

6TH SEMESTER B.A ENGLISH

CALICUT UNIVERSITY

FILM STUDIES

(2019 Admission)

Prepared by

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FILM STUDIES

COURSE CODE	ENG6B13
TITLE OF THE COURSE	FILM STUDIES
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO. OF CREDITS	4
NO. OF CONTACT HOURS	90 hrs (5 hrs per week)

AIM OF THE COURSE: To introduce students to films studies as a discipline and to develop in them. Analytical and critical skills so that they can appreciate cinema as an independent art form.

OBJECTIVES OF THE COURSE:

- a. To appreciate film as an art form and its aesthetics.**
- b. To understand how film connects with history, politics, technology, psychology and performance.**
- c. To critically appraise the nature of representation on screen and how class, race ethnicity and sexuality are represented.**
- d. To develop analytical skills so that the student can produce informed and thorough close readings of films.**

COURSE DESCRIPTION: A.

COURSE SUMMARY:

Module 1: 18 hrs

Module 2: 20 hrs

Module 3: 20 hrs.

Module 4: 20 hrs

Evaluation: 12 hrs

Total: 90 hrs

B. COURSE DETAILS:

Module 1:

A. Introduction to the basic terminology of filmmaking:

Mise-en-scene, long takes, shallow focus, deep focus, Shots: (close up, medium shot, long shot). Camera Angle: Straight on Angle Shots, High Angle Shots, Low Angle shots. Shot-Reverse Shot. Editing: chronological editing, Continuity Editing, Cross cutting, Montage, continuity cuts, jump cuts, match cuts, Compilation cuts, 30 degree rule, 180 degree rule. Sound: Diegetic and Extra-diegetic sound, Speech and Music. Colour: Black and White Cinema, Technicolour, Eastman Colour.

B. Introduction to film genres:

The Major genres: Narrative, Avant-garde, Documentary, Feature Films, Short Films. Other genres: Thriller, Melodrama, Musical,

Horror, Western, Fantasy, Animation, Film noir, Expressionist, Historical, Mythological, Science fiction, Road movies, Digital films, Tele-films, 3-D films.

C. Introduction to major movements and theories

The silent era, Classic Hollywood cinema, Italian Neo-Realism, French New wave, Asian Cinemas, Third Cinema and Indian cinema.

Introduction to the basic concepts of film theories: Realism, Formalism, Auteur theory, Apparatus Theory, Suture Theory, Culture Industry, Male Gaze, Film Semiotics.

Module 2: Selected Essays on Film

- 1. Andre Bazin: The Evolution of the Language of Cinema (from What is Cinema)**
- 2. Gilbert Harman: Semiotics and the Cinema: Metz and Wollen**
- 3. Laura Mulvey: Visual pleasure and Narrative Cinema**
- 4. Bill Nichols: The Voice of the Documentary**

Module 3: Case Studies of Early Classics

- 1. Charlie Chaplin: The Gold Rush**

- 2. Francois Truffaut: 400 Blows**
- 3. Federico Fellini: 8 ½**
- 4. Andrei Tarkovsky: The Mirror**

Module 4: Case Studies of Contemporary Classics

- 1. Milos Forman: One Flew over the Cuckoo's Nest**
- 2. Adoor Gopalakrishnan: Elipathayam (The Rat Trap)**
- 3. Ousmane Sembene: Guelwaar 4. Kim Ki-duk: Spring, Summer, Winter, Autumn and Spring**

READING LIST:

CORE TEXT: A text containing the above lessons will be made available

FURTHER READING:

Virgina Wright Wexman A History of Film Delhi, Pearson Susan Heyward Key concepts in Cinema Studies London Routledge

Amy Villarejo. Film Studies: The Basics London & New York Routledge. 2007 1 Warren Buckland Teach Yourself Film studies, London, Hadden

J Dudley Andrew The major Film Theories: An Introduction New Delhi Oxford

**Leo Braudy & Marshall Cohen Eds. Film Theory and Criticism
Oxford OUP**

**J Dudley Andrew Concepts in Film theory Bill Nicols ed. Movies
and Methods**

**Andre Bazin What is Cinema Berkeley U of California P John Hill
& Pamela Church Gilson (eds) The Oxford Guide to Film Studies
OUP**

MODULE 1

Basics of Film Studies

- **Cinema** - A **cinema** is a place where people go to watch films for entertainment
- Cinema is the business and art of making films – the Industry.
- Film - A film, also called a Movie, motion picture or moving picture, is a work of visual art used to simulate experiences that communicate...

Part 1 Production

- **Mise en scene**
the term mise en scene refers to everything in front of the camera, including the set design, lighting, and actors. Mise en scene in film is the overall effect of how it all comes together for the audience.
- **Long Take**
a long take (also called continuous take or continuous shot) is a shot lasting much longer than the conventional editing pace.
- **Deep Focus**
Deep focus cinematography is a kind of camera angle that allows the Cinematographer to keep everything in perspective without favoring foreground, mid-ground, or background. Everything is lit and visible. Its achieved using a large depth of field
- **Shallow Focus**
a term referring to the technique that keeps one part of an image in focus while the rest is out of focus.
- **TYPES OF SHOTS IN FILM**
In filmmaking and video production, a **shot** is a series of frames that runs for an uninterrupted period of time. The term "shot" can refer to two different parts of the

filmmaking process: In film editing, a shot is the continuous footage or sequence between two edits or cuts.

- **Long Shot**

Also called a wide shot / establishing shot, shows the environment around the subjects.

- **Medium Shot**

In the medium shot, the frame stops either just above or just below the waist.

- **Close-Up**

In the close-up shot, the shoulder line is visible.

- **Camera Angles:**

The camera angle marks the specific location at which the movie camera or video camera is placed to take a shot.

- **Straight on Angle Shots**

Eye level – camera points straight ahead. Intention is to be objective.

- **High angle shots** – camera points down from a higher angle. It makes the subject diminutive. A variation: Top angle or bird's eye view – special case when you want to show the topography of a location. Aerial shots fall under this.
- **Low angle** – camera points up from a lower angle. It makes the subject dominating.
- **Shot/reverse shot (or shot/countershot)** is a film technique where one character is shown looking at another character (often off-screen), and then the other character is shown looking back at the first character (a reverse shot or countershot).
- **Film editing** is both a creative and a technical part of the post-production process of filmmaking.
- **Chronological Editing:** - Editing that follows the logic of a chronological narrative, one event follows subsequently from another, and time and space are logically and unproblematically represented.
- **Continuity Editing-** the process of editing together different but related shots to give viewers the experience of a consistent story in both time and space.
- **Cross-cutting or parallel editing** - the linking-up of two sets of action that run concurrently and are interdependent within the narrative.

- **Montage-** Montage of Attractions” – Arbitrarily chosen images, independent of the action, would be presented in not a chronological sequence, but in whatever way would create the maximum psychological impact.
- **Continuity cutting-** Consists of matched cuts in which continuous action flows from one shot to another
- **Match Cut-** A match cut is any transition, audio or visual, that uses elements from the previous scene to fluidly bring the viewer through to the next scene.
a match cut is a cut from one shot to another where the composition of the two shots are matched by the action or subject and subject matter.
Technical term for when a director cuts from one scene to a totally different one, but has objects in the two scenes "matched," so that they occupy the same place in the shot's frame.
- **Jump Cut-** A jump cut is a cut in film editing in which a single continuous sequential shot of a subject is broken into two parts, with a piece of footage being removed in order to render the effect of jumping forward in time.
- **Compilation Cut-** Different shot are connected through narration. The narration or background commentary explains the shots and its significance.
- **30 Degree Rule-** The 30-degree rule is a basic film editing guideline that states the camera should move at least 30 degrees relative to the subject between successive shots of the same subject.
- **180 Degree Rule-**It is a filmmaking guideline for spatial relations between two characters on screen. The 180 rule sets an imaginary axis, or eye line, between two characters or between a character and an object. By keeping the camera on one side of this imaginary axis, the characters maintain the same left/right relationship to each other, keeping the space of the scene orderly and easy to follow.
- **Sound in Film**

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

Innovations in sound-on-film led to the first commercial screening of short motion pictures using the technology, which took place in 1923.

- **Diegetic sound** is sound that comes from the setting of the film. Diegetic sound could include the voices of characters, utensils clattering in the background, or music coming from a piano being played on-screen. Another term for diegetic sound is actual sound.
- **Non-diegetic sound** is sound that comes from our world, such as the soundtrack or scoring. They are noises which have not been edited in, for example dialogue between characters or footsteps. Non-diegetic sound is a noise which does not have a source on-screen, they have been added in. For example, music, voiceover, sound effects.
- **Black-and-white** image—that is, an image in shades of gray, ranging from black to white, which corresponded to the luminous intensity of each point on the photographed subject. Light, shade, form and movement were captured, but not colour. A black-and-white motion picture is not merely a picture that lacks colour but rather an artistic creation with positive qualities of its own. An ample range of effects can be obtained—from precise images, in which every hair, every grain can be clearly seen, to a smudged charcoal effect. In the cinema, black-and-white composition has often been designed to attain a distinctive dramatic impact.
- **TECHNICOLOUR**
Three stripe colouring process.

It is a series of color motion picture processes, the first version dating to 1916, and followed by improved versions over several decades.

Each image was separately captured in black and white film and was developed and printed. Then these prints were passed through their suitable colour dyes.

Expensive

- **EASTMAN COLOUR**

Introduced in 1950, was one of the first widely successful ‘single-strip colour’ processes, and eventually displaced the more cumbersome Technicolor.

Less expensive

Paved way for digital colour

- **Genre** is the term for any category of literature or other forms of art or entertainment, whether written or spoken, audio or visual, based on some set of stylistic criteria.
- **Narrative** In simple terms, narrative films are simply films that tell a story. They are driven by a story that has a particular structure. Many films fit into this category. •
- **Documentary** A documentary film is a non-fictional motion-picture intended to "document reality, primarily for the purposes of instruction, education, or maintaining a historical record "Robert Flaherty presented *Nanook of the North* (1922), a record of Eskimo life -prototype of many documentary films.
- **A feature film** or feature-length film is a narrative film (motion picture or "movie") with a running time long enough to be considered the principal or sole presentation in a commercial entertainment program.
- **A short film** is any motion picture that is short enough in running time not to be considered a feature film.
- The term 'avant-garde' describes a range of filmmaking styles that are generally quite different from, and often opposed to, the practices of mainstream commercial and documentary filmmaking. Today the term "experimental cinema" prevails, because it is possible to make experimental films without the presence of any avant-garde movement in the cultural field
- **Thriller** is a broad genre of literature, film, and television programming that uses suspense, tension and excitement as the main elements. Thrillers heavily stimulate the viewer's moods giving them a high level of anticipation, ultra-heightened expectation, uncertainty, surprise, anxiety and/or terror. Thriller films tend to be adrenaline-rushing, gritty, rousing and fast-paced. Literary devices such as red herrings, plot twists and cliff hangers are used extensively. A thriller is villain-driven plot, whereby he or she presents obstacles that the hero must overcome.

- The term **melodrama** refers to a dramatic work that exaggerates plot and characters in order to appeal to the emotions. It is a drama, such as a play, film, or television program, characterized by exaggerated emotions, stereotypical characters, and interpersonal conflicts. It refers to dramas of the 18th and 19th centuries in which orchestral music or song was used to accompany the action. The villain was always the central character in melodrama and crime was a favourite theme. The misfortunes of a discharged prisoner is the theme of the sensational *The Ticket-of-Leave Man* (1863) by Tom Taylor.
- The musical film is a film genre in which songs sung by the characters are interwoven into the narrative, sometimes accompanied by dancing. The songs usually advance the plot or develop the film's characters, though in some cases they serve merely as breaks in the storyline, often as elaborate "production numbers."
- Horror films are a film genre seeking to elicit a negative emotional reaction from the viewers by playing on the audience's primal fears. They often feature scenes that startle the viewer. The macabre and the supernatural are frequent themes. Thus, they may overlap with the fantasy, supernatural, and thriller genres. Horror films often deal with the viewer's nightmares, hidden fears, revulsions and terror of the unknown. Plots within the horror genre often involves the intrusion of an evil force, event, or personage, commonly of supernatural origin, into the everyday world. Themes or elements prevalent in horror films include ghosts, vampires, werewolves, curses, Satanism, demons, gore, torture, vicious animals, monsters, zombies, cannibals, and serial killers.
- The Western is a genre of various visual arts, such as film, television, radio, literature, painting and others. Westerns are devoted to telling stories set primarily in the latter half of the 19th century. The Western genre sometimes portrays the conquest of the wilderness and the subordination of nature in the name of civilization or the confiscation of the territorial rights of the original inhabitants of the frontier. The popular perception of the Western is a story that centers on the life of a semi-nomadic wanderer, usually a cowboy or a gunfighter. In

some ways, such protagonists may be considered the literary descendants of the knight errant who stood at the centre of earlier extensive genres such as the Arthurian Romances.

- **Fantasy** is a genre of fiction that commonly uses magic and other supernatural phenomena as a primary element of plot, theme, or setting. Many works within the genre take place in imaginary worlds where magic is common. Fantasy is generally distinguished from the genre of science fiction by the expectation that it steers clear of scientific themes, though there is a great deal of overlap between the two, both of which are subgenres of speculative fiction.
- **Animation** is the technique in which each frame of a film is produced individually, whether generated as a computer graphic, or by photographing a drawn image, or by repeatedly making small changes to a model unit, and then photographing the result with a special animation camera. When the frames are strung together and the resulting film is viewed at a speed of 16 or more frames per second, there is an illusion of continuous movement.
- **Film noir** is a cinematic term used primarily to describe stylish Hollywood crime dramas, particularly those that emphasize cynical attitudes and sexual motivations.

Hollywood's classic film noir period is generally regarded as extending from the early 1940s to the late 1950s. Film noir of this era is associated with a low-key black-and-white visual style that has roots in German Expressionist cinematography. Many of the prototypical stories and much of the attitude of classic noir derive from the hard-boiled school of crime fiction that emerged in the United States during the Depression.

- **Expressionism** was a modernist movement, initially in poetry and painting, originating in Germany at the beginning of the 20th century. Its typical trait is to present the world solely from a subjective perspective, distorting it radically for emotional effect in order to evoke moods or ideas. Expressionist artists sought to express meaning or emotional experience rather than physical reality. It was a movement that developed in the early twentieth-century mainly in Germany in reaction to the dehumanizing effect of industrialization and the growth of cities. The term refers to an artistic style in which the artist seeks to depict not objective reality but rather the subjective emotions and responses that objects and events arouse within a person.

- **The historical drama** is a film genre in which stories are based upon historical events and famous persons. Some historical dramas attempt to accurately portray a historical event or biography, to the degree that the available historical research will allow. Other historical dramas are fictionalized tales that are based on an actual person and their deeds, such as *Braveheart*, which is loosely based on the 13th century knight William Wallace's fight for Scotland's independence. This kind of movies is a detailed description of one event in the past that was important to many people. For example, the film *Cleopatra* relates the history of a woman who was queen of ancient Egypt. Another aspect of Historical movies is that they are often filmed in the same place where the original event occurred. This is the case with *Schindlers List*, which was filmed in Krakow, Poland. Another important element of history movie is that they are very expensive to make because of the costumes, the kind of director, and the actors.
- **Mythological** are films made using plot derived from legend and the literary epics. Mythological films have the advantage of familiarity with the story in a way. Everyone understands mythology and seems to have a connection with it. As everyone seems to be familiar with the world of mythology then through films one brings in their perspective in a unique way of storytelling. Earlier, animated films *Hanuman* (2005) and *Bal Ganesh* (2007) had done well at the box office.
- **Science fiction** (or sci-fi) is a film genre that uses speculative, fictional science-based depictions of phenomena that are not fully accepted by mainstream science, such as extraterrestrial lifeforms, spacecraft, robots, cyborgs, interstellar travel or other technologies.
- **A road movie** is a film genre in which the main character or characters leave home to travel from place to place. They usually leave home to escape their current lives. The genre has its roots in spoken and written tales of epic journeys, such as the *Odyssey* and the *Aeneid*. The road film is a standard plot employed by screenwriters. It is a type of bildungsroman, a story in which the hero changes, grows or improves over the course of the story.

- **Digital cinema** refers to adoption of digital technology within the film industry to distribute or project motion pictures as opposed to the historical use of reels of motion picture film, such as 35 mm film.
- **Tele-film** a film made for or broadcast on television
- **3D films** are motion pictures made to give an illusion of three-dimensional solidity, usually with the help of special glasses worn by viewers

MOVEMENTS AND THEORIES

THE SILENT ERA

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

CLASSIC HOLLYWOOD CINEMA

Classical Hollywood Cinema is a term that has been coined by David Bordwell, Janet Staiger and Kristin Thompson in their seminal study of the same name. This period is often referred to as the "golden age of Hollywood." The classic Hollywood narrative is structured with an unmistakable beginning, middle and end, and generally there is a distinct resolution at the end. The characters in Classical Hollywood Cinema have clearly definable traits, are active, and very goal oriented. They are causal agents motivated by psychological rather than social concerns. Maybe the single most important and most influential element of cinematic form that characterizes classical Hollywood cinema is continuity editing. The editing is subservient to the

flow of the narrative and is usually constructed in a way that it does not draw attention onto itself.

FRENCH NEW WAVE

The New Wave was a term coined by critics for a group of French filmmakers of the late 1950s and 1960s. Although never a formally organized movement, the New Wave filmmakers were linked by their self-conscious rejection of the literary period pieces being made in France and written by novelists, their spirit of youthful iconoclasm, the desire to shoot more current social issues on location, and their intention of experimenting with the film form. "New Wave" is an example of European art cinema.

ITALIAN NEOREALISM

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

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

THIRD CINEMA

Third Cinema is a Latin American film movement that started in the 1960s–70s which describes neocolonialism, the capitalist system, and the Hollywood model of cinema as mere entertainment to make money. Third Cinema films aspire to be socially realistic portrayals of life and emphasize topics and issues such as poverty, national and personal identity, tyranny and revolution, colonialism, class, and cultural practices).

INDIAN CINEMA

The cinema of India consists of films produced across India. Following the screening of the Lumière moving pictures in London (1895) cinema became a sensation across Europe and by July 1896 the Lumière films had been in show in Bombay. The first Indian film released in India was *Shree pundalik* a silent film in Marathi by Dadasaheb Torne on 18 May 1912 at 'Coronation Cinematograph', Mumbai. Some have argued that Pundalik does not deserve the honour of being called the first Indian film because it was a photographic recording of a popular Marathi play, and because the cameraman—a man named Johnson—was a British national and the film was processed in London. The first full-length motion picture in India was produced by Dadasaheb Phalke. Dadasaheb is the pioneer of Indian film industry a scholar on India's languages and culture, who brought together elements from Sanskrit epics to produce his *Raja Harishchandra* (1913), a silent film in Marathi. The female roles in the film were played by male actors. The film marked a historic benchmark in the film industry in India. Dadasaheb Phalke is the Father of Indian cinema. The Dadasaheb Phalke Award, for lifetime contribution to cinema, was instituted in his honour, by the Government of India in 1969, and is the most prestigious and coveted award in Indian cinema.

ASIAN CINEMA

East Asian cinema is cinema produced in East Asia or by people from this region. It is part of Asian cinema, which in turn is part of world cinema. The most significant film industries that are categorized as East Asian cinema are the industries of Mainland China, Hong Kong, Japan, South Korea, and Taiwan.

MAJOR FILM THEORIES

- Film theory can be defined as -“ the body of writing devoted to the critical understanding of film as a medium and as a vital part of visual culture more broadly”- McDonald
- Cinema perceived as art form especially from 19th C onwards

- It combines popular art, economy, and aesthetic
- Hugo Munsterberg's work *Photoplay: A Psychological study*, argued that film was a technical way of replicating our mental faculties.
- Replaced theatre plays into movies.....but both has its own different affect on audience.
- Cinema has to be considered as a different medium when it is compared with theatre plays.
- Cinema- reality and fantasy.
- Firstly, there emerged realism (from Documentary films) and turned film into other genres where it established entertainment elements. Then happened a drastic change in cinema after world war.
- After the advent of sound in 1930s- then death of the author.
- Then film turned in to a business ..after worldwar
- It reached into large audience through DVD, blue ray or internet streaming • All these contributed to emerge film as a cultural object

FORMALISM

- Formalism is a belief that film's formal practices like framing, scaling, lighting, editing and special effects (slowmotion, fades, and dissolves) are the defining and most essential features of cinema
- Theorists like Hugo Musterberg, Sergei Einsenstein and Bela Balzs Gave importants to these features (style)
- This turned to change conventional method (after WW)
- Began to Use darker images, under lighting....
- It flourished in USSR- after Lenin natonalised film production and considered film as an important instrument for social change
- Kuleshov- the essence of cinematography is not on what is shot in a piece, but in the way it is structured one over the other known as "Kuleshov effect"
- Editing also linked to Russian Formalism – defamilirisation, alienation technique

- While Formalists analysed literary texts directors and theorist of formalism focused on editing, montage....
- ➔ Opposition to Realism

REALISM

- Realism came to dominate cinema after the world wars
- Bazin believed that Film's defining feature was its ability to bond with the social world and truthfully depict life in all its complexities. -no interest in its technical side
- Bazin's essay THE ONTOLOGY OF PHOTOGRAPHIC IMAGE, he held the view that the purpose of the art is to preserve life a photograph captures a moment.

APPARATUS

- Jean Louis Baudry- camera is an apparatus that creates optical illusions and produces an impression of reality that is not a direct reflection of the objective reality.
- Luis Althusser- ideological state apparatus- this term denote institutions such as education, the churches, family, media, trade unions, and law, which were formally outside state control but served to transmit the values of the state, to interpellate those individuals affected by them, and to maintain order in a society, above all to produce capitalist relations of production.
- Lacan's Mirror stage
- Cinema is an ideological weapon

SUTURE THEORY

- The term denotes surgical process in which a wound or absence is covered- it introduced by Allain Miller

- The idea of ‘suture’ is based on the premise that in cinematic discourse the meaning is produced due to the viewer’s absence
- Here the viewer is inserted into cinematic discourse by virtue of their exclusion from the production of meaning.

CULTURE INDUSTRY

- A cultural industry (creative industry) is an economic field concerned with producing, reproducing, storing, and distributing cultural goods and services on industrial and commercial terms.
- the term first used by Marxist philosophers Theodor Adorno and Max Horkheimer to denote the mass media entertainment industry and commercialized popular culture, which according to them produced not only the goods but also the needs and market for the consumers.
- Cinema, television, literature ...all these are not just about business, but also remain integral as modes of control that generates and sustains the flow of human desires.

THE MALE GAZE THEORY

- Feminist Film Theorist Laura Mulvey regarded film as a spectacle inclined toward the generation of visual pleasure for men.
- Women are represented as passive objects
- Their appearance sets up the male protagonist as the ‘one who looks’
- Viewer identifies with the protagonist and considers the male protagonist as his own ‘screen surrogate’
- Viewer possess the active power of the erotic look
- Woman becomes passive objects and men (both protagonist and spectator) gain the discursive agency

- Cinema perpetuated sexist ideologies of patriarchal society

Film Semiotics

- Semiotics –The study of signs
- How meaning is constructed and understood through the communication of signs and symbols
- Two levels of signification – Denotation and Connotation
- Film as a system of signs
- Christian Metz and Peter Wollen Used Semiology as a tool to analyse cinema
- Technological Codes (Camera angles and Framing)
- Verbal Codes (Language – written or Spoken)
- Symbolic Codes (Decoded on a connotational Level)
- Metz suggests films are made up of series of minimal sequences called ‘Syntagma’

SEMIOTIC APPROACH

- Analyses the symbolism and meaning of some aspect of the film.
- Generally, focus on one element and analyses its symbolic use throughout the film
- Elements are symbolic or representative of more than their surface suggests
- Cinematography
- Mise-en- Scene
- Editing
- Sound

MODULE 2

SELECTED ESSAYS ON FILM

1- ANDRE BAZIN: THE EVOLUTION OF THE LANGUAGE OF CINEMA

- Most influential theorist of all times
- Bcz of him everyone considered film as an art form more than just for an entertainment
- Film is director's personal vision – it led to auteur theory
- He believed realism as most significant part in cinema
- Published in 1950
- He said that transition of cinema is not the change from silent to sound but image to reality
- He analysed the techniques of cinematography
- The end of silent film is the birth of new cinema

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“ the cinema cannot see everything at once but it makes sure not to lose any part of what it chooses to see”

- Editing is also contribute to make realism
- MONTAGE--the technique of selecting, editing, and piecing together separate sections of film to form a continuous whole.
- Here he is starting to speak abt the end of silent film where soviet cinema focused on theory montage while German school did violence by setting sets and lights.
- Silent days directors such as Enrich Von Stroheim, F W Murnau and Robert Flaherty eliminated the notion of montage where they find more reality by eliminating montage
- Here montage can suggest the time period while Flaherty however confines himself to showing the actual waiting period.
- Murnau also was rejected the view of montage (time) . He also tried to keep real time to keep the reality.
- Stroheim – he rejects photographic expressionism and the tricks of montage.

HISTORY OF THE LAST 20 YEARS OF CINMEA

- From 1930 to 1940 - ...a common form of cinema originated in America- (refer text)
- American and French cinema dominated the place of cinema, they contributed a well balanced maturity to sound films.
- it shows perfection in both content and its form
- 1938- growth of national schools led to the birth of new type of films...the real revolution took place more on the level of subject matter than of style
- Anyhow, a new subject matter demands new form
- 1930s – no changes in cinema- panchromatic film(black and white), studio shooting
- since1940s- change in photography
- Any how since 1930 all the technical requirements for the art of cinema have been available.

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2: Gilbert Harmen: Semiotics and The Cinema: Metz and Wollen

- *Its about Gilbert Harmen's critical reviews of theories done by Metz and Wollen*
- *Film Language* (1968)
Signs and Meaning in the Cinema (1969)
- They used semiology to analyse cinema
- Here Hermen points out limitation when we consider film as a science of signs.
- Herman says that Wollen had tried to pinpoint the shortcomings in Metz's views about shots as the linguistic units of a film by bringing in the three diamentional aspects of a sign that American philosopher CS Pierce had elaborated
- According to Wollen, in cinematic signs iconic and indexical aspects are more powerful than the symbolic
- Metz rejected the idea of signs in films bcz it can divert spectators into different meanings
- Metz chooses narrative film instead of experimental and Avant garde movements in cinema
- Semiotic: the study of signs and symbols and their use or interpretation.
- Metz believed that sign analysis only possible for specific kind of spectators • Metz advises to follow narrative films as it is not leading viewers into wrong
- Metz says we should study denotation before connotation.
- Denotation is the basic idea (sound, image) which led into connotation • Then here is a Comparison between film language and written language
- the study of signs and symbols and their use or interpretation.
- Film language can denote a thing very clearly
- For instance: a man on horse
- Film doesn't have syntax
- Here a single image can distribute a paragraph when we come to written language
- Anyway films itself have certain rules to convey the idea • the study of signs and symbols and their use or interpretation.
- The term SYNTAGMAS is used by Metz ...means films are made up of series of minimal sequences
- DESCRIPTIVE SYNTAGMAS
- BRACKET SYNTAGMA
- There is a 3rd type syntagma to show the two different actions, indicating that they are happening simultaneously

- - Now Metz explain different codes which gives certain meanings to audience... in narration, here used paintings, photographic images, sounds
 - When we consider film semantics.....here uses filmic punctuation, the various syntagmas, the meanings of close ups, zoom shots...
 - Codes like dress code, behaviour , landscape
 - Here Wollen rejects Metz's emphasis on plot where Metz considered plot gives the connotation
- Wollen found out This error of Metz by analysing the idea of CS Pierce
- Sign is iconic(structural resemblance....eg: paintings, diagrams), indexical(real connection between signifier and signifiedeg: evidence at the scene of a crime, symptoms of disease) and symbolic (conventionally created, red light on the traffic means stop)
 - According to Wollen, he observes " in the cinema, it is quite clear, indexical and iconic aspects are far most powerful. The symbolism is limited and secondary
 - The error of Metz is ,he just considered film and language approach are same .so he has given importance to symbolism(it is conventional, the conventionally created things have no space in cinema unlike language)
 - Concluding Metz idea by Wollen
 - Wollen rejects the idea that film semiotics is " to study the ordering and functioning of the main signifying units used in the filmic messages.
 - According to Metz language is often used to communicate messages, but film is not normally used in that way. Films have meaning and significance, but they do not carry messages- any more than other works of art

Visual Pleasure and Narrative Cinema written by Laura Mulvey

- It analyses the problematic positioning of women in cinema • the study of signs and symbols and their use or interpretation.
- Phallocentrism is the ideology that the phallus, or male sexual organ, is the central element in the organization of the social world. Phallocentrism has been analyzed in literary criticism, psychoanalysis and psychology, linguistics, medicine and health care, and philosophy.
- b) Destruction of pleasure as a Radical weapon
- Cinema has changed over the last few decades
- New wave of cinema where they mainly focused on technicalities which divert their minds to find pleasure in other aspects of cinema too

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- Here the writer focus to destroy the pleasure by not only rejecting past patriarchal conceptions but inventing new ideas in mainstream films to negate the focus of pleasure

2- pleasure in looking/Fascination with the human form

- Scopophilia (pleasure in looking)
- Freud's 'Three Essays on sexuality', he isolated scopophilia as one of the component instincts of sexuality which exist as drives quite independently of the

erotogenic zones. At this point he associated scopophilia with taking other people as objects, subjecting them to a controlling and curious gaze.

- Film actually separates audience from reality and get them into the world of fantasy
- The darkness in theatre itself separates audience from one to other. it is also creating for them to enjoy the pleasure at its peak
- There opened a private world. So the viewers project their repressed desire onto the performer
- B) it goes further other than just looking with human form
- The audience themselves place them as subject in the movie. It gives a different pleasure for them .Through which women turns towards inferior always

3- Women as images, man as bearer of the look

- Male projects their fantasy onto the female figure, which is styled accordingly
- Female presence is there in every narrative movie even though their character has no relevance in that story. There are just displayed by male to meet their desire.

Introduction

- Bill Nichols (b.1942) is an American film critic and theoretician. He is renowned for his studies on Documentary films.
- He was the first one to apply the theories of modern film in the study of documentary film.

Major works

- Newsreel: Documentary Filmmaking on the American Left • Ideology and the Image; Social Representation in the Cinema and Other Media. • Blurred Boundaries: Questions of Meaning in Contemporary Culture.
- The Voice of the Documentary was published in 1983.
- This essay is a comprehensive analysis of voice in documentary film.
- Nichols is attempting to find out the significance of voice in determining the authorship in documentaries.
- He flays the trends in which the text's voice disappears behind the characters who speak. According to him the text's voice must occupy the dominant position.
- According to Bill Nichols, four styles can be found in the history of documentary.
- The first one is direct address style of the Griersonian tradition. It's purpose was didactic and it used a lot of offscreen narration. In many cases narration dominated the visuals. The voice of the narrator was called the "voice of God".

- Night Mail.

- Listen to Britain.
- Cinema verite was its successor. It promised an increase in the reality effect with its directness, immediacy, and impression of capturing untampered events in the everyday lives of particular people. There was no commentary in these films. It didn't offer the viewers a context or perspective.
- Chronicle of a Summer
- Many directors have attempted to emulate his style, but none have been as successful as Antonio.
- Antonio never reduces a documentary to a mere interview. It should have different narratives, interviews, real footage, etc.
- In Antonio's film, the filmmaker doesn't speak to us directly, but still he successfully maintains the voice of the documentary. The voice of the documentary is always dominant in the film.

Examples:

- Point of Order
- Millhouse
- Underground
- The third style is interview based documentary, in which the characters or narrators speak directly to the viewer. Sometimes profoundly revealing, sometimes fragmented and incomplete, such films have provided the central model of documentary. But it also has its own limitations.
- The fourth style is called the self-reflexive documentary. This reveals how cinema is made. This fourth generation documentaries combine observational passages with interviews, and the filmmaker's commentary with intertitles, revealing what has been hidden all along.
- Bill Nichols says, "I do not intend to argue that self-reflexive documentary represents a pinnacle or solution in any ultimate sense.
- But it provides certain possibilities. It is much better than
 - The voice-over
 - Cinema verite
 - Interview based / testimonials.
- As for Nichols, it is Emile de Antonio who pioneered the use of interviews and compilation footage to organise complex historical arguments without a narrator. He has provided clear signposts for avoiding the inherent dangers of interviews.

MODULE 3

CASE STUDIES OF EARLY CLASSICS

The Gold Rush

- *The Gold Rush* is a 1925 American silent comedy film written, produced, and directed by Charlie Chaplin
- The film also stars Chaplin in his Little Tramp persona, Georgia Hale, Mack Swain, Tom Murray, Henry Bergman, and Malcolm Waite.
- Chaplin drew inspiration from photographs of the Klondike Gold Rush as well as from the story of the Donner Party who, when snowbound in the Sierra Nevada, were driven to cannibalism or eating leather from their shoes.
- Chaplin, who believed tragedies and comics were not far from each other, decided to combine these stories of deprivation and horror in comedy.
- He decided that his famous rogue figure should become a gold-digger who joins a brave optimist determined to face all the pitfalls associated with the search for gold, such as sickness, hunger, cold, loneliness, or the possibility that he may at any time be attacked by a grizzly. In the film, scenes like Chaplin cooking and dreaming of his shoe, or how his starving friend Big Jim sees him as a chicken could be seen.

- *The Gold Rush* was critically acclaimed upon its release, and continues to be one of Chaplin's most celebrated works; Chaplin himself cited it several times as the film for which he most wanted to be remembered
- In 1942, Chaplin re-released a version with sound effects, music, and narration, which received Academy Award nominations for Best Music Score and Best Sound Recording.
 - In 1958, the film was voted number 2 on the prestigious Brussels 12 list at the 1958 World Expo, by a margin of only 5 votes behind Battleship Potemkin. In 1992, the film was selected for preservation in the United States National Film Registry by the Library of Congress as being "culturally, historically, or aesthetically significant".
- His first feature-length film was *The Kid* (1921), followed by *A Woman of Paris* (1923), *The Gold Rush* (1925), and *The Circus* (1928). He initially refused to move to sound films in the 1930s, instead producing *City Lights* (1931) and *Modern Times* (1936) without dialogue. His first sound film was *The Great Dictator* (1940), which satirised Adolf Hitler.

The 400 Blows

- *The 400 Blows* (French) is a 1959 French New Wave coming of age drama film, and the directorial debut of François Truffaut.
- The film, shot in Dyaliscope, stars Jean-Pierre L  aud, Albert R  my, and Claire Maurier. One of the defining films of the French New Wave, it displays many of the characteristic traits of the movement.
- It is Written by Truffaut and Marcel Moussy, the film is about Antoine Doinel, a misunderstood adolescent in Paris who struggles with his parents and teachers due to his rebellious behavior.
- It was Filmed on location in Paris and Honfleur, it is the first in a series of five films in which L  aud plays the semi-autobiographical character.
- *The 400 Blows* is widely considered one of the best French films in the history of cinema; in the 2012 Sight & Sound critics' poll of the greatest films ever made, it was ranked 39th. It ranked 13th in the directors' poll on the same list.
- Besides being a character study, the film is an expos   of the injustices of the treatment of juvenile offenders in France at the time.
- When talking about the title, The English title is a literal translation of the French that fails to capture its meaning, as the French title refers to the idiom "*faire les quatre cents coups*", meaning "to raise hell". On the first prints in the United States, subtitler and dubber Noelle Gillmor translated the title as *Wild Oats*, but the distributor Zenith did not like that and reverted it to *The 400 Blows*.
- The semi-autobiographical film reflects events of Truffaut's life. In style, it references other French works—most notably a scene borrowed wholesale from Jean Vigo's *Z  ro de*

conduite. Truffaut dedicated the film to the man who became his spiritual father, André Bazin, who died just as the film was about to be shot.

- Kurosawa called it "one of the most beautiful films that I have ever seen".
- Truffaut's film *The 400 Blows* is a defining film of the French New Wave movement, and has four sequels, *Antoine et Colette*, *Stolen Kisses*, *Bed and Board*, and *Love on the Run*, made between 1958 and 1979.

Mirror

- ***Mirror*** is a 1975 Russian art film directed by Andrei Tarkovsky.
- It is loosely autobiographical, unconventionally structured, and incorporates poems composed and read by the director's father, Arseny Tarkovsky.
- The film features Margarita Terekhova, Ignat Daniltsev, Alla Demidova, Anatoly Solonitsyn, Tarkovsky's wife Larisa Tarkovskaya and his mother Maria Vishnyakova. Innokenty Smoktunovsky provides voiceover and Eduard Artemyev the incidental music and sound effects.
- *Mirror* is structured in the form of a nonlinear narrative, with its main concept dating back to 1964 and undergoing multiple scripted versions by Tarkovsky and Aleksandr Misharin.
- It unfolds around memories recalled by a dying poet of key moments in his life and in Soviet culture. The film combines contemporary scenes with childhood memories, dreams, and newsreel footage.
- Its cinematography slips between color, black-and-white, and sepia. The film's loose flow of visually oneiric images has been compared with the stream of consciousness technique in modernist literature.
- *Mirror* initially polarized critics and audiences, with many considering its narrative to be incomprehensible
- The work has grown in reputation since its release and is now considered one of the greatest films of all time, ranking nineteenth in Sight & Sound's 2012 critics' poll and ninth in the directors' poll.
- It has also found favor with many Russians for whom it remains their most beloved of Tarkovsky's works

8½

- 8½ (Italian title) is a 1963 surrealist comedy-drama film directed by Federico Fellini.
- Co-scripted by Fellini, Tullio Pinelli, Ennio Flaiano, and Brunello Rondi, the metafictional narrative centers on Guido Anselmi, played by Marcello Mastroianni, a famous Italian film director who suffers from stifled creativity as he attempts to direct an epic science fiction film.
- Claudia Cardinale, Anouk Aimée, Sandra Milo, Rossella Falk, Barbara Steele, and Edda Gale portray the various women in Guido's life.
- The film is shot in black and white by cinematographer Gianni Di Venanzo and features a soundtrack by Nino Rota, with costume and set designs by Piero Gherardi.
- It is also acknowledged as an avant-garde film and a highly influential classic.
- Fellini's other well-known films include *La Strada* (1954), *Nights of Cabiria* (1957), *8½* (1963), *Juliet of the Spirits* (1965), the "Toby Dammit" segment of *Spirits of the Dead* (1968), *Fellini Satyricon* (1969), *Roma* (1972), *Amarcord* (1973), and *Fellini's Casanova* (1976).

MODULE 4

CASE STUDIES OF CONTEMPORARY CLASSICS

ONE FLEW OVER THE CUCKOO'S NEST

- *One Flew Over the Cuckoo's Nest* is a 1975 American psychological comedy drama film directed by Milos Forman, based on the 1962 novel of the same name by Ken Kesey.
- He was a Czech and American film director, screenwriter, actor, and professor who rose to fame in his native Czechoslovakia before emigrating to the United States in 1968.
- Forman was an important figure in the Czechoslovak New Wave.
- Film scholars and Czechoslovak authorities saw his 1967 film *The Firemen's Ball* as a biting satire on Eastern European Communism.

- The film was initially shown in theatres in his home country in the more reformist atmosphere of the Prague Spring.
- However, it was later banned by the Communist government after the invasion by the Warsaw Pact countries in 1968
- Forman was subsequently forced to leave Czechoslovakia for the United States, where he continued making films, gaining wider critical and financial success.
- In 1975, he directed *One Flew Over the Cuckoo's Nest* (1975) starring Jack Nicholson as a patient in a mental institution. The film received widespread acclaim, and was the second in history to win all five major Academy Awards: Best Picture, Director, Screenplay, Actor in Leading Role, and Actress in Leading Role.
- The film stars Jack Nicholson as Randle McMurphy, a new patient at a mental institution, and features a supporting cast of Louise Fletcher, Will Sampson, Danny DeVito, Sydney Lassick, William Redfield, as well as Christopher Lloyd and Brad Dourif in their film debuts.
- Filming began in January 1975 and lasted three months, taking place on location in Salem, Oregon, and the surrounding area, as well as Depoe Bay on the north Oregon coast. The producers decided to shoot the film in the Oregon State Hospital, an actual mental hospital, as this was also the setting of the novel.

ELIPPATHAYAM

- Elippathayam is a 1981 Malayalam film written and directed by Adoor Gopalakrishnan.
- He is an Indian film director, script writer, and producer and is regarded as one of the most notable and renowned filmmakers in India.
- With the release of his first feature film *Swayamvaram* (1972), Gopalakrishnan pioneered the new wave in Malayalam cinema during the 1970s
- In a career spanning over five decades, Gopalakrishnan has made only 12 feature films to date.

- His films are made in the Malayalam language and often depict the society and culture of his native state Kerala.
- Nearly all of his films premiered at Venice, Cannes and Toronto International Film Festival. Along with Satyajit Ray and Mrinal Sen, Gopalakrishnan is one of the most recognized Indian film directors in world cinema.
- In this movie, stars Karamana Janardanan Nair, Sharada, Jalaja, and Rajam K. Nair.
- The film documents the feudal life in Kerala at its twilight overshadowed with grief, and a sense of carelessness/avoidance as a form of revolt.
- The protagonist is disenfranchised and trapped within himself and does not want to - unable to change with the social changes taking place around him.
- It is widely regarded as one of the best Indian films ever made
- Gopalakrishnan says in his interview that the movie was inspired by the feudal characteristics of his own family. Silence is a huge trope in the movie, with large swathes of silence in dialogue.
- The chief theme of the film, according to Gopalakrishnan, is Unni's obliviousness to external realities and how conflict of his worldview creates dysfunctional life for him.
- The character's mental health is closely compared to of the character in Anton Chekov's *Ward No. 6*
- Gopalakrishnan makes use of colors, palettes, and shades in the film to convey themes. Rajamma the middle sister wears blue. Gopalakrishnan said he gave her blue to show her gentleness, submissiveness, and being doomed. She is incapable of imagining how to chart her life outside the patriarchy. She is shown to be submissive, constantly working for others and faithfully looking after her older brother Unni.
- The eldest sister wears green according to Gopalakrishnan to show earthiness, practicality and intelligence - she has survived within the patriarchy by marriage and bearing children. She worries about wealth and how to hold her power in her husband's family, and her main concern is to claim her share of the family property and income. She is portrayed as intransigent, protective of her children, and as self-centered as her brother.

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- The youngest sister, Sridevi wears red, which Gopalakrishnan says is to symbolize revolt, youth and life. She is very pretty and highly concerned about her looks. She runs away from the family, presumably with a lover.
Unni, according to Gopalakrishnan, is given a mixture of all three colours- white. He is stifled with losing the status he grew up with and incapable of negotiating the changing outer world
- The feudal characteristics of the patriarchy is shown through the way Unni treats his servants, the various people who visit him and most importantly how he treats his sisters. Especially, Rajamma, who takes care of him.

GUELWAAR

- Guelwaar is a 1993 French-Senegalese drama film written and directed by Ousmane Sembène.
- He was a Senegalese film director, producer and writer.
- *The Los Angeles Times* considered him one of the greatest authors of Africa and he has often been called the "father of African film".
- Descended from a Serer family through his mother from the line of Matar Sène, Ousmane Sembène was particularly drawn to Serer religious festivals especially the *Tuur festival*.
- Guelwaar won The President of the Italian Senate's Gold Medal at the 49th Venice International Film Festival.
- This movie highlights a conflict imbued with religious fervor after the burial of a Christian political activist in a Muslim cemetery.

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SPRING, SUMMER, FALL, WINTER...AND SPRING

- It is a 2003 South Korean film directed by Kim Ki-duk about a Buddhist monastery that floats on a lake in a pristine forest.
- Kim Ki-duk was a South Korean film director and screenwriter, noted for his idiosyncratic art-house cinematic works.
His films have received many distinctions in the festival circuit, rendering him one of the most important contemporary Asian film directors.
- The story of this movie is about the life of a Buddhist monk as he passes through the seasons of his life, from childhood to old age.
- A young Buddhist apprentice is mentored by an aging monk (Oh Yeong-su) at a secluded monastery in the Korean wilderness. As a teenager, the apprentice (Seo Jae-kyeong) encounters a girl who arrives at the monastery seeking assistance with her health. Over the course of a few days, the boy is tempted away from his spiritual existence into a sexual relationship. He leaves the monastery to follow the girl into a modern way of life he has never known and is unprepared for.
- The film stars O Yeong-su, Kim Young-min, Seo Jae-kyung and Yeo-jin Ha.
- The director himself appears as the man in the last stage of life.
- The film is divided into five segments (the titular seasons), each segment depicting a stage in the life of a novice Buddhist monk and his older teacher.
- The segments are roughly ten to twenty years apart, and the action of each takes place during the season of its title.
- The story unfolds rather simply, but the implications of the characters' actions are silently commented upon by the presence of Buddhist symbols and iconography.