DIRECTORATE OF DISTANCE & CONTINUING

EDUCATION MANONMANIAM SUNDARANAR

UNIVERSITY TIRUNELVELI- 627 012

M.A., Journalism and Mass

Communication FILM STUDIES

Prepared by

Dr S.AJANTHA THAMAYANTHI BAYLIS

Assistant Professor,

Department of Communication

Manonmaniam Sundaranar University Tirunelveli – 627012

Course Coordinator: Dr. V. Sundararaman

Expert Committee:

Dr.V.Sundararaman
Assistant Professor and Head i/c, Department of Communication
Manonmaniam Sundaranar University, Tirunelveli

Dr.Ghana D Hans
Assistant Professor, Department of Communication
Manonmaniam Sundaranar University, Tirunelveli

Dr Harikrishnan D
Assistant Professor & HoD, Department of Visual Media and Communication,
Amrita Vishwa Vidyapeetham, Kochi Campus.

Dr. S. Dinesh Babu
Assistant Professor, Department of Visual Media and Communication,
Amrita Vishwa Vidyapeetham, Kochi Campus.

Dr. R.Anusuah
Assistant Professor, Department of Visual Communication,
Mother Teresa Women's University, Kodaikanal

Dr. J.Lourdu Vesna
Assistant Professor, Department of Visual Communication,
Mother Teresa Women's University, Kodaikanal

Dr. M.Jebakumar
Assistant Professor, Department of Visual Communication,
St.Xaviers College Palayamkottai, Tirunelveli.

PROGRAMME OUTCOMES (PO)

PO1: Demonstrate comprehensive knowledge of journalism and media systems.
PO2: Apply ethical principles and professional standards in media practice.
PO3: Analyze media content, communication processes and public discourse.
PO4: Utilize digital technologies and multimedia tools in journalism.
PO5: Create responsible and socially relevant communication content.

Course Outcomes – Film Studies

After completing this course, students will be able to:

CO1 Explain the concepts, genres and scope of film studies.
CO2 Trace the historical development of cinema and film movements.
CO3 Analyze major film theories and cinematic forms.
CO4 Examine film language including cinematography, editing and sound.
CO5 Evaluate films using analytical and interpretative approaches.

Semester II						
2.5.1. FILM STUDIES						
Course Specific Objective						
To prepare the students to create and analyze moving images, to produce research, and to make art.						
Hours Per Week						**Credits**
Lecture	4	**Tutorial**	**-**	**Practical**	-	3
Unit-I Introducing the concept of film studies						
Define film and its Genres-Origins of film studies as an academic discipline – Narrative fiction, Documentary-Anthology film, avant – garde film-						
Unit-II: origin and development						
History of Film-Evolution and Development-Beginnings of Cinema, Silent Era to Studio Era-Parallel Cinema, Liberalization and Indian Cinema-Rise of Multiplex Cinema -						
Unit-III: Film theory and forms						
German Expressionism, Italian neo-realism-French new wave, Third Cinema-Auteur Theory, Feminist Film Theory- Queer Theory, Post -modernist Cinema and Characteristics						
Unit-IV: Understanding Film Language and essential characteristics of film						
Mise-en-scene, Cinematography –Editing and sound, Colour as a story telling element – formalism and Neo formalism-Theorizing Indian cinema/Tamil cinema						
Unit-V: Analyzing and Interpreting film						
Film and semiotics-An approach to film analysis-understanding audience expectations - Cultural/historical analysis – Narrative analysis -						
Course Specific Skills						
Define the concepts of Film Studies	Trace out the origin and development of Film studies	Analyse and understand the theories and forms of film	Understanding Film Language and essential characteristics of film	Identify the need for analyzing and interpreting a film		
Reference Books						

1. Ashish Rajadhyasha, Paul Wileman, 2005. Encyclopedia of Indian cinema. Oxford UniversityPress. NewDelhi.
2. History through the lens; Perspectives on South Indian Cinema; S Theodore Baskaran; Orient Black Swan:2009
3. David Bordwell andKristin Thompson (2010), Film Art: An Introduction, Mc GrawHill.
4. Baskaran, Theodore (1981) The Message Bearers: The Nationalist Politics and the Entertainment Media in South India.

UNIT I

INTRODUCING THE CONCEPT OF FILM STUDIES

Overview

1.1 Film: An Introduction

1.2 Origins of Film Studies as an Academic Discipline

1.3 Film Genres

1.4 Other Common Genre

Check your Progress

Glossary

Answers to Check Your Progress

Suggested Readings

1.1 FILM: AN INTRODUCTION

Film, also called a movie or motion picture, is a series of moving pictures, typically shown in a cinema or on television that often tells a story. It is a powerful medium for storytelling, entertainment, and conveying emotions.

Film scholar and theorist Christian Metz, known for his structuralist approach to film analysis, offers a comprehensive definition of film:

"Film is a system of representation that uses a specific signifying system to express concepts and ideas."

"Film is a participatory medium that invites viewers to enter imagined worlds and engage emotionally, intellectually, and culturally." - Vivian Sobchack, film theorist and philosopher.

1.2 ORIGINS OF FILM STUDIES AS AN ACADEMIC DISCIPLINE

The origins of film studies as a distinct academic discipline emerged in the 20th century, several decades after the invention of

motion pictures in the late 19th century. It is an institutionalized discipline that focuses on the in-depth study of films, film history, and film culture, drawing heavily on film theory.

Unlike some misconceptions, film studies is not concerned with the technicalities of film production itself but rather with analyzing and understanding cinema in a similar way one would approach art or literature. This analysis goes beyond mere content and delves into the film's form, narrative, technique, stylistic elements, and the historical, socio-political, economic, and cultural aspects surrounding its creation and reception.

Film studies is a constantly evolving field, continuously incorporating new theoretical frameworks and methodologies to understand the ever-changing landscape of film and engage with its multifaceted nature. Understanding its origins allows for a deeper appreciation of the current landscape of film analysis and its ongoing contribution to our understanding of cinema, society, and ourselves.

The concept of film studies, including potential names like "filmologie" and “cinematology" began gaining traction in Europe, particularly France, around the 1940s. However, it wasn't until the 1950s that film studies seriously began taking shape and established itself as an academic discipline. Scholars and critics initially focused on mainstream Hollywood and national film movements like Soviet Cinema and German Expressionism.

In recent decades, the field's focus has expanded to encompass world cinema, reflecting the increasingly global nature of film production and viewership. Additionally, the rise of digital technology has impacted both filmmaking practices and distribution through streaming services, sparking debates about the future of cinema.

The 1950s also saw the establishment of dedicated film studies courses and programs in universities across the globe. These programs offered structured learning environments where students could critically analyze films through various theoretical lenses, fostering a deeper understanding of film as an art form and a social and cultural phenomenon. Initially, film studies faced resistance from established

academic disciplines who questioned its legitimacy. However, through rigorous scholarship and theoretical advancements, film studies gradually gained recognition and established itself as a valuable academic discipline, deserving its place in the academic landscape.

1.3 FILM GENRES

In film theory, genre refers to the method based on similarities in the narrative elements from which films are constructed. Most of the theories in the film genre are borrowed from literary genre criticism. Besides the basic distinction in genre between fiction and documentary, film genres can be categorized in several ways.

The major genres:

1. Narrative
2. Avant- garde
3. Documentary
4. Anthology
5. Feature films
6. Short films

1. NARRATIVE FILM

The word “narrative” is used in film to describe a story that is told in a sequential order of events. Fictional film or narrative film is a film that tells a fictional or fictionalized story, event or narrative. A narrative film can either be fiction or non- fiction, depending on the content of the story being told. Narrative films are usually divided into three subcategories: feature-length films, documentaries and short films. Narrative film is a visual storytelling medium that hooks audiences with compelling plots, dynamic characters, and a structured sequence of events.

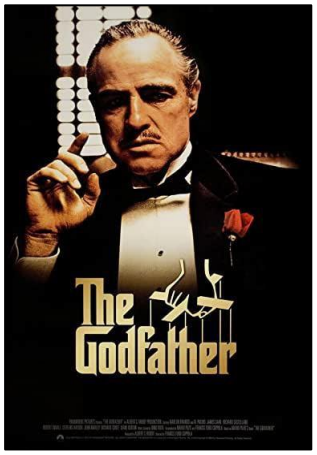
In this style of film, believable narratives and characters help convince the audience that the unfolding fiction is real. Lighting and camera movement, among other cinematic elements, have become increasingly important in these films.

Great detail goes into the screenplays of narratives, as these

films rarely deviate from the predetermined behaviours and lines of the screenplays to maintain a sense of realism. Actors must deliver dialogue and action in a believable way, so as to persuade the audience that the film is real life.

The Definition of Narrative Film

Narrative film, at its core, is a type of movie that tells a story. These films follow a clear sequence of events – a beginning, middle, and end – that unfolds over time. They're built upon the foundational elements of plot, characters, and setting, which work together to create a cohesive story. What sets narrative films apart is their structured approach to storytelling, ensuring that each scene leads to the next in a meaningful way. The art of narrative filmmaking hinges on the power to captivate an audience. It involves the careful crafting of a screenplay, the strategic direction of actors, and the adept use of cinematography to bring the story to life.



From The Godfather to Inception, these films are more than just visuals on a

screen; they're experiences that engage viewers and evoke emotions.

In the domain of narrative films, several key components stand out:

- Compelling characters that drive the story,
- A plot that offers conflict and resolution,
- Creative settings that enhance the tale.
- The engagement with narrative films is a testament to their immersive nature.

With the dynamic landscape of filmmaking, narrative films continue to evolve. Technological advancements and innovative

storytelling techniques fuel this creative field, making every narrative film a unique artistic expression. It's a testament to the flexibility and enduring nature of narrative storytelling, manifesting across diverse genres and cultural contexts.

The Purpose of Narrative Film

- Narrative films serve a myriad of purposes beyond mere entertainment.
- They're powerful tools that influence culture and reflect societal values.
- They often provide escape and fantasy, whisking us to worlds both familiar and unimaginable.
- At the heart, they're about connection – connecting us to characters, to stories, and to each other.
- The goals of these films are multifaceted.
- Emotional catharsis – they allow us to experience intense emotions in a safe space.
- Education and enlightenment – offering insights into historical events, scientific concepts, or cultural practices.
- Social commentary – presenting a platform to challenge and discuss societal norms.
- Films like To Kill a Mockingbird or Schindler's List touch on ethical and moral issues, prompting reflection and discourse.
- They spark conversation and sometimes even ignite change.
- On the flip side, these narratives also preserve our history.
- They encourage us to think critically, to question, and to analyze.
- We recognize our own struggles, triumphs, and dreams within the contours of the on screen narrative.
- This mirrors back to us not only who we are but who we aspire to be.

In essence, narrative films represent a collective storytelling experience. They're a testament to our creativity and a reflection of our shared human experience.

Key Elements of Narrative Film

Narrative films are built on a foundation of key elements that come together to tell a compelling story. These elements ensure that the story is structured in a way that captures the audience's attention while delivering a cohesive experience.

Plot: The sequence of events that unfold within a film is known as the plot. It's the engine that drives the narrative forward and is often structured around a classic three- act format: setup, confrontation, and resolution.

Characters: No narrative film can stand without its characters. They are the heart and soul of the story, providing audiences with emotional connections and driving the plot through their actions and choices.

Protagonist: The central figure who faces the conflict.

Antagonist: Often the character who opposes the protagonist.

Supporting Characters: They enrich the narrative and help to flesh out the world of the film.

Setting: The time and place where a film's story is set significantly affect its tone and mood. Settings can range from the fantastical landscapes of Middle-earth in The Lord of the Rings to the stark realism of 1970s New York in Taxi Driver.

Theme: Underlying messages and values conveyed through a film's narrative make up its theme. These may include love, justice, or the classic struggle between good and evil. Themes resonate with viewers on a deeper level, often leaving them with something to ponder long after the credits roll.

Conflict: Conflict is the driving force of drama in narrative filmmaking. It arises from the opposition of forces and can take many forms, from interpersonal disagreements to epic battles between supernatural entities.

The Power of Narrative Film

Narrative films harness the immense capability to not only entertain but to evoke deep-seated emotions within us. They can connect with audiences on a level that goes beyond the superficial, often resonating with the core of our experiences.

The stories told through these films often mirror our own triumphs and struggles. It's the reliability in films like Forrest Gump and The Shawshank Redemption that carves a lasting impact on our psyche. What sets narrative film apart is its unparalleled influence on society.

2. AVANT-GARDE CINEMA

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.

History of avant-garde cinema

Avant-garde cinema emerged in the early 20th century, rejecting Hollywood's focus on linear narratives and commercial success. Pioneering filmmakers, influenced by movements like Surrealism, pushed boundaries with unconventional storytelling, editing styles, and visuals (think jump cuts, superimpositions, and distorted sound). Early examples include "Entr'acte" by René Clair, "Ballet mécanique" by Fernand Léger and Dudley Murphy, and "Anémic Cinéma" by Marcel Duchamp. A landmark film, "Un Chien Andalou" by Luis Buñuel and Salvador Dalí, solidified the power of avant-garde cinema for social and political commentary.

This experimental spirit continued after World War II. New waves of filmmakers emerged around the globe, like the French New Wave and the Japanese New Wave, each reflecting their social and political contexts. These movements, along with the American

Underground Cinema, further defied traditional filmmaking with unconventional storytelling and bold visual experimentation.

While largely separate, avant-garde cinema has influenced mainstream films. Some directors, like Akira Kurosawa with his dream sequences or Terry Gilliam with his surrealist imagery, incorporated unconventional techniques from experimental films. Avant-garde films can be challenging and aren't for everyone, but film

festivals and alternative distribution channels keep these works alive. The debate around accessibility continues, but there's no denying the importance of experimental cinema in pushing the boundaries of the art form and inspiring future filmmakers.The origins of avant-garde cinema can be traced back to the early 20th century when it emerged alongside avant-garde movements in painting and literature.

Filmmakers like Luis Buñuel and Salvador Dalí were pivotal in pioneering this innovative film genre with their groundbreaking work, Un Chien Andalou (1929), which boldly defied traditional narrative conventions. These avant-garde filmmakers embraced unconventional storytelling techniques, innovative editing styles, and bold visual experimentation, creating a dynamic and thought-provoking cinematic experience.

Avant-garde cinema wasn't just about aesthetics; it also became a platform for social and political commentary. It continues to evolve and inspire contemporary filmmakers, pushing the boundaries of artistic expression and challenging conventional filmmaking norms. It remains a captivating and influential form of cinema that shapes the film industry's landscape and the evolution of the art form.

Focus on Mood and Tone

Rather than relying solely on plot progression, avant-garde films prioritize the creation and exploration of mood and tone. Through deliberate use of lighting, sound design, and visual aesthetics, these films evoke emotions and immerse the audience in a rich sensory experienceAvant-garde cinema often delves into thought-provoking themes, including social commentary, political ideologies, and abstract concepts.

3. DOCUMENTARY FILM

Documentary film, motion picture that shapes and interprets factual material for purposes of education or entertainment. Documentaries have been made in one form or another in nearly every

country and have contributed significantly to the development of realism in films. Documentary texts are supposedly those which aim to document reality, attempting veracity in their depiction of people, places and events. However, it is impossible to re-present reality without constructing a narrative that may be fictional in places. The documentary filmmaking technique known as cinema verité, which gained popularity in the 1960s and beyond, aimed to capture

"genuine cinema" from real-life occurrences in films with no overt messages or meanings.

Types of Documentary Film

The documentary film genre is an important part of cinematic history. Let's look at the different types, characteristics, and examples of each.

Documentary filmmaking is a cinematic style dating back to the earliest days of film. Basic definition as "a nonfictional motion picture intended to document some aspects of reality, primarily for the purposes of instruction or maintaining a historical record," the style has become a catch-all for both certain filmmaking styles as well as a noble cinematic pursuit of truth.

Poetic Documentaries

First seen in the 1920s, poetic documentaries are very much what they sound like. They focus on experiences, images, and showing the audience the world through different eyes. Abstract and loose with narrative, the poetic sub-genre can be very unconventional and experimental in form and content. The ultimate goal is to create a feeling rather than a truth.

For filmmakers, this approach offers a valuable lesson in experimenting with all the elements of documentary filmmaking by finding creative compositions, challenging juxtapositions, and different forms of cinematic storytelling.

Some examples of poetic documentaries include:

Coal Face (1935) - Dir. Alberto Cavalcanti

Expository Documentaries

Expository documentaries are probably closest to what most people consider "documentaries." In sharp contrast to poetic, expository documentaries aim to inform and/or persuade — often through omnipresent "Voice of God" narration devoid of ambiguous

or poetic rhetoric.

Some examples of expository documentaries include:

The Plow That Broke the Plains (1936) — Dir.

Pare Lorentz City of Gold (1957) — Dir. Colin

Low and Wolf Koenig

Observational Documentaries

Observational documentaries aim to observe the world around them. Originating in the 1960s alongside advances in portable film equipment, the Cinéma Vérité-style is much less pointed than the expository approach.

Observational documentaries attempt to give voice to all sides of an issue by offering audiences firsthand access to some of the subject's most important (and often private) moments. The observational style has been very influential over the years, and filmmakers often use it in other film genres to create a sense of realness and truth. One of the most famous examples of this is Harlan County, USA, directed by Barbara Kopple.

Some examples of observational documentaries include:

Crisis: Behind a Presidential Commitment (1963) — Dir. Robert

Drew Salesman (1969) — Dir. Albert Maysles, David Maysles,

and Charlotte Zwerin **Participatory Documentaries**

Participatory documentaries include the filmmaker within the narrative. This inclusion can be as minor as a filmmaker using their voice to prod their subjects with questions or cues from behind the camera—or as major as a filmmaker directly influencing the actions of the narrative.

Some examples of participatory documentaries include:

Chronicle of a Summer (1961) — Dir. Edgar Morin and Jean Rouch

Sherman's March (1985) — Dir. Ross McElwee

Reflexive Documentaries

Reflexive documentaries are similar to participatory docs in that they often include the filmmaker within the film. However, unlike participatory, most creators of reflexive documentaries make no

attempt to explore an outside subject. Rather, they focus solely on themselves and the act of making the film.

The best example of this style is the 1929 silent documentary Man with a Movie Camera by Soviet filmmaker Dziga Vertov. It’s a classic showcase of the creative — and quite challenging — images a true reflexive documentary can create.

Other examples of reflexive documentaries include:

No Lies (1973) Dir. Mitchell Block

Surname Viet Given Name Nam (1989) Dir. T. Minh-ha Trinh

Performative Documentaries

Performative documentaries are an experimental combination of styles used to stress subject experience and share an emotional response with the world. They often connect and juxtapose personal accounts with larger political or historical issues. This has sometimes been called the "Michael Moore-style," as he often uses his own personal stories as a way to construct social truths (without having to argue the validity of their experiences).

4. ANTHOLOGY FILMS

Anthology film is like a dipper of a motion feature that showcases a number of short films incorporated in a single film roll. This was created and imagined for the purpose of entertaining and catering to the different tastes and preferences of the film goers while dishing-out to them a group of a variety of segmented plots and storyboards all in one film. The sets of films within an anthology film normally does not have any connection with each other but they do have something in common when it comes to the plot that links and consolidates each segment throughout the film. In an anthology film, the featured films are given credits and exposure to the public.

Anthology Films began to flourish ever since its first premiere in the cinemas that has started in the year 1973. Almost some of these types of films are usually unique in frameworks, substance and fundamentals. Produced within an excessive whirlpool of anthology classifications that does is not only stuck to the platform of horror, suspense or thriller motion pictures nor does it solely encompass for the exhibition of aesthetic intention alone. Anthology films are also one of the bases to achieve the cinematic experimentations as it also

helps and permits both the filmmakers and film writers to further broaden their fields of expertise though the help of different elements and aspects involved in the production of an Anthology cinema. The powerful magnitude of the exercise and the representation and practices of an Anthology film is being fed with an impressive turning point.

Anthology cinema is an integrated experience in respect of how it is executed. In compliance to the discussion on the factors of the recurrences in the plots, the Anthology film is classically systematized. Each of the short film segments within an Anthology film is unique. Historical documentaries by various explorers and amateur travelers can also be an outstanding prospect for an Anthology film.

As on date 'The Twilight Zone' directed by Joe Dante, John Landis, Steven Spielberg and George Miller is considered as one of the best examples of Anthology film. The original TV series of this film was created by Rod Serling. The aspects of anthology Film is executed in the "Four Rooms" which was directed by Quentin Tarantino, Alison Anders, Robert Rodriguez and Alexandre Rockwell. Its shady and satirical amusement that was repeated in each segment of the film appealed to the film audiences.

5. FEATURE FILMS

Feature films, the titans of cinema, transport audiences on expansive journeys through meticulously crafted narratives. A feature film is a film with a full-length running time. A feature film is any film production that has a duration greater than or equal to sixty minutes, or one that has a duration greater than forty-five minutes that is produced in 70mm format and a minimum of eight image perforations.

Feature films typically adhere to a three-act structure:

Introduction (Set the Stage): The opening act introduces the main characters, establishes the setting, and lays the groundwork for the central conflict. This involves world-building, introducing the characters' goals, and creating a sense of normalcy that will be disrupted by the inciting incident.

Rising Action and Development: The plot thickens as characters face challenges and obstacles related to the central conflict. This is where the narrative builds tension, explores character motivations, and allows for significant character development.

Climax, Resolution, and Conclusion: The climax is the turning point, the moment of highest tension and drama. The resolution ties up loose ends, provides a sense of closure, and leaves a lasting impression.

This structure is a framework, not a rigid rule. Feature films can be more experimental, weaving flashbacks, subplots, and character arcs into the narrative tapestry. Feature films often boast larger budgets compared to short films.:

Elaborate Sets and Costumes: From historical epics with meticulously recreated battlefields to futuristic sci-fi worlds, feature films can transport viewers to diverse settings through detailed set design and costumes.

Special Effects: Advanced CGI (computer-generated imagery) and practical effects create breathtaking visuals, from awe-inspiring monsters to mind-bending action sequences.

Renowned Actors: Feature films often attract established actors who bring their talent and star power to the project.

Examples of Feature Films:

The Lord of the Rings Trilogy: An epic fantasy saga spanning three films, exploring themes of good versus evil and the power of fellowship.

The Shaw shank Redemption: A character study about hope, resilience, and the human spirit within the confines of a prison.

Parasite: A dark comedy thriller that explores themes of class inequality and social commentary.

6. SHORT FILMS

A short film is an audio-visual production that is mainly characterized by its short duration. In other words, we can define a short film as a film or a film effort in which the duration never exceeds 30 minutes, and which can have a minimum duration of 5 minutes. Short films can be professional or amateur productions.

Short films are often screened at local, national, or international film festivals. Short films are often made by independent filmmakers

for non-profit, either with a low budget, no budget at all, and in rare cases big budgets.

Short films, the diamonds of the cinematic world, pack a powerful punch despite their limited running time. Confined to a tighter timeframe, they demand a more focused approach, allowing for diverse storytelling styles.

Structure: Focused Narratives

Single Event: Short films may capture a pivotal moment in a character's life, a turning point that reveals their personality or emotions.

Character Study: They can delve deep into a single character, exploring their motivations, fears, or inner turmoil within the limited time frame.

Mood or Atmosphere: Short films can create a specific mood or atmosphere, using visuals and sound to evoke emotions like joy, sorrow, or suspense.

Experimental Techniques: Due to their less restrictive format, short films can be more experimental, employing innovative narrative structures, animation styles, or visual metaphors. Short films can be made with a shoestring budget or even no budget at all. This allows for:

Independent Filmmaking: Aspiring filmmakers can get their start with short films, showcasing their talent and vision without needing a massive investment.

Focus on Story and Execution: The emphasis is on storytelling ingenuity and creative execution, making the most of the available resources.

Unique Voices and Styles: The lower production barrier allows diverse voices and artistic styles to emerge, enriching the cinematic landscape.

1.4 OTHER COMMON GENRES

Action: Fast-paced stories featuring exciting physical stunts and fights. These films emphasize thrilling sequences like chases, fights, explosions, and stunts.

Subgenres:

Action-Adventure: Combines action with elements of adventure films, featuring heroes on perilous journeys with exotic locations and thrilling escapades (e.g., Indiana Jones series, Pirates of the Caribbean franchise).

Martial Arts Films: Showcase fighting techniques from various cultures, often with philosophical themes woven into the narrative (e.g., Crouching Tiger, Hidden Dragon, The Raid 2).

Superhero Films: Feature characters with superhuman abilities, battling villains and saving the world (e.g., The Avengers, The Dark Knight).

Comedy: Films intended to make the audience laugh. They focus on humor with a variety of approaches and subgenres.

Subgenres:

Romantic Comedy (Rom-Com): Combines humor with a love story, often featuring light-hearted obstacles and a satisfying happily-ever-after ending (e.g., When Harry Met Sally, Sleepless in Seattle).

Slapstick Comedy: Relies on physical humor, exaggerated actions, and sight gags to create laughter (e.g., The Three Stooges films, Monty Python and the Holy Grail).

Dark Comedy: Uses humor to address dark or taboo subjects, often with a satirical or ironic edge (e.g., Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb, Heathers).

Drama: Serious stories exploring human experiences and emotions. They deal with serious themes, conflicts, and complex characters.

Subgenres:

Historical Drama: Set in a specific historical period, aiming to recreate the atmosphere and events of that time (e.g., Gladiator, Schindler's List, 12 Years).

Courtroom Drama: Focuses on legal proceedings, courtroom battles, and the pursuit of justice (e.g., A Few Good Men, 12 Angry Men, The Verdict).

Coming-of-Age Story: Explores the challenges and experiences of a character transitioning from childhood to adulthood (e.g., The Perks of Being a Wallflower, Lady Bird, Stand By Me).

Fantasy: Films set in fictional worlds with elements like magic, supernatural creatures, and mythology.

Subgenres:

High Fantasy: Features elaborate fictional worlds with intricate magic systems, rich histories, and well-developed lore (e.g., The Lord of the Rings trilogy, Game of Thrones).

Urban Fantasy: Combines fantasy elements with contemporary settings, often incorporating magic into the modern world (e.g., Harry Potter series, Twilight saga, Buffy the Vampire Slayer).

Horror: Films that aim to scare or disgust the audience. They tend to evoke feelings of fear, dread, disgust, and terror among the viewers.

Subgenres:

Psychological Horror: Plays on the audience's anxieties and fears, often focusing on the characters' mental state and inner demons (e.g., Get Out, Black Swan, The Shining).

Supernatural Horror: Features ghosts, demons, or other paranormal entities as antagonists (e.g., The Exorcist, The Conjuring, The Sixth Sense).

Slasher Films: Involves a killer stalking and murdering victims, often with a focus on violence and gore (e.g., Halloween franchise, Friday the 13th series, Scream).

Mystery: Films with puzzles and suspense, often involving investigations.

Subgenres:

Crime Drama: These films delve into the investigation of crimes, featuring police detectives, forensic specialists, and other law enforcement personnel working to solve a case. Think meticulous crime scene investigations, thrilling chases, and the pursuit of justice (e.g., Seven, The Silence of the Lambs, Zodiac).

Detective Films: Here, the spotlight shines on a brilliant detective, employing their sharp intellect and deductive reasoning to solve a puzzling crime (e.g., Sherlock Holmes films, The Maltese Falcon, Chinatown).

Whodunit: These classic mysteries challenge viewers to identify the

culprit alongside the characters. They often involve a group of suspects with hidden motives and secrets, culminating in a grand reveal (e.g., Murder on the Orient Express, Knives Out, Gosford Park).

Psychological Mystery: These films delve into the psychological aspects of the crime, exploring the motivations of the perpetrator and the emotional impact on the victim and those involved (e.g., Shutter Island, The Girl with the Dragon Tattoo, Memento).

Romance: Films that focus on love stories and relationships.

Subgenres:

Romantic Comedy (Rom-Com): Lighthearted and humorous films that focus on the development of a romantic relationship, often featuring obstacles that the couple must overcome before finding happiness (e.g., When Harry Met Sally, Sleepless in Seattle, Crazy Rich Asians).

