionism that was a result of the impact of World War 1. With the restriction of American Film import because of the War and to create a new kind of cinema different from the American school of cinema, French Filmmakers started to experiment with the narrative devices and the Form of films.

The main aim was to create a new kind of cinema with distinguishing characteristics different from the cinema in Hollywood. The main

thought behind this movement was to look at cinema as an ART form like music or poetry and not a mass entertainment commercial product that was what was propagated by the Hollywood studios. French Impressionist films can also be categorized as the first films of the Avant-Garde genre.

The main focus of filmmakers from the French Impressionist movement was to make films focusing more on the internal state of mind of a character rather than focussing on the external behavioural pattern.

The plots revolved around the psychological and emotional feelings of the character and not focus on the cause and effect device employed by American Cinema. To achieve this mainly the idea of continuity editing was broken and point of view shots with varied angles was incorporated. This was done to show the viewers the things that the characters in the film saw and the way they saw. The use of flashbacks was common to show the memories of the character and at times the whole films were flashbacks and not a momentary temporal jump.

Sometimes one image is superimposed on another image to invoke the feeling of the character that they might be experiencing internally. The camera movements were completely in sync with the psychological state of the characters and so if the characters on screen were drunk the camera will also show images shaking and focus getting blurred at times.

The editing technique employed was also to convey the psychological state of the characters in the film and so if there is chaos then the shot length will decrease and the pacing increased to depict that chaos.

In a way, the films depicted the emotional state of the audience as they saw the journey of the characters and almost be one with them experiencing the same state of mind. One of the earliest French Impressionist cinema; was *La Dixième symphonie* by Abel Gance.

B) French surrealist cinema was another parallel movement in cinema happening simultaneously with Impressionism. This was a movement mainly started by painters and artists collaborating to create new high art and use cinema as the medium to achieve it.

Surrealist cinema has direct influence from the movement in paintings called the Dadaism. Dadaism was a movement which started during World War 1 and the Dadaists were artists who rejected the morals of the capitalist society and used nonsense as a mark of protest in their artistic work.

Surrealist filmmakers also rejected all forms of narrative storytelling and denied the need to have a story idea at all in their films. Surrealist films were layering a timeline with images creating a meaning that could be interpreted loosely based on one's world view and understanding.

The idea of having a layer with a text was taken off and it only implied the hypertext. These films played with the idea of dreams and the deeper realms of meaning. The conventional meaning-making was problematized by surrealist filmmakers as that itself was the bane of the society, the standardized notion of meaning-making which included the fact that an effect is because of a cause.

Surrealist filmmakers conveyed the idea of freedom, freedom from all set rules, rules of storytelling, rules of filmmaking and overall freedom from the society which was going through turmoil as the world was in a war. These filmmakers distorted time and space, cuts were haphazard and the Mise-en-scene was often influenced by surrealist paintings.

One of the earliest and famous Surrealist films was *Un Chien Andalou* which means an Andalusian dog which was released in the year 1929. This film was directed by Luis Bunuel and Salvador Dali the famous painter of that time.

The film had no plot in the conventional sense and the timeline of the film traveled from present to future without any conventional logic. The main logic used in the film was using the Freudian concept of the Dream world where time is free from any restricted boundary and the mind can flip from the present memory to the past and then jumping to the future.

A Title card "Once Upon a Time" opens the film after which a man is seen sharpening a razor and testing the sharpness on his thumb. The man then stares at the moon which is getting covered by a patch of cloud, while still fiddling with the sharp razor.

This shot is then cut to the close up of a woman who is held by the same man and she is looking calm and looks straight as the man brings the razor close to her eyes. This shot is then juxtaposed with the shot of the moon now being covered by the cloud and it is then followed by a shot of a hand slitting the eye of an animal with the razor.

This happens so rapidly that for a moment the viewer might feel that the eye of the woman has been gouged out and the gel-like substance from the eye spills out. Narrative structure and the formula of telling a story were completely negated.

C) Russian Agitprop: In the early 1920s when American cinema was formulating the norms of editing and through that; shape the language of cinema to convincingly narrate a story, Russia was also experimenting with film form at the same time.

The Russian filmmakers were all part of the Russian government's scheme called the Agit-prop which means agitation and propaganda and were especially devised for political propaganda by the communist

regime after the Bolshevik revolution. The idea was to spread an explicit political message to the general public through popular media such as literature, plays, pamphlets, films, and other art forms.

A group of filmmakers namely Sergei Eisenstein, Lance Kuleshov and Vsevolod Pudovkin were experimenting with newer ideas of editing which was rechristened as the Montage theory. Montage is a French term for editing. The Russian deciphered the term for continuity editing in a formula as $A+B=AB$, (the story had to be told as clearly as possible), wherein according to Russian film theorist according to the principles of continuity editing the meaning of Shot A joined with the meaning of Shot B translates into a joined meaning of both the shots together.

So the shot of a fireman cut with the shot of a building on fire translates to the meaning that the fireman is running to douse the fire of the building on fire. Kuleshov experimented to see if a third meaning can be suggested by joining two different non-connected shots. He juxtaposed a shot of an actor with a neutral expression with that of a shot of a woman in despair sitting next to the body of her dead husband.

The meaning that came out by this juxtaposition was of empathy that how sympathetically the actor is looking at the woman in despair. Kuleshov then joined the shot of a baby girl playing with a toy with that of the same actor with a neutral expression and now everyone remarked how tenderly the actor is looking at the child playing.

Kuleshov then joined the shot of a bowl of soup with the shot of the actor and now viewers reacted how hungrily the actor is looking at the bowl of soup. By this experiment, Kuleshov devised that at times $\text{Shot A} = \text{Shot B} = \text{C}$, wherein C is the third meaning that the audience can decipher according to the juxtaposition of shots although they are completely not connected. Sergei Eisenstein, on the other hand, was experimenting with the inherent conflict that is present while joining two shots.

According to him instead of hiding the cut as per the principle of continuity editing, it is this conflict between shots that can be highlighted to signify a deeper meaning. He devised various montage techniques and experimented with them in his films giving a newer meaning to the form and language of cinema.

His principle of montage was to join shots not based on its principle of continuity rather by matching its mood, movement, tonality or conflicting idea. The montage theories propagated by Eisenstein were intellectual Montage, Rhythmic Montage, Metric Montage, Tonal montage and Over Tonal Montage. All his montage theory was in defiance to the principle of continuity editing and was rather devised with the inherent principle of signifying a deeper meaning. In one of his films Battleship Potemkin, a sequence of an army chasing down a crowd was cut with the principle of

rhythmic montage and the action on screen was heightened by this cutting pattern. Shots of soldiers marching down in a slow movement were cut with shots of the crowd running down the steps haphazardly. This intercutting with system and chaos created a different emotional experience in the viewer.

Pudovkin also experimented with the cutting technique and developed the concept of cinematic geography. In which he meant that by changing the point of view shot of a character a new world can be created.

For example, a shot of a man walking on a street and cutting to the shot of Eiffel Tower as he looks left and then cutting back to the shot of Statue of Liberty as he looks right creates a world giving an impression that Eiffel tower is on the left of the man and statue of liberty on his right thus creating a new geography as in reality these are from different part of the continent.

He also is the first one to develop the concept of Cutting based on the contrast of themes between shots like cutting between the shot of a wealthy party and that of a poor family having dinner evocating an emotion through the contrast of the situation.

He also devised the concept of symbolism integrated into the Mise-en-scene like a rose in a scene between two people, a man, and a woman, which can symbolize romance. The other technique developed by Pudovkin that has become integral to the film editing technique of modern cinema is Parallelism and Simultaneity in cutting.

In parallelism is cutting between two scenes in different spaces with some similarity in its theme like cutting between farmers in an apple orchard with that of an urban man buying apples in a market. In Simultaneity editing, two events are cut simultaneously more often to build suspense like a murderer planning to kill and cutting with the scenes of the victim.

Lastly, he devised the concept of Leit-Motif in films that are inspired by music like repeating a shot with a specific purpose in the narrative every time something is to be signified. For example in the film Jaws just before the shark attacks a low angle shot of people swimming in the sea is shown.

The repetition creates anticipation in the viewer anticipating a shark attack and at times fulfilling the anticipation and at times not fulfilling the anticipation. Although the Russian film theorist devised a new method of narrating a story, the structure at times followed the principles of Classical Narrative.

Wherein a story was at the surface level with exposition, conflict and resolution but at times the resolution was broken down in various

possibilities, creating an alternative to a classical resolution as is a characteristic of classical narrative cinema.

D) French new wave: A group of film critics associated with a French Film magazine called Cahiers Du Cinéma was the pioneers of a cinematic movement in France in the '50s and 60s. Most of the practitioners of this movement were iconoclasts and to break the tradition of filmmaking form was the foundation for French New Wave.

The term French New Wave was first coined by a group of film critics writing for Cahiers du cinema. These critics rejected the idea behind mainstream French films and techniques used by them.

The movement took shape when these critics turned filmmakers and started to make films with very different techniques and narrated stories with multilayer allegorical comments about politics and state of the urban society in them. The French New wave is identified by filmmakers from two banks of the river Seine flowing through Paris.

The Right Bank filmmakers were Francois Truffaut, Jean-Luc-Godard, Éric Rohmer, Jacques Rivette, and Claude Chabrol. The Left bank filmmakers were Alain Resnais, Agnes Varda, and Chris Marker. The New Wave Filmmakers mainly employed the documentary style of filmmaking using less time in setup, using sync sound and not using extravagant artificial lights to glamourize a shot.

The filmmakers were hugely influenced by the writings of the film critic Andre Bazin and used Long takes without using editing to dramatize a scene or use fragmented discontinuous editing to underline a mood. The questions arising out of the ambiguity in the narrative thread by the use of subjective realism mixed with objective realism and authorial commentary were mostly left open and not answered in the end.

The films were normally produced with a very limited budget and were often shot using resources of friends and family of the cast and the crew. Often the stylistic devices used in the film form were forced on the filmmakers as the budget was a constraint leading to newer innovations to tackle the situation.

The Left bank and Right bank filmmakers although they were practicing cinema independent of each other, were not in opposition to each other's style of filmmaking but rather complemented each other. French New wave created a stylized language in cinematic form and also developed a method of breaking the structural norm of making a narrative film with a set pattern of the 3 Act structure. It at times played with the film structure and time.

Jump Cut a technique of taking out frames and breaking continuity for effect was first used in a film called Breathless by Jean-Luc-Godard.

French New Wave people also played with the structure of narrative principle and most of the times completely warped the idea of exposition, conflict and resolution.

13.4 DOCUMENTARY FORM AND STYLE

The development of cinema initially in the early days began with films recording an actual event and then projecting those on a large screen. They were short length single shots of an event and were also known as actuality film.

These were seen by people in theaters as a new novelty factor was attached to seeing events of real-life captured and recorded and then projected back. Pioneers of cinema like Lumiere Brothers recorded a train coming into the station and when projected back on to a screen initial public reaction was of a scare or shock on seeing a giant train entering on the screen.

This was finally a recording of an event without any other narrative purpose but just using a new technology of recording an image. Cinema was thought to be an invention that had no future as people felt that it would die a natural death after the novelty value of seeing objects and events from real life on to a screen.

But soon as time progressed and with the advent of the technique of joining shots, filmmakers across the world started to weave narrative tales using elements of fiction and borrowed the language from theatre and started producing films.

At the same time, some filmmakers started to make films using elements from life and nature, without using any elements from fiction for a purpose of recording an event without any prejudice and for a purpose of showcasing an unknown truth or for giving information. Such type of cinema was coined as a documentary film by the Scottish educator John Grierson and he borrowed the word from the French word documentaire.

His principles of the documentary were that the potential of cinema in recording life could be used in a new art form where the actors and the settings are all original and not figments of the mind and hence are a better representation of the world and more real as the elements are from the real world.

The definition of documentary according to Grierson is the creative treatment of actuality. Russian filmmaker Dziga Vertov took off from the same principles and creatively used the camera to record life as it is or at times life caught unaware of the camera.

Boleslaw Matuszewski a Polish writer and filmmaker were the first who identified these types of filmmaking and propagated the idea of recording history as it happens especially during the tumultuous political time across Europe in the early 19th century. He wrote a book called *A New source of History* through which he categorized the mode of documentary film.

A documentary filmmaker has to study reality, decide upon his point of view and take a stand on the socio-historical world and finally, while editing, ensure that the representation is as close to reality as possible. Documentary filmmaking is defined in Jouko Aaltonen's book as "being in the world", encountering the world and having an open dialogue with "reality". However, a clear distinction between journalism and documentary film is emphasized all the way.

The filmmakers are "searchers" and "artists" who look at the world and paint their impressions of it (and making films "for themselves"). Jouko Aaltonen also describes that a documentary film is a text and a construed performance that is represented to the audience by the filmmaker as per the subjective view. Documentary films do not record reality or make claims about it but offer an opinion or an experience about what it is like to be human.



Siegfried Kracauer, a film theorist, goes as far as defining cinema's mission to be duplicating and preserving reality, saving the physical reality. The relationship between the photographic or filmic image and science was very close, as these images were sometimes thought of as scientific instruments. The art was often seen as useless or at times harmful if these images failed to meet these certain realistic or naturalistic demands. In Finland, the cinema reformists (Kino reformist) wanted to ban theatrical films in the 1920s as detrimental to Art. Films dealing with reality with real elements were termed as Non-fiction film that is considered a high art closer to the truth, serious, important and educational for some people and in-fact documentary films are thought to be just that.



Cesare Zavattini was a screenwriter, director, and theorist who contributed largely to the writings regarding neorealism. Zavattini thought that the post-war appreciation of the richness of the real and the discovering of the importance of current events was possible because of documentary films. According to Zavattini, the space between life and spectacle should disappear, e.g. through bringing realistic and real elements while narrating fiction and invent a story that is close to reality and not a representation of reality only with hyperbolic dramatic intervention. The moral reason for this was the humans need to know

each other (to achieve solidarity), and cinema was, according to Zavattini, the perfect instrument of knowledge. The lesson of neorealism would, perhaps, be that of shadowing reality - which the camera is meant to look at what is in front of it, and cinema should explore the world.

Guido Aristarco, Italian film critic and theorist replaces realism of films with a critical concept. He thinks that a direct encounter between cinema and reality is much more complex. Rather than observing and describing, verifying what is happening, it is important to understand the dynamics and motives. The choice of narrating and participating in the world of the narrative, cinema is allowed to step beyond the surface of a phenomenon, to grasp its internal mechanisms and hidden reasons. The result is a more complete portrait of reality, in which a list of facts is paired with an understanding of the causes and in which the mere recording and the representation of the events are supplemented by the perception of their underlying logic. This notion would mean a shift from cinema as mirroring reality to reconstructing it, and what that construction work may suggest is that there is always someone who is building and that there is some work and a worker involved. Thus, Directors may uncover more layers of truth from the layers of reality as they closely examine the surface of reality as a subject for their films.



The concept of the documentary also took its shape from the communist movement of Russia in the early years. In 1922, Robert Flaherty's *Nanook of the North* was released, Dziga Vertov, a Russian filmmaker started the Kino- Pravda movement in cinema. The Russian filmmakers were all part of the Russian government's scheme called the Agitprop which means agitation and propaganda and were especially devised for political propaganda by the communist regime after the Bolshevik revolution. The idea was to spread an explicit political message to the general public through popular media such as literature, plays, pamphlets, films, and other art forms.

- The title Kino- Pravda was from the official government newspaper Pravda of Russia. In which Kino-Pravda translates as film truth. In a basement centre of Moscow began this movement which Vertov recalled as a damp and dark place.
- Vertov's driving vision, as articulated by him through his various writings, was to capture "film truth"—that is, fragments of actuality which, when organized together, have a deeper truth that cannot be seen with the naked eye.
- In the Kino-Pravda series, Vertov's main interest was to focus on everyday mundane experiences, deliberately ignoring bourgeois concerns and filming marketplaces, bars, and schools instead, and recording the scenes

with a hidden camera and most of the times without taking the consent of the subjects who were filmed.

- Usually, the episodes of Kino-Pravda did not include re-enactments or any staging. Vertov's conscious decision of not beautifying a shot and avoiding the grandeur of a typical fiction film, his style of cinematography was unelaborate, functional and simple.
- The stories mainly were vignettes and expose typically descriptive and non-narrative showing for instance farmers organizing themselves into a commune or the trial of social revolutionaries etc. In an episode featuring the construction of an airport, Tsar's battle tanks are seen helping the preparation of the foundation with a title card in between Tanks in the labour front, which are mainly propagandist tendencies of these films but are played subtly.

Vertov regarded drama as an opiate of the masses and was anti the narrative tradition and hostile towards the tradition of dramatic fiction quite openly.

Vertov changed the form of documentary film with his film *The Man with The Movie Camera*. Vertov writes in his essay "The Man with a Movie Camera" that he was attempting to clean the cinematic form and the language of cinema and completely sever its relation with the literature and theatre. He tried to break away from clichés and tried to capture life as it is with a movie camera and juxtaposition the truth of cinema itself foregrounding the camera and editing as the film progresses in an attempt to bring forth a greater truth. Vertov not only showed life as it is in an urban setup but also showed the tool that was being used to represent the life in the film the man with the movie camera.



Dziga Vertov developed a new method of montage Kino-Glaz which translates to Cine-Eye. He believed that the contemporary man needed to evolve from being a flawed creature into a higher more precise form and he drew a comparison between man and machines wherein machines

were precise and controlled in their functioning vis-a-vis man.

So in the concept of cine eye, he propagated the theory of the camera as the eye of the machine which is constantly in motion and through the montage will create a new perception of the world and represent a world unknown to man.

In fiction cinema, Russian filmmaker Sergei Eisenstein was developing the montage theory especially montage of attraction through which the film viewing masses could be emotionally and psychologically manipulated and through that could perceive the ideological aspect of the films.

Vertov, on the other hand, was attempting to create a higher art precise and mechanical and influence the actual evolution of thought and in the process make man closer to the machine. He defied the influences of other arts in fiction cinema, like literature, theatre and music as that according to him prevents a man from being precise as a machine and instead gets entangled in mundane ideological and emotional turmoil.

13.5 FORM STYLE AND IDEOLOGY

As cinema progressed, the form got more and more defined and got categorized with a purpose, at times for entertainment and at times for generating a discourse. Theories re-defined the modalities of various forms and also brought in the concept of Gaze in a film.

It all began with the concept called the Apparatus theory that was developed by a group of film theorists and critics across the world. Apparatus theory propagates the idea that cinema by nature is an ideological medium as the mechanics of representation employed by the medium are ideological and the main purpose of cinema is to recreate reality. The tools used for this representation is mainly the camera and editing.

The composition is composed of the spectator kept in a central position and the perspective of the composition with the spectator is also ideological. The main purpose of this apparatus called cinema is to replicate real images and real sounds in front of the eyes and ears of the spectator and the technique of cinema disguise the manipulation employed to recreate this reality frame by frame.

How the viewer is subjected to this constructed reality and the meaning that he derives out of the film is a result of this actual process and production of making a film. This effect on the viewer is ideological as the viewer after a point takes this recreated reality as the actual reality and it affects them on a deeper level. Jean Louis Baudry, a film theorist from the French explored the concept of the Apparatus Theory further and brought in the perspective of Marxist theory in it.

The concept revolves around the idea of a passive viewer a proletariat who is unable to differentiate between the world of cinema and the real world. A viewer from this class identifies with the characters very strongly and they are susceptible to ideological positioning.

In Baudri's theory, the film and the theatre where a film is shown are all part of the apparatus. A film theatre is unique in its way as a film viewer is locked in a dark room without any outside noise or lights. He is positioned in a seat in the theatre where only one part gets all his attention everything else being dark, the screen.

The only option for him to escape from this is to close his eyes, yet his ears will hear the sound. It's almost like a dream state where everything happens in front of him on the screen and he is sucked into the zone of this created world.

The world becomes real and the viewer who is passive soon becomes a part of it taking the same ideological position that the film propagates. Apparatus theory also defines that finally the ideological position taken by the viewer is derived from the world view of the viewer and the way he thinks.

In documentary films or non-fiction films, there is a thin line between the representation of reality without any manipulation by the filmmaker and the freedom one employs while using the technique of cinema and the form one chooses to represent this reality.

Robert J. Flaherty considered a pioneer of documentary film or at least as the one first producer and director of commercially successful documentary films, *Nanook of the North* and *Man of Aran*. Flaherty had a rather exploitative relationship with the Inuit, and as he put the films above anything else and admitted putting his documentary subjects in physical danger and to take enormous risks.

In **Man of Aran**, there is a sequence in which the islanders go fishing in dangerous seas, which they would have avoided in reality, if not for Flaherty who had bought their consent. Now Flaherty rhetorically admitted he should be shot for what he asked the documentary subjects to do and putting them into danger for the creation of his Art.

This example of Flaherty buying the consent of the documentary subjects is sometimes compared to buying the consent of actors to participate in a fiction film. Some of the fiction filmmakers would, however, claim that even when money is involved, one cannot ask an actor to do certain things, e.g. to risk their lives.

Also, an actor is seldom risking their reputation, unless that of bad acting skills, but a role is a role and not their real persona. A documentary film

subject, on the other hand, may become stigmatized.

Another ethically controversial example is the case of Kevin Carter, a South African photojournalist, who won the Pulitzer Prize for feature photography in 1994. The prizewinning image was that of a starving child somewhere in Sudan, lying on the ground, with a vulture eyeing her from nearby.

The image first appeared on The New York Times March 26th, 1993, and instantly hundreds of people contacted the Times, wanting to know what happened to the little girl in the picture. The photographer himself claimed that after he had taken the images he chased away the vulture, but what happened to the girl eventually remained unknown.

After winning the award the critique toward Carter increased. Some critique wrote that a man adjusting his lens and setting the right exposure to capture the impending death and suffering of a child is as much a predator as the vulture waiting for the child to collapse.

Carter got emotionally affected by the criticism and later the same year after winning the award, he committed suicide. As asking to put someone's life in danger is perhaps the most dramatic example of risks a filmmaker may be asking the documentary subject to take, a form of abuse, or the events of watching someone suffering without the will or ability to interfere, there are other forms of exploitation involved in cinema too.

One of the filmmakers, Visa Koiso-Kanttila, answers that he is taking advantage of the people in the documentary, but simultaneously also he is being taken advantage of. Exploitation comes in many forms. Koiso-Kanttila also elaborates that to narrate something about his youth at the time she had to exploit the subjects of his documentaries.

He has used his documentary subjects as an example of how changes in the welfare state reflect on young people's lives. However, the filmmaker must be aware of his or her motives, the filmmaker is not out there just saving the world but has some own selfish reasons and that is that all filmmakers are ambitious and we have our own artistic and professional goals.

Another Director Virpi Suutari quotes an example of how at times the one abused is the filmmaker e.g. as an amateur psychologist, how the people she is speaking with pour all their dirty laundry on her, or that the filmmaker and the documentary film being made is used for personal power struggles.

Thus, also the documentary subject may have hidden motives, and one of the responsibilities of the filmmaker is to make sure these motives are not hurting the subject, or deceitful in other ways.

13.6 CHECK YOUR PROGRESS

Q1. What is the structure that is mostly followed in a classical narrative?

Q2. The classical narrative is mainly based on whose theories of narrative?

Q3. How alternatives to a narrative in cinema emerged?

Q4. What was the main focus of French Impressionist filmmakers?

Q5. What is another term for the experimental film?

Q6. Who first coined the term documentary?

Q7. Who developed the form of the documentary film further with newer techniques?

Q8. What are the main elements of cinema according to apparatus theory?

Q9. Who's explored the Apparatus theory to its present definition?

Q10. What form of cinema tries to completely capture reality yet is a fiction?

13.7 KEYWORDS

1. **Classical Narrative:** The devices used in the Classical Narrative was mainly using the principles of continuity editing ensuring that a viewer is engrossed in the narrative without realizing the transition from one shot to another.
2. **Expressionism:** Expressionist movement was a creative process of representing the world in a very subjective way often distorting the reality (as against the idea of classical narrative). It was rather an expression of the world as imagined by the Artist.
3. **Apparatus Theory:** Apparatus theory propagates the idea that cinema by nature is an ideological medium as the mechanics of representation employed by the medium are ideological and the main purpose of cinema is to recreate reality. The tools used for this representation is mainly the camera and editing. The composition is composed of the spectator kept in a central position and the perspective of the composition with the spectator is also ideological.

To sum it up:

Having gone through the unit, you are now in a position to analyze a film:

- According to its narrative form.
- Appreciate the plot and content which leads to that form.
- Appreciate documentary films.
- Critically analyze the relationship between the narrative, form and the ideology projected by the film.

13.8 REFERENCE

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UNIT: 14**PRODUCING A FILM****:: STRUCTURE::**

- 14.0 Introduction**
- 14.1 Learning Objectives**
- 14.2 What Do Producers Do?**
- 14.3 Skills Required To Be A Producer**
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14.0 INTRODUCTION

As cinema became an ART form for mass consumption and became a revenue-generating product, the most important role of making films in the early years was of the Producer. The Producers initially were the person with money, who used to spot talent and fund the making of films generating profit.

A producer was the main guy taking all the risk as filmmaking was also a speculative business and investment was made with the notion that the content produced will be liked by the public hence generating revenue. The development of cinema into a mass media entertainment zone and rapid industrialization of cinema made the role of the producer with

varied duties and responsibilities and also new nomenclatures got added with time in the Producers department.

Today a feature film will customarily have one producer, one executive producer, a co-producer, a line producer and at times also an associate producer. Content made for the television or the web has a list of such producers and also has a creative producer at times. During the early days of cinema Producer was the one funding the film but today all the varied nomenclatures in the Producers department at times gets confusing and their role mystified.

Even the Producer's credit is handed out like a gift and often becomes confusing and nebulous. Producers credit are nowadays given to key performers in mounting a film like an actors' manager or a business partner, an investor or at times a middleman who brings in financiers into a specific project. Duties of Producers at times overlap and credits are also given to individuals who have never been on the actual set of the film production.

Some Hollywood feature film at times has more than 20 people in the Producers department and obviously, all of them couldn't have been directly involved in the making of the film. To bring in credibility into the producers' role and the department.

The Producers guild of America has tried to standardize the role of each producer getting credit in the film and also limit such credits only to individuals who play a role in the making of the film. The guild has categorically specified guidelines and duties of producers according to their role and credits for performing such roles so that the credit of Producer is not doled out to any individual as a gift for doing a small favor in the realization of a film.

14.1 LEARNING OBJECTIVES

1. To Understand the Role of a Producer.
2. To understand all the varied roles in the Producers Department.
3. To understand the market of cinema and revenue generation.
4. To Understand the distribution and marketing of a film.

On Completion of Unit:

- Understand the responsibilities of a Producer.
- Understand the roles and duties of various departments in Producing a Film.
- Understand the strategies of marketing and distributing a Film as a Product.
- Understand the methods of maximizing profit and target settings of a Film.

14.2 WHAT DO PRODUCERS DO?

The role of various peoples involved in the process of filmmaking other than the main creative crew is always shrouded in mysteries. The mystery is so dense that even people involved in the business of filmmaking often get confused about the roles and duties of such individuals in the overall process of filmmaking.

Although the main creative process is accomplished by a qualified crew the production is often handled by a team of people as it is impossible to manage all the nitty-gritty of film production by one individual. Production is often the backbone of a film and the Producers are fully dependent on the team handling the production.

Producers' main role in earlier days was to arrange the funding to make a film and also hold the key decision making the main team building for realizing the film from script to screen. Producers were people with a network of finance if not rich enough to fund the film by him-self. Today Producers are the people who identify a project that they feel are commercially viable as a project and then mount it to a studio and share the rights of the product.

A producer will initially identify a subject and then sign up a writer to write the screenplay. Once satisfied with the script the producer will either take it to a studio and sell the idea or take the idea to a star and get his consent to do the film. In today's world of filmmaking, a commercial film Producer will not invest more than the cost of developing the story to a presentable screenplay and will not fund the making of the whole film.

Studios, on the other hand, rely on the vision of such independent producer coming up with viable projects and in turn are the ones who then finance the film. The studios also develop their projects with an in house team of writers, but in that case, it has in house producers responsible for supervising a team of creative personal churning out a viable project.

In Hollywood, the system is very streamlined and more often than not film industry across the world follows the same set pattern as Hollywood. Also established film studios from Hollywood have also taken their business to other parts of the country and have massively influenced the methods of filmmaking in those countries too.

Producers with a track record of producing successful films earlier are the ones who are trusted by the studios to deliver success and find it easy to mount a film that they feel are viable. But Producers who are new to the business will have to go through the grind as track record is what makes the film industry tick.

A new producer is a person who has some amount of liquidity to invest in developing an idea into a screenplay and at times also identifies a director

who can direct it. If the Director that the Producer gets is a person with a track record, then the process of getting the finance for the film becomes easier. As the studios will then trust the Director to deliver a viable film for the market.

Another very important factor determining the process is the Actors who agree to enact the characters written in the film. The commercial film industry is heavily dependent on the Starsystem and the fan following that a Star gets ensures a certain amount of footfalls when a film with them in it is released, guaranteeing a minimum return on investment.

Although no film can be declared a success and is highly a speculative business, the Industry still banks on the star as again they normally have a track record of better success ratio. A Producer, if an established one, will be the person having a network with stars and will easily convince them to act in his film.

But a new producer will not have that network and the biggest hitch that will come in realizing a film is the access to stars. In Hollywood, a system of talent management companies managing stars and other crew members have now taken a concrete shape.

These agents are the ones whom Producer approaches and the agents then take it to a star and if liked by the star the film is then taken to various studios for financing. Because Star plays an important role in the scheme of things, Producers often are people who had a history with actors and are people who were managers of such actors at a certain point in time.

Because they have access and relationship with a star it becomes easier for them to make the transition of becoming a producer. The commercial film industry because invests a lot of money into making a film tries to create a false notion of security and the security comes from building trust on individuals with a track record and that track record comes from either the producer, the director and most importantly the actor although nothing in the business of commercial filmmaking can guarantee success.

Established Producers normally bring in this element of trust and are the ones who can mount a film with actors and studios. Once mounted, Producers normally keep a share in the Intellectual Property rights of the film (IP) with the other investors, Studios and at times with Actors and Directors. The IP is the pie for which everyone gets involved with the film in the first place. The IP is shared according to the value that each party brings into the film. Nowadays a lot of Actors also take a share in the IP along with their professional fees as an additional share.

Independent Producers are producers dedicated to making films away from this established industry norm dictated by a set pattern. Independent Producers are normally individuals with the ability to finance the making of a film with their own money or can raise the fund without the help of any

studios or established film financiers.

Independent film that these producers produce is content-driven films and does not depend on Stars to come on board. The main motto of such producers is to make films with high artistic value and tries to keep the cost of making such a film low as the return on investment of such films is not huge.

Independent Producers also try to maximize the return on investment by showing their films in film festivals worldwide generating interest among the masses. As the word of mouth about the content spreads the Producers try to encash on that and later stages sell their film to a distributor with a network of theatres and who then ensures that the film is released.

The advent of various OTT platforms has also opened up newer avenues for such films as instead of a theatrical release such films which are not made at an exuberant cost are released on such platforms and the cost is recovered.

14.3 SKILLS REQUIRED TO BE A PRODUCER

The main skill required to be a producer is to have the eye for spotting talent and an understanding of content with the potential to appeal to viewers. Also, a Producer normally needs to have a backup of cash flow to invest in the initial cost for developing an idea into a screen-play. A film begins with a nascent idea that might appeal to a Producer.

But to concretize such an idea into a script a writer has to be hired and at times also a Director if the writer and director of the film are not the same. The Producer also has to be constantly involved in making a project viable by constantly monitoring the making of the film along with his team of professional handling the production so that the cost of the film does not escalate as any escalation in the budget can make a film nonviable at a later stage.

The Producer also has to depute responsibilities to a team in his department ensuring that the vision is realized to its fullest potential and no stones are unturned in achieving it. A good Producer tries to ensure that there are no compromises made while filming the film so that the vision as envisioned in the script is realized as accurately as possible.

A Producer also has to have the skill to wade through varied layers of permission and legal requirements while shooting a film. As cinema became a mass industry lot of rules and regulations got formalized for the smooth functioning of the process and to ensure that people involved in making a film are not exploited in any way.

A Producer has to be aware of all such rules and regulations and also has to ensure that those are adhered to by his team as otherwise, they might create troubles in a later stage. Violation of certain rules can also lead to the cancellation of the shoot which in turn is a huge loss of resources escalating the cost of the film.

A Producer also needs to know the complete system of film exhibition and needs to know the method of marketing and promoting his film to reach his target audience. A Producer has to know from stage 1 of making a film the target that the film intends to hit as that directly translates into the resources that film needs to generate.

A mainstream commercial idea can not be treated without the main set industrial norms as such a film will not adhere to the artistic world and will neither fit into the mainstream films. The distribution network of films is also controlled by a system a Producer has to have the resources to generate interest among the distributor for ensuring the exhibition of the film.

A film is nowadays treated just like any product and like any product has a specific target group. To ensure that the product reaches the target marketing and promotion play an important role in the film business today.

A Producer also needs to know the potential of marketing and promotion and also ensure that the target audience for the product gets to see the film. A producer today is a multi-skill person with an understanding of art, commerce, business and finances at the same time.

14.4 TRAINING REQUIRED TO BE A PRODUCER

For a long period, there was no formal training for becoming a Producer. But nowadays there are Producing courses offered by many reputed film schools across the world including India. A producer normally has to know the business of film making in and out.

A Producer can take training on the job by working in various positions in the Producers department. A Producer also needs to have a sound background of management and at times in today's film industry, many producers come from the background of Management studies as in the course of management they learn the basics of managing companies and filmmaking in today's world functions like any other company in a lot of aspects.

Many producers also come from the background of working in various positions in the film industry. While working a person accumulates the knowledge of managing production. Producers need to know the rules and

regulations that one has to follow while making a film.

The biggest challenge that a Producer needs to train himself in is handling the distribution of a film. Distributing a film is the biggest challenge in today's world as the world produces a huge number of films backed by various studios and big producers supported by star Power. To break into this is the most difficult challenge that an Independent producer faces. A Producer needs to know the artistic qualities and the grammar of cinema to understand the correct potential of content and accordingly set a target for it.

Formal training that a Producer can receive from various film schools is to understand the art and aesthetical elements in a film and look beyond the commercial aspects of a film as that is imperative to find the unique selling point of a film.

Many renowned film festivals across the world today also conduct Labs dedicated for Producing wherein the best practices to become a Producer is explained. There is a constant effort by the Industry to create Producers with a knowledgeable background as that, in turn, will ensure better cinema.

For a long period Producers were only people from a rich financial background or people from a family background of filmmaking, a trend which is slowly changing. In the Indian film industry even today the commercial film producers either come from a background of family connection or a rich business house.

With the rapid industrialization of film production and the advent of a corporate culture, new Producers are coming up in Indian cinema, churning out content-driven films. Many managers of Actors also become producers at a later stage as they have access to Star and leveraging that network they can mount a film and then sell it to a studio or financier to back it.

These managers train themselves in the business of filmmaking on the job but the content they back are normally star-driven mainstream film as that is the only sector they think of targeting. Some producers also train themselves to identify ideas and then look for a team to realize the idea into a film.

Some young producers with a background in business management have successfully established themselves as independent producers churning out the middle of the road films which are not outrightly mindless commercial film and neither are abstract.

The only two options for a Producer to train is either in the job by working at various positions or getting trained about all the stages of producing by doing a Producers course from a film school.

The main elements that a Producer needs to train are identifying an idea and setting a target audience for that idea. The various options one can employ to raise capital, to make the film and complete knowledge of budgeting and accounting.

Finally, a Producer also needs to train himself in strategizing the film promotion and marketing and ensuring the correct platform to showcase the film.

14.5 PRODUCER'S ROLE DURING PRE-PRODUCTION

The filmmaking process is divided into six phases in total. The process of production is divided into Pre-Production, Production & Post Production. Once the film is made the process is distributed further into three stages, marketing, and promotion, distribution and exhibition. A Producer is involved in all the six stages of the process.

The first stage of the process that is Pre-production is the backbone for ensuring a smooth running of the shooting of the film. The Producer at the first stage appoints a writer and director to develop an idea into a script that is either chosen by the Producer or an idea that the producer chose from the Director or the writer.

At times a writer or a director may come to a producer with a completed screenplay in which case the stage of developing the screenplay is skipped. The Producer invests an amount of money in developing the idea into a viable script and the cost of development normally includes the payment to the researcher if it's a research-based idea, Part of the writers' remuneration and an amount for the Director as a signing amount for doing the project.

Once the screenplay is developed the first thing a producer works on is the tentative cost of the project and works out a budget for making the film including the cost of marketing, promotion, and distribution. The working budget gives an idea of the cost that is required to translate the script to screen.

The budget is primarily divided into 'Above the line' costs and 'Below the line costs'. Fees for the Producer, Writer, Director, principal Actors is all above the line costs. Below the line costs include the costs of crew and material required to make the film.

Some of these include the Cinematographer, Production Designer, Sound Recordist and Designer and many others including Food, Travel and Stay for the Crew. The producer then seeks funding by either sharing the IP (Intellectual Property Rights) with an investor or a studio. The actual process of making the film begins once the finance is secured by the Producer. The first thing a Producer does is appoint the personal in the Producer department overlooking various important phases leading up to

the production.

An Executive Producer comes on board whose responsibilities include the managing of the budget, signing all crew members, getting all permissions for shooting and ensuring that all rules and regulations set by various associations and the law of the country where the film will be shot are adhered to.

The executive Producer becomes the go-to man for the creative team for any issues that need the consent or the approval of the Producer. The EP then appoints a Chief Assistant Director in consultation with the Director who is responsible for drawing up a shooting schedule breaking the screenplay into a shooting script.

The schedule was drawn up by the Chief AD in consultation with the Director and according to the availability of Actors on specific dates decides the number of shoot days which directly translates into a cost of production.

The EP also appoints the Head of other departments like camera, Sound, Editing, Production design, costumes, Music in consultation and approval of the Director. The EP can suggest a HOD but the final call is taken by the Director as it is the Director whose vision is to realize with collaboration from the other departments.

The EP ensures that the contracts are signed with all the other technicians and works out a plan and schedule with the other departments. The Budget is divided into various heads as per the requirement of the film.

The Producer finally gives his approval to the allocation of budget to various departments worked out by the EP. The EP is helped in ensuring that all the logistical support required during the production is in place by the Production Manager and the Location Manager.

The responsibility of the Production Manager is to ensure that all permissions required to shoot at various locations according to the shooting schedule are at place. The Production manager also ensures all the logistical requirements are done before the commencement of the shoot like the travel plan, staying arrangements, and food for the crew.

The location manager ensures that during the shooting no untoward problems arise in the location and all miscellaneous and sudden requirements that might crop up while shooting is managed efficiently.

Nowadays Producers outsource the responsibility of managing the Pre-Production and the Production to another third party called the Line Producers. Line Producers are normally companies taking care of the Production with an in house team of Executive Producers, Production Managers, and other manpower required for smooth film production.

The Line Producers takes the responsibility of ensuring the production of a film in a given budget and charges a fee from the Producer for the service. The line Producers also sign a contract with the producers guaranteeing the cost of the film to be managed within a specified budget failing which the cost will be borne by the Line Producers.

The Pre-production phase is one of the most important phases as all the planning's for a smooth production is taken here. The Pre-Production phase is also the phase when the script is finally approved for shooting with various inputs coming in from various departments ensuring the best realization of the screenplay onto the screen.

14.6 PRODUCER'S ROLE DURING PRODUCTION

The stage after Pre-Production is the shooting stage of the film which is known as the Production phase. During the Production phase, the role of the Producer is limited to ensuring that there are no hassles in the management of finances and everything that has been planned by his team of Line Producers, Executive Producers, and Production Managers is brought to action without any hitch.

Ideally, many producers also avoid staying during the shooting so that everybody concentrates on the shooting of the film as the presence of the main guy behind everything at times creates unnecessary distractions.

The Producer may visit the location only to check the smooth flow of the production only once or twice. But even if the Producer may not be on set will be in constant touch with his team to keep a track of the flow of the production as many things during the shooting can go haywire leading to a loss of resources and money.

Some Producers will start creating a buzz about the film that is being shot to generate an amount of interest among the fraternity for the film so that the path ahead gets smoother.

The advent of Line Producers has also made the life of producers much easier as the Line Producers are the ones taking responsibility for the smooth sailing of the production as long as the Producer keeps his end of ensuring the flow of cash as decided during the Pre-production phase.

14.7 PRODUCER'S ROLE DURING POST-PRODUCTION

Once the film is shot, the last phase in the filmmaking process is called the Post-production. During the post-production, the editing, sound design, background music, and VFX and final packaging of the film are done.

The creative team gets into a huddle during the Post-production as the final shape is given to the story at this stage. The Role of the Producer

becomes very important during the phase as it is during this phase that the Producer finally approves the film and gives his consent for a go-ahead for release and starts the further plan of promotion and marketing of the film.

The Director is given a free hand by established producers until the final cut of the film is made and shown to the Producer. If all the planning's that are planned at the time of Pre-production and are executed during the production, the Producers normally get a product close to what was envisioned.

But like the saying "there is a lot of slip between the cup and the lip", many things fail to get executed as planned during the production because of various reasons like weather problem, actor's issues, and even time constraint.

The shooting schedule drawn up on paper might not be adequate while the actual shoot happens and to keep the cost in control the days are not increased leading to a time crunch. The Producer after seeing the final film is satisfied then the next stage of the process begins but most of the times the director and the Producer takes feedback from a sample group of audience and tries to re-cut the film according to the feedback received.

Some Producers in consultation with the Director after the final cut might draw up another short shooting schedule to shoot some additional scenes or take some extra shots for enhancing the narrative.

The phase of shooting is known as the Patch Work. The patchwork becomes very important as all the flaws that crop up during editing are then addressed and film close to what was envisioned is achieved.

The Producer takes the final call of approving the final cut at this stage and decides the further course of action. The Producer will then complete all the necessary formalities required to release the film like taking the ratings for public exhibition according to the rules of various countries, taking the clearance from the animal welfare board if animals are used in the film, so and so forth.

14.8 MARKETING AND DISTRIBUTION

Once the film is ready the Producer decides the path for marketing and promoting the film. The marketing of a film today has become very important as the window for a film to generate interest has substantially reduced as the number of films produced has immensely increased.

This means that the producer has to generate interest among the audience about the film much before its release so that once the film is released the interest generated will ensure enough footfalls in theatres. In the early

days, the number of films produced was not much and a film had a window of weeks to generate interest among the viewers.

The number of screens available to release a film was also limited. But today with the advent of multiplexes the number of screens has increased and the number of films produced has also increased manifold, shortening the window that one film can have in a theatre.

The Producer tries to tie up with distributors to ensure that the film is released at the maximum number of screens possible. The distributors are companies or individuals who are in the business of acquiring films with a profit share agreement with the producers and have a network with theatres.

The distributor decides on acquiring a film by seeing the film and looking at the star power if any, is in the film, as the mainstream film industry is driven by actors with a fan following. If a film has a major star in it the distributors will acquire the film by giving an MG (Minimum Guarantee) to the producer and share profit percentage with the producer after recovering the MG.

The Producers mostly recover their cost of production from the MG received from various distributors as the market is divided into multiple territories with different distributor holding rights to different territories. The MG will also vary according to the size of each territory and the number of the possible target audience in a territory that the film is targeting.

The marketing and promotion of a film are done to ensure that the film generates enough curiosity among audiences and the tickets are booked in advance for the opening two to three days.

The marketing technique used nowadays is using digital media as the social media networks and mobile telephony helps a Producer to market the trailers and promos of the film to a specific target group.

Even the trailers and promos of a film are nowadays cut and designed keeping in mind the target audiences and has become a specialized profession. Producers allocate a pre-decided amount of money over and above the cost of production for Marketing and promotion which together becomes the cost of the film.

At times films have equal amounts allocated for marketing and promotion as is allocated to the making of the film. The Producers at the stage of marketing and promotion appoints media houses/ agencies specializing in product marketing as films are marketed as products. Events are planned and designed before the release of a film at various places.

Press conferences are held and social media contests are created around a film to generate eyeballs. A film today is distributed across the maximum number of screens possible and the marketing and promotion ensures that the maximum footfalls are attained during the first three days of the release of the film ensuring the recovery of the cost of the film.

If the film is good then after the first three days, word of mouth, critics review and the second line of marketing kicks in ensuring that the film keeps on generating audience interest.

If the film doesn't work with audiences and the reviews are not good the marketing and promotion try to ensure that the initial interest generated around the film gets the film to re-cover its cost. All these strategies are devised and closely monitored by the producer in the commercial setup.

In the case of an independent content-driven film, the cost of making is kept low and since such films are not backed by big studios or investors the strategy is completely different. In the case of such a film, the Producers try to send the film to as many film festivals as possible and if the film is selected in a film festival of repute the marketing kicks in. Film festivals across the world generate interest among film critics and cinephile and toady innumerable film festivals are happening almost every day in a year at various parts of the world.

There are some very old reputed film festivals around the world and some very new ones. A film again is targeted towards a particular type of film festival, as film festivals also have a target audience and cater to a type of cinema.

Like the Berlin Film festival that tends to promote films with a political message in the sub-text or a film festival like the Oberhausen film festival looks to promote experimental films.

So a Producer needs to identify the festivals that the film suits and accordingly target such festivals. Today festival curators are looking out for films for various film festivals, and in-dependent Producers approach such curators to help them target film festivals.

Once a film is selected in a film festival the film is then sold to sales agents who again take a percentage of profit generated and distribute the films across various platforms. Some producers might distribute the film to various platforms without taking a sales agent and it completely depends on the Producer and his capabilities.

14.9 REVENUE GENERATION

The conventional method of revenue generation from films historically has been from ticket sales after releasing the films in theatres. The theatres, the distributors, and the Producers share the profit arising out of ticket sales at the box-office after deducting taxes.

Most of the government levies an amount of tax on the sale of each ticket and so the profit calculated from the box-office sales is done after deducting the taxes. Films are distributed at the maximum possible number of screens across the world to maximize the profit.

For example, an average Hindi film with a star is released at a minimum of 2000 screens with a capacity of 150 people per screen across India with at least 5 shows daily with an average ticket price of Rs 200. This translates to a gross collection of $(Rs\ 200 * 2000 * 5 * 75)$
 $= 150000000$ (INR 15 crore), per day with an occupancy of 50% per screen.

This number is what determines the opening of a film and to ensure that footfalls in the box office are ensured when a film is released Producers depends on the pull of Star power as they have a fan following.

In today's time to generate profit from the box office without a star in a mainstream film heavily depends on the marketing and promotion to ensure a decent number of footfalls at the box office. The number of the screen a film is released by distributor also depends on the star value of the film and smaller films struggle to get screens to release.

The revenue model today has also got newer avenues across the world with the advent of digital technology. A Producer will normally sell the film to a satellite channel for terrestrial release and also sell it to an OTT platform like Netflix or Amazon Prime for digital release.

These channels add up to the overall revenue that a film earns other than the Box office collection. Some Producers even are making films targeting only the digital OTT platforms with content that otherwise will not get released on theatres either because of adult content or controversial content.

OTT platforms across the world are still free from any government certification and censorship. A modest budget film can actually earn revenue and make a profit just by targeting the OTT platforms and satellite channels at times as the cost of marketing reduces and the revenue earned is not heavily dependent on Star power.

With the dependency of films earning revenue from theatres reducing there is a plethora of content with artistic values that are now coming out made with a modest budget released on such platforms. A new breed of Producer targeting this segment has cropped up. Such Producers are

also known as Show Runners when they make web series for the OTT platforms.

14.10 PRODUCING AS A CAREER OPTION

For a long time Producing was a career option chosen by people with a family background from the film industry or people who had source pf generating funds. The scenario has com-pletely changed today with the notion of Producing changing completely.

Producers today are not necessarily people with the mullah but are people with a sense of business and artistic bend of mind. Producing is a lucrative career although like any other filed has risk involved in it. But the speculative nature of the film business has reduced withthe advent of other channels for revenue generation.

A person taking up Producing as a career needs to focus on gaining the skill of managing people and finance. A career in Producing also requires in-depth knowledge of cinema as an art form and the knowledge of cinema as a medium of mass entertainment.

A successful producer knows the balance between art and commerce as the balance is whatmakes a film run. To get into the Producing career one can start the journey by learning Pro- ducing formally or by getting into any of the departments under a Producer.

Producing as a career is a highly skilled job with a very lucrative future if one gets into the path with passion and dedication. A Producer picks up a content fully based on instinct and that instinct is developed from the passion of cinema.

14.11 CHECK YOUR PROGRESS

Q1. In the early years what were the main criteria to become a Film Producer?

Q2. What is known as the backbone of Film making?

Q3. The commercial film industry is mainly dictated by what?

Q4. Does a present-day Producer invest money in making a film?

Q5. A Producer outsources the responsibility of making the film to whom?

Q6. Who handles the budget of a film and is under the Producer?

Q7. What is the most important process to release a film after its made?

Q8. How a film is finally released in theatres?

Q9. What is the meaning of MG?

Q10. What is the latest mode for exhibiting films?

14.12 KEYWORDS

1. **Producer:** Producers' key role is to arrange the funding to make a film and also hold the key decision making the main team building for realizing the film from script to screen.
2. **Executive Producer:** The person in charge of making sure that the production functions smoothly and is also within the envisioned budget at all points in the production process. The EP also appoints the Head of other departments like camera, Sound, Editing, Production design, costumes, Music in consultation and approval of the Director.
3. **Production Manager:** The person appointed by the executive producer to ensure day to day smooth functioning of production process. The responsibility of the Production Manager is to ensure that all permissions required to shoot at various locations according to the shooting schedule are at place. The Production manager also ensures all the logistical requirements are done before the commencement of the shoot like the travel plan, staying arrangements, and food for the crew. The location manager ensures that during the shooting no untoward problems arise in the location and all miscellaneous and sudden requirements that might crop up while shooting is managed efficiently.
4. **Cost of development:** The funds required to translate an idea into a pitch or even a screenplay so that the Producer can approach financiers, is called the 'cost of development' of a project.
5. **Above and Below the Line:** The budget is primarily divided into 'Above the line' costs and 'Below the line costs'. Fees for the Producer, Writer, Director, principal Actors is all above the line costs. Below the line costs include the costs of crew and material required to make the film. Some of

these include the Cinematographer, Production Designer, Sound Recordist and Designer and many others including Food, Travel and Stay for the Crew.

To sum it up:

- Being a Producer is an extremely tough job but at the same time it can be a rewarding one.
- It requires multiple skills which is a beautiful blend of the creative, economical and peopleskills.
- It is a unique profession which allows you to build a large family which serves the visionshared by you and the Director of the film.

14.13 REFERENCE

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