Period Romance: Set in a specific historical period, these films capture the social customs, etiquette, and challenges of love within that era (e.g., Pride & Prejudice, Atonement, The English Patient).

Thriller: Films that generate suspense, tension, and excitement through plot twists, high stakes, and narrow escapes.

Subgenres:

Psychological Thriller: Plays on the audience's anxieties and fears, often focusing on the characters' mental state, motivations, and the psychological torment they endure (e.g., Get Out, Vertigo, Black Swan).

Spy Thriller: Features espionage, international intrigue, and undercover operations. These films depict the world of spies, secret agents, and global conspiracies (e.g., The Bourne Identity series, Sky fall, Mission: Impossible franchise).

Heist Films: Focus on a group of criminals planning and executing a daring robbery, often with meticulous planning, high-tech gadgets, and unexpected complications (e.g., Ocean's Eleven, The Italian Job, Heat).

Science Fiction: Films that explore speculative concepts based on

science and technology, often set in the future, space, or alternate realities.

Western: Films set primarily in the American Old West during the 19thcentury. These films focus on cowboys, outlaws, frontier life, and exploration.

Check Your Progress

Short Answer Questions

Question	CO	PO	K
Define film studies as an academic discipline.	CO1	PO1	K1
What is meant by film genre?	CO1	PO1	K1
Explain narrative films.	CO1	PO3	K2
Define documentary film.	CO1	PO3	K1
What are anthology films?	CO1	PO1	K2

Essay Questions

Question	CO	PO	K
Discuss the origins of film studies as an academic discipline.	CO1	PO1	K3
Explain the different genres of films.	CO1	PO3	K3
Analyze the characteristics of documentary films.	CO3	PO3	K4
Examine the role of narrative structure in film storytelling.	CO3	PO3	K4
Evaluate the importance of film studies in understanding media culture.	CO5	PO5	K5

Glossary

1. Plot: The sequence of events in a film.
2. Characters: The people or creatures in a film.
3. Protagonist: The main character in a film.
4. Antagonist: The character who opposes the protagonist.
5. Setting: The time and place where a film takes place.
6. Theme: The underlying message of a film.
7. Conflict: The struggle between opposing forces in a film.
8. Slasher Films: Involves a killer stalking and murdering victims, often with a focus on violence and gore (e.g., Halloween franchise, Friday the 13th series, Scream).
9. Science Fiction: Films that explore speculative concepts based on science and technology, often set in the future, space, or alternate realities.
10. Renowned Actors: Feature films often attract established actors who bring their talent and star power to the project.
11. Theme – Underlying messages and values conveyed through a

film's narrative make up its theme. These may include love, justice, or the classic struggle between good and evil. Themes resonate with viewers on a deeper level, often leaving them with something to ponder long after the credits roll.

12. Genre: A category of film with similar storytelling elements.
13. Poetic Documentary: A documentary that focuses on emotions and experiences rather than facts and figures.
14. Expository Documentary: A documentary that aims to inform or persuade the viewer, often using narration.
15. Observational Documentary: A documentary that observes real-world events without interfering.
16. Participatory Documentary: A documentary where the filmmaker is involved in the story.
17. Reflexive Documentary: A documentary where the filmmaker reflects on the act of filmmaking itself.
18. Performative Documentary: A documentary that uses personal stories to explore larger social or political issues.
19. Special Effects: Feature films can use advanced CGI and practical effects for visual effects.
20. Renowned Actors: Feature films often attract established actors with star power.
21. Science Fiction: Films that explore speculative concepts based on science and technology.
22. Western: Films set in the American Old West during the 19th century.

Suggested Readings

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UNIT II

ORIGIN AND DEVELOPMENT

Overview

2.1 History of Film – Evolution and development

2.2 Films of Silent Era (1895-1927)

2.3 Talkie/Sound Era In Film History

2.4 Colour Film/Colour In Motion Picture

2.5 Digital Age In Film-Making

2.6 Regional Language Cinema

2.7 Parallel Cinema

2.8 Liberalization and its impact on Indian Cinema

2.9 Rise of Multiplex Cinema: Transforming The Movie-going Experience

Check your Progress

2.1 HISTORY OF FILM - EVOLUTION AND DEVELOPMENT

Meaning of Film

The name 'film' originates from the fact that photographic film (also called film stock) has historically been the medium for recording and displaying motion pictures.

Film is a medium used to simulate experiences that communicate ideas, stories, perceptions, feelings, beauty or atmosphere by the means of recorded or generated moving images along with other sensory stimulations. The word 'cinema', short form of cinematography, is often used to refer film- making and the film industry and to the art form that is the result of it.

The world witnessed the birth of a transformative art form in the late 19th century, forever altering the landscape of entertainment and storytelling. This chapter delves into the fascinating tapestry woven from the threads of scientific advancements, individual brilliance, and sheer human curiosity that culminated in the dawn of

cinema.

Evolution of the Cinema: Silent Film, Talkie, Colour Film, Digital Age, 3D Films

The earliest precursors to film began with image projection through the use of a device known as the magic lantern, which utilized a glass lens, a shutter, and a persistent light source (such as a powerful lantern) to project images from glass slides onto a wall. These slides were originally hand-painted, but, after the advent of photography in the 19th century, still photographs were sometimes used. Thus the invention of a practical photography apparatus preceded cinema by only fifty years.

The next significant step toward the invention of cinema was the development of an understanding of image movement. Simulations of movement date as far back as to 1828- only four years after Paul Roget discovered the phenomenon he called "Persistence of Vision." Roget showed that when a series of still images is shown at a considerable speed in front of a viewer's eye, the images merge into one registered image that appears to show movement. This is an optical illusion, since the image is not actually moving. This experience was further demonstrated through Roget's introduction of the thaumatrope, a device that spun at a fairly high speed a disk with an image on its surface.

The three features necessary for motion pictures to work were "a camera with sufficiently high shutter speed, a filmstrip capable of taking multiple exposures swiftly, and means of projecting the developed images on a screen." The first projected proto-movie was made by Eadweard Muybridge between 1877 and 1880. Muybridge set up a row of cameras along a racetrack and timed image exposures to capture the many stages of a horse's gallop. The oldest surviving film (of the genre called "pictorial realism") was created by Louis Le Prince in 1888. It was a two- second film of people walking in "Oakwood streets" garden, titled Roundhay Garden Scene. The development of American inventor Thomas Edison's Kinetograph, a photographic

device that captured sequential images, and his Kinetoscope, a device for viewing those images, allowed for the creation and exhibition of short films. Edison also made a business of selling Kinetograph and Kinetoscope equipment, which laid the foundation for widespread film production.

Due to Edison's lack of securing an international patent on his film inventions, similar devices were "invented" around the world. In France, for example, Auguste and Louis Lumière created the Cinématographe, which proved to be a more portable

and practical device than both of Edison's as it combined a camera, film processor, and projector in one unit. In contrast to Edison's "peepshow"-style kinetoscope, which only one person could watch through a viewer, the cinematograph allowed simultaneous viewing by multiple people. Their first film, Sortie de l'usine Lumière de Lyon, shot in 1894, is considered the first true motion picture. The invention of celluloid film, which was strong and flexible, greatly facilitated the making of motion pictures (although the celluloid was highly flammable and decayed quickly). This film was 35 mm wide and was pulled using four sprocket holes, which became the industry standard (see 35 mm film). This doomed the cinematograph, which only worked with film with a single sprocket hole.

Birth of movies

Within eleven years of motion pictures, the films moved from a novelty show to an established large-scale entertainment industry. Films moved from a single shot, completely made by one person with a few assistants, towards films several minutes long consisting of several shots, which were made by large companies in something like industrial conditions. By 1900, the first motion pictures that can be considered as "films" emerged, and film- makers began to introduce basic editing techniques' and film narrative. Early movie cameras were fastened to the head of a tripod with only simple leveling devices provided. These cameras were effectively fixed during the course of a shot, and the first camera movements were the result of mounting a camera on a moving vehicle. The Lumière brothers shot a scene from the back of a train in 1896.

The Lumière Brothers, Pioneers of Cinema

Some Important Inventions:

The first rotating camera for taking panning shots was built by Robert W. Paul in 1897, on the occasion of Queen Victoria's Diamond Jubilee. He used his camera to shoot the procession in one shot.

Georges Méliès

Georges Méliès built one of the first film studios in May 1897. It had a glass roof and three glass walls constructed after the model of large studios for still photography, and it was fitted with thin cotton cloths that could be stretched below the roof to diffuse the direct rays of the sun on sunny days.

The Execution of Mary Stuart, produced by the Edison Company for viewing with the Kinetoscope, showed Mary Queen of Scots being executed in full view of the camera.

The other basic technique for trick cinematography was the double exposure of the film in the camera. This was pioneered by George Albert Smith in July 1898 in England.

G.A. Smith also initiated the special effects technique of reverse motion. He did this by repeating the action a second time, while filming it with an inverted camera, and then joining the tail of the second negative to that of the first.

Cecil Hepworth took this technique further, by printing the

negative of the forwards motion backwards frame by frame, so producing a print in which the original action was exactly reversed.

The use of different camera speeds also appeared around 1900 in the films of Robert W. Paul and Hepworth. Paul shot scenes from On a Runaway Motor Car through Piccadilly Circus (1899) with the camera turning very slowly.

2.2 FILMS OF SILENT ERA (1895-1927)

The silent film era extends from the late nineteenth century, with the earliest work by the Lumière Brothers in France and Edison in America, into the early 1930s, when silent film gave way to "talkies." However, most scholars situate the silent era in America during the 1910s and 1920s, when it matured as a tightly organized industry privileging the multi-reel feature film after the waning of the nickelodeon, the move to Hollywood from earlier production headquarters in New York and New Jersey, and the decline in competition from European filmmakers caused by World War I. D. W. Griffith's twelve reel feature The Birth of a Nation (1915) was a major commercial and cinematic success showcasing many of the directions the industry was to take into the 1920s.

While the term "silent" in silent cinema refers to the lack of synchronized sound, early cinema was far from silent in other respects. From the nickelodeon era into the 1920s, films were accompanied with live music, ranging from single pianos or reed organs to large orchestras, depending on the nature and location of the venue which also ranged from small store-front theaters to thousand-seat, picture palaces. Some studio releases came with specifically-composed musical scores, and almost all with cue sheets that suggested musical themes for specific scenes. Often, solo musicians more or less expert at reading the visual cues of the film improvised a score on the spot, and exhibitors also drew on large published collections of sheet music appropriate for stock scene types. Outside of musical accompaniment, theaters in the silent period could employ "descriptive talkers" or "lecturers" who narrated the film, sometimes from printed matter of varying degrees of specificity. Other lecturers improvised dialogue not

included, for instance, on intertitles. In urban immigrant communities, this feature was represented as a means of self-improvement, and it continued to be employed whenever visual narrative clarity was compromised. As the feature film became the central industry product, the use of lecturers declined and the use of title cards for dialog became more realistic, gradually supplanting exposition cards. In 1925, Warner Brothers created the Vitaphone process, a sound-on-disc

system that began the end of silent film, releasing The Jazz Singer in 1927; however, silent films would continue to be made into the 1930s, and Charlie Chaplin's Modern Times (1936) is sometimes described as the last silent film. Indeed, it is difficult to imagine the cinematic experience during the silent period because of individualism in respect to the varieties both of aural accompaniment and projection speeds. Though the standard projection speed was 16 fps, exhibitors would often project films faster or slower than taking speed to ensure the program began and ended on time.

The evolution of the film industry's structure during the silent era was complex, and it is marked by new refinements in cinematic production, distribution, and exhibition that brought about the feature film. The tenor of the film industry in the silent era is presaged by development of The Motion Picture Patents Company (1908- 1918), a licensing and trade association set up among established production companies to discourage competition, chiefly by controlling the availability of raw film stock-though it also consolidated resistance among the independents. Throughout the period, the industry worked toward standardization; contracts, patents, and licenses bound the industry into a tight network. Studios affiliated with the MPPC controlled the distribution of their films -generally short one to three-reel pictures through The General Film Company. Controlling distribution enabled established east-coast companies to achieve a monopoly. These early efforts to control the film industry also included the development of the film exchange, a commercial arrangement between patent companies and exhibitors in which exhibitors rented their films-which changed almost daily-at set prices. In the early silent period, this established exchange system was not calibrated for multi-reel features; exhibitors, exchanges, and production houses themselves were reluctant to push multireel films both because of audience expectations and the costs associated with them. Within the existing system, multi-reel films were released one reel at a time, ensuring quick audience turnover but retarding the

development of complex narratives. Multi-reel features would typically be shown as special attractions or outside of the established distribution and exhibition system and states' rights distribution practices evolved to allow local exchanges to contract with major distributors for territorial exhibition rights. Longer films were exhibited in this fashion, because they could travel throughout a territory as a special attraction until the audience pool was exhausted. Thus, early multi reel films tended to emerge from independent production houses or

European film studios, which didn't experience the same limitations as mainstream American outfits. While distributors had separate arms specializing in features, as more large first-run theatres were constructed and demand increased, longer films became the order of the day. The devastation caused by the First World War had all but decimated the mainstream European industry, and American companies, often building on already existing import agreements, began to compete vigorously for prestige pictures.

The Great Train Robbery was making its mark in cinema history, many other cineastes around the world were also advancing cinema both as a commercial medium and an art form. Cecil M. Hepworth, working in England, began his career as an actor in director James Williamson's Fire (1903) before making his famous narrative film Rescued by Rover (1905), which Hepworth produced, wrote, directed, and starred in, along with his wife and child. Rescued by Rover is often cited as the first film that used paid actors, in the person of Hepworth's immediate family; it is also the forerunner of the Rin Tin Tin and Lassie films, in that an omniscient dog, the Hepworths own Rover, is really the star of the film.

Independent American houses and European companies realized that to compete they must be able to distribute their products as well, and they set up their own corporations; ultimately, a small number of these corporations would gain tight control over the industry. Carl Laemmle's move from the east coast to the west in 1915, where he set up Universal City, allowed his company to escape the patent and licensing wars in some measure, and production houses began cropping up in what was to become Hollywood. Laemmle launched several important silent stars, though he for some time resisted the feature film movement. Despite the success of some early Universal features, like Traffic in Souls (1913), it was only in the 1920s that Laemmle sought to elevate the company's profile. The assembly-line methods of Universal City meant harsh working

conditions, and many talented actors were easily lured away. Nonetheless, the star system was emerging and the prestige film, the star's vehicle, was on the rise. In 1914, Adolph Zukor released the New York-based Famous Players films through a newly-created corporation, Paramount, which soon merged with the Lasky Company to become Famous PlayersLasky; Paramount Pictures quickly dominated the industry as the MPPC weakened, benefiting from Zukor's cunning business practices, the collapse of Triangle Film, a high concentration of star

power, and the institution of block booking practices. Exhibitors threatened by Paramount banded together to form the powerful First National, which used states rights practices to distribute exclusively to the near 6,000 theaters they owned, and soon moved into production as well, acquiring a significant amount of talent. The battle between Paramount and First National for industry control and the distribution of prestige feature films had far-reaching effects. Amidst these power plays, and concerned with salary caps, the restriction of creative freedom, and a rumored merger between Paramount and First National, actors and directors entered the fray to form United Artists in 1919, however, without access to theaters, and burdened by hefty actors' contracts, it foundered despite Joseph Schenck's inspired reorganization of the company in 1924. Zukor's vast acquisitions spurred Marcus Loew's expansion into feature films and the creation of Metro-Goldwyn-Mayer, and even Fox Film Corporation, which like Universal had been profitable with shorter and less prestigious films, moved after 1925 to strengthen their American real estate holdings, acquire new technological patents, and elevate the level of their productions, most notably in their expressionistic experiments inspired by F. W. Murnau. One important cause of the dramatic changes to the industry during the silent era was the method by which filmmaking was financed; by selling their stock on the public market, production and distribution companies not only acquired the influx of capital needed to compete but also made the industry more business-like. In conjunction with factory production methods, which ensured consistent quality and regular release schedules, these methods of financing transformed cinema into one of the nation's leading industries. Cinema, trending towards the feature film, was becoming both art and product.

With standardization in production came a decrease in radical technological and artistic innovation, but an elevation in production values, set quality, costumes, acting, and lighting. Very early silent film tended to minimize the camera's presence, composing short films

of single, static shots or simple linear cuts, typically showing actors full-frame as on a stage. With the multi-reel feature, scene dissection became much more common, and a grammar of film emerged. D. W. Griffith pioneered cross- cutting and editorial techniques designed to control pacing, and Mack Sennet used quick cuts to develop a distinguishing comedic style. As the variety show waned, spectacle was incorporated into the feature film, in part under the pressure of foreign

imports like Queen Elizabeth (French, 1912) and Cabiria (Italian, 1914). The extreme long shot and the wide pan could capture the spectacular expanses of the American landscape, and vast, detailed indoor sets could recreate images of elsewhere. With the rise of multi-mel feature films came a corresponding need for continuity, clarity, and character development, filmmakers introduced a more restrained acting style that emphasized facial expression over broad pantomime. The close-up became an important though sometimes derided-stylistic device in the silent era, creating a new intimacy between audience and actor that opened the way for the star system. With the emergence of the star system, fan magazines like Motion Picture Story Magazine (1911) and Photoplay (1911) galvanized a mass audience of consumers, and some of the most enduring actors captured the public imagination- Lillian Gish, Norma Talmadge, Haruld Lloyd, Charlie Chaplin, Rudolph Valentino, Mary Pickford, Theda Bara, Douglas Fairbanks. In the 1920s, tew dramatic American innovations in cinematography occurred, but abroad, flourishing avant-garde movements produced a variety of experimental cinema in the wake of war, surrealism, expressionism, and impressionism offered alternatives to mainstream narrative film, and Soviet filmmakers like Sergei Eisenstein developed rich montage techniques.

The significance of the silent era in film history cannot be overstated. During the first decades of the twentieth century, a truly commercial popular art emerged bound closely to the image of a modern America. With the development of synchronized sound, the era drew to a close, but the modes of production, distribution, exhibition, and consumption inaugurated during the silent film ens persisted, creating the film industry as we know it today.

2.3 TALKIE/SOUND ERA IN FILM HISTORY

It can be asserted that the cinema is arguably still the greatest, of the industrialized art forms which have dominated the cultural life of the twentieth century. Paul Rotha, thus, rightly observes that the

cinema 'is the great unresolved equation between art and industry". At the end of the 1920s the cinema, underwent a revolution. The centre of this revolution was the introduction of synchronized sound dialogue. It was a revolution that began in America and spread inexorably to the rest of the world.

During late 1927, Warners released The Jazz Singer, which was mostly silent but contained what is generally regarded as the first synchronized dialogue (and singing) in a feature film; but this process was actually accomplished first by Charles Taze Russell in 1914 with the lengthy film The Photo-Drama of Creation. This drama consisted of picture slides and moving pictures synchronized with phonograph records of talks and music. The early sound-on-disc processes such as Vitaphone were soon superseded by sound-on-film methods like Fox Movietone, DeForest Phonofilm, and RCA Photophone. The trend convinced the largely reluctant industrialists that "talking pictures", or "talkies", were the future. A lot of attempts were made before the success of The Jazz Singer, which can be seen in the List of film sound systems.

The change was remarkably swift. By the end of 1929, Hollywood was almost all-talkie, with several competing sound systems (soon to be standardized). Total changeover was slightly slower in the rest of the world, principally for economic reasons. Cultural reasons were also a factor in countries like China and Japan, where silents co-existed successfully with sound well into the 1930s, indeed producing what would be some of the most revered classics in those countries, like Wu Yonggang's The Goddess (China, 1934) and Yasujirō Ozu's I Was Born, But... (Japan, 1932). But even in Japan, a figure such as the benshi, the live narrator who was a major part of Japanese silent cinema, found his acting career was ending.

Sound further tightened the grip of major studios in numerous countries: the vast expense of the transition overwhelmed smaller competitors, while the novelty of sound lured vastly larger audiences for those producers that remained. In the case of the U.S., some historians credit sound with saving the Hollywood studio system in the face of the Great Depression (Parkinson, 1995). Thus began what is now often called "The Golden Age of Hollywood", which refers roughly to the period beginning with the introduction of sound until

the late 1940s. The American cinema reached its peak of efficiently manufactured glamour and global appeal during this period. The top actors of the era are now thought of as the classic film stars, such as Clark Gable, Katharine Hepburn, Humphrey Bogart, Greta Garbo, and the greatest box office draw of the 1930s, child performer Shirley Temple.

The Studio Years' was the heyday for the Hollywood studios. The studios, however, were not entirely free to make films simply for the market. The system also

encountered problems of how to regulate itself to take account of political, social, and moral concern. While other countries experienced political censorship of varying degrees of severity, the Hollywood cinema suffered relatively little interference from the central government. Along with spoken dialogue, the major innovation of the sound cinema was synchronized music. This rapidly developed into a highly sophisticated art, musically and dramatically as well technically. Composition, performance, and recording were all subject to studio control, and the production of musical tracks of high quality can be counted one of the greatest achievements of the system.

Technologically, the main innovations of the studio years, apart from sound itself, were colour (beginning in the 1930s) and new widescreen formats (in the early 1950s). Although developed outside the studios, Technicolor was very much a studio phenomenon, being both expensive and cumbersome. Simplified colour systems (Agfacolor, Eastman Color) found their way on to the market after the war, allowing colour to be used in cheaper films and even in documentary. The first area of film- making to make extensive use of Technicolor was animation, in the person of Walt Disney. It was Disney, too, who turned animation from a cottage industry into a form of mainstream studio production, as highly specialized as the making of live-action films.

Creatively, however, the rapid transition was a difficult one, and in some ways, film briefly reverted to the conditions of its earliest days. The late 1920s were full of static, stagey talkies as artists in front of and behind the camera struggled with the stringent limitations of the early sound equipment and their own uncertainty as to how to utilize the new medium.

Many stage performers, directors and writers were introduced to cinema as producers sought personnel experienced in dialogue-based storytelling. Many major silent filmmakers and actors were unable to adjust and found their careers severely curtailed or even

ended.

This awkward period was fairly short-lived. 1929 was a watershed year: William Wellman with Chinatown Nights and The Man I Love, Rouben Mamoulian with Applause, Alfred Hitchcock with Blackmail (Britain's first sound feature), were among the directors to bring greater fluidity to talkies and experiment with the

expressive use of sound (Eyman, 1997). In this, they both benefited from, and pushed further, technical advances in microphones and cameras, and capabilities for editing and post-synchronizing sound (rather than recording all sound directly at the time of filming).

Sound films emphasized black history and benefited different genres more so than silents did. Most obviously, the musical film was born; the first classic-style Hollywood musical was The Broadway Melody (1929) and the form would find its first major creator in choreographer/director Busby Berkeley (42nd Street, 1933, Dames, 1934). In France, avant- garde director René Clair made surreal use of song and dance in comedies like Under the Roofs of Paris (1930) and Le Million (1931). Universal Pictures began releasing gothic horror films like Dracula and Frankenstein (both 1931). In 1933, RKO Pictures released Merian C. Cooper's classic "giant monster" film King Kong. The trend thrived best in India, where the influence of the country's traditional song-and-dance drama made the musical the basic form of most sound films (Cook, 1990); virtually unnoticed by the Western world for decades, this Indian popular cinema would nevertheless become the world's most prolific.

At this time, American gangster films like Little Caesar and Wellman's The Public Enemy (both 1931) became popular. Dialogue now took precedence over "slapstick" in Hollywood comedies: the fast-paced, witty banter of The Front Page (1931) or It Happened One Night (1934), the sexual double entrendres of Mae West (She Done Him Wrong, 1933) or the often subversively anarchic nonsense talk of the Marx Brothers (Duck Soup, 1933). Walt Disney, who had previously been in the short cartoon business, stepped into feature films with the first English-speaking animated feature Snow White and the Seven Dwarfs, released by RKO Pictures in 1937. 1939, a major year for American cinema, brought such films as The Wizard of Oz and Gone with The Wind.

The first sound feature film to receive near-universal critical

approbation was Der Blaue Engel (The Blue Angel); premiering on April 1, 1930, it was directed by Josef von Sternberg in both German and English versions for Berlin's UFA studio. The first American talkie to be widely honoured was All Quiet on the Western Front, directed by Lewis Milestone, which premiered April 21. The other internationally acclaimed sound drama of the year was Westfront 1918, directed by G. W. Pabst for

Nero-Film of Berlin. Historian Anton Kaes points to it as an example of "the new verisimilitude [that] rendered silent cinema's former emphasis on the hypnotic gaze and the symbolism of light and shadow, as well as its preference for allegorical characters, anachronistic." Cultural historians consider the French L'Age d'Or, directed by Luis Buñuel, which appeared late in 1930, to be of great aesthetic import; at the time, its erotic, blasphemous, anti-bourgeois content caused a scandal. Swiftly banned by Paris police chief Jean Chiappe, it was unavailable for fifty years. The earliest sound movie now acknowledged by most film historians as a masterpiece is Nero-Film's M, directed by Fritz Lang, which premiered May 11, 1931. As described by Roger Ebert, "Many early talkies felt they had to talk all the time, but Lang allows his camera to prowl through the streets and dives, providing a rat's-eye view."

In conclusion it can be said that an important effect of the new technology (synchronization of the sound) was the revival of film production in many countries in response to the sudden demand for talking pictures in native languages. French cinema peaked with 157 feature films in 1932.Small nations like Hungary, the Netherlands, and Norway, formerly dependent on film imports altogether, enjoyed an unexpected renaissance of national film production in their own languages. Most impressive, however, was the recovery of Czech cinema. Protected by language barriers and import restrictions, Czechoslovakia witnessed a boom in film-making, cinema attendance, and theatre-building. The success of Czech cinema was surpassed only by India, where local film production benefited immensely from the transition to sound, integrating musical numbers with action scenes, thus reconciling cinema with long-standing popular traditions. Without sound, India might not have become the world's largest producer of motion pictures.

2.4 COLOUR FILM/COLOUR IN MOTION PICTURE

The first motion pictures were photographed using a simple

homogeneous photographic emulsion that yielded a black-and-white image, that is, an image in shades of gray, ranging from black to white, corresponding to the luminous intensity of each point on the photographed subject. Light, shade, form and movement were captured, but not color. The first color cinematography was by additive color systems such as the one patented by Edward Raymond Tumer in 1899 and tested in 1902. A simplified additive system was successfully commercialized in 1909 as Kinemacolor.

These early systems used black-and-white film to photograph and project two or more component images through different color filters.

During 1920, the first practical subtractive color processes were introduced. These also used black-and-white film to photograph multiple color-filtered source images, but the final product was a multicolored print that did not require special projection equipment. Before 1932, when three-strip Technicolor was introduced, commercialized subtractive processes used only two color components and could reproduce only a limited range of color.

In 1935, Kodachrome was introduced, followed by Agfacolor in 1936. They were intended primarily for amateur home movies and "slides". These were the first films of the "integral tripack" type, coated with three layers of differently color- sensitive emulsion, which is usually what is meant by the words "color film" as commonly used. The few color photographic films still being made in the 2010s are of this type. The first color negative films and corresponding print films were modified versions of these films. They were introduced around 1940 but only came into wide use for commercial motion picture production in the early 1950s., In the US, Eastman Kodak's Eastmancolor was the usual choice, but it was often re-branded with another trade name, such as "WarnerColor", by the studio or the film processor.

Later color films were standardized into two distinct processes: Eastman Color Negative 2 chemistry (camera negative stocks, duplicating interpositive and internegative stocks) and Eastman Color Positive 2 chemistry (positive prints for direct projection), usually abbreviated as ECN-2 and ECP-2. Fuji's products are compatible with ECN-2 and ECP-2.

Current color films do this with three layers of differently color-sensitive photographic emulsion coated on one strip of film base. Early processes used color filters to photograph the color components as completely separate images (e.g., three- strip Technicolor) or

adjacent microscopic image fragments (e.g., Dufaycolor) in a one-layer black-and-white emulsion. Film was the dominant form of cinematography until the 2010s, when it was largely replaced by digital cinematography.

Color in Films

The history of color in the motion picture is as long as that of the motion picture itself. Edison's Annabelle's Dance (1895) was hand-coloured to simulate, as David Parker informs us, the coloured stage lights playing on the fabric of her dress as she dances. But unlike sound, which also began with Edison's first Kinetoscopes, colour took considerably longer to establish itself as a standard for motion picture presentation. From 1895 through the early 1950s, colour was relegated to the status of a novelty. This was due, in part, to the marginal status of colour within the industry. With over 100 different colour processes (with over 100 different names) introduced to the public in fewer than 60 years (up to the early 1960s), it was no wonder that the industry regarded colour with some skepticism. And it was no wonder that colour processes competed with one another to provide more and more spectacular colour renditions and effects, further associating colour with novel presentations. The history of motion picture colour is traditionally written as a gradual evolution from 'artificial' to 'natural' colour. 'Artificial' colour encompasses the early hand-colouring, stencil colouring, dying, and toning processes in which colour is applied to black and white film. "Natural colour originally refered to processes whereby the actual colours of a scene are recorded, through filters, on black and white film and reproduced in projection or in the processing of prints.

It was assumed by many historians that hand colouring had disappeared by the early 1920s, giving way to various 'natural' colour processes such as Kinemacolor, Prismacolor, and two-strip Technicolor. Kinemacolor was the first successful colour motion picture process, used commercially from 1908 to 1914. It was invented by George Albert Smith of Brighton, England in 1906. He was influenced by the work of William Norman Lascelles Davidson and, more directly, Edward Raymond Turner. In his essay on Gustav Brock, Foolish Wives, and the Museum of Modern Art, Richard Koszarski

reveals that hand colouring remained a mode of novel presentation for certain first-run films in certain first-run theatres well into the 1920s. A two-colour process for the majority of its history, Cinecolor exemplifies the 'frozen' nature of the development of colour technology prior to the introduction of Eastman colour negative and positive film in the early 1950s. Though various aspects of the Cinecolor process improved, it remained trapped in its identity as a two-colour process.

From the camera negative, the red and green frames were separated onto their ownfilm rolls. This yielded a green separation and a red separation. The green separation was dyed red and the red separation was dyed green. By printing on film half as thick as normal film and lining up the two dyed separations carrier side to carrier side using a special solvent that adhered the two pieces of film together (the resulting film had emulsion on both sides), colors were subtracted from the print rather than added together as was done through the prisms (In the subtractive process, the primary colors are cyan, magenta and yellow. The presence of all three in proper ratio produces black). Prints from the new system could now be projected on any existing projector and required no modifications.

A note about the "two strip" process as the red/green subtractive Technicolor process came to be known. While it ignored blue, the third primary additive color, it rendered skin tones accurately. Through careful photography that kept the need to reproduce blues to minimum, acceptable results were obtained. Sequences of major silent films such as "The Ten Commandments" (1923), "The Phantom of the Opera" (1925) and "Ben-Hur" (1925) were shot using the red/green process. But the two strip adhesive system still presented technical problems mostly due to the heating and cooling of the print as it ran past the hot arc lamps of film projectors. They were also prone to scratching due to the presence of the emulsion on both sides of the print. This two strip scheme became a stop gap. Technicolor was already hard at work on an improved process.

In 1926, Technicolor introduced their version of the dye transfer process that eliminated the sandwiching of the two strips of film. Dye transferring for still photography had been around since the turn of the century. And it had been used before in motion picture films. Cecil B De Mille first used it in his film "Joan the Woman" about the life of Joan of Arc in 1916. However, it was not used in the photography of the film but in coloring it as previous films had done

with tinting.

The first film to use the new Technicolor version of the process was "The Viking" in 1928. It continued to use the same cameras and red/green breakdown of colors as the previous system. However, the physical marriage of two dyed prints that had caused so much trouble in projection booths was gone. It was replaced with a single piece of film that was stable and also able to accommodate optical soundtracks

that were allowing movies to speak for the first time. Luck was on the side of Technicolor when the world suffered financial calamity with the onset of the Great Depression. As studios began to abandon plans to shoot films in the two color system to save money, Herbert Kalmus was completing plans to once again bring the studios and the audiences back to color.

Kalmus had commissioned the building of a new Technicolor camera and a modification of the dye transfer system. Both would accommodate three strips of film allowing red, green and now blue separation negatives. The camera would photograph three strips in the three primary light colors (red, green and blue) while the subtractive dye transfer process would allow all three complementary colors (cyan, magenta and yellow) to be placed on one strip of film. The first producer into the three strip color market was Walt Disney. In 1932. Kalmus approached Disney with the offer to use the new three-color process for the first time. Disney jumped at the opportunity. He even scrapped a film that was currently in production in black and white and started over using the three strip color camera. "Flowers and Trees, one of Disney's Silly Symphonies series, while not the first animated film to be shot in some form of color, was a sensation with audiences and critics and won the Academy Award for Best Animated Short Subject that year. Disney negotiated an exclusive contract with Technicolor and all subsequent Silly Symphony cartoons were shot in the Technicolor three strip process as well as the first animated feature "Snow White" (1937).

Technicolor was the second major color process, after Britain's Kinemacolor, and the most widely used color process in Hollywood from 1922 to 1952. Technicolor became known and celebrated for its highly saturated color, and was initially most commonly used for filming musicals such as The Wizard of Oz (1939) and Down Argentine Way (1940), costume pictures such as The Adventures of Robin Hood (1938) and Gone with the Wind (1939), and animated

films such as Snow White and the Seven Dwarfs (1937), Gulliver's Travels (1939), and Fantasia (1940). As the technology matured it was also used for less spectacular dramas and comedies. Occasionally, even a film noir-such as Leave Her to Heaven (1945) or Niagara (1953) was filmed in Technicolor.

Colour is not merely a question of aesthetics; economic demands drive its development as well. The economic analysis of Technicolor by White, Weld & Co.

provides a snapshot of the corporation at the height of its success. Though Eastman had already introduced its colour negative and positive materials, the future of Technicolor seemed secure Eastman colour and Ansco colour in 1953, 1954, in October of 1952. The widespread diffusion of and thereafter marked a dramatic reversal of fortune for Technicolor during the remainder of the decade. The problems related to the development of colour technology are very much the problems related to the preservation of our colour film heritage. Chief among these are securing the basic colour records on more or less stable black and white film in the form of colour separations, Robert Harris warns us of the danger that confronts colour films of the 1950s and 1960s due to the fading of original camera negatives. Harris also recounts his struggles, along with his partner James Katz, to save major motion picture monuments of that era Lawrence of Arabia, Spartacus, My Fair Lady, Vertigo and Rear Window. Harris and Katz's work restores the spectacle to these fading colour spectacles and, through heralded colour reconstructions, maintains the crucial connection between colour and novelty.

Technicolor remained the gold standard for color motion pictures into the 1950's. A producer who contracted with Technicolor meant they would provide the camera (an especially cumbersome piece of equipment), specially trained crews to operate it, all film stock and processing and an expensive finishing process. It was an expensive system that was finally overcome by companies like Eastman Kodak who in 1950 introduced its first motion picture negative film that allowed producers and studios to use the same cameras they had been using to shoot black and white films as well as their own crews and processing plants.

But Technicolor's three strip and dye transfer process couldn't be matched and continued until 1954. As history has shown, Technicolor's films are very stable and films produced in the process maintain their vivid colors even today. The simpler emulsion layer

based systems such as Eastmancolor were prone to color fading and it's very difficult if not impossible in many cases to revive them to their original luster even using today's digital tools In the end, the cost advantage of the simpler technology finally overcame Technicolor and the final three strip production, "Foxfire," was shot in 1954 by Universal Pictures. The dye transfer process yielded such superior quality prints, Technicolor was able to adapt it to convert single strip color emulsions, such as Eastmancolor, and continued it until the early 1970's.

Ultimately, it also became too expensive not only in monetary costs but in time. With the number of screens increasing in the mid-1960's, producers needed more prints faster and in more locations. One of the last American films printed in Technicolor's process was the second "Godfather" film in 1974 although it revived briefly in the late 1990's with a shorter time frame. The first film to use the revived version was Warner Brothers" "Batman and Robin." Later it was used for new dye transfer reissues of "Wizard of Oz," "Gone with the Wind,"Apocalypse Now Redux" and others until it was discontinued right after the company was sold to Thomson Multimedia S.A. in 2001. Little can be found about the revived process as there was scant publicity on it.

Today, digital has made film photography and printing obsolete. That can be a good thing or a bad thing depending on who you talk to. As you can see throughout the article, an upside is that digital can save some of the defining moments of earliest years of the medium. But whether they are black and white or color, they have to be in a restorable condition. Hopefully the discovery of treasures such as Méliès hand- colored version of "A Trip to the Moon" will continue to turn up.

2.5 DIGITAL AGE IN FILM-MAKING

A renewed interest in film realism influenced motion picture technology during and after World War II. In order to afford greater versatility and mobility, filmmakers took to using smaller cameras that could shoot on location without tripods or heavy equipment. Shortly after World War II, director Morris Engel (1918-2005), whose low-budget films shot in New York City would later influence John Cassavetes, helped Charlie Woodruff construct a portable 35mm camera that prefigured the Steadicam. By the middle of the 1950s, cinematographer Richard Leacock (b. 1921) and sound recording specialist D. A. Pennebraker (b. 1925) innovated a portable 16mm synchronized-sound camera that rested on the operator's shoulder. These light and highly mobile sync-sound cameras were instrumental

in renewing a movement in documentary filmmaking during the 1960s. Filmmakers such as Shirley Clark, Robert Drew, and Frederick Wiseman helped popularize the 16mm cameras, which were famously used in productions such as Primary (1960) and High School (1968). Thanks to new developments in film technology, and inspired by new waves of filmmaking around the world, including Italian neorealism and cinéma

vérité, handheld cinematography became not only feasible but also popular in both documentary and narrative movie production.

Steadicam

Beginning in the late 1970s, the Steadicam offered a new means of shooting handheld while maintaining steadiness of image. The Steadicam is a mount that stabilizes the camera by isolating it from all but the cinematographer's largest movements. In addition to absorbing shocks from movement, the mount also continually keeps the camera at its center of gravity. The Steadicam enabled filmmakers to shoot in tight spaces and accomplish difficult shots (such as circulars, extensive pans, and crowd scenes), while providing a degree of steadiness previously attained only by dolly shots or zooms. More recently, Hi-8 cameras, camcorders, and digital cameras have increased personal (and occasionally professional) handheld filmmaking practices. Director Martin Scorsese and his cinematographer Michael Chapman used the Steadicam quite effectively in a famous sequence in Raging Bull (1980), in which the camera follows Jake LaMotta (Robert De Niro) as he winds through a throng of fans and reporters on his way to the boxing ring.

Computer and digital-based filmmaking technologies have picked up where the Steadicam left off, allowing for even greater portability and image steadiness. In addition, these new technologies are able to heighten special effects, intermix digital or virtual domains with live action, convey scale, and reduce the labor necessary in

setting up difficult shots and constructing complex settings Indeed, the new age of cinema signals the end of perforated film strips. 35mm cameras and editing methods that have remained largely the same since motion pictures were born. While many of these changes are yet to be standardized and institutionalized, the technology has been around in some form since the early 1980s.

Disney's Tron (1982) was the first movie to include high-resolution digital imagery, but it did so sparingly. Several years later, in 1989, James Cameron took the technology to a new level, intermixing live action and computer graphics in The Abyss. Cameron proved that computer-generated imagery (CGI) could add complex yet realistic special effects while remaining cost-effective (Cook, p. 955). Cameron's success invited further experimentation with digital technologies. Since the early 1990s, many productions have implemented CGI in some form. Robert Zemeckis, in Forrest Gump (1994), blended virtual history (past US presidents, for instance) with live action. Cameron created digital replicas of Miami as background in True Lies (1994). In Star Wars: Episode 1. The Phantom Menace (1999), George Lucas's crew shot every scene with computer-generated technology, simulating entire battle sequences with digitally designed extras multiplied to fill the screen. These effects are especially suitable for action-adventure films, of course, but they are being increasingly used across genres to reduce costs and save labor time.

Like previous phases of film technology, the digital age of cinema has had to weigh the advantages of spectacle with more practical matters of efficiency, economy, and realism. Digital technology has also resurrected stereoscopic filmmaking. After the success of IMAX 3-D in the 1990s, James Cameron's Ghosts of the Abyss (2003), a documentary on the Titanic, and Steven Spielberg's digitally animated The Polar Express (2004) both played on IMAX's giant screens. Directors Lucas and Cameron have also explored a new 3-D process in which technicians can render flat films stereoscopic using digital means. This conversion process would be applicable not only to newly made films but also to reissues of previously released movies. The technology is in place for both the conversion and projection of digital 3-D, but theaters will need first to make the conversion to digital projection, which will be the next costly but perhaps inevitable - overhaul.

3D Films

A three-dimensional film is a motion picture that enhances the illusion of depth perception, hence adding a third dimension. The most common approach to the production of 3D films is derived from stereoscopic photography. In this approach, a regular motion picture camera system is used to record the images as seen from two perspectives (or computer- generated imagery generates the two perspectives in post-

production), and special projection hardware or eyewear is used to limit the visibility of each image to the viewer's left or right eye only.

Though 3D films have existed in some form since 1915, 3D films were prominently featured in the 1950s in American cinema, and later experienced a worldwide resurgence in the 1980s and 1990s driven by IMAX high-end theatres and Disney-themed venues. 3D films became increasingly successful throughout the 2000s, peaking with the success of 3D presentations of Avatar in December 2009, after which 3D films again decreased in popularity. Certain directors have also taken more experimental approaches to 3D filmmaking, most notably celebrated auteur Jean-Luc Godard in his films 3X3D and Goodbye to Language.

The earliest confirmed 3D film shown to an out-of-house audience was The Power of Love, which premiered at the Ambassador Hotel Theatre in Los Angeles on 27 September 1922. The camera rig was a product of the film's producer, Harry K. Fairall, and cinematographer Robert F. Elder. It was filmed dual-strip in black and white, and single strip color anaglyph release prints were produced using a color film invented and patented by Harry K. Fairall.

Experimentation continued for several decades, but high costs and the pressures of the Great Depression prevented studios from wholeheartedly adopting 3D. One notable success story during the Depression was Audioscopiks. This film relied on the red/cyan anaglyph format. Audioscopiks earned an Academy Award in 1936 in the Best Short Subject, Novelty category.

Another promising new technology emerged that showed potential to replace traditional stereoscopic 3D films. Edwin H. Land invented the polarizing sheet and went on to help found Polaroid. Land saw potential in using his polarized sheets for 3D projection.

Though stereoscopic 3D movies were often printed on red and cyan reels, the films themselves remained in black and white. That

finally changed when a movie called Bwana Devil became the first 3D color film in 1952. The film made use of Milton Gunzberg's Natural Vision process. Bwana Devil also saw Land's Polaroid filters rise to prominence. These filters would become the standard for most 3D films of this period.

Disney also entered the 3D field during the '50s. The Disney short film Melody accompanied another 3D feature, Fort Ti. Melody was later shown at Disneyland as part of a live act called 3D Jamboree.

For the most part, studios seemed to gravitate towards horror movies when it came to 3D. Besides the aforementioned Vincent Price movies, another popular 3D attraction was the monster movie classic The Creature From the Black Lagoon. Even Alfred Hitchcock began experimenting with the format, which led to the much beloved Dial M for Murder. Both of these helped bring a greater popularity and legitimacy to 3D movies.

Despite these advances, 3D movies fell out of popularity by the middle of the decade. The reasons for the decline were mostly technical. 3D projectors required two reels to be displayed in perfect synchronization. Small errors in synchronization could easily lead to eye strain and headaches among viewers. Keeping reels in good repair was also an ongoing concern. Small physical defects over time could lead to the same types of problems as improperly synced film strips or faulty equipment, Coupled with the advent of unique and expensive 3D equipment, theatres saw 3D movies as a less than ideal investment. 3D's second renaissance came in the 1960's when producer Arch Gobbler found a way to eliminate the need for dual-reel movies. His new technique, Space-Vision 3D, worked by overlaying two stereoscopic images on a single reel. A company called Stereovision developed another new technology in 1970. Stereovision's 3D format displayed reels side-by- side on a single, anamorphic film strip. Not to be confused with the term "anamorphic widescreen", anamorphic film displays a widescreen image so that it is horizontally squeezed to take up the entire film strip.

The first movie to take advantage of Stereovision's technology was a low- budget, raunchy comedy called The Stewardesses. This was the beginning of a new trend in 3D movies. Many of these films in the '70s and '80s were marketed squarely at older viewers and fans of

violent horror films. Many popular horror franchises celebrated their third instalment by adopting 3D. This proved to be the case for movies like Friday the 13th Part III, Jaws 3D, and Amityville 3D. Except in a handful of cases, including Friday the 13th Part III, these films did not receive 3D versions when released on the home video market. Despite 3D's resurgence in the '70s and

'80s, it was ultimately unable to avoid another crash. As much as technology had improved, 3D movies still proved cumbersome for theatres and expensive for filmmakers. Audiences, meanwhile, were growing disinterested in the cheap anaglyph glasses that had been the standard for 30 years by that point. 3D once again all but vanished from the movie industry.

3D movies retreated from the public eye once again, but as always, an intrepid few were researching methods of making 3D cheaper and more visually impressive. IMAX became one of the strongest proponents of 3D filmmaking in the mid-'80s. A hallmark of their philosophy was a rigid, almost mathematical approach to 3D projection. By taking great pains to ensure film reels were kept in sync, IMAX could ensure its viewers didn't suffer from the all-too-familiar eye strain and headaches associated with 3D movies. IMAX 3D, as the process came to be known, offered viewers large screens and stronger production values than the cheap 3D films of yesteryear.

IMAX began to expand its array of 3D films. A turning point for the format came at Expo '86 in Vancouver. The film Transitions became the first 3D movie to be paired with polarized lenses rather than the typical anaglyph glasses. With polarized lenses, an image is beamed towards the viewer and refracted through the glasses. Because each lens is polarized differently, the image received by each eye is slightly varied. When the brain receives these two similar but unique streams of visual data, it combines them into one 3D image. A great advantage of polarized lenses is that many viewers could watch a movie at once and from varying angles without a degradation of quality.

IMAX theatres

Through the late '80s and '90s, IMAX theatres and certain theme park locations added dozens of new projects to their repertoire. Many of these films were educational documentaries, but some adapted popular mainstream franchises into new adventures. These included Honey, I Shrunk the Audience, T-2 3D: Battle Across Time, and Jim Henson's Muppet-Vision 3D.

Ghosts of the Abyss, a Titanic documentary directed by James Cameron, was another example of how far 3D technology had come. Cameron employed HD video cameras and digital film for his latest project. This tech was later adopted for a new round of commercial 3D releases. Director Robert Rodriguez was a strong proponent of 3D during this time, and he released both Spy Kids 3D: Game Over and The Adventures of SharkBoy and Lava Girl in 3D.

Perhaps the most significant turning point for 3D came with the 2004 release of The Polar Express. This CG animated film was released simultaneously in standard theatres and IMAX 3D theatres. Despite the IMAX 3D screens only comprising a tiny fraction of the overall number, the IMAX theatres managed to account for a full quarter of Polar Express box office receipts. Studios quickly began to see the lucrative potential in modern 3D filmmaking.

In late 2005, Steven Spielberg told the press he was involved in patenting a 3D cinema system that does not need glasses, and which is based on plasma screens. A computer splits each film-frame, and then projects the two split images onto the screen at differing angles, to be picked up by tiny angled ridges on the screen. Animated films Open Season, and The Ant Bully, were released in analog 3D in 2006. Monster House and The Nightmare Before Christmas were released on Xpan D 3D, Real D and Dolby 3D systems in 2006. On May 19, 2007 Scar3D opened at the Cannes Film Market. It was the first US-produced 3D full-length feature film to be completed in Real D 3D. It has been the #1 film at the box office in several countries around the world, including Russia where it opened in 3D on 295 screens.

On January 19, 2008, U2 3D was released; it was the first live-action digital 3D film. In the same year other 3D films included Hannah Montana & Miley Cyrus: Best of Both Worlds Concert, Journey to the Center of the Earth, and Bolt. On January 16, 2009, Lionsgate released My Bloody Valentine 3D, the first horror film and first R-rated film to be projected in Real D 3D. It was released to 1,033 3D

screens, the most ever for this format, and 1,501 regular screens. Another R-rated film, The Final Destination, was released later that year in August on even more screens. It was the first of its series to be released in HD 3D.

Major 3D films in 2009 included Coraline, Monsters vs. Aliens, Up, X Games 3D: The Movie, The Final Destination, Disney's A Christmas Carol, and Avatar. Avatar has gone on to be one of the most expensive films of all time, with a budget at
$237 million; it is also the second highest-grossing film of all time. The main technologies used to exhibit these films, and many others released around the time and up to the present, are Real D 3D, Dolby 3D, XpanD 3D, Masterimage 3D, and IMAX 3D.

March and April 2010 saw three major 3D releases clustered together, with Alice in Wonderland hitting US theatres on March 5, 2010, How to Train Your Dragon on March 26, 2010, and Clash of the Titans on April 2, 2010. On May 13 of the same year, China's first IMAX 3D film started shooting. The pre-production of the first 3D film shot in France, Derrière les murs, began in May 2010 and was released in mid-2011.

Undoubtedly the most successful 3D film to date is James Cameron's Avatar. As with Ghosts of the Deep, Avatar was filmed with custom-built cameras and 3D software. No official numbers were ever released, but Avatar is widely regarded as the most expensive movie ever made thanks to the cost of this new technology. However, Avatar now stands as the highest-grossing film of all time, proving more than ever that audiences are willing to foot the bill for expensive 3D tickets if the experience justifies the cost. The next frontier for 3D movies appears to be the home market. While some home video releases have included anaglyph glasses, consumers have only recently gained the ability to buy true 3D-capable televisions. 3D-ready televisions offer a 3D mode that works in conjunction with a pair of battery-powered LCD shutter lenses.

Film critic Mark Kermode, a noted detractor of 3D, has surmised that there is an emerging policy of distributors to limit the availability of 2D versions, thus "railroading" the 3D format into cinema whether the paying filmgoer likes it or not. This was especially prevalent during the release of Prometheus in 2012, where only 30% of prints for theatrical exhibition (at least in the UK) were in 2D. His suspicions

were later reinforced by a substantial number of complaints about Dredd from those who wished to see it in 2D but were denied the opportunity. In July 2017, IMAX announced that they will begin to focus on screening more Hollywood tent-pole movies in 2D (even if there's a 3D version) and have fewer 3D screenings of movies in North America, citing that moviegoers in North America prefer 2D films over 3D films.

2.6 REGIONAL LANGUAGE CINEMA

At the national level, films in Hindi made in Mumbai and Chennai, continue to reign supreme. During the 1990s, however, some films made in the languages of the South, either re-made or dubbed in Hindi, have found a good market nationwide. Mani Ratnam's Roja, Bombay, Dil Se, Yuva, Hey Ram! and Guru are examples of such films. The omnibus term 'Regional Language' refers to Indian languages other than Hindi and English; strictly speaking though this is incorrect, since under the Indian constitution all 23 recognised languages are 'national'. For Hindi is as much a 'regional' language as say Tamil or Telugu or Bengali.

Several Hollywood films too began to be dubbed in Hindi, beginning with Jurassic Park, Schindler's List, Pretty Woman and The Lion King, though not all of them managed to succeed at the box-office. The various Hollywood companies such as Sony/Columbia, MGM, Twentieth Century Fox, Paramount/ Viacom and Disney have a significant presence in Mumbai and other large cities. A recent trend is the production of Indian films in English, such as The Making of the Mahatma, and English August. Yet another trend is the making of films on India-related themes by NRI film makers such as Mira Nair (Salaam Bombay, Monsoon Wedding, Mississippi Masala, Kamasutra) and Deepa Mehta (the 'elements' trilogy: Earth, Fire and Water).

Hindi Cinema

The first Indian movie released in India was Shree Pundalik by

Dadasaheb Torne on 18th May, 1912, at the Coronion Cinematograph, Bombay. After this, Phalke helmed more silent mythologicals like Mohini Bhasmasur (1913), Satyavan Savitri (1914), Lanka Dahan (1917). Shri Krishna Janam (1919), Kaliya Mardan (1922) and Bhakta Prahlad (1926). Over the next two decades, Indian silent features ruled. In 1931, a record of 209 silent films was released when talkies arrived.

In the early 1930s, Ardeshir Irani released Alam Ara, the first Indian indigenously made and processed talking film, on 14th March, 1931.

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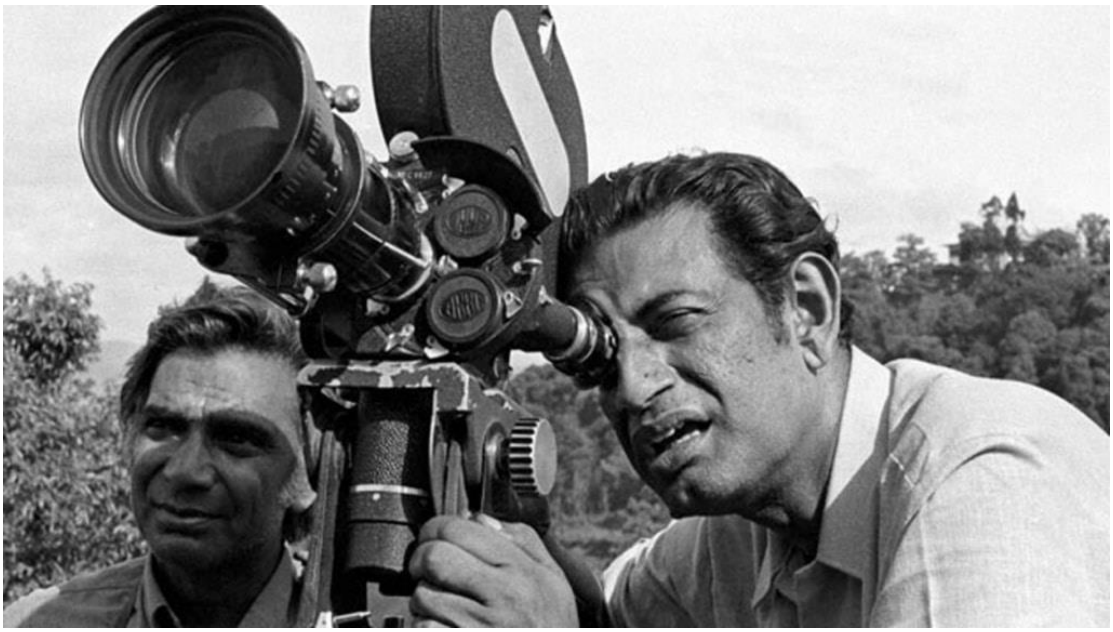
India's first talkie film, Alam Ara, released on March 14, 1931

Playback singing was introduced in Nitin Bose's Dhoop Chhaon (1935). Naujawan (1937) was the first film with no songs. Phalke also made his only talkie, Gangavataran (1937). In 1944, Jwar Bhata, the debut film of superstar Dilip Kumar got released. In this period(1951-60), the trinity of Dilip Kumar, Raj Kapoor and Dev Anand ruled over Hindi cinema, MGR delivered the 1954 Tamil blockbuster, Malaikallan, while NTR ruled the Telugu film world. In Cannes,



Satyajit Ray's Pather Panchali won the Best Human Document prize. Guru Dutt made classics such as Pyaasa (1957) and Kaagaz Ke Phool (1959) which have been included among the greatest films of all time in Time Magazine's 'All-Time' 100 best movies. Mother India (1958) was India's first entry to the Academy Awards for the Best Foreign Language Film. The National Film Awards, the most prominent film award ceremony, was established in 1954. Shyamchi Aai (Marathi) got the first ever President's Gold Medal for the All India Best Feature Film and Bimal Roy's Do Bigha Zameen got the All India Cerficate for Merit. Filmfare Awards were also introduced in the same year. Mughal-e-Azam made a special contribution to cinema with its release in 1960.

In the 60s, Shammi Kapoor did his Yahoo act, Rajendra Kumar became Jubilee Kumar, Lata Mangeshkar crooned n Allah Tero Naam and Rajesh Khanna's two blockbusters Aradhana and Do Raste (1969) made him a superstar Saheb, Biwi aur Ghulam (1962) was an entry to the 13th Berlin International Film Festival. Manoj Kumar's directorial debut was Upkaar (1967). Ritwik Ghatak's classic Subarnarekha (1962) came into being. New wave cinema took off with Mrinal Sen's Bhuvan Shome (1969) for which he bagged the National Award for Best Director. Three generations of Kapoors came together in Kal, Aaj aur Kal, Zeenat Aman grooved in 'Dum Maro Dum and Amitabh Bachchan made a minor but impressive debut in Saat Hindustani (1971). Parallel cinema came of age

Bollywood sidelined romance for action, as Amitabh Bachchan conquered the silver screen with Zanjeer (1973). Rishi Kapoor and Dimple Kapadia debuted with Bobby (1973). Ramesh Sippy's Sholay (1975) became the highest grossing Indian film of all time. Hrishikesh Mukherjee, Shakti Samanta and Yash Chopra made some wonderful films. Subhash Ghai's Karz (1980) based on the story of reincarnation was one of the highest grossers of the year. In 1980s, music had acquired a distinctive flavour, through the efforts and talent of

directors like SD Burman, Shankar- Jaikishan and many others, slipped in this decade. Disco music reigned for a big part, with composer Bappi Lahiri creating some major musical success stories. Mithun Chakraborty became the Indian John Travolta.

Jeetendra experienced successes with films like Himmatwala (1983). Art movies achieved a new height with films like Arth (1982), Ardh Satya (1983) and Jaane Bhi Do Yaaron (1983). Shekhar Kapoor's 'Mr. India' (1987) was a super hit.

Shahrukh Khan rocked Bollywood with his anti-hero acts in Darr and Baazigar. Comedy left the audiences in splits, with the Govinda-David Dhawan collaboration giving rise to films like Shola aur Shabnam (1992), Aankhein (1993), Raja Babu (1994), Coolie No 1 (1995) and many more blockbusters. Nowadays young filmmakers like Farhan Akhtar, Anurag Kashyap, Imtiaz Ali and Vishal Bhardwaj took the industry by storm. Dil Chahta Hai (2003) changed Bollywood's depiction of young urban sensibilities. Rajkumar Hirani's Munna Bhai MBBS (2003) gave a new lease of life to Sanjay Dutt and endeared his character nationwide and beyond.

Presently, the Hindi films are made for the commercial purposes. Many new talented artists joined the Bollywood such as Ranveer Singh, Ranbir Kapoor, Ayhushman Khurana, Vicky Kaushal, Rajkumar Rao, Varun Dhawan, Aditya Roy Kapoor, etc.

Some of the popular films of this period are Dhoom 3 (2013), Chennai Express (2013), Bhaag Milkha Bhaag (2013). PK (2014), Kick (2014), Happy New Year
(2014), Bajrangi Bhaijaan (2015), Prem Ratan Dhan Payo (2015), Dilwale (2015), Bahubali: The Beginning (2015), Dangal (2016). Sultan (2016), MS Dhoni: The Untold Story (2016), Secret Superstar (2017), Hindi Medium (2017), Toilet Ek Prem Katha (2017), Bahubali The Conclusion (2017). Sanju (2018), Padmaavat (2018), Andhadhun (2018), (2018), Kabir Singh (2019), Saaho (2019), Uri: The Surgical
Strike (2019), Mission Mangal (2019), etc.

Tamil Cinema

Madras has been a centre for film production in Hindi and the South

Indian languages, from the early years of Indian cinema. Several silent features based on the mythology and the puranas were produced, and proved to be very popular among the masses. The first silent film was Keechakavatham (The Extermination of Keechakan) (1916), a mythological, and the first talkie Kalidas (1931) contained no fewer than 50 songs. Tamil cinema was seen as an extension of the popular performing arts such as company drama, therukoothu, the circus and wrestling. The repertoire of the (drama)

companies was limited to a few mythologicals, written as musicals. The stories were standardised as a series of songs. In keeping with the tradition of company drama, the talkies carried a large number of songs and placed less emphasis on dialogue.[47] Right from the beginnings of Tamil cinema, the Brahmin elite despised cinema (just as it did company dramas and therukoothu (folk street theatre), regarding it as 'low culture', in contrast to Bharatnayam and Carnatic music which constituted 'high culture'.

The first three phases of Tamil cinema, according to one analyst, were (i) the puranic, mythological and folklore period (1931-50), (ii) the melodramatic story period (1951- 75), and (iii) the partly realistic anti-sentimental stories period (1951- 75).

The perspective is of course elitist; realism is seen as the ideal towards which cinema must aspire. The 'parallel' cinema, which was marked by social realism, had its influence on the Tamil cinema of the late seventies. The pioneers were K. Balachander, Bharathi Raja, Mahendran, Balu Mahendra, Dorai, Jayabharati, Bhagyaraj, Rudraiyya and H.A. Kaja. Mahendran's Utharipookal and Dorai's Pasi continued the realistic genre started by the late Bhim Singh's Sila Narangalil Sila Manithangal which challenged the myth of the ideal heroine. Bharathi Raja set the trend of locating films in villages, and Mahendra gave the villagers 'solidity, depth and relevance' in his 16 Vayadinile. There was a radical move away from the dialogue-oriented film, as in J. Mahendran's Mullum Malarum and the co-operative venture of some young people under the leadership of Robert and Rajasekaran, Oru Thalai Ragam. The demise of film-star and Chief Minister M.G. Ramachandran[50] in 1988, and the ouster of Jayalalitha as Chief Minister has not affected film production though some studios have closed and attendance has fallen, owing to cable, the Sun, Vijay, Jaya and Raj TV channels, and Sun Movies, the round-theclock film TV channel of the Sun TV group. Mani Ratnam, Illayarajah and A.R. Rehman have put Tamil cinema on the all-India map. Mani Ratnam is

prolific as he works not only in Tamil cinema but also in Hindi, Kannada and Telugu. Several of his Tamil films are dubbed in other Indian languages. Beginning with Mouna Ragam a romantic tale of an aged couple, he has gone on to tell stories of politics, terrorism, youth and business in box-office hits like Iruvar, Thalapathi, Roja, Bombay, Yuva, and Guru. But it is the films starring Rajnikant that draw the fans and the crowds in Tamilnadu to the larger-

than-life representations of the superstar, his latest being Sivaji, the Boss (2007). The 'fan clubs' associated with Rajnikant and other film stars continue to thrive and to direct Tamil film and political culture..

Telugu Cinema

In terms of the number of films produced no state has been as prolific as Andhra. Most of the Telugu films made are potboilers a la Hindi cinema, loaded with song and dance sequences. Mythologicals, folk love fantasies, social and crime thrillers dominate. The first Telugu talkie was H.M. Reddi's Bhakta Prahlad (1932); Reddi's Grihalakkshmi (1937) was a path-breaking film: it broke away from the tradition of using grandhikam in dialogue and employed a colloquial spoken style.' From the 1930s onwards, Telugu films were made in Rajahmundy, Vizagapattnam, Madras and even Kolhapur. Some of the classics of early Telugu cinema are: G. Ramabrahman's Mala Pillai Raita, K.V. Reddi's Bhakta Potana, Yogi Vemana, Chittoor V. Nagaiah's Thaiagaiah and B.N. Reddi's Malleswari.

Shyam Benegal with Anuragham, Mrinal Sen with Oka Cori Katha did try to break into Telegu films but without much commercial success. B.S. Narayana has won national and international acclaim with his two features, Oorummadi Bratukulu, a naturalistic film about the struggle of the poor, and Nammajjanam which deals with the suicide of a young bride who is the victim of rape. Two other outstanding films are Ravindran's Harijan and Gautam Ghose's Maa Bhoomi, which focus on the plight of the have-nots in an exploitative situation.

Telegu cinema shot into the limelight in 1981 with K. Viswanath's Sankarabaranam which bagged the Golden Lotus for Mass Entertainer with Aesthetic Values. In 1989, his Sevarna Kamalam was selected for the Indian Panorama. Vishwanath went on to make several other films, such as Sita Mahalakshmi, President Peramma, Saptapadi, Subalekha, and Sagar Sangamam. Among the other directors worthy of mention are K.V. Reddi, L.V. Prasad, Dasari

Narayana Rao, K. Raghavendra Rao and U. Vishveshwara Rao.

What accounts for the big crop of films each year in Andhra is the State Government's support. It is perhaps the only State Government that ploughs back about 7% of the receipts from entertainment tax into the film industry. The Andhra Pradesh State Film Development Corporation supports films made in Telugu.

Bengali Cinema

The Bengali cinema was dominated for over four decades (1950 -1995) by Satyajit Ray, Mrinal Sen, Tapan Sinha and Ritwik Ghatak. Ghatak died in 1976, and Satyajit Ray in 1993. Talented young film makers who joined the ranks of the 'parallel' cinema in later years included Purnendu Pattrea, Buddhadeb Dasgupta, Utpalendu Chakravorty, Nitish Mukherjee, Gautam Chakravorty, Gautam Bose and Aparna Sen. But since all of them work at their art like lone wolves there's no 'movement' worth the name to provide them the support that comes from a cooperative effort. The result is that their films win laurels abroad, but can find few exhibitors at home. The Nandan Film Centre in Calcutta has now come to their rescue. The Centre has exhibition and documentation facilities, conducts seminars and workshops which draw film makers from all over the country. The Satyajit Ray Film and Television Institute, and the Film Studies programme at Jadavpur University have given further impetus to the Bengali film industry.

Buddhadeb Dasgupta launched his career as a director with Dooratwa (Distance) (1978), a close look at middle class mores in contemporary Calcutta through the story of a young lecturer's disillusion with leftist politics. Neem Annapurna (Bitter Morsel) followed a year later, and Grihayuddha (The Civil War) in 1982, the latter focusing on the inevitability of class conflict. Andhi Galli (Blind Alley) (1985), a film in Hindi, explored the erosion of Bengali youth's values against the backdrop of police 'encounters' of the 1970s for bumping off young leftists. He returned to Bengali with Phera (The Return) (1987).

Utpalendu Chakravorty made his debut with a documentary Mukti Chai and a feature on bonded labour Moyna Tadanta (Post Mortem), both of which have won national film awards. He went on to make Chokh (The Eye) (1982), Debshishu (Child God) (1985), Phansi (1989), the tragic tale of a professional hangman, Chandanneer (The

Nest of Rhythm) (1989), a musical, and Kanna (1989), a documentary on a Bharat Natyam dancer.

Gautam Ghose made documentaries (New Earth, Chains, Bondage, Hungry Autumn) before he started directing feature films in Bengali, Hindi and Telugu. His first feature was a Telugu film Maa Bhoomi (Motherland) (1979), which focused attention on the Telangana peasant uprising in Andhra in the early forties. Dhakal

(Occupation) (1981) told the story (in Bengali) of a gypsy woman's struggle to keep her land against the local landlord who is in collusion with the district officer. The Hindi feature Paar (The Crossing) (1984) told the dramatic tale of survival of a povertystricken couple, while the Bengali Antarjali Yatra (The Voyage Beyond) (1987) drew attention to the practice of sati.

Other Bengali filmmakers of note are: Aparna Sen (36 Chowringhee Lane, Paroma, Sati, Picnic and Mr. and Mrs. Iyer), Raja Mitra (Ekit Jiban), Sandip Ray (Himghar), Nitish Mukherjee (Ekdin Surya, Nayan Shyama and Rabidar), Purnananda Pattrea (Streer Patra, Chentra Tamsukha, and Malancha). However, the most prolific of Bengali film makers in the last decade has been Rituparno Ghosh who has directed over 15 feature films (in Bengali, Hindi and English) and scripted over a dozen films. His award-winning Bengali films include: Unishe April (1994), Bariwali (1999), Asukh (1999), Chokher Bali (2003), Dosar (2006) and Sunglass (2008).

Malayalam Cinema

The seventies was the 'golden' period of Malayalam cinema. The pioneers of the 'parallel' cinema in Kerala were Adoor Gopalakrishnan, G. Aravindan, John Abraham and Shaji. Gopalakrishnan's oeuvre includes some finely crafted narratives made over the last three decades: Swayamvaram, Kodiyettam (1977), Elipathyam (Mousetrap) (1981), Mukhamukham (Face to Face) (1984), Anantaram (1987),
Mathilukal (1989), Vidheyan (1993), Kathapurusham (1995), Nizhalkkuthu (2003) and Naalu Pennungal, The Dance of Shiva (2008).

The late G. Aravindan's films Utharayanam (1974), Kanchana Sita, Thamp, Kummati, Esthappan, Sahaja, Oridath, Marattam, Chidambaram (1985), and Vasuthuhara (1990) have won international renown for their asthetic and poetic qualities. Aravindan observed, 'Subtlety is my lifestyle, and I believe that it is more acceptable and

suited to our way of life, culture and aesthetics. I cannot overlook the importance of social values. I enjoy making movies that are in communication with nature.'

Malayalam films have had the largest representation at the Indian Panorama of our international film festivals since the seventies. Film co-operatives (like Chitralekha), film societies (like Odessa), and loyal audiences have been the major reasons for the

steady growth of Malayalam cinema. Besides, the State Government has set up a film complex in Trivandrum and provides subsidies to established filmmakers.

The other filmmakers, who have made valuable contributions in terms of form and content, include: Vasudevan Nair (Nirmalayam Bandhanam), P.A. Backer (Kabani Nadi Chuvannappol), Padmarajan (Peuyazhiambalam and Kallan Pavithran),
V.R. Gopinath (Greesham), John Abraham (Amma Ariyan (Letter to Mother); Cheriyachante Krogra Krithyangal (The Wicked Deeds of Chediyachan), Sivan (Yagam), and K.R. Mohanam (Ashwa Thama) and Shaji (Piravi). K.G. George (Journey's End), Lenin Rajendran (A Tale of the Past), K. Ravindran's (Ore Tahvool Pakshigal and Varikuzha), are some of the other distinguished directors. The films that stood out in the early nineties were Shaji N. Karun's Swaham, Hariharan's Parinayam and Padmakumar's Sammohanam, and in the mid-nineties T.V. Chandran's Ormakalundayirrikanam, Hari Kumar's Sukrutham, and Lohitdas' Bhootakannadi (Magnifying Glass). Jeyraj, the maker of Deshdanam, won the Best Film Award for his Kaliyattam in 1998.Chandran continues to produce films at regular intervals: Susannah, Danny and Padam Onnu Oru Vilapam have stormed the box office. So have the films of R. Sarath (Sayahnam and Stithi), Murali Nair (Maranasimhasanam, Puttiyude Divasam and Arimpara), Satish Menon (Bhavam), Rajiv Vijayaraghav (Margam) and Ashok Nath (Sabhalam). Around 35 films are produced in Kerala every year but these have to compete for audiences with a spate of Tamil, Hindi and Telugu films (many of them dubbed in Malayalam). In 2007, for instance, as many as 80 Tamil films and 14 Telugu films were released in the State.

Kannada Cinema

Perhaps the earliest film in Kannada was Bhakta Dhruva (1934), but Kannada cinema really took off only after the mid-fifties under the leadership of Dr. Raaj Kumar. Its heyday was of course the

1970s when one daring film after another challenged the status quo and ushered in the Kannada 'new wave'. The State Government of Karnataka was perhaps the first to encourage the regional cinema by offering generous subsidies, and granting tax exemptions to films made in Kannada. In the space of two decades, Kannada cinema, largely under the influence of the 'Naavya' (modernist) movement in literature began to wrest national awards. Samskara (1970), Vamsha Vriksha (1971), Kaadu (1973), Chomana Dudi (1975) and

Hamse Geethe won national and international acclaim. The ventures of Puttanna Siddhalingayya and Raaj Kumar which attempted to blend art with popular entertainment also proved successful.

The 'new wave' has receded in Karnataka as elsewhere in the country, with Karanth and Girish Karnad leaving the State, and the new film-makers taking to big- budget films. M.S. Sathyu of Garam Hawa and Bara (famine) fame, made two big- budget Kannada films – Kanneshwara Rama and Chitegu Chinte – and Girish Karnad Ondanondu Kaladalli and Tabaliyu Neenade Magane (jointly with Karanth). P. Lankesh's Pallavi too made a mark. But it has been Girish Kasaravalli who remains the foremost director now with a whole corpus of visually arresting 'humanist' films.[63] His contribution to Kannada cinema over the last three decades has been remarkable: Ghattashradha (The Ritual) (1977), Aakramana (The Siege) (1979), Mooru Darigallu (Three Pathways) (1980), Tabarane Kathe (Story of Tabare) (1987), Mane (House) (1988), Bannade Vesha (The Mask) (1990), Kraurya (The Tale of a Story-teller) (1995), Thayi Sahiba (Lady of the Manor) (1997), Dweepa (Island) (2002), Hasina (2005) and Nayi Neralu (In the Shadow of the Dog) (2006).[64] 'Central to Kasaravalli's oeuvre is the dynamic relationship between the humanism of the individual's story and the detached description of the outside world'. In the popular film genre, commercial blockbusters continue to rule the roost. Since 2005, these have included the Shivraajkumarstarrer Jogi (2005), Mungalu Male (2006) and Duniya (2007).

Gujarati Cinema

The first Gujarati film was a short feature entitled Mumbaini Sethani, released on April 9, 1932, while the first full-length feature was Narsinh Mehto. Other early films included Sati Savitri, and Ghar Jamai. As in other parts of the country, Gujarati films had to compete with Hindi films made in Bombay and Madras, because of the samll number of theatres. So until the early seventies, only 130 Gujarati

films had been made, the most remarkable being Kantilala Rathod's masterpiece Kanku. However, even Kanku could be released only in one theatre for just a week.

Then came the film 'boom' consequent upon the State government's generosity in granting subsidies and in exempting films produced in studios within the State, from entertainment tax. As many as 40 films were produced each year during

the 1970s, but less than 30 during the 1980s, though the quality of films was rather indifferent. Popular Gujarati cinema has been largely based on mythology, folk tales and novels.

Some graduates of the Film and Television Institute, Pune, have set up a film co-operative called Sanchar. Sanchar's first venture, Bhavni Bhavai (1980), made in 16 mm and shot on location and directed by Ketan Mehta, won a national film award and the acclaim of critics. So has Mirch Masala (1985). Mehta's Hindi films have met with greater success at the all-India boxoffice. They include Holi (1984), Hero Hiralal (1988), Maya Memsahib (1992), Darling! Yeh Hai India (1995), Aar Ya Paar (1997), Mangal Pandey: The Rising (2005) and Rang Rasiya (2007). He has also made seven documentaries, most notably the biographical film, Sardar (1993).

The spirit of Kanku and Kashi No Dikro returned to Gujarati cinema between 1980 and 1985 (the 'golden period' of Gujarati cinema), but for the next decade or so mythologicals and folk dramas continued to dominate. Gujarati cinema received a boost at the close of twentieth century with a string of blockbusters by Govindbhai Patel, the foremost being Unchi Medi Na Uncha Mol (1996) and Desh Re Joya Dada Pardesh (1997). Like Hum Aapke Hain Koun and Dilwale Dulhaniya Le Jayenge, Patel's films are in the family drama genre, with the focus on the joint family system and the search for an Indian identity.

2.7 PARALLEL CINEMA

Parallel Cinema: A Challenge to the Mainstream

(1940s-1980s) A Shift in Focus:

The 1940s witnessed the emergence of a distinct film movement in India known as "Parallel Cinema." This movement arose in response to the dominance of commercial Bollywood films, which were often criticized for their escapist themes, formulaic plots, and emphasis on song-and dance routines.

Parallel cinema, in contrast, aimed to present a more realistic and critical portrayal of Indian society.

Characteristics of Parallel Cinema:

Focus on Social Realism

Parallel cinema films typically dealt with real-life issues. These films tackled social issues like poverty, class inequality, gender discrimination, and political corruption, offering a critical and often stark commentary on the social realities of India.

Featured ordinary people: Unlike mainstream cinema's focus on larger-than- life characters, parallel cinema focused on the lives and struggles of ordinary people, often from marginalized communities. This shift in perspective allowed for a more nuanced and relatable portrayal of societal issues.

Employed neorealist techniques: Borrowing from Italian neorealism, many parallel films used natural settings, non-professional actors, and handheld camerawork to create a sense of authenticity and immediacy.

Emphasis on Independent Filmmaking:

Parallel cinema was largely characterized by:

Independent production: Filmmakers often operated outside the mainstream studio system, relying on independent funding and smaller production crews. This allowed for greater creative freedom and the pursuit of artistic expression over commercial success.

Alternative distribution networks: Distribution of these films often relied on film festivals, independent cinemas, and grassroots efforts, reaching a more dedicated audience interested in alternative narratives.

Artistic Experimentation:

In contrast to the formulaic nature of mainstream films, parallel cinema embraced:

Exploration of form and narrative: Filmmakers experimented with unconventional narrative structures, non-linear storytelling, and innovative camera techniques to explore themes and characters in a deeper and more complex manner.

Emphasis on regional cinema: Parallel cinema also played a crucial role in promoting regional languages and diverse cultural perspectives within Indian cinema, moving beyond the Hindi-centric focus of mainstream cinema.

Key Figures and Films:

Some prominent filmmakers and films associated with the parallel cinema movement include: Satyajit Ray: Renowned for his poignant films like "Pather Panchali" and "Aparajito", which depicted the struggles of ordinary people with profound realism and sensitivity.

Mrinal Sen: A prolific director known for his socially conscious films like "Bhuvan Shome" and "Aakrosh", which critiqued societal inequalities and political injustices.

Ritwik Ghatak: A filmmaker known for his powerful and evocative films like "Meghe Dhaka Tara" and "Subarnarekha", which explored themes of partition, displacement, and the complexities of human relationships.

Impact and Legacy:

Parallel cinema, despite facing commercial limitations, played a significant role in shaping Indian cinema. It offered a critical perspective. It provided a platform for social commentary and challenged the idealized portrayal of Indian society often presented in mainstream films.

Encouraged artistic expression: Inspired a generation of filmmakers to experiment with form and content, pushing the boundaries of cinematic storytelling.

Promoted regional cinema: Paved the way for the development of regional film industries and the celebration of diverse cultural narratives within Indian cinema.

While the term "parallel cinema" is less frequently used today, its legacy continues to resonate in Indian cinema. The movement's

emphasis on social realism, independent filmmaking, and artistic experimentation continues to influence contemporary filmmakers who strive to present alternative narratives and engage with critical social issues.

2.8 LIBERALIZATION AND ITS IMPACT ON INDIAN CINEMA

The economic reforms of the 1990s in India marked a turning point for the Indian film industry, ushering in significant changes that reshaped its landscape.

1. Economic and Technological Shifts:

Prior to liberalization, the Indian film industry was largely self-financed and reliant on domestic resources. However, with the opening up of the economy, foreign investment became possible. This led to:

Bigger budgets: Increased access to capital allowed filmmakers to create films with larger budgets, enabling them to invest in better production values, including elaborate sets, special effects, and renowned actors.

Technological advancements: The influx of capital also facilitated the adoption of advanced filmmaking technologies. The rise of digital filmmaking revolutionized the industry, offering:

Enhanced visual effects: Digital technology revolutionized the creation of special effects, allowing for more realistic and visually stunning spectacles.

Improved post-production tools: The use of digital editing and other post- production tools offered greater creative control, allowing filmmakers to refine their films with greater precision.

Technological Advancements:

Beyond increased investment, the 1990s also witnessed several significant technological advancements that impacted Indian cinema:

Satellite Television: The arrival of satellite television in the 1990s significantly expanded the reach of Indian films, exposing them to wider audiences both domestically and internationally.

Multiplexes: The rise of multiplex cinemas offered a more comfortable and modern movie-going experience, attracting audiences back to

theaters and influencing filmmakers to cater to this evolving preference.

2. Crossover Content and Global Audiences:

The economic and technological changes triggered by liberalization led to the emergence of new trends in film production and audience preferences:

Crossover Content: With broader international exposure and access to new markets, Indian filmmakers started creating "crossover content" aimed at appealing to both domestic and international audiences.

Blended genres: Often combined elements of popular genres like action, romance, and comedy, catering to a wider global audience.

Universal themes: Explored themes that resonated with a broader audience, transcending cultural boundaries and language barriers.

Examples of such crossover films include "Lagaan" (2001), "Taare Zameen Par" (2007), and "Dangal" (2016).

Global Appeal of Bollywood:

The liberalization era also witnessed the rise of Bollywood films with a global appeal, particularly:

Musicals: Bollywood musicals, known for their vibrant song-and-dance sequences, gained popularity in international markets due to their unique blend of entertainment and cultural expression. Examples include "Dilwale Dulhania Le Jayenge" (1995) and "Kuch Kuch Hota Hai" (1998).

Action Films: Action films featuring high-octane stunts and larger-than-life heroes also found international success, particularly in Southeast Asia and the Middle East. Examples include "Dhoom 2" (2006) and "War" (2019).

However, it's important to understand: While liberalization created opportunities for larger-scale productions, the space for independent cinema and films tackling unconventional themes continued to exist, albeit facing challenges in terms of funding and

distribution.

Cultural Specificity: Despite the emergence of crossover content, many Indian films continue to retain their cultural specificity and cater primarily to domestic audiences, celebrating regional languages and diverse narratives.

Changes in the film industry after liberalization Used both pejoratively and with pride as shorthand for a film industry located in Mumbai, previously named Bombay, the term Bollywood has come to refer to the roughly 150 Hindi films that roll out each year from the city's studios. According to Rajadhyaksha the ‘‘Bollywoodization’’ of Mumbai cinema must be understood as a ‘‘diffused cultural conglomeration involving range of distribution and consumption activities’’ signified by the complex and contradictory forces of globalization, privatization, and liberalization which has changed the production and consumption of Mumbai films. The near universal legitimation of the term Bollywood (instead of Hindi cinema, Bombay cinema, Indian popular cinema, etc.) is an index of larger social transformations taking place in India. The Indian media scenario completely changed in 1991 with the arrival of international television. Hong Kong based Star TV, a subsidiary of News Corporation, and CNN started broadcasting into India using the ASIAST-1 satellite. The arrival of satellite-distributed television was followed by the rapid and dramatic expansion of cable television. The government's new ‘‘open skies policy’’ allowed for media audiences to have access not only to several Hindi and regional language channels but also to foreign entertainment programming including latest Hollywood films' Changes in the media landscape along with policy initiatives by the State precipitated a further series of changes which dramatically impacted the film industry. When the government granted ‘‘industry status’’ to films in 1998, the film industry was eligible for infrastructural and credit supports available to other industries as well as reduction in custom duties on cinematographic film, complete exemption on export profits, and tax incentives. At the same time as policyshifts were liberalizing the industry, multiplexes began to replace single-screen theaters, especially in the metropolitan cities of Mumbai, Delhi, Bangalore, Kolkata, Hyderabad, and Chennai. By the late 1990s, the buzz word had become the ‘‘corporatization’’ of films: Web sites became increasingly important marketing sites for films and

film studios; film music was strongly promoted (popular film songs could be downloaded as cell phone ringtones, for example); television and radio advertised aggressively; ticket prices went up; and stars made themselves available for press interviews, press appearances, and pre-release campaigns. The circulation of thousands of new media objects in the forms of print flyers, signage, mobile phones, music cassettes, and CDs, writes Sundaram, created a ‘‘visual frenzy’’ centered around Bollywood. Films increasingly began to depict India’s shifting relationship

with the world economy through images of a hybrid relation between the national and global. An ever-increasing number of Indians have traveled abroad, often to visit their overseas family; this diaspora has come to represent an important part of the market for Mumbai film producers. The increasingly consumerist lifestyle of India's elites and wealthy Indians living in the West has led to frequent depiction in films of hugely extravagant interiors, lavish jewelry, designer clothes, shopping at malls, eating and drinking out at clubs and bars, and engaging in expensive sports such as skiing, water- gliding, and motor racing.

The strategies adopted by the filmmakers to accommodate such expanding audience tastes and desires can be best described as taking global formats and visual styles, while ''localizing, adapting, appropriating, and Indianizing'' them. Such strategies, and the audience expectations that produced them, can be labeled as glocalization, and can contribute to a theoretical framework to better understand the global-local nexus among Bollywood audiences. Changes in the exhibition and promotional system With the policy shifts owing to the liberalization process, single screen theatre halls were started being replaced with the multiplexes, especially in the metropolitan cities like Mumbai, Chennai, Bangalore, Delhi and Kolkata. With the sophisticated financial policies for films starting from its investment to its exhibition, the film industry became corporatized with

a. Development of websites for promotional activities of Bollywood films as well as the studios and the big production houses,

b. Aggressive marketing and promotional activities for film music, which was having a stiff competition with the newly found indie pop songs,

c. Incessant and aggressive campaigns of the newly released films in radio, television and other forms of media like mobile phones,
d. increase in the ticket prices of the films in the multiplexes,

e. The stars of the Hindi films started appearing in interviews, television shows and press meetings more than ever before,

f. Advertisements started endorsing the stars who became regular faces in the satellite television channels. According to Ravi Sundaram, circulation of thousands of various media objects (both old and new) in the forms of print flyers, signage, mobile

phones, music cassettes and CDs, created a ‘visual frenzy’ centered around

Bollywood.

New challenges for Bollywood

It is true that the film industry turned into a new global Bollywood with a lot of economic and financial facilities only after the economic liberalization, but for the same open market policies cinema in India and all across the world started facing stiff challenges from other forms of media, especially television. Bollywood faced enormous pressure in every sense to maintain and attract the audiences to the film theatre from the tele-visual extravaganza. Previously the narratives were surrounded with the poverty stricken community and how a working class hero struggles to defeat the corrupt rich villains. It also accommodated the familial and community ties which proved to be more essential and core to the existence of the individual. But now Bollywood films increasingly began to depict India's shifting relationship with the world economy through images of a hybrid relation between the national and global - there was interestingly some conscious deletion on thematic grounds like 'jhoparpatti' (slums) and struggling protagonist in poverty and community feeling more than the feeling of a responsible citizen. The new filmmaker of Bollywood started adopting thematic structures and narrative devices which are in accord with a broader audience who are exposed to international cinema, international sitcoms and a feeling of becoming a new global Indian under the happy charm of globalization - both economically and culturally. These strategies adopted by Bollywood to incorporate expanding audience tastes and desires can be best described as taking global formats equipped with updated visual styles, while localizing, adapting, appropriating, and ‘Indianizing’ theme. In this case, a term becomes central to the point of discussion - Glocalization, which is an amalgamation of globalization and localization. Structures of the newly evolved Bollywood films can be labeled as glocalization.

To mention, the liberalization of the Indian economy in the 1990s significantly impacted the film industry. Increased investment, technological advancements, and globalization led to the production of films with bigger budgets, wider reach, and the emergence of "crossover content" aimed at capturing global audiences.

However, the Indian film industry continues to be diverse, encompassing both mainstream and independent cinema, catering to domestic and international audiences with varying preferences.

2.9 RISE OF MULTIPLEX CINEMA: TRANSFORMING THE MOVIE- GOING EXPERIENCE

The emergence of multiplex cinemas in the late 20th and early 21st centuries marked a significant shift in the film industry, not only for filmmakers but also for audiences. These multi-screen complexes, often housed within shopping malls, offered a vastly different movie-going experience compared to traditional single- screen theaters.

Improved Infrastructure:

Multiplexes ushered in a new era of comfort and convenience for moviegoers:

Enhanced Audio-Visual Experience: Multiplexes typically boast cutting-edge sound systems, ranging from Dolby Digital to Dolby Atmos, delivering a more immersive and realistic audio experience. Additionally, high-definition digital projection replaced traditional film prints, offering superior image clarity and brightness.

Comfortable Seating and Amenities: Gone were the days of uncomfortable, worn-out seats. Multiplexes introduced plush, reclining seats, often with cup holders and armrests, providing a more comfortable and relaxed environment to enjoy the film. Additionally, amenities like clean restrooms, concession stands offering diverse food and beverage options, and even arcades in some cases, further enhanced the overall experience.

Impact on Film Distribution and Exhibition:

The rise of multiplexes has significantly impacted the film distribution and exhibition landscape, it includes,

Wider Variety and Accessibility: Multiplexes typically house multiple screens, allowing them to showcase a wider variety of films

simultaneously. This caters to diverse audience preferences, offering viewers a choice beyond mainstream blockbusters and providing a platform for independent, foreign, and niche films that might not have secured screening opportunities in traditional cinemas.

Increased Revenue Potential: Multiplexes offer a larger overall capacity compared to single-screen theaters, potentially increasing ticket sales and revenue for both the exhibitors and the film distributors. This can incentivize the production of a wider range of films, catering to different audience segments.

Shifting Release Strategies: The multiplexing phenomenon led to a shift in release strategies for many films. Studios began adopting a wider release pattern, opening films simultaneously across multiple screens in different locations, maximizing their initial box office performance. This approach, however, has been criticized for potentially hindering the long-term theatrical run of smaller films, especially those relying on word-of-mouth recommendations.

Impact on the Industry:

The rise of multiplexes has had a multifaceted impact on the film industry:

Standardization and Homogenization: Critics argue that the dominance of multiplexes has led to a certain degree of standardization and homogenization in film exhibition. The focus on big-budget, commercially viable films to fill the multiple screens can lead to a decline in the number of screens available for independent and art-house films, potentially limiting audience exposure to diverse cinematic experiences.

Economic Impact: While multiplexes offer benefits like improved infrastructure and wider accessibility, they can also pose challenges for smaller, independent cinemas struggling to compete. The high operational costs associated with maintaining multiplexes can put a strain on smaller businesses, potentially leading to their closure and further consolidation within the industry.

The rise of multiplex cinemas has undeniably transformed the movie-going experience, offering improved infrastructure, wider film choices, and increased convenience for audiences. However, it is essential to acknowledge the potential drawbacks, including the impact

on independent and diverse filmmaking and the potential homogenization of the exhibition landscape. As the film industry continues to evolve, it will be crucial to find a balance between catering to the demands of the multiplex model while ensuring the continued accessibility and visibility of diverse cinematic voices.

Check Your Progress

Short Answer Questions

Question	CO	PO	K
Define cinema and motion picture.	CO2	PO1	K1
Who were the Lumière Brothers?	CO2	PO1	K1
What is the silent era in film history?	CO2	PO1	K2
Define talkies in cinema.	CO2	PO1	K1
What is multiplex cinema?	CO2	PO3	K2

Essay Questions

Question	CO	PO	K
Discuss the evolution of cinema from silent films to sound films.	CO2	PO1	K3
Explain the development of colour films in cinema history.	CO2	PO3	K3
Analyze the impact of technological advancements on filmmaking.	CO3	PO4	K4
Examine the role of parallel cinema in India.	CO2	PO3	K4
Evaluate the influence of liberalization on Indian cinema.	CO5	PO5	K5

Glossary

1. Set design and mise-en-scène: The creation of elaborate sets and meticulously arranged scenes helped establish the mood, setting, and atmosphere of the film. Props and costumes also played a significant role in visually communicating information about the characters and their world.
2. Satellite Television: The arrival of satellite television in the 1990s significantly expanded the reach of Indian films, exposing them to wider audiences both domestically and internationally.
3. Multiplexes: The rise of multiplex cinemas offered a more comfortable and modern movie-going experience, attracting audiences back to theatres and influencing filmmakers to cater to this evolving preference.
4. Docudrama: It is a program depicting some sort of historical or current news event, with specific changes or fabrications for legal, continuity or entertainment reasons. Depending on the quality of the feature and intended audience, these changes can minimally or

completely change the story in relation to the actual events.

5. Nickelodeon: A storefront theater where short silent films were shown for a nickel admission fee.
6. Silent Film: Films without synchronized recorded sound, often accompanied by live music or a narrator.
7. Zoetrope: An early animation device that creates the illusion of movement through rapid succession of still images.
8. Studio System: A system where major Hollywood studios controlled all aspects of filmmaking, from production and distribution to star creation.
9. Genre Film: Films that follow established conventions of a particular genre, such as westerns, comedies, or musicals.

10. Continuity Editing: A classical editing style that uses smooth cuts to create a sense of logical continuity in time and space.
11. Star System: The creation and promotion of movie stars as a way to attract audiences.
12. Auteur Theory: A theory that recognizes certain film directors as authors who express their unique vision through their films.
13. Independent Cinema: Films produced outside the Hollywood studio system, often with lower budgets and more creative freedom.
14. Cinematography: The art and science of shooting a film, encompassing lighting, camera angles, lens choices, and composition..
15. Blockbuster: A high-budget, commercially successful film with wide audience appeal.
16. Special Effects (SFX): Techniques used to create visual illusions in film, often through physical effects or makeup.
17. Visual Effects (VFX): Techniques used to create images in films that cannot be captured on camera directly, often using computer-generated imagery (CGI).
18. Digital Cinema: The use of digital technology for film production, editing, and distributionl.

Suggested Readings

Keval J.Kumar. (2002), Mass Communication in India, Third Completely Revised and Updated edition, Jaico Publishing House

History through the lens; Perspectives on South Indian Cinema; Orient Black Swan:2009

Sterritt, D. (2005). Guiltless Pleasures: A David Sterritt Film Reader. University Press of Mississippi.

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UNIT III

FILM THEORY AND FORMS

Overview

3.1 German Expressionism

3.2 Italian Neo-Realism

3.3 French New Wave

3.4 Third Cinema

3.5 Auteur Theory

3.6 Feminist Film Theories

3.7 Queer Theory

3.8 Postmodernist Cinema

Check your Progress

Glossary

Answers to Check Your Progress

Suggested Readings

THEORIES OF FILM – BRIEF INTRODUCTION TO COMMON THEORIES OF CINEMA

INTRODUCTION

Film Theory or Theorizing the cinema is an essential framework and tool to understand how films are made and how it is received by its audience. It not just provides insights about films itself but also its audience as well. Film Theory as a subject cannot be studied in isolation or to say exclusively but it takes a lot from various academic disciplines of Arts, Science, Finance, Literature. To theories a film the first thing you need to do is watch it, but not just as a mere audience. The study a film you need to understand the situation and context in which were there, when the film was made such at the political, historical, artistic, psychological, philosophical, cultural and economic aspects. Early Theories of Films tried to legitimize cinema as an art.

Hugo Munsterberg and Rudolf Amheim saw films to be more than just recording of reality but rather alteration of ways in which human perceive images,

using editing, camera angles. These theories tried to differentiate films from other forms of art.

3.1 GERMAN EXPRESSIONISM

What Is German Expressionism?

The early 20th century in Germany witnessed a powerful artistic movement known as Expressionism. It wasn't merely a style; it was a cry of the soul, a response to the rapid industrialization, social anxieties, and growing political tensions that gripped Europe before World War I. While Expressionism was a broader European phenomenon, Germany became its epicenter, encompassing various art forms like painting, cinema, and architecture.

German Expressionism refers to the numerous amounts of artistic movements which begun in Germany before WW1. Germany were a part of a bigger Expressionist movement, in north and central Europe. The various culture areas were painting, cinema and architecture. German Expressionism had a profound impact on modern art. It challenged traditional notions of beauty and paved the way for abstract expressionism and other avant-garde movements.

Within German Expressionism, a prominent group emerged – Der Blaue Reiter (The Blue Rider). Founded by Wassily Kandinsky and Franz Marc, it became a haven for artists seeking to express their inner world through bold colors, distorted forms, and emotional intensity. German Expressionism wasn't limited to groups. Individual artists like Edvard Munch, a Norwegian Expressionist, explored deep emotions and anxieties. His iconic painting "The Scream" (1893) showcases a figure in existential anguish against a swirling, distorted background, a powerful representation of human despair. German Expressionist Emil Nolde used bold colors and distorted forms in works like "Prophet" (1912) to convey a sense of spiritual intensity and fervor. Käthe Kollwitz, another German Expressionist, tackled social injustice through powerful black and white prints like "The

Weavers" (1897), depicting the suffering of working-class people during the Industrial Revolution.

German Expressionism, through its diverse voices and artistic styles, offered a powerful critique of the early 20th century and continues to resonate with viewers today.

The History

Due to the isolation in Germany during World War 1 the German Expressionist movement was restricted. In 1916, the government banned foreign films, resulting in the increase of German films rising from 24 films in 1914 to 130 in 1918.

Though the Expressionist movement had died after 1933, there is no doubt that it has had an influence on films today especially within the horror genre. Some of the first German Expressionist films where The Student of Prague (1913), Nosferatu (1922), Schatten (1923), Destiny (1922), The Cabinet of Dr. Caligari (1920), The Last Laugh (1924) and Phantom (1922).

Themes and conventions

Insanity, Madness, Betrayal, Violence (murder), Mystery, Paranoia,Shadows, Low Key lighting, Dark make up, Harsh contrasts between dark and light., Extravagant characters (strange dancing and jerky movement), Slow camera work and cross cutting.

The Cabinet of Dr.Caligari released in

February 1920 Director: Robert

Wiene

The Genre inspired film noir's lighting/shadow style and this can be traced back to German Expressionist cinema. The Cabinet of Dr. Caligari has great examples that influenced the film noir moment.

The story is narrated and the narrator seems to be in a mental state, in order to portray this to the audience Wiene hired three expressionist artists (Hermann warm, Walter Rohrig and Walter Reimann) to design the sets that showed this. Nosferatu Released in March 1922 Director: Friedrich Wilhelm Murnau. This film Nosferatu shows of the strong bold artistic, through the settings, lighting, props, characters and sound which represent the German Expressionism style.

Influence on Film Noir

The Film Noir era in Hollywood started around the 1940s right through to the late 1950s. Film Noir unique style took some influence from German Expressionism

cinema. Showcasing the use of low key lighting, black and white imagery with a color overlay in some cases.

Within increase in German filmmakers finding themselves settling down in the United States, had an impact on Hollywood films and saw the beginning of Film Noir as a strong foundation was built.

3.2 ITALIAN NEO-REALISM

The import of more American movie and strict restrictions of Italian directors by the Fascist Government, during 1925 the directors started going to the streets where they filmed the plight of refugees in the camp with sets & props and used the readymade props that came from the World War II and the unprofessional actors who were casted on the film brought forward the Italian cinema to the world platform.

Like others, Italian neo-realism too started to fall and was one short lived movement. Thought Italian neo-realism was looked forward by the world. The people in Italy preferred Hollywood touch in Italian movies or the Hollywood movies itself after the post war. The change of taste over a period of few years among the home audience made the realist directors in an uneasy situation. With this the directors and the intellectuals who supported the neo-realism had no option than change the perspective of their films while some moved to Hollywood to make neo-realist American films.

Characteristics of the Neo-Realism

- Noticeable long take style.
- Poor neighborhood and readymade location.
- The film that showed the situation of the common in the refugee camps to the fascist governance and the disaster brought in by the war.
- The realism was blend with the Marxist humanism that brought forward those raw emotions of both the artists and its audience.

- Films avoided editing and lighting of the location.
- The dialogue of the film focused on conversational script and not the scripted dialogue.

- Since this movement was also an opposition to Hollywood and its Happy ending films, realist directors made it as a point not to make films with happy ending.
- Till day neo-realism films are considered as documentary styled films

Best Films from Realism Era

1. Bicycle Thief, 1949
2. Riso Amaro, 1949
3. Bellissima, 1951
4. Miracle in Milan, 1951
5. The flowers of St. Francis, 1950
6. War Trilogy

Best directors of Italian Neo-realism:

1. Vittorio Di SIca
2. Federico Fellini
3. Robert Rossellini
4. Luchino Visconti

3.3 FRENCH NEW WAVE

The New Wave (French: la Nouvelle Vague) was a term coined by critics for a group of French filmmakers of the late 1950s and 1960s, influenced (in part) by Italian Neo realism. Many also engaged in their work with the social and political upheavals of the era, making their radical experiments with editing, visual style, and narrative part of a general break with the conservative paradigm.

Some of the most prominent pioneers among the group, including

François Truffaut, Jean-Luc Godard, Éric Rohmer, Claude Chabrol and Jacques Rivette, They began as critics for the famous film magazine Cahiers du cinéma. Co-founder and theorist André Bazin was a prominent source of influence for the movement.

French New Wave was “in style” roughly between 1958 and 1964, although

popular

new wave work existed as late as 1973.

The socio-economic forces at play shortly after World War II strongly influenced the movement.

Charlie Chaplin, Alfred Hitchcock, Orson Welles, Howard Hawks, John Ford, and many film directors were held up in admiration while standard Hollywood films bound by traditional narrative flow were strongly criticized.

Film techniques

• Many of the French New Wave films were produced on small budgets, often shot in a friend's apartment, using the director's friends as the cast and crew. Directors were also forced to improvise with equipment (for example, using a shopping cart for tracking shots). The cinematic styling of French New Wave brought a fresh look to cinema with improvised dialogue, rapid changes of scene, and shots that go beyond the common 180º axis.

• New Wave filmmakers made no attempts to suspend the viewer's disbelief; in fact, they took steps to constantly remind the viewer that a film is just a sequence of moving images, no matter how clever the use of light and shadow.

• New Wave technique is the issue of money and production value. In the context of social and economic troubles of a post-WWII France, filmmakers sought low-budget alternatives to the usual production methods.

The majority of French New Wave films included

• Jump cuts: a non-naturalistic edit, usually a section of a continuous shot that is removed unexpectedly, illogically

• Shooting on location

• Natural lighting

• Improvised dialogue and plotting

• Direct sound recording

• Long takes

3.4 THIRD CINEMA

Third Cinema, also called Third World Cinema, aesthetic and political cinematic movement in Third World countries (mainly in Latin America and Africa) meant as an alternative to Hollywood (First Cinema) and aesthetically oriented European films (Second Cinema). Third Cinema films aspire to be socially realistic portrayals of life and emphasize topics and issues such as poverty, national and personal identity, tyranny and revolution, colonialism, class, and cultural practices. The term was coined by Argentine filmmakers Fernando Solanas and Octavio Getino. The term "Third Cinema" reflects its origins in the so-called Third World, which generally refers to those nations located in Africa, Asia, and Latin America where historical encounters with colonial and imperial forces have shaped their economic and political power structures. The term also illustrates a response to the dominant cinematic forms of First World nations and commercial national film industries. Where First Cinema conjures images of Hollywood movies, consumption, and bourgeois values, and Second Cinema refers to European art house films demonstrating aesthetic, but not always political, innovation, Third Cinema takes a different approach to filmmaking, by subverting cinematic codes, embracing revolutionary ideals, and combating the passive film-watching experience of commercial cinema.

Third Cinema questions structures of power, particularly colonialism and its legacies.

- Third Cinema aims for liberation of the oppressed, whether this oppression is based on gender, class, race, religion, or ethnicity.
- Third Cinema engages questions of identity and community within nations and Diaspora populations who have left their home countries because of exile, persecution, or economic migration.
- Third Cinema opens a dialogue with history to challenge

previously held conceptions of the past, to demonstrate their legacies on the present, and to reveal the “hidden” struggles of women, impoverished classes, indigenous groups, and minorities.

- Third Cinema challenges viewers to reflect on by the experience of poverty and subordination by showing how it is lived, not how it is imagined.

- Third Cinema facilitates interaction among intellectuals and the masses by using film for education and dialogue.

3.5 AUTEUR THEORY

Auteur is a term that dates back to the 1920s in the theoretical writings of French film critics and directors of the silent era. But it can be seen that in Germany, as early as 1913, the term'author's film' (Autorenfilm) had already been coined. The Autoren film emerged partly as a response to the French Filmd'Art (art cinema) movement which began in 1908 and which proved extremely popular. Film d'Art was particularly successful in attracting middle-class audiences to the cinema theatres because of its status of respectability as art cinema. In France the concept of auteur (in the 1920s) comes from the other direction, namely that the filmmaker is the auteur – irrespective of the origin of the script. Auteur in French literally means "author". Director Francois Truffaut, writing as a critic in the influential French journal Cahiers du Cinema (Cinema Notebook), developed the concept of the auteur in his 1954 essay "A Certain Trend in French Cinema".

Truffaut wrote about the films of several new French filmmakers who he termed auteurs. He drew contrasts between auteurs and directors of mainstream studio movies—who he dismissed as merely "stagers" of a script written by another artist. Truffaut argued that the filmmakers who made the best films were those who wrote and directed their own films and who had a unique, personal vision. Truffaut called that approach La politique des auteurs ("The policy of the authors"). Truffaut's ideas on film were embraced by an era of French filmmakers who were part of what he called La Nouvelle Vague (what English speakers call the French New Wave).

Auteur theory is the idea that the director is the author and primary creative force behind a movie. It shifted some power away from actors, producers, and studio moguls. It shifted power towards the directors-specific types of directors. According to this theory, the director is

more than a channel for the script. The auteur director shapes every part of the movie and they are the film's true artist who is the visionary behind it.

The three Components of Auteur Theory

Andrew Sarris, film critic for The New York Times, expanded on Truffaut's writing and set out a more comprehensive School of Distance Education Film Studies

86 definition for auteurs according to three main criteria: technical competence, distinguishable personality, and interior meaning.

1. Technical competence: Auteurs must be at the top of their craft in terms of technical filmmaking abilities. Auteurs always have a hand in multiple components of filmmaking and should be operating at a high level across the board. "Great director has to at least be a good director" which means that the director's movie must be technically competent.

2. Distinguishable personality/ Signature Style: What separates auteur from other technically gifted directors is their unmistakable personality and style. When looking at an auteur's collected works, you can generally see shared filming techniques and consistent themes being explored. One of the primary tenets of auteur theory is that auteurs make movies that are unmistakably theirs. This is in sharp contrast with the standard studio directors of the era who were simply translating script to screen with little interrogation of the source material or editorial input. In short, "over a group of films a director must exhibit certain recurrent characteristics of style which serve as signature." One example is Howard Hawks.

3. Interior meaning: Auteurs make films that have layers of meaning and have more to say about the human condition. Films made by auteurs go beyond the pure entertainment-oriented spectacles produced by large studios, to instead reveal the filmmakers' unique perspectives and ruminations on life. In other words, "interior meaning is extrapolated from the tension between a director's personality and his material". It means that the director's innermost soul comes through in the movie. Interior meaning is a tricky thing to get at with a director.

Influence of Auteur Theory on World Cinema

Auteur theory gave rise to writer-director driven films as the studio system lost its stranglehold on American filmmaking in the middle of the twentieth century. These movies went against the grain of mainstream Hollywood entertainment with nuanced points of view and often darker narrative themes.

In France, Truffaut's ideas gave rise to the French New Wave cinema, which included directors like:

• Jean-Luc Godard (Breathless, 1960)

• Agnès Varda (Cléo de 5 à 7, 1962)

In the U.S Auteur theory produced a new generation of filmmakers to explore stories and direct films in the mold of the French auteurs. American Directors who embraced Auteur theory around this time included:

• Arthur Penn (Bonnie and Clyde, 1967)

• Mike Nichols (The Graduate, 1968)

• Stuart Rosenberg (Cool Hand Luke, 1967)

These young American directors were part of what would come to be known as the New Hollywood, and were inspired by Truffaut and embraced many of the tropes and techniques of the French New Wave.

Some of the auteur filmmakers and their defining films are Orson Welles, Citizen Kane (1941), Alfred Hitchcock, Notorious (1948), Spike Lee, Do the Right Thing (1986) David Lynch, Blue Velvet (1986), and more. IV. APPARATUS THEORY Baudry (1970) was among the first film theorists to suggest that the cinematic apparatus or technology has an ideological effect upon the spectator. In the simplest instance the cinematic apparatus purports to set before the eye and ear realistic images and sounds.

Auteurs across Indian films:

Hindi:

- Satyajit Ray ("Pather Panchali," "The Apu Trilogy"): A pioneer of Indian new wave cinema, Ray's films are known for their poetic realism and focus on social issues.
- Mrinal Sen ("Aakash Kusum," "Bhuvan Shome"): Another key

figure in new wave cinema, Sen's films are noted for their stark social commentary and humanist approach.

- Sanjay Leela Bhansali ("Devdas," "Bajirao Mastani"): Known for his grand historical epics with melodramatic elements and opulent visuals.

Tamil:

- K. Balachander ("Marupadiyum," "Aval Appadithan"): A prolific filmmaker known for his realistic portrayals of middle-class life and social complexities.
- Mani Ratnam ("Nayakan," "Dil Se"): A critically acclaimed director known for his romantic dramas and political thrillers, often with complex narratives.
- Balaji Sakthivel ("Kadhal," "Naan"): A contemporary director known for his socially conscious films that explore caste and class struggles.

Malayalam:

- Adoor Gopalakrishnan ("Elippathayam," "Nizhalkuthu"): A master of slow cinema, Gopalakrishnan's films are known for their meditative pace and focus on human relationships.
- M.T. Vasudevan Nair ("Olangal," "Marana Simhasanam"): Acclaimed for his poignant and layered portrayals of human emotions and societal conflicts.
- Aravindan ("Thampu," "Kanchana Sita"): An experimental filmmaker known for his unique visual style and exploration of mythology and folklore.

3.6 FEMINIST FILM THEORIES

The development of feminist film theory was influenced by second wave feminism and women's studies in the 1960s and 1970s. Initially in the United States in the early 1970s feminist film theory was generally based on sociological theory and focused on the function of female characters in film narratives or genres. Feminist film theory,

such as Marjorie Rosen's Popcorn Venus: Women, Movies, and the American Dream (1973) and Molly Haskell's From Reverence to Rape: The Treatment of Women in Movies (1974) analyze the ways in which women are portrayed in film, and how this relates to a broader historical context. Additionally, feminist critiques also examine common stereotypes depicted in film, the extent to which the women were shown as active or passive, and the amount of screen time given to women.

British feminist film theorist, Laura Mulvey, best known for her essay, "Visual Pleasure and Narrative Cinema", published in 1975 in the influential British film theory journal, Screen was influenced by the theories of Sigmund Freud and Jacques Lacan. "Visual Pleasure" is one of the first major essays that helped shift the orientation of film theory towards a psychoanalytic framework. Mulvey's contribution, however, initiated the intersection of film theory, psychoanalysis and feminism. Other key influences come from Metz's essay The Imaginary Signifier, "Identification, Mirror," where he argues that viewing film is only possible through scopophilia, which is best exemplified in silent film. Also, according to Cynthia A. Freeland in "Feminist Frameworks for Horror Films," feminist studies of horror films have focused on psychodynamics where the chief interest is "on viewers' motives and interests in watching horror films".

The gaze and the female spectator Laura Mulvey expands on this conception to argue that in cinema, women are typically depicted in a passive role that provides visual pleasure through scopophilia, and identification with the on-screen male actor. She asserts: "In their traditional exhibitionist role women are simultaneously looked at and displayed, with their appearance coded for strong visual and erotic impact so that they can be said to connote to-be-looked-at-ness," and as a result contends that in film a woman is the "bearer of meaning, not maker of meaning." Mulvey argues that the psychoanalytic theory of Jacques Lacan is the key to understanding how film creates such a space for female sexual objectification and exploitation through the combination of the patriarchal order of society, and 'looking' in itself as a pleasurable act of scopophilia, as "the cinema satisfies a primordial wish for pleasurable looking." Mulvey identifies three "looks" or perspectives that occur in film which, she argues, serve to sexually objectify women.

The first is the perspective of the male character and how he perceives the female character. The second is the perspective of the

spectator as they see the female character on screen. The third "look" joins the first two looks together: it is the male audience member's perspective of the male character in the film. Mulvey calls for an eradication of female sexual objectivity, aligning herself with second-wave feminism. She argues that in order for women to be equally represented in the workplace, women must be portrayed as men are: as lacking sexual objectification. Realism and counter cinema

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

An example using a recent Indian film and feminist film theory. Here's a breakdown using the critically acclaimed "Darlings" (2022) directed by Jasmeet Reen.

Film:

Darling

s

(2022)

Directo

r:

Jasmeet

Reen

Theory: Critique of Patriarchy and Intersectionality

Analysis:

Critique of Patriarchy: "Darlings" tackles domestic violence head-on, a pervasive issue in India. The film portrays the protagonist Badru (Alia Bhatt) trapped in an abusive marriage with Hamza (Vijay Varma). It critiques the societal norms that normalize male dominance

and female submissiveness.

Intersectionality: The film doesn't present a singular experience of domestic violence. Badru, a lower-middle-class woman, faces economic dependence on her husband, making escape more challenging. This highlights how class intersects with gender in perpetuating abuse.

How "Darlings" employs these theories:

The film subverts expectations. Badru isn't the stereotypical victim. She hatches a dark comedic revenge plan, challenging the notion of female passivity.

The narrative doesn't shy away from the harsh realities of domestic abuse. It portrays the physical and emotional trauma Badru endures, sparking conversations about a sensitive topic.

The film showcases the strength of female solidarity. Badru finds support in Shamshukhiya (Shefali Shah), a resilient single mother. Their bond challenges the patriarchal idea of women being each other's rivals.

3.7 QUEER THEORY

Queer theory suggests there are different ways of interpreting contemporary media texts. It can thus be applied to texts with dominant heterosexuality as well. So you can have a text that you have been reading and analysing already and that does not inherently feature queerness in it. A text might not have overtly queer characters or queer themes that it deals with, but the same text can be studied from the queer perspective. Perhaps one can study the absence of queer themes in a text, or read queer meanings into a text. For example, homo-erotic overtones have long been read into the relationship that the characters of Batman and Robin share as well as the characters of Sherlock and Watson.

Another interesting way in which a text can be understood as a queer text is when it demonstrates something known as the 'camp aesthetic'. Camp aesthetic can be defined as an aesthetic that is appealing or interesting because it is in bad taste, is ridiculously exaggerated and over-the-top. It often involves an exaggerated performance of femininity and challenges the notion of masculinity. The over-the-top performance of femininity brings attention to how the concept of masculinity is a construct by society and presents critique of it. It presents the feminine aesthetic as an alternative to the dominant masculine form. Camp seeks to address and break taboos by bringing deliberate emphasis to them. At the heart of the camp aesthetic is a questioning of heteronoasrmative binary-identities and sexualities, of patriarchy and toxic masculinity, a by-product of patriarchy. A text that exhibits the camp aesthetic, thus, qualifies it as a queer text.

Films as Queer Texts

Queer cinema, generally includes independent films made on a small budget. Independent cinema is cinema that has be produced and distributed outside the big studios that dominate the commercial space with big budget, star-studded, larger-than- life, mainstream films. The reason why a majority of queer cinema is independent cinema is, perhaps, because big studios invest in and work towards the 'mainstream'.

Although the queer identity has found some representation in mainstream cinema, it is few and far in between and not enough to say the least. It is independent filmmakers, themselves aligned with the queer community, who have used cinema as a platform for expression of the queer identity and queer issues.Films that qualify as queer text deal with queer politics and identity and assume that their audience is queer. These films assert the queer identify and demand an acknowledgement of the queer culture as being an important part of the society.

New Queer Cinema

In the year 1992, B Ruby Rich, a film critic and film professor coined the term New Queer Cinema in the Sight & Sound magazine. She used the term to define independent queer films that had been making waves at various international film festivals. She called the year 1992, a 'watershed year for independent gay and lesbian film and video'. The groundwork for these films had been laid in the 1980s by queer films like Buddies (1985), and Desert Hearts (1985) and Parting Glances (1986). These films used realistic storytelling devices and explored themes like coming out, romance and AIDS. The year 1991 saw a crop of activist queer filmmakers whose films were, as Rich put it, 'doing something new, renegotiating subjectivities, annexing whole genres, revising histories in their image'. The production of these films had been catalysed by the HIV/AIDS crisis and activism of the 1980s. It was films made by the people of the queer community for people of the queer community.

Films categorised under new queer cinemas have the following characteristics:

- Rejection of Heteronormativity
- Non-traditional lived experience
- Queer independent filmmakers
- Antagonise dominant heterosexuality

When new queer cinema burst into the scene, it was

characterised by a rejection of heteronormativity as the dominant structure that defines the society (as practiced by mainstream cinema). It opposed the 'normalisation' of the heteronormativity (understood as serving the purpose of patriarchy) by featuring identities and relationships that lie beyond a heternormative understanding of the society. It pushed the envelope by using the audio-visual platform of cinema to depict

a non-traditional, a 'deviant' lifestyle. It sought to tell stories of the people that had been pushed to the fringes of the society because of who they identified as. Important to note here is that new queer cinema does not tell sad, sombre stories of the marginalised people. Rather, these films are an apologetic depiction and celebration of their lifestyle. Another characteristic of new queer cinema was that it was made by independent filmmakers belonging to the queer community who understood the community used the medium of film to express themselves. New queer cinemas was tied to the AIDS crisis and activism and the extended community that was formed by it, the films were made by them and for them.

Examples of new queer cinema are the 1991 film My Own Private Idaho and the 1992 film The Living End. When these films came out there was a growing appreciation and understanding amongst the audience about what queer identity is all about. These films were complex works that did not simply create new gay heroes as subjects; these films dealt with representation and pushed queer culture towards mainstream.

The impact New Queer Cinema of the 1990s on mainstream cinema was that as these films enabled a greater tolerance towards sexual diversity, financing for LGBT films became easier. A growing number of mainstream filmmakers and mainstream actors started appearing and working in films that can be classified as queer cinema. Thus, the 2000s saw a greater number of films being made by big studios starring mainstream actors. Films like Milk (2008), Boys Don't' Cry (1999), Before Night Falls (2001), Brokeback Mountain (2005) were all films dealing with the queer identity and made quite some noise at the Academy Awards as well.

By the 2010s, the queer identifies found a better footing in terms of representation in mainstream cinema. However, the narrative of these films was different from the transgressive, defiant and subversive nature of New Queer Cinema. New queer cinema was

unapologetic in its representation of the queer community, however the queer cinema from the beginning of this century has been more about mainstreaming queerness. A larger number of films today are framed by same-sex marriage and seem to be focused on glossing the sameness of queer sexualities and heterosexuality.

Queer theory in films

Queer theory is the lens used to explore and challenge how scholars, activists, artistic texts, andthe media perpetrate gender- and sex-based binaries, and its goal is to undo hierarchies and fight against social inequalities. Due to controversy about the definition of queer, including whether the word should even be defined at all or should be left deliberately open-ended, there are many disagreements and often contradictions within queer theory. In fact, some queer theorists, like Berlant and Warner and Butler, have warned that defining it or conceptualizing itas an academic field might only lead to its inevitable misinterpretation or destruction, since its entire purpose is to critique academia rather than become a formal academic domain itself.

Fundamentally, queer theory does not construct or defend any particular identity, but instead, grounded in post-structuralism and deconstruction, it works to actively critique hetero normativity, exposing and breaking down traditional assumptions that sexual and gender identities are presumed to be heterosexual or cis gender.

Film: Vadhandhi: The Fable of Velonie

(2022) Director: Andrew Luis

Theory: Queer Theory (Focus on Desire and

Power Dynamics) Analysis:

Desire and Power Dynamics: "Vadhandhi" is a complex fantasy film with elements of folklore. The central character, Velonie (Sanjana Kali), is a fearless warrior princess who defies societal expectations of femininity. She isn't interested in marriage or a traditional role within the kingdom.

Queer Subtext: The film doesn't explicitly portray a same-sex relationship, but Velonie's closest confidante is Yaali (Smruthi Venkat), a strong and skilled archer. Their bond is intense and suggests

a connection that goes beyond friendship. However, the power dynamics at play (Velonie being royalty) could be interpreted as creating an imbalance in their relationship.

How "Vadhandhi" employs Queer Theory:

Subverting Gender Norms: Velonie's character challenges the limitations placed on women in society. Her focus on combat and leadership disrupts traditional notions of femininity.

Desire Beyond the Binary: The film hints at Velonie's desires existing outside the confines of heteronormativity. Her deep connection with Yaali suggests a potential same-sex attraction, even if not explicitly stated.

Discussion Points:

Does the film's fantastical setting allow for a more subversive exploration of queer themes compared to a realistic narrative?

How does the power dynamic between Velonie and Yaali complicate the interpretation of their bond through a queer lens?

Could "Vadhandhi" have done more to explicitly explore a non-heteronormative relationship?

Remember: Queer theory readings are open to interpretation. This analysis focuses on desire and power dynamics, but other aspects of the film could be explored as well.

3.8 POSTMODERNIST CINEMA

What is Post-Modernism ?

Postmodernism defines as defiance and as a form of refusal to conform the ideas and theories of the modernist approach in films. It stands to revolt against the traditions and views and cultures offered by modernist theories and aims to replace the existent innovation with a fresh new one that is more revolutionary and refined and an extra-ordinary version of the old; bolder and larger than it is, on par the of the cutting edge.

Postmodernism combines various approaches in one single molded approach as in a collection of various patchworks of graphic, literary,

scenic and visual arts creating a brand-new masterpiece from all medium of arts as a deliberation from its original roots in the aim of dazzling the beholders, driving them into contemplation of the revolutionary art's re-definitions and representations and revisions as it works on eradicating any variations as a whole.

Evolution of Modernist Movement

- **Pre-modernism** – a postulation that is taken over by religious beliefs. Claiming that every person and human being is governed and influenced by his or her very own beliefs, habits, practices, norms and moral values and orientations. Thus, demonstrating and exhibiting how an individual behaves according to his or her personal upbringing as he grows up in the mature world
- **Modernism** – a classicistic cultivation dismissing the established observance and jurisdiction giving support to justification and organic fields that is developed based on speculations of self-determining human beings as a root of euphemism and certitude where the abstract idea of the narrative account of the "real world" is even more magnified and that can also be regarded as a Protestant technique of sensibility of a particular event in life and or cinematic arts
- **Postmodernism** – is primarily a riposte to the positiveness of systematic or impartial exertion to describe the merit of the truth. It emanates from the recognition of the fact that realism is not just merely reflected in a person's comprehension of what is "real". It is in actuality, established the moment a person's brain power begins to apprehend its characteristic truths. Postmodernism depends on the individual's solid practical knowledge on conceptual ideals

Postmodernism as Truism

It is said as so, because it focuses only on standing for and defining mainly the truth amongst the things, events, occurrences, and the personal truth underlying on every individuals, themselves. It thrives to convey only about the reality of things and its diversified natures, principles and insights.

Postmodernism In Cinematic Films

Postmodernism in the fields of Cinema describes as an expression of

Arts, and in Films, it may be perceived in various styles comprising the manner of twisting the mindset of not only the actor portraying a certain character in a particular film.It may also affect the judgement and reasoning of an moviegoer. Toying with their capacity to weigh down and identify the difference between the real truth from the fabricated truth and from what is only just an “acting” from what is already a real life. Postmodernism in films approach may tend to bend a “lie” and make it appear as

though it is an outcrying truth, thus making everyone believe and anchor on that crooked truth that is only offered by a film.

Characteristics of Postmodern Films

1. Draws attention to the plot letting the spectators see different conclusions
2. Plot constructed in the way of storytelling
3. Involves people in the plot that the spectators forget to separate themselves
4. Use of hyper reality in the sequences
5. Creating relationship by using genre and intersexuality as a reference to make plot like Harry Potter or The Dark Knight
6. Use of popular culture in a media format to create interest that is enjoyed by the masses
7. The references and representation that challenges the basic beliefs and aspects of life
8. Prefabrication of the concept to simulate the film

By understanding the key characteristics of postmodernist cinema and how they manifest in characterizations, you can approach these films with a deeper appreciation for their unconventional and thought-provoking approach to storytelling and human portrayal.

Analysis of Tamil Cinema:

Film: Vikram (2022) by Lokesh Kanagaraj

Analysis: The film is a neo-noir action thriller that draws inspiration from classic Indian spy films while incorporating elements of sci-fi and dark humor. The complex narrative structure and non-linear storytelling challenge audience expectations.

Film: Pebbles (2022) by P.S. Vinothraj

Analysis: This black comedy crime thriller blends social commentary with dark humor and graphic violence. The film self-reflexively

references other films and features scenes where characters acknowledge they're in a movie.

How These Films Employ Postmodern Techniques:

Vikram: The film is a pastiche of genres, combining action, suspense, and even hints of the supernatural. It has a playful approach to violence and features characters who seem aware of their roles in a larger narrative.

Pebbles: The film mixes social realism with absurd humor and over-the-top violence. The narrative structure is fragmented, and the ending leaves room for multiple interpretations.

Discussion Points:

Do these films achieve a successful balance between genre tropes and postmodern subversion?

How does the playfulness of these films contribute to the overall viewing experience? Are there other recent Tamil films that exhibit a strong postmodern influence?

Limitations:

Not all recent Tamil films will be overtly postmodern. Mainstream commercial cinema often prioritizes familiar formulas.

Check Your Progress

Short Answer Questions

Question	CO	PO	K
Define German Expressionism.	CO3	PO3	K1
What is Italian Neo-Realism?	CO3	PO3	K1
Explain the French New Wave movement.	CO3	PO3	K2
What is Auteur Theory?	CO3	PO3	K2
Define Feminist Film Theory.	CO3	PO2	K1

Essay Questions

Question	CO	PO	K
Discuss the major film movements in world cinema.	CO3	PO3	K3
Analyze the principles of Auteur theory in film criticism.	CO3	PO3	K4
Explain the contribution of feminist film theory.	CO3	PO2	K3

Examine the characteristics of post-modern cinema.	CO3	PO3	K4
Evaluate the influence of film theory on cinematic interpretation.	CO5	PO5	K5

Glossary

1. Third Cinema**:** Third Cinema, also called Third World Cinema, aesthetic and political cinematic movement in Third World countries (mainly in Latin America and Africa) meant as an alternative to Hollywood (First Cinema) and aesthetically oriented European films (Second Cinema).

2. Cognitive Theory: It believes that audience create meaning through their rational and cognition, Audience decode film by using their rational and cognitive process rather than emotional.

3. Social and Cultural Studies: These Theories try to identify films within the bound of social, cultural, political and organizational existence. The scholars of this study consider all aspect of popular culture. Stuart Hall states that "spectatorship is an active process of textual decoding."

4. Technical competence: Auteurs must be at the top of their craft in terms of technical filmmaking abilities. Auteurs always have a hand in multiple components of filmmaking and should be operating at a high level across the board. "Great director has to at least be a good director" which means that the director's movie must be technically competent.

5. Formalism: Focuses on the technical aspects of film form, such as editing, cinematography, mise-en-scène (staging), and sound design, to analyze how these elements create meaning and structure. Formalists believe that a film's style is essential

to understanding its message.

6. Realism: A broad theory that suggests film can depict reality objectively. However, many theorists argue that all films, even seemingly realistic ones, are shaped by the filmmaker's choices and cultural context.
7. Auteur Theory: This theory argues that some film directors can be considered "auteurs" (authors) whose films express their unique vision and style. Directors like Alfred Hitchcock or Akira Kurosawa are often cited as examples.
8. Genre Theory: Examines how conventions of different film genres (comedy, horror, western, etc.) shape audience expectations and storytelling. Genre theory explores how films play with or subvert these conventions to create meaning.
9. Narrative Theory: Analyzes how films tell stories, focusing on elements like plot structure, character development, and narrative point of view.
10. Psychoanalysis: Draws on Freudian concepts like the unconscious mind and dream analysis to interpret the symbolism and hidden meanings within films.
11. Feminist Film Theory: Critiques the portrayal of women in film and analyzes how films perpetuate gender stereotypes or challenge them.
12. Marxist Film Theory: Analyzes how films reflect and critique social class, economic power structures, and ideology within society.
13. Postcolonial Theory: Examines how films from or about formerly colonized countries represent colonialism, imperialism, and issues of cultural identity.
14. Auteur vs. Structuralism: Auteur theory emphasizes the director's individual vision, while structuralism argues that films are shaped by broader cultural and social structures.
15. Denotation vs. Connotation: Denotation refers to the literal meaning of an image or sound in a film. Connotation refers to

the additional cultural associations and meanings viewers bring to those elements.

Suggested Readings

Society for Cinema and Media Studies:

https://www.cmstudies.org/ Journals:

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https://www.cukerala.ac.in/cukpdfs/IQAC/3.4.7/3.4.7.ECL.051.pdf

https://www.uh.edu/~cfreelan/courses/femfilm.html

https://www.jstor.org/stable/441472577

UNIT IV

UNDERSTANDING FILM LANGUAGE AND ESSENTIAL CHARAC

Overview
4.1 Mise-en-scene
4.2 Cinematography
4.3 Film Editing
4.4 Sound Editing in Film
4.5 Sound in the Movies
4.6 Colour in the Movies
4.7 Formalism
4.8 Neo-formalism
Check your Progress
Glossary
Answers to Check Your Progress
Suggested Readings

4.1 MISE-EN-SCÈNE

The arrangement of everything that appears in the framing – actors, lighting, décor, props, and costume – is called mise-en-scène, a French term that means "placing on stage." The frame and camerawork are also considered part of the mise- en-scène of a movie. In cinema, placing on the stage really means placing on the screen, and the director is in charge of deciding what goes where, when, and how. In other words, if it's on the screen and if it's a physical object recorded by the camera, then it's part of the mise-en-scène. Even though many professionals are involved in its creation, the director is the one who oversees the entire mise-en-scène and all of its elements. In some instances, the mise-en- scène is designed to evoke emotions that permeate the whole movie. For example in the German expressionist film The Cabinet of Dr. Caligari (1920), distorted shapes and claustrophobic scenery are implemented to disturb the audience and enhance the horror.

What is Mise-en-scene?

Mise-en-scene is a French term whose literal meaning would be 'putting on stage'. The critics of Cahiers du Cinema (later major filmmakers of French Nouvelle Vague) while debating in favor of Auteur cinema used mise-en-scene as one of the major tools for directorial signature. For them an Auteur was the person who would control everything in a film and will leave his authorial style. An Auteur – French word for author – is usually considered to be the director of distinctive signature and worldview. According to these critics a director will have full control over his film through his design of the mise-en-scene.

Originally the term was used in theatre but it was adapted to film during the Cahiers criticism preceding French New wave. To put it simply, it is through mise-en- scene that the creator will have control over the objects, locations and actors in the scene. For them the originality of the auteur lies not in the subject matter he chooses, but in the technique he employs, i.e., the mise-en-scene, through which everything on the screen is expressed. Given the essential emphasis on mise-enscene, the Cahiers critics distinguished between those directors whom they regarded as auteurs and those they regarded as (mere) metteurs en scene, directors whose work lacked the individual personal signature of the auteur but who could be competent and even skilled interpreters of others' ideas.

The term has now its own currency in filmmaking practices and in Film Art: An Introduction David Bordwell and Kristin Thompson defines mise-enscene as:

Mise-en-Scene as a whole … helps compose the film shot in space and time. Setting, lighting, costume, and figure behavior interact to create patterns of foreground and background, line and shape, light and dark, and movements.

Elements of Mise-en-scene

Setting - One of the function of mise-en-scene is to create a sense of space of the filmic world. The space is created by the filmmaker mainly by the following two methods.

Using an already existing locale to stage the action – this helps to bring about a sense of reality which adds to the detailing of the narrative. In such cases the setting not only becomes the site of events but also becomes a character in its own. From its

inception cinema has been in a practice of using real locations. However, when it comes to location shooting one is initially reminded of the non-narrative documentary films where, with/without the minimal intervention from the director, the space in itself can contain the narrative. Lumiere brothers, in the early years of cinema, used such setting/spaces to bring everyday reality on screen. But for a narrative film we can think about two more categories of the usage of existing locale.

Record the space as it is – Though this may appear as an obvious usage of real location but the mainstream cinema (Classical Hollywood Cinema to be more precise) has always preferred artificial set instead. Such usage of space is specifically found in filmmaking practices like Neo Realism where space becomes one of the characters among many. To cite an example one can think about Vittorio De Sica's 1948 film Bicycle Thieves. In postwar Rome, a man on his first day of a new job loses his bicycle, which was a mandate for getting the job. The film then moves with the character who along with his son sets off to track down the thief. The film, centering these two characters, takes a journey of the devastated city not only to place the space as a backdrop but also to bring out the postwar reality. In this context the lost bicycle becomes the object of desire and the city becomes the site of the journey. Neo Realism aimed at producing films on the war torn city where the story of the characters got intertwined with the history of the place.

Emphasize the narrative against a given locale – Such instances are rampant in mainstream cinema. Western as a genre has been using symbolic locales like Monument Valley at Utah to emphasize on the narrative of the vast landscape of the American West. John Ford in most of his Westerns starting with Stagecoach used to shoot the dramatic moments of the film, battle scenes at the real location as he believed the presence of the elongated rock formations of Monument Valley with its structural formations gave a sense of epic to the

narrative. In this context the example of Sergio Leone's 1968 spaghetti western *Once Upon a Time in the West* can be drawn where Leone literally shoots the heroine's journey from the railway station to her husband's place name Sweetwater in the real location of Utah. Though the film was mostly shot at Italy and went to shoot the scene to underline the Fordian universe of Western. Here the real location not only works as a narrative setting but also takes the spectator back to the Fordian world of Western.

Constructed and artificial setting – this is a usual practice among the studio made films where sets are created to give a sense of space. In such cases places are built in studio keeping in mind the detail of its real life references. Artificial sets of mainstream Classical Hollywood Cinema has been the site of narrative events to take place. In the initial years of cinema George Melies created fantastic sets to unfold the magic of fiction films. This way of using set can again be divided into two more categories.

Constructed set to give a sense of Authenticity – in most of the period films we encounter an imagination of an attempt to recreate the historical/mythical moments. In such a case the set tries to authenticate the time that the film refers to and tries to create a universe around it. Films like Ben-Hur (1959 film of William Wyler), Spartacus (1960 film of Stanley Kubrick), Gladiator (2000 film of Ridley Scott) can be mentioned among many.

Constructed set for stylization – another usage of set construction can be noticed in cinema where certain style and aestheticization has been prioritized. In most of such films a set is either created to achieve a special outcome or to give a different art value to cinema. Dream sequences are often been created in such manner where a different stylistic can be noticed. Alfred Hitchcock's 1945 film *Spellbound* has a dream sequence that was designed by Surrealist painter Salvador Dali. Surrealist painters had a claim to be painting human unconscious on a canvas. Though the objectives of their art movement of portraying unadulterated dreams can be debated but most of their paintings had a sense of uncertainty with a purposeful dream like illogical narrative progression. To have such an effect in a dream situation Hitchcock uses Dali's imagination in his film. Another art movement, i.e. German Expressionism addressed reality in a much distorted way. Unreal spaces, oblique angles, usage of mask, bizarre architecture etc. has been its elements of departure from realism. When that movement led to a film movement, German Expressionist cinema was formed.

The films produced out of that movement drew heavily from the expressionist painting and did away with realism altogether. The constructed sets, mannered acting along with painted faces, shadows and backdrops formally defined those films. In this context one can remember the 1920 film The Cabinet of Dr. Caligari by Robert Wiene.

Costume

Costume is another element of mise-en-scene that the filmmakers use to ground their characters in a context. Through the following categories one can think of the possible ways costumes can be used and manipulated to give a sense of time and space.

Authenticity of Costume – an authentic costume brings about a sense of reality in the characters. Such costumes help the characters not only to represent the space they belong to but also help them to be relatable among the spectators. War movies, Westerns, Social dramas which are rooted to a certain place and period often draws references from reality while designing the costume of the characters. As in most of those cases the films depict a universe known to the spectators so the authenticity of costume creates a sense of resemblance with reality. Examples like Michael Bay's 2001 film Pearl Harbor, Robert Mulligan's 1962 film To Kill a Mockingbird, Kevin Costner's 1990 film Dances with Wolves can be appropriate in this context.

Stylization of Costume – costumes have often been the mode of stylizing special characters or group of characters. This can happen in the most realistic as well as in the fantastic universe of a film. A stylized costume help in underlining the presence of such characters in the film by conveying certain additional meanings associated with the particular costume. A stylized costume is become effective in the recurrence of a character through films however a narrative continuity among those films are not necessary. In this manner such characters become iconic and often the films they appear in become a category in itself. In this context characters like Monsieur Hulot, Charlie the tramp, Sherlock Holmes, different superheroes etc. can be mentioned where these characters do not only belong to a particular film but also keeps coming in the series of films that have been made centering them. On the other hand in genres like Western, Film Noir, Gangster etc. costumes have meticulously been stylized to add certain mannerism and specialty to the characters. Sergio Leone's 1968 epic

Spaghetti Western Once Upon a Time in the West uses the duster coats of Cheyenne's bandit group interestingly, as in the film no other gang or groups are given that costume. And that is why when another gang commits a crime wearing the same duster coats the murder charges fall on Cheyenne's group. This is an instance where a

stylized costume is used as a narrative trope where by the sheer presence of the coats declares the presence of certain group of characters.

Costumes as important motif in narrative – a costume is also often used as a motif in the narrative of the film. The color of the costume is very often used as a symbolic reference to the moral as well as narrative positioning of the characters. Black hat of a western villain, shift from grey to white costume of Gandalf in Peter Jackson's Lord of the Rings trilogy, white costume of Monica Belluci in Matrix Reloaded uses the color of costumes as a narrative motif.

Costume coordinated with setting – the best instances of costume being used at per with the setting can be found in the period dramas. Period films generally creates sets which are dated and can be historical as well as mythical. In those films the selection of costumes are not done from the real life references. To keep a parity the dresses are designed in a way that gives the spectators a sense of time that she is witnessing. In Joseph L. Mankiewicz, Rouben Mamoulian and Darryl F. Zanuck's 1963 epic drama Cleopatra Elizabeth Taylor's role as an Egyptian queen can be referred here.

Make-up

Like costume makeup has been used by the filmmakers in various ways to enhance the appearance of the actors on the screen. And that is why, however subtle, makeup also plays a dramatic role in the mise-en-scene of the film. Following are the four different ways of doing makeup that can be noticed.

Lack of makeup for intense dramatic action – narrative cinema from its inception has been using human faces for psychologizing characters through a cinematic tool like close ups and makeup has played a major role in shaping the contours of human faces. But time and again filmmakers have done away with makeup for an intense dramatic impact. An underdone face has many a times been used to tell stories

of characters which otherwise a made-up face fails to produce. An important instance of such faces is of Falconetti in Carl Dreyer's The Passion of Joan of Arc (1928) where the expressions of her raw face against the questions being asked by the violent French clerical court remains iconic in the history of cinema.

Unnoticed makeup for dramatic action – filmmakers often uses makeup to bring in a natural look in the face of the cinematic characters. In such cases the makeup remains

invisible as no special highlight or color is added to the face. In almost all the films everyday characters are in a makeup that remain unnoticed. Jean Luc Godard in his 1962 film Vivre Sa Vie captures the protagonist Nana's face, who in a cinema hall is watching in The Passion of Joan of Arc, identifying with Falconetti's character. Here Godard creates a subtle difference by juxtaposing invisibly made up Anna Karina's face with that of Falconetti's.

Makeup to highlighting facial features – with the rise of industrial mode of film production cinema has also produced innumerable film stars. Not only just to psychologize human face, close ups have been used to fetishize the star faces and makeup in this context have played a major role. The star face becomes the consumable product for the spectators and that is why special care has been given to highlight the facial features of the star face. Lillian Gish, Greta Garbo are the stars whose faces became iconic in cinema.

Makeup for stylization – usage of stylized makeup is another way through which the filmmakers have been creating generic characters. As mentioned earlier German Expressionism used painted faces as their aesthetic choice. But this film movement produced pioneering styles of making other generic films like horror movies where stylized makeup became specifically necessary for the ghosts and the possessed. However the Asian horror films stylistically differ from the mainstream Hollywood horrors but a unique stylized makeup is used in each cases. Even certain characters like Dracula, zombie, humanoid aliens, joker etc. have heavily stylized made up faces. **Lighting**

In cinema, lighting is more than just illumination that permits us to see the action. Lighter and darker areas within the frame help create the overall composition of each shot and thus guide our attention to certain objects and action. It is through lighting that the filmmakers and cinematographers have been producing their signature images throwout the course of cinematic history. Classical Hollywood Cinema in its developmental phases had devised the Three Point

Lighting to create a perfectly lit scene. The main elements of three point lighting are: 1) Key Light – that define the source(s) 2) Fill Light – that emulates reflected lights from walls etc. to soften the hard shadows created by the key lights 3) Back Light – that glamorizes stars and separates characters from the background.

Following are some ways that the filmmakers have used and manipulated lighting in designing the miseen-scene.

Lighting for highlighting and shadows – such lighting can be seen in film noirs where the chiaroscuro lighting, inspired by German Expressionism, created a world of light and shadow. The shadows of the window blinds, the half lit faces, low height light sources etc. are emblematic of this genre.

Light for shape and texture of the objects depicted – light also help in shaping the contours of the human faces in a film. A defined cheek bone, texture of the objects on screen, the skin color etc. are detailed through lighting.

Lighting quality for the relative intensity of the illumination – it is through the intensity of the light that certain ways of illumination become possible on screen. Further categories can be made by the intensity of lighting. 1) Hard Light – that produce sharp shadows. Expressionism and film noir uses this light intensity to maintain a generic style. 2) Soft Light – that produces glamorized images of the stars with diffused lighting.

The direction of lighting to refer to the path of light from its sources to the object lit – direction lighting mostly defines the source of the light in the diegetic world. On the basis of the direction of light further classification can be possible. 1) Front Light – that comes from directly in front of the characters. Such lighting tends to flatten the image thus reducing the depth of field of the frame. 2) Backlighting – that comes from the back of the characters. This form of lighting separates the character from the space thus defining the border of the human form. 3) Under lighting – here the light source comes from beneath to introduce a creepy feeling. Horror films uses this lighting for the projected scary effects. 4) Top Lighting – the light source that come from above the head of the characters. This form of lighting is mainly done to achieve a sense of theatricality.

Lighting to determine the source – lighting is often done in a way to determine the source of light of the diegetic space. Classical Hollywood cinema used natural light to give a sense of reality in its films. In such cases the artificial lights used would purposefully emulate the nature of the possible natural light conditions. One interesting usage of such lighting can be found in Stanley Kubrick's 1975 film Barry Lyndon where Kubrick tailor made special lenses to capture the candle light as his

historical period film ideally required candle lights to be the only source of light apart from natural lights.

Figure expression and movements

Actors are also the part of the mise-en-scene. Apart from their acting the performers also mobilize the set design by their strategic movements and mannerisms. Expressionism uses such mannerism aesthetically to bring in the desired effect. In a more realist film the subtlety of the performer makes the characters more relatable to the spectators. In a star vehicle a film very much rely upon certain gestures of the star which justifies the fandom associated. Figural expressions are manipulated by the filmmakers to even dramatize certain scenes where an impact of a sort is needed. The Odessa Steps sequence form Sergei Eisenstein's Battleship Potemkin (1925) can be mentioned here.

4.2 CINEMATOGRAPHY

Cinematography comprises all on-screen visual elements, including lighting, framing, composition, camera motion, camera angles, film selection, lens choices, depth of field, zoom, focus, color, exposure, and filtration.

Why Is Cinematography Important to Filmmaking?

Cinematography sets and supports the overall look and mood of a film's visual narrative. Each visual element that appears on screen, a.k.a. the mise-en-scène of a film, can serve and enhance the story—so it is the cinematographer's responsibility to ensure that every element is cohesive and support the story. Filmmakers often choose to spend the majority of their budget on high-quality cinematography to guarantee that the film will look incredible on the big screen.

What Does a Cinematographer Do?

A cinematographer, also known as a Director of Photography, is in charge of the camera and the lighting crew. They're the person responsible for creating the look, color, lighting, and for framing of

every single shot in a film. The film's director and cinematographer work closely together, as the main job of a cinematographer is to ensure that their choices support the director's overall vision for the film.

Duties and Responsibilities of a Cinematographer

Chooses a visual style for the film: A cinematographer determines the visual style and approach of the film. For example, a cinematographer on a documentary film determines whether to use re-enactments, or to rely heavily on photographs and found footage.

Establishes the camera setup for every shot: A cinematographer decides which types of cameras, camera lenses, camera angles, and camera techniques best bring the scene to life. Additionally, a cinematographer works with the script supervisor and, if necessary, the locations manager to scope out each scene and design what the most effective vantage points for the camera will be. This helps preserve the intention and scale of the film.

Determines the lighting for every scene: A cinematographer uses lighting to create the right visual mood the director aspires to achieve. They must know how to enhance an image's depth, contrast, and contour to support the story's atmosphere.

Explores the potential of every location: A good cinematographer understands what visuals excite the director and can make recommendations about what shots to capture.

Attends rehearsals: A cinematographer attends rehearsals with the actors since the blocking for a scene will likely change and evolves. During rehearsals, cinematographers adjust the camera in response to a particular gesture or action, and as actors adjust their body positions and blocking, to better fit the framing of the shot.

Elevates the vision of the director: A good cinematographer will introduce ideas and concepts the director may not have considered.

Cinematic Technique

Cinematographers should think carefully about every shot, considering the angle, the light, and the camera movement, because there is an infinite number of choices they can make.

Common cinematography techniques and terms include:

Eye Level Shot: Places the camera at eye level with the subject, creating a neutral and objective

Low Angle Shot: Looks up at the subject from a low position, making them appear more powerful, dominant, or intimidating.

High Angle Shot: Looks down on the subject from a high position, making them appear smaller, vulnerable, or less important.

Camera Shots

Close-Up (CU): Tightly frames a person or object, drawing attention to detail and emotion.

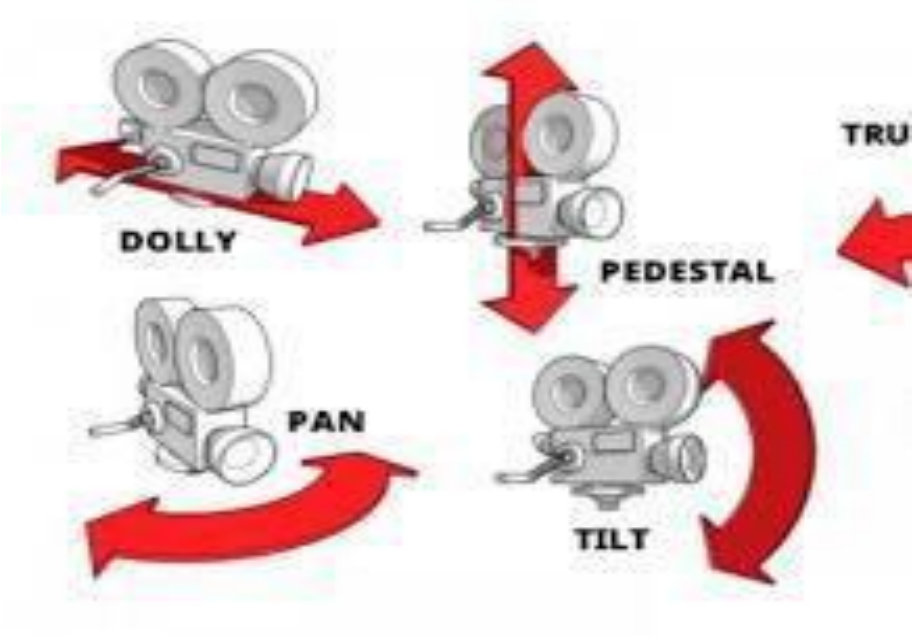
Medium Close-Up (MCU): Frames a person from the shoulders up, useful for conversation and emotional responses.

Medium Shot (MS): Shows a person from head to toe or waist down, good for showing interaction with surroundings.

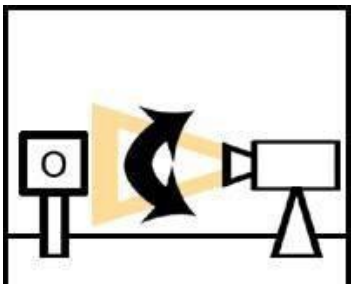
Full Shot (FS): Shows the entire person from head to toe, placing them in context with their environment.

Camera Movements

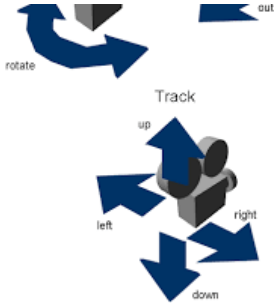
Pan: Rotates the camera horizontally to follow a moving subject or reveal a scene.



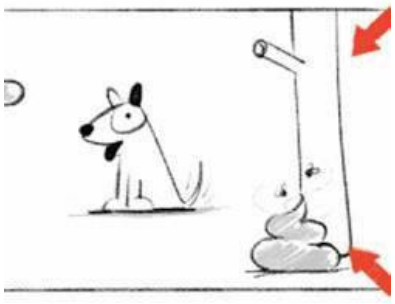
Tilt: Rotates the camera vertically to follow a moving subject or reveal a scene up or down.



Track: Moves the camera physically along a dolly track, following a subject or revealing a scene.



Zoom: Uses the lens to optically move closer to or further away from a subject, creating a sense of focus or revealing more of the scene.



- Close-up: a shot that closely crops in on a character's face or on an object.
- Extreme close-up: A tightly framed close-up shot.
- Long shot: a shot showing a character in relation to their surroundings.
- Extreme long shot: a shot so far away from the character, they are no longer visible within their surroundings.
- Establishing shot: a shot at the beginning of a scene that gives context for the setting.

- Tracking shot: a sideways-moving shot that captures a landscape or that follows a character as they move. Often used interchangeably with "dolly shot," though they technically refer to different motions.
- Dolly shot: a shot where the camera moves toward or away from a character on a dolly track. Technically, a dolly shot refers only refers to backwards and forwards camera motion, though the term has come to mean any camera movement tracking a character.
- Crane shot: an overhead shot where the camera is suspended in the air on a moving crane.
- Steadicam: a lightweight camera stabilizer that captures smooth moving shots. A Steadicam is either hand-held or attached to the camera operator's body, giving them more freedom to move while filming.
- High-angle shot: a shot where the camera is placed higher than a character or object.
- Low-angle shot: a shot where the camera is placed lower than a character or object.
- Medium shot: a shot that shows an actor from the waist up.
- Point of view shot: a shot that shows the action through the eyes of a specific character.
- Panning: a shot where the camera turns left or right on its vertical axis
- Tilting: a shot where the camera turns up or down on its horizontal axis
- Cross-cutting: an editing technique that cuts between multiple events happening at the same time.
- Diegetic sound: sound that both the characters and the audience can hear, like dialogue, a knock on the door, or a telephone ringing.
- Non-diegetic sound: sound that only the audience hears, like a narrator or the film's score, placed into the film during post-production.
- Key light: the main source of direct light shining on a character

or object. High-key refers to key light that is the main source of a scene's light; low-key refers to key light that is not the main source of light.

- Side lighting: lighting used to illuminate the areas in a scene that aren't lit by key light.

- Backlighting: when the main light source comes from behind a character or object.

4.3 FILM EDITING

There is no movie without film editing. The job of a film editor is unique in the way that it has evolved from the technical cutting together of film into an editing process that requires just as much creativity as skill. Film editing has become more and more important with the evolution of filmmaking itself, and the range of editing techniques has grown thanks to digital technology and filmmakers establishing new editing styles.

Film editing has an immense influence on the look and feel of Hollywood productions and short films alike. Yet the work of the film editor goes unnoticed by audiences because it "disappears" as part of the storytelling. We'll make the invisible art of film editing visible again by highlighting what film editors do during the editing process and the tools they use to edit films.

Film editing and the editing process

The art of film has many individual artists working together to create the final piece of art, the finished motion picture. Film editing is crucial within the filmmaking process, as it can make or break a feature film. It is the step of transforming the raw footage into film footage with a logical sequence. The film editor selects and edits shots to combine them into scenes and sequences, using various editing techniques and making editing decisions in line with creative instructions and the director's vision.

Film editing as an art form is unique to cinema, though it's comparable to literary editing, where an editor might work by themselves or with the author to transform a manuscript or first draft into a finished version of prose or poetry. The work of the film editor is known as "invisible art"—although the editing style is a storytelling device that will shape the film, skillful or artful editing can contribute

to the immersive experience of film during which individual edits or editing itself go unnoticed by viewers. To draw the comparison with literature again: when engrossed in a novel, readers will follow the story and not pay attention to style or literary and editing techniques.

The individual project will determine the different types of film editing work necessary. A film editor working on a documentary, for example, might cut back and forth between interviewer and interviewee and select b-roll footage to add in between. The editing process for a feature film can be more creative than working on a TV series with tight deadlines and a fixed episode length. Video editing in advertising can also be more technical because of a brief or edit decision list.

What is film editing?

The term film editing refers to the editing process during post-production in filmmaking where the film editor selects film footage from the raw footage to assemble sequences of shots into a finished motion picture, according to an edit decision list or the director's vision. Film editing is both an art and a skill which involves editing techniques and creativity to craft a cohesive story. The editing process used to involve the splicing of film as a physical medium, but today relies heavily on digital technology and video editing.

What is a rough cut or final cut?

In the editing process, a rough cut or rough edit is the first and still unfinished version, for example, of a motion picture, short film, or television production. It might contain all the crucial pieces or scenes in sequence or in a close-enough order and usually serves to assess the pacing and performances, as well as to determine if any more shots are needed. Filmmakers might show a rough cut to producers or any other test audience to gather input. This version of a film has an unfinished feel to it and might lack visual effects, CGI, a musical score, or even proper sound and dialog.

The so-called assembly cut usually precedes the rough cut and is a stitching together of all shots with no or only minimal editing. It might contain alternate takes for the same shot and is usually much longer than the length of the final motion picture. Every editing

version before the final cut is technically a rough cut, but filmmakers also speak of a fine cut when the editing process is close to finished.

The term final cut refers to the release version of the film or product as it will reach end consumers. Usually, the studio or executive producer has a say over the final cut, but the final cut authority or privilege can also be shared. Where the director has that power, their final cut is the director's cut. Otherwise, that term describes a

version of the film which usually sees a limited release after the final version. An extended cut or version commonly refers to a final cut version of the film which hasn't been trimmed or edited for length and therefore contains all the shots from the final cut plus additional scenes.

What are some film editing techniques?

At its most basic, film editing puts two shots together without a transition in a so-called hard cut. The splicing of two different shots can use transitions for aesthetic reasons or effect, for example, when combining a close-up and a medium shot. The film editor can also use edits as a storytelling device and move forward in time, creating or disrupting the flow or continuity.

Certain editing techniques or an editing style can be a conscious decision of the filmmaker and film editor to create a certain look. Jump cuts, for example, have become associated with the Nouvelle Vague, the French New Wave cinema. Below, we'll summarize some common film editing techniques.

Continuity Editing

This editing technique ensures that there is continuity between shots, in a sequence of shots, or in a scene. Continuity can affect where characters are within the frame, what they're doing, or how they look. Changes in continuity can make a shot unusable, which happens when takes run over a period or simply on different days. Common continuity errors include wardrobe discrepancies, items jumping around or disappearing, or differences in makeup. Editors can sometimes cut out continuity errors or combine elements of shots to work around a problem, and subtle errors go unnoticed or don't threaten the audience's suspension of disbelief.

Discontinuity Editing or Jump Cut

The opposite of continuity editing is a stylistic decision that

breaks the flow of a sequence or scene on purpose. It is a non-linear editing technique: the film editor jumps forward in time within the same shot, eliminating anywhere from seconds to even minutes of the action to alter the pace or willfully take the audience out of the moment. After the jump, viewers will have to orient themselves and might speculate about what has happened in the time that was left out. The jump cut might also suggest that nothing happened in between and the editing skipped parts of no action.

Cross cutting and Parallel Editing

Film editors use cross cutting to cut across two or more separate storylines or actions happening at the same time. Cross cutting is effective for building tension, for example, when individual characters are all racing towards the same point and viewers anticipate when they will actually cross. Cross cutting typically applies to shots or scenes that are interconnected.

Parallel editing can bring elements together which might share a theme, but are otherwise unrelated. The simple cutting back and forth between the two will have viewers associate them with one another. This technique is not only used in feature films but also in documentaries.

Cutaway and Insert

A cutaway abruptly moves away from the current action or scene to show something else, whereas an insert is similarly a different shot placed in a scene, after which the original action will resume.

Filmmakers and film editors use cutaways and inserts for effect, to give a jump scare, to remind the audience of an element, to deliver a punchline or visual joke, or to delay the resolution of a conflict or detail. Too many of these cuts can create a jagged continuity and lessen the dramatic effect.

Establishing Shot

A feature film or a scene might begin with an establishing shot to provide context and establish a location or setting. A film editor could cut up this long shot with shots from the scene itself or edit the establishing shot for length.

Fade

A fade is one of the most common transition effects and the script might reference it. A scene can begin with a fade-in and end with a fade-out to black or white. In a cross-fade, one shot fades out as

another fades in.

J Cut and L Cut

While many film editing techniques are visual, these two types of film editing bring in sound editing as well. In summary, a J cut plays audio before the visual

element comes in, therefore before viewers see the source of the audio; an L cut has audio and visual elements change seemingly out of sync, so the audio of one shot might still play while viewers see another shot already.

Where do the names come from? Think of the audio and the video timeline in video editing software. In a J cut, the audio comes in early and before the video, thus faintly resembling the shape of the letter J (since the audio is typically displayed under the video timeline, it would be further left). In an L cut, the audio lags and overlaps with the next shot, thus pointing right like the horizontal part of the letter L.

Match Cut

With a match cut, a film editor matches one element of a shot with an element in the next shot, which can be similar in shape and size and match the positioning within the frame. One of the most famous examples of this editing technique is the opening sequence of 2001: A Space Odyssey, in which a bone that is thrown up into the air becomes a spaceship.

Montage

This editing technique combines shots into a sequence that is almost its own story. A montage often condenses time to show the development of a character or plot element, a quick progression of events, or provide a back story. A creative film editor can assemble a montage to carry an additional layer of meaning, for example through juxtaposition: cross cutting different shots of seemingly unconnected scenes can relate them to one another.

Shot Reverse Shot

Nearly any film or TV series episode will contain an example of this common film edit, especially when there is a dialog between two or more people. Shot Reverse Shot means you will see an angle followed by its reverse angle, as if the camera rotated roughly 180

degrees between the two shots. Shot Reverse Shot usually alternates over-the-shoulder shots. The editing technique is not reserved for conversations alone but also works well for reactions.

Transition and Dissolve

As we've outlined above, the most basic transition is a hard cut between two shots, but there are countless other more effectual transitions: dissolve, fade, push, pull, or roll are just a few examples which exist as presets in film editing software. Transition effects can build tension and help connect shots when you place them well.

How to edit film

Within the film production process, film editing is an invisible art that requires both technical and creative skills and knowledge. On the technology side of things, film and TV largely use non-linear digital editing software in post-production which tracks video, sound and sound effects, as well as music on a timeline. Templates, tutorials and how-to video clips can explain the finer points of using editing software.

The following are four guiding principles with which film editors shape the narrative of a motion picture:

Continuity: Edits can make or break the narrative flow between two shots. Executed on purpose, it's an effective stylistic device, but continuity errors are jarring. During principal photography, the film director has help to ensure continuity, but the editor has to continue that continuity work when making cutting decisions and selecting shots.

Pacing: The timing of edits affects not only continuity but also the pace of a film—as a whole, and scene by scene. Slow and long shots can build tension, while a hectic pace can raise the stakes and heighten the excitement of action sequences.

Emotion: The pace is just one way to influence the audience with edits. Transitions, well-selected shots, sound effects, and cross-cutting audio and video can alter the experience of viewers and amplify the emotions in a scene or sequence and establish emotional connections.

Information: Shots and scenes contain information for the audience which will shape the perception of later events, so by highlighting, pre-empting, or anticipating what's about to come, the film editor can influence and control this stream of information and rearrange a linear order for effect.

Common film editing tools

Here's an overview of well-known editing software used in post-production:

Adobe Premiere Pro: Part of the Adobe Creative Cloud, this editing software allows timeline-based and non-linear video editing and integrates with other Adobe software, such as After Effects, Premiere Rush, Photoshop, and Illustrator.

Adobe After Effects: Used in filmmaking and TV production, this software is used for visual effects, motion graphics, compositing, animation, tracking, and even basic non-linear video editing.

Avid Media Composer: This proprietary film and video editing software has been on the market for over three decades and can be used as a standalone solution or with external devices.

Final Cut Pro: This editing software by Apple has a large user base among small and independent filmmakers and is a major competitor to Avid's software solutions. It runs on Mac and allows for editing, processing, and outputting of media.

DaVinci Resolve: This software is available for various operating systems and allows for color grading, color correction, visual effects, as well as audio post-production sound editing.

4.4 SOUND EDITING IN FILM

Storytelling is so much more than we think it is. Think dialogue, footsteps, the sound of crunching leaves. All of these sounds and more are the work of a sound editor. And when sound editing is that good, hardly even notice it's there. The very definition of sound editing can get a little confusing though.

Sound editing vs. Sound mixing

The magic of cinema isn't just visual; it's also auditory. Every impactful gunshot, heart-pounding chase sequence, and even the subtlest rustle of leaves is meticulously crafted through the worlds of

sound editing and mixing.

Sound Editing

Imagine a sculptor meticulously shaping a block of marble. That's the essence of sound editing. The sound editor is the artist who gathers, manipulates, and assembles

various audio elements to build the aural foundation of a film. Their responsibilities include:

Dialogue Editing: Cleaning up dialogue by removing background noise, pops, clicks, and other unwanted sounds. They might also adjust volume levels and timing to ensure clarity and natural flow of conversation.

Sound Effects Editing: Collecting or creating sound effects to enhance specific actions or moments on screen. This could involve anything from footsteps and Foley effects (creating realistic sounds live during editing) to sourcing sound libraries and manipulating existing recordings.

ADR (Automated Dialogue Replacement): Sometimes dialogue recorded on set might be unusable due to background noise or other issues. In such cases, the sound editor works with actors in a controlled studio environment to re-record specific lines (ADR), ensuring seamless integration with the original audio.

Sound Design: Collaborating with the director and sound mixer to create the overall aural aesthetic of the film. This involves deciding on the types of sounds to be used, their placement within the scene, and how they contribute to the narrative and emotional impact.

Sound Mixing: Once the sound editor has assembled the aural building blocks, the sound mixer takes center stage. They act as the conductor, bringing all the elements together to create a cohesive and impactful soundscape. Their key tasks include:

Balancing Levels: Adjusting the volume levels of dialogue, sound effects, music, and ambient sounds to ensure they blend seamlessly and each element remains clear and audible within the mix.

EQ (Equalization): Shaping the tonal qualities of each sound using EQ to ensure they don't clash or mask each other.

Panning and Placement: Deciding where sounds appear within the

stereo or surround sound field. This creates a sense of directionality and immersion, placing the audience in the heart of the action.

Effects Processing: Adding effects like reverb, delay, and distortion to manipulate sounds and create specific moods or atmospheres.

Foley Mixing: Integrating Foley effects, which are often recorded live during the mixing process, to create a more realistic and impactful sound scape.

'Real' sounds: Film can include sounds that seem like a natural part of the scene: waves breaking on a beach, wind blowing, and dialogue (people on screen talking). These are sometimes called diegetic sounds. Though they seem real, they don't have to be recorded live: sound effects are often better than the real thing.

4.5 SOUND IN THE MOVIES

A sound film is a motion picture with synchronized sound, or sound technologically coupled to image, as opposed to a silentfilm. The first known public exhibition of projected sound filmstook place in Paris in 1900, but decades would pass beforesound motion pictures were made commercially practical.Reliable synchronization was difficult to achieve with the earlysound-on-disc systems, and amplification and recording qualitywere also inadequate. Innovations in sound-on- film led to thefirst commercial screening of short motion pictures using thetechnology, which took place in 1923.The primary steps in the commercialization of sound cinemawere taken in the mid- to late 1920s. At first, the sound filmsincorporating synchronized dialogue—known as "talkingpictures", or "talkies"— were exclusively shorts; the earliestfeature-length movies with recorded sound included only musicand effects. The first feature film originally presented as a talkiewas The Jazz Singer, released in October 1927. A major hit, itwas made with Vitaphone, the leading brand of sound-on-disctechnology. Sound-on-film, however, would soon become thestandard for talking pictures.By the early 1930s, the talkies were a global phenomenon. In theUnited States, they helped secure Hollywood's position as one ofthe world's most powerful cultural/commercial systems. InEurope (and, to a lesser degree, elsewhere) the new developmentwas treated with suspicion by many filmmakers and critics, who worried that a focus on dialogue would

subvert the unique aesthetic virtues of soundless cinema. In Japan, where thepopular film tradition integrated silent movie and live vocalperformance, talking pictures were slow to take root. In India, sound was the transformative element that led to the rapid expansion of the nation's film industry—the most productivesuch industry in the world since the early 1960s.The idea of combining motion pictures with recorded sound is nearly as old as the concept of cinema itself. On February 27,1888, a couple

of days after photographic pioneer Eadweard Muybridge gave a lecture not far from the laboratory of ThomasEdison, the two inventors privately met. Muybridge later claimed that on this occasion, six years before the first commercial motion picture exhibition, he proposed a scheme for sound cinema that would combine his image- casting zoopraxiscope with Edison's recorded-sound technology. No agreement was reached, but within a year Edison commissioned the development of the Kinetoscope, essentially a "peep-show" system, as a visual complement to his cylinder phonograph. two devices were brought together as the Kinetophone in 1895but individual, cabinet viewing of motion pictures was soon tobe outmoded by successes in film projection. In 1899, aprojected sound-film system known as Cinema Phonorama, based primarily on the work of Swiss-born inventor François Dussaud, was exhibited in Paris; similar to the Kinetophone, the system required individual use of earphones.An improved cylinder-based system, Phono-Cinéma-Théâtre,was developed by Clément- Maurice Gratioulet and Henri France, allowing short films of theatre, opera, and ballet excepts to be presented at the Paris Exposition in 1900. These appear to be the first publicly exhibited films with projection of both image and recorded sound. Phonorama and yet another sound-film system—Théâtroscope—were also presented at the Exposition.

Three major problems persisted, leading to motion pictures and sound recording largely taking separate paths for a generation. The primary issue was synchronization: pictures and sound were recorded and played back by separate devices, which were difficult to start and maintain in tandem. Sufficient play back volume was also hard to achieve. While motion picture projectors soon allowed film to be shown to large theatre audiences, audio technology before the development of electric amplification could not project to satisfactorily fill large spaces. Finally, there was the challenge of recording fidelity. The primitive systems of the era produced sound of very low quality unless the performers were stationed directly in front of the

cumbersome recording devices (acoustical horns, for the most part), imposing severe limits on the sort of films that could be created with live-recorded sound.

In 1913, Edison introduced a new cylinder-based synch-sound apparatus known, just like his 1895 system, as the Kinetophone; instead of films being shown to individual viewers in the Kinetoscope cabinet, they were now projected onto a screen.

The phonograph was connected by an intricate arrangement of pulleys to the film projector, allowing—under ideal conditions—for synchronization. Conditions, however, were rarely ideal, and the new, improved Kinetophone was retired after little more than a year. In 1919, American inventor Lee De Forest was awarded several patents that would lead to the first sound-on-film technology with commercial application. In De Forest's system, the soundtrack was photographically recorded onto the side of the strip of motion picture film to create a composite, or "married", print. If proper synchronization of sound and picture was achieved in recording, it could be absolutely counted on in playback. Overthe next four years, he improved his system with the help of equipment and patents licensed from another American inventorin the field, Theodore Case. Parallel with improvements in sound-on-film technology, a number of companies were making progress with systems in which movie sound was recorded on phonograph discs. In sound-on-disc technology from the era, a phonograph turn table is connected by a mechanical interlock to a specially modified film projector, allowing for synchronization. The development of commercial sound cinema had proceeded infits and starts before The Jazz Singer, and the film's success didnot change things overnight. September 1928 also saw their lease of Paul Terry's Dinner Time, among the first animated cartoons produced with synchronized sound. Soon after he sawit, Walt Disney released his first sound picture, the Mickey Mouse short Steamboat Willie. Yet most American movie theatres, especially outside of urban areas, were still not equipped for sound: while the number of sound cinemas grew from 100 to 800 between 1928 and 1929, they were still vastly outnumbered by silent theatres. The studios, in parallel, were still not entirely convinced of the talkies' universal appeal—through mid-1930, the majority of Hollywood movies we reproduced in dual versions, silent as well as talking. Though few in the industry predicted it, silent film as a viable commercial medium in the United States would soon be little more than memory. Points West, a Hoot Gibson Western

released by Universal Pictures in August 1929, was the last purely silent mainstream feature put out by a major Hollywood studio. During 1929, most of the major European filmmaking countries began joining Hollywood in the changeover to sound. Many ofthe trend-setting European talkies were shot abroad as production companies leased studios while their own were being converted or as they deliberately targeted markets speaking different languages. The first successful European dramatic talkie was the all-British Blackmail. Directed by twenty-nine- year-old Alfred Hitchcock, the movie

had its London debut June21, 1929. Originally shot as a silent film, Blackmail was restated to include dialogue sequences, along with a score and sound effects, before its premiere.

Sound

Sound is everything that can be heard in a scene. The keyelements that make up sound in a film are:

- Location sound
- Musical score/soundtrack
- Dialogue
- Sound effects
- Voiceover (if used).

The absence of sound in a scene can also be impactful.

Music

Most films also use sound that we know has been added: things like voiceovers, and background music. This is called non-diegetic sound.

Sound and editing can work together. Changing the sound and the image at different times (split edits) can make a sequence flow more smoothly, because it makes the cuts less obvious. Or you can link two scenes using a sound bridge. So at the end of a scene in an office we might hear birdsong, before we cut to the next scene which is in the woods. This helps prepare us for the change of scene.

We can also edit a whole film or sequence to music, with the images changing on every bar, every beat, or when there is a change in the mood of the music.

Don’t forget the power of silence. A sudden change from hectic music to silence can be shocking, and a few seconds of silence in a dialogue scene can build up anticipation and tension. We don’t usually want complete silence: the basic background ‘ambience’ of the

location should usually carryon.

Music is used to heighten the emotion and drama of a scene. Audiences are experienced in decoding the style of music to interpret mood or genre, e.g., scary music when a villain appears.

Music can:

- Determine the mood or genre of a film
- Build up or release tension
- Change the emotional or physical status of a character • Smooth out transitions

  in an edit to allow a film to flow/link the scenes together
- Highlight or code a theme or message.

Dialogue

The words spoken by characters within the scene. Dialogue can be used to establish character definition and relationships, and to provide a plot information and back-story. Both the content(words spoken) and the delivery (performance and mood) of dialogue is important for the development of characterization and narrative within the film world.

Voiceover

This is when an omniscient narrator or a character is heard talking over the images you are seeing on the screen. Voiceovers are often used to provide back-story and either a subjective or objective perspective of the story as it unfolds. They are usually recorded in a studio.

Diegetic and non-diegetic sound

In film language, sound is divided into two terms:

● Diegetic sound has a physical origin in the film world (e.g., a character coughing or the radio playing)

● Non-diegetic sound has no direct origin in the film world (e.g., the soundtrack or the voice of a narrator). In other words, diegetic means within the world of the film, and non-diegetic may be defined as external to the film world.

● As non-diegetic music is very much associated with mainstream

cinema and the overt and deliberate manipulation of audience emotions, some realist filmmakers chose to avoid it as much as possible. The absence of non-diegetic music can therefore be used to make scenes seem more realistic, such as in The Blair Witch Project.

Foley

For diegetic sounds like footsteps, the breaking of glass, slamming or squeaking doors, or even sounds that don't exist in the real world (think lightsabers), someone needs to record it. This is called Foley sound.

Foley is the recreation or creation of sounds unavailable to execute on set. Foley studios have viewing screens, props, and recording equipment for the Foley artist to capture the sounds as they watch each scene.

Here's an example of how they work on a film like A Quiet Place where sound editing is paramount. It's commonplace to see Foley artists recreate footsteps, or other sound effects that demand studio recording. But those aren't the only elements we need to hear in the film.

Contrapuntal sound

Contrapuntal sound strongly contrasts with the mood or tone ofthe scene.

Parallel sound

Parallel sound matches the mood or tone of the sequence.

Exaggerated/Pleonastic sound

Directors often use exaggerated sound to heighten emotion or meaning in a scene. Using sound in this way can suggest an incoming threat before the audience sees it. It can be used to reinforce a character's threatening nature when they are presentation screen. It can also help to emphasise the emotional impact ofa specific action taking place on screen.

Unmotivated sound

Sometimes directors will use sound effects which do not logically match the actions on screen but do add to the emotional impact of a scene. A director might use a record scratching sound to

suggest a sudden mishap in a comedy film. An unmotivated swooshing noise is also common to emphasise character turning their head.

Sound design has become an incredibly powerful tool in modern cinema, and there are some truly innovative techniques being used to create immersive and impactful sound scapes. Here are a few to consider:

Object-based audio: This revolutionary approach goes beyond traditional channel- based sound design. Instead of sounds being locked to specific speakers, object-based audio treats sounds as individual entities with their own location and properties. This allows for incredibly precise sound placement and movement within the listening environment. Imagine a spaceship whooshing overhead or a character's footsteps following them across the screen – object-based audio makes these effects incredibly realistic and dynamic.

Immersive sound formats: Dolby Atmos is a prime example here. These formats expand beyond traditional surround sound by adding height channels, allowing sounds to move above and around the audience. This creates a truly immersive experience, pulling viewers deeper into the world of the film. Imagine the roar of a dragon circling overhead or the rain cascading down all around you – immersive sound formats make these moments truly come alive.

Sound scapes and sound manipulation: Modern sound design goes beyond simply placing sound effects. Sound designers often create unique sound scapes by layering and manipulating various audio elements. This can be used to create a sense of atmosphere, build tension, or even foreshadow upcoming events. Think of the eerie drones building suspense in a horror film or the lush, ambient sounds that transport you to a fantastical world.

Bioacoustics: This fascinating technique uses real-world sounds from nature and biology to create otherworldly or unsettling sounds. By manipulating and processing these sounds, designers can create unique sonic textures that enhance the film's emotional impact.

These are just a few examples, and sound designers are constantly

pushing the boundaries of what's possible. The next time you're watching a film, pay close attention to the sound design – it's a crucial element that can elevate the entire experience.

4.6 COLOUR IN THE MOVIES

The first colour cinematography was by means of additive colour systems such as the one patented in England by Edward Raymond Turner in 1899 and tested in 1902. A simplified additive system was developed by George Albert Smith and successfully commercialized in 1909 as Kinemacolor. These early systems used black-and-white film to photograph and project two or more component images through different colour filters. With the present-day technology, there are two distinct processes: Eastman Colour Negative 2 chemistry (camera negative stocks, duplicating inter-positive and inter negative stocks) and Eastman Colour Positive 2 chemistry (positive prints for direct projection), usually abbreviated as ECN-2 and ECP-2. Fuji's products are compatible with ECN-2 and ECP-2.

The first motion pictures were photographed on a simple silver halide photographic emulsion that produced a "black-and-white" image—that is, an image in shades of grey, 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. With colour motion picture film, not only is the luminance of a subject recorded, but the colour of the subject, too. This is accomplished by analyzing the spectrum of colours into several regions (normally three, commonly referred to by their dominant colours, red, green and blue) and recording these regions individually. Current colour films do this by means of three layers of differently colour- sensitive photographic emulsion coated onto a single strip of film base. The first commercially successful stencil colour process was introduced in 1905 by Pathé Frères. Pathé Color, renamed Pathé chrome in 1929, became one of the most accurate and reliable stencil colouring systems. It incorporated an original print of a film with sections cut by pantograph in the appropriate areas for up to six colours by a colouring machine with dye- soaked, velvet rollers. A

more common technique emerged in the early 1910s known as film tinting, a process in which either the emulsion or the film base is dyed, giving the image a uniform monochromatic colour.

This process was popular during the silent era, with specific colours employed for certain narrative effects (red for scenes with fire or firelight, blue for night, etc.) A complementary process, called toning, replaces the silver particles in the film with

metallic salts or mordanted dyes. This creates a colour effect in which the dark parts of the image are replaced with a colour (e.g., blue and white rather than black and white). Tinting and toning were sometimes applied together. Tinting and toning continued to be used well into the sound era. In the '30s and '40s, some western films were processed in a sepia-toning solution to evoke the feeling of old photographs of the day. Tinting was used as late as 1951 for Sam Newfield's sci-fi film Lost Continent for the green lost-world sequences. Alfred Hitchcock used a form of hand- colouring for the orange-red gun-blast at the audience in Spellbound (1945). Kodak's Monochrome and similar pre-tinted stocks were still in production until the 1970s and were used commonly for custom theatrical trailers and snipes. The first colour systems that appeared in motion pictures were additive colour systems. Additive colour was practical because no special colour stock was necessary. Black-and-white filmcould be processed and used in both filming and projection. A pioneering three- color additive system was patented in England by Edward Raymond Turner in 1899. Practical colour in the motion picture business began with Kinemacolour, first introduced in 1906. This was a two-colour system created in England by George Albert Smith, and promoted by film pioneer Charles Urban's The Charles Urban Trading Company in 1908. William Friese-Greene invented another additive colour systemcalled Biocolour, which was developed by his son Claude Friese-Greene after William's death in 1921. Both Kinemacolour and Biocolour had problems with "fringing" or "haloing" of the image, due to the separate red and green images not fully matching up.

The first successful subtractive colour system began with Kodak’s Kodachrome system. Using duplitized film, red and green records were exposed. By bleaching away the silver and replacing it with colour dye, a colour image was obtained. Kodachrome, however, did not find much use in the commercial market, and the first truly successful subtractive colour process was William van Doren Kelley's Prizma.There were other subtractive processes, including Gaspar

colour, a single-strip 3-colour system developed in 1933 by the Hungarian chemist Dr. Bela Gaspar. The real push for colour films and the nearly immediate changeover from black-and- white production to nearly all colour film were pushed forward by the prevalence of television in the early 1950s. In 1947, only12 percent of American films were made in colour. By 1954, that number rose to over 50 percent. The rise in colour

films was also aided by the breakup of Technicolor's near monopoly on the medium Eastmancolour, introduced in 1950, was Kodak's first economical, single-strip 35 mm negative-positive process incorporated into one strip of film. This rendered Three- Stripcolour photography relatively obsolete, even though, for the firstfew years of Eastmancolour, Technicolour continued to offer Three-Strip origination combined with dye-transfer printing. The first commercial feature film to use Eastman colour was the documentary Royal Journey, released in December 1951.Hollywood studios waited until an improved version of negative came out in 1952 before using it,perhaps most notably in This is Cinerama, which employed three separate and interlocked strips of Eastmancolour negative. This Cinerama was initially printed on Eastmancolour positive, but its significant success eventually resulted in it being reprinted by Technicolor, using dye-transfer. Technicolor continued to offer its proprietary imbibitions dye-transfer printing process for

Color as a Story Telling Element

Color meaning in Cinema:

Color is an important part of the filmmaker’s toolkit. You can use it for mood and emotion, to tell the audience when the scene is set, or to provide information about characters and settings.

Color in film can build harmony or tension

within a scene. When telling a story,

colors:

- Elicit psychological reactions
- Draw focus to significant details
- Set the tone of the movie
- Represent character traits
- Show changes or arcs in the story

Color meanings

Colors have different meanings depending on context. In Stanley Kubrick's 2001: A Space Odyssey red means danger, but in Richard Ayoade's Submarine Jordana's red coat means passion. Blue can mean technology or alienation, but it can

also suggest winter or night. Warm, orange colors usually suggest autumn, nostalgia or sunset.

Color intensity is important:

- Strong, saturated colors seem hyper-real or cartoonish
- Weak colors can suggest poverty or depression.

We can also use monochrome images. Brown or sepia makes people think of old photographs, so you can use it to show that part of your film is a flashback. Black and white can show that a scene is in the past or in a character's imagination or memory.

- RED – anger, passion, rage, desire, excitement, energy, speed, strength, power, heat, love, aggression, danger, fire, blood, war, violence
- PINK – love, innocence, healthy, happy, content, romantic, charming, playfulness, soft, delicate, feminine
- YELLOW – wisdom, knowledge, relaxation, joy, happiness, optimism, idealism, imagination, hope, sunshine, summer, dishonesty, cowardice, betrayal, jealousy, covetousness, deceit, illness, hazard
- ORANGE – humor, energy, balance, warmth, enthusiasm, vibrant, expansive, flamboyant
- GREEN – healing, soothing, perseverance, tenacity, self-awareness, proud, unchanging nature, environment, healthy, good luck, renewal, youth, vigour, spring, generosity, fertility, jealousy, inexperience, envy
- BLUE – faith, spirituality, contentment, loyalty, fulfillment peace, tranquility, calm, stability, harmony, unity, trust, truth, confidence, conservatism, security, cleanliness, order, sky, water, cold, technology, depression
- PURPLE/VIOLET – erotic, royalty, nobility, spirituality, ceremony, mysterious, transformation, wisdom, enlightenment, cruelty, arrogance, mourning, power, sensitive, intimacy

- BROWN – materialistic, sensation, earth, home, outdoors, reliability, comfort, endurance, stability, simplicity
- BLACK – No, power, sexuality, sophistication, formality, elegance, wealth, mystery, fear, anonymity, unhappiness, depth, style, evil, sadness, remorse, anger

- WHITE – Yes, protection, love, reverence, purity, simplicity, cleanliness, peace, humility, precision, innocence, youth, birth, winter, snow, good, sterility, marriage (Western cultures), death (Eastern cultures), cold, clinical, sterile
- SILVER – riches, glamorous, distinguished, earthy, natural, sleek, elegant, high-tech
- GOLD – precious, riches, extravagance. warm, wealth, prosperity, grandeur

FORMALISM AND NEOFORMALISM: SHAPING OUR UNDERSTANDING OF FILM

Formalism and Neoformalism are two influential schools of thought in film studies, both concerned with how a film's form contributes to its meaning. However, they diverge in their approaches:

4.7 FORMALISM

Formalists view film as a unique language with its own grammar and syntax. They believe that meaning isn't solely conveyed by the narrative but also by the meticulous arrangement of its technical elements.

Focus: Film form, including elements like editing, cinematography, sound design, and mise-en-scène (staging). Formalists believe that by analyzing these elements closely, we can understand the film's unique aesthetic qualities and how they create meaning.

Defamiliarization: Formalists argue that innovative or unexpected uses of film form can disrupt our usual way of seeing, forcing us to pay closer attention and engage with the film on a deeper level.

The "Cinematic" Experience: Formalists are concerned with what makes a film experience distinct from other art forms. They analyze how the interplay of form creates a unique emotional and intellectual

impact on the viewer.

Close Reading: Similar to literary analysis, Formalists advocate for a meticulous examination of a film's individual elements and how they function together.

Example: Imagine a scene where a fast-paced montage is used to depict a character's frantic state of mind. A formalist analysis would focus on the editing techniques

(rapid cuts, close-ups), camerawork (shaky handheld), and sound design (sharp noises) to understand how these elements work together to convey the character's emotional turmoil.

4.8 NEOFORMALISM:

Emergence: A reaction to Formalism, Neo-formalism acknowledges the limitations of focusing solely on the film's form. It emerged in the mid-20th century, particularly in the works of film theorists like David Bordwell and Kristin Thompson.

Expansion: Neo-formalism builds on Formalism's foundation but adds layers of complexity:

Spectatorship: Neo formalists consider how viewers actively engage with and interpret the film based on their own experiences and cultural background.

Historical Context: Understanding how a film's form reflects or challenges the conventions and social realities of its time period becomes crucial.

Formal Innovation: Neo formalists are still interested in how form creates meaning, but they recognize that innovative uses of form can offer new interpretations and experiences for viewers.

Formalism provides a strong foundation for analyzing film form and its impact on meaning. Neo-formalism builds on this foundation by acknowledging the audience, the historical context, and the potential for innovative uses of form to create new interpretations. Both approaches offer valuable tools for appreciating the richness and complexity of film as an art form.

FORMALISM VS. NEO-FORMALISM

Formalism: Focuses on the technical aspects of film form, such as editing, cinematography, mise-en-scène (staging), and sound design, to analyze how these elements create meaning and structure. Formalists

believe that a film's style is essential to understanding its message.

Neo-Formalism: Shares some ideas with formalism but emphasizes the historical and social context in which a film is made. Neo-formalists argue that a film's form reflects the cultural and ideological concerns of its time period. They also consider how audience expectations and genre conventions influence the film's form.

Finding Examples Choose a Tamil film with a well-defined sequence: Look for a scene that uses distinct stylistic elements, like a complex editing sequence, a long tracking shot, or a symbolic use of mise-en-scène.

Formalist Analysis: Identify the formal elements at play in the sequence. How does the editing structure create rhythm or suspense? How does the camerawork frame the characters and their actions? How do the lighting and set design contribute to the mood and atmosphere?

Neo-Formalist Analysis: Consider the historical and social context of the film. When was it made? What were the social or political issues of the time? How might these factors have influenced the director's stylistic choices? Also, think about the genre of the film and how the sequence adheres to or subverts audience expectations.

Formalism:

Director: K. Balachander (known for his focus on social realism)

Possible sequence: Look for a scene that uses editing to depict contrasting realities or inner turmoil in a character.

Neo-Formalism:

Director: Mani Ratnam (known for his stylized visual storytelling)

Possible sequence: Look for a scene that uses vibrant colors, dramatic camerawork, or symbolic imagery to reflect the characters' emotions or social commentary.

Theorizing Indian Cinema/Tamil Cinema

Indian cinema, with its rich tapestry of languages and cultures, presents a fascinating playground for film theory. This response delves deeper into theorizing Indian cinema, with a particular focus on Tamil cinema.

Theoretical Frameworks:

- **Film Form**: Formalist analysis focuses on how technical

aspects like editing, cinematography, sound design, and mise-en-scène (staging) create meaning and structure. In Tamil cinema, for instance, analyzing the use of vibrant colors and dramatic camera movements in a Mani Ratnam film (a renowned director) can reveal insights into the characters' emotions or social commentary.

- **Narrative and Genre**: Tamil cinema thrives on a complex interplay of narrative conventions and genre tropes. Studying how these elements are used can be revealing. For example, exploring the "double hero" trope in Tamil action films can highlight themes of masculinity and competition.
- **Audience and Reception**: Neo-formalism emphasizes the social context surrounding a film. Understanding Tamil audiences' expectations and cultural references is crucial. For instance, analyzing a scene with elaborate song and dance routines might reveal their function not just as entertainment, but also as character development and emotional expression, deeply ingrained in Tamil film culture.
- **Star Studies**: Stars in Tamil cinema hold immense power. Exploring the construction of stardom and star personas can reveal their influence on narratives and audience identification. For example, the larger-than-life persona of a Rajinikanth (legendary actor) might be interpreted as a reflection of Tamil cultural aspirations.
- **Politics and Ideology**: Tamil cinema often reflects and critiques the social, political, and historical realities of India. Analyzing films through this lens can reveal critiques of caste systems, class struggles, or political corruption.
- **Gender, Caste, and Religion**: Representations of gender, caste, and religion in Tamil films deserve careful analysis. Examining power dynamics and social commentary embedded in narratives can be illuminating. How are women portrayed? How are caste hierarchies challenged or reinforced? These are crucial questions to consider.

Focus on Tamil Cinema:

Within the broader Indian cinematic landscape, Tamil cinema has its own unique characteristics:

- **Dravidian Culture and Identity**: Tamil cinema frequently reflects Dravidian culture and its distinct identity within India. Analyzing themes, narratives, and visual styles can reveal how this manifests.

- **Musical Traditions**: Song and dance are woven into the fabric of Tamil cinema. Theorizing their role in storytelling, character development, and emotional expression can offer valuable insights.
- **Regional Specificity**: The influence of the Tamil language, literature, and mythology on film narratives and aesthetics is undeniable. Exploring these connections can deepen understanding.
- **Relationship with Bollywood**: Comparing and contrasting Tamil cinema with the dominant Hindi film industry (Bollywood) reveals both similarities and divergences in stylistic and thematic approaches.
- **Parallel Cinema**: The rise of independent, socially conscious "Parallel Cinema" in Tamil Nadu alongside mainstream productions offers a unique perspective. Theorizing how these movements intersect and challenge each other can be insightful.
- **Global Tamil Diaspora**: The experiences and identities of the Tamil diaspora are increasingly reflected in Tamil cinema. Exploring this connection can shed light on transnational cultural dynamics.

Check Your Progress

Short Answer Questions

Question	CO	PO	K
Define mise-en-scène.	CO4	PO4	K1
What is cinematography?	CO4	PO4	K1
Explain film editing.	CO4	PO4	K2
Define sound in cinema.	CO4	PO4	K1
What is formalism in film theory?	CO4	PO3	K2

Essay Questions

Question	CO	PO	K

Discuss the elements of film language.	CO4	PO4	K3
Analyze the role of cinematography in storytelling.	CO4	PO4	K4
Explain the importance of editing in film narrative.	CO4	PO4	K3
Examine colour as a storytelling element in cinema.	CO4	PO4	K4
Evaluate the characteristics of Indian and Tamil cinema language.	CO5	PO5	K5

Glossary

1. *Fade*: A fade is one of the most common transition effects and the script might reference it. A scene can begin with a fade-in and end with a fade-out to black or white. In a cross-fade, one shot fades out as another fades in.
2. *Montage*: This editing technique combines shots into a sequence that is almost its own story.
3. *Continuity*: Edits can make or break the narrative flow between two shots.
4. *Foley*: For diegetic sounds like footsteps, the breaking of glass, slamming or squeaking doors, or even sounds that don't exist in the real world someone needs to record it. This is called Foley sound.
5. *Formalism***:**Formalists view film as a unique language with its own grammar and syntax. They believe that meaning isn't solely conveyed by the narrative but also by the meticulous arrangement of its technical elements.
6. Warm Colors (Reds, Oranges, Yellows): These tend to create a sense of energy, excitement, or even aggression.
7. Cool Colors (Blues, Greens): Often associated with calmness, peace, or melancholy.
8. Color Palette: The overall range of colors used in a film. A muted palette might suggest a sense of realism or gloom, while a vibrant

palette can create a more energetic or whimsical atmosphere.

9. Color Symbolism: Colors can take on specific meanings within a film's context. For example, a red dress might symbolize danger or passion, depending on the situation.
10. Diegetic Sound: Sounds that originate from within the world of the film, either heard by the characters or implied to be present within the scene (e.g., dialogue, footsteps, gunshots).
11. Non-Diegetic Sound: Sounds that are added in post-production and not heard by the characters (e.g., narration, soundtrack music, sound effects that heighten tension).
12. Sound Design: The deliberate crafting of all the sonic elements in a film, including dialogue, music, and sound effects, to create a specific atmosphere and emotional impact.
13. Sound Mixing: The process of balancing the volume levels of dialogue, music, and sound effects to create a clear and cohesive soundscape.
14. Sound Bridge: A sound effect used to connect two scenes and create a sense of continuity (e.g., a car horn from the end of scene one bleeds into the beginning of scene two).
15. Motif: A recurring sound or musical theme used to highlight specific characters, objects, or ideas within the film.

Suggested Readings

Baskaran, Theodore (1981) The Message Bearers: The Nationalist Politics and the Entertainment Media in South India.

The Madras Studios: A History of Cinema in Madras, Chennai"
by S Theodore Baskaran

"Indian Film Theory" edited by Ashok Kumar and Priya Jaikumar

"The Cinema of Satyajit Ray" by Andrew Robinson (For a broader Indian cinema context)

Journal of Indian Cinema

https://www.researchgate.net/publication/320396744

https://www.researchgate.net/publication/326404726_Film_

Editing_Basics

https://userpages.umbc.edu/~landon/Local_Information_Files/Mise-en-Scene.htm.

UNIT V

ANALYZING AND INTERPRETING FILM

Overview
5.1 Semiotics in film
5.2 Approach of Film Analysis
5.3 Understanding Audience Expectations
5.4 Cultural / Historical Analysis
5.5 Narrative Analysis in film
Check your Progress
Glossary
Answers to Check Your Progress
Suggested Readings

5.1 SEMIOTICS IN FILM

Understanding semiotics in film and cinema is essential. Particularly for aspiring filmmakers and those who are new to the film industry. Film semiotics is the study of semiosis, also known as the sign process. In addition to any sign-related conduct, action, or procedure. When signs are associated with moving images, semiosis also includes the generation of meaning.

What does the term semiotics mean?

Semiotics is the study of the formation and transmission of film meaning through culturally understood cues. The origins of semiotics in film lie in the academic study of signs and symbolism, which are inextricably linked to the formulation of meaning.

In simple words, semiotics is the study of signs and symbols, and how they function in communication. It examines all the ways we create and interpret meaning, not just through written or spoken language.

The word ‘semiotic’ is derived from ‘semeion’, the Greek word for sign. Essentially, semiotics is the study of signs. Filmmaking is

choosing the precise images for the particular story, and every picture tells a story. It is noteworthy what can be read from a single image. For Peirce, there were multiple types of sign, and

three main types are worth discussion. The icon, or a sign which is similar to what itsignifies, the index, which is affected by what it represents, and the symbol, a sign that is connected to what it signifies by a law or convention.

The manner in which the world is perceived, as well as the culture or environment in which we all reside, influences us on multiple levels, especially unknowingly. Film semiotics firmly links the behaviours and thoughts that occur in response to a film's messages to the visual indications or cues provided by the medium.

Storytelling

Semiotic storytelling, or the use of signs to convey a story, recognises that people can interpret signs owing to their own unique experiences and culture. And that these signals are either taught inborn or learned. Or it could be acquired through social interactions and environmental interactions.Video advertisements commonly mention semiotics in film. In which the delivered signals, symbols, and visual cues are planned for their connection to the spectator and meaning.

What is Semiotic Theory?

Semiology and film theory play a crucial role in the evolution of film theory as a whole. Regarding the film's signals and symbols, as well as their interpretations. According to French film theorist Christian Metz, semiotic film theory is best known for employing semiology to analyse or structure the image in a manner most similar to a language.Metz was the first to distinguish between a language system and a language referencing less-established systems principles in cinematic language.

Unconscious Comprehension

According to semiotic theory, humans comprehend due to unintentionally acquired cultural information. When we see a red light, for instance, we know to stop; even as children, we comprehend that

the red light means to stop. This is because, over time, cultural norms teach us unintentionally the meaning of the red light and its halt signal. Deciphering the signal and understanding when to cease enables us to interact safely in groups and societies. Thus, according to semiotics, we are all semioticians because we unconsciously acquire and interpret cultural signs.

Signs: These are the building blocks of semiotics, anything that carries meaning - a traffic light, a wink, a word.

Communication: Semiotics focuses on how these signs are used to create and convey meaning between people.Semiotics, in a nutshell, is the study of signs and symbols, and how they create meaning.

How does a film use signs?

Film is the art of visual abbreviation. Cinema is synesthetic as it arouses senses. Roland Barthes, the French semiotician, states in Mythologies, “trivial aspects of everyday life can be filled with meaning”, and this includes even a character’s hairstyle. The basic tenet of semiotics is that a sign has two parts: the physical, or the sign-as-object and the psychological, or the sign as concept.

Signifier/signified

Signifieris the physical part; or the tangible thing we see/hear. It is what we perceive.

Signifiedis the psychological part, the reaction to the object, the mental picture a signifier evokes; the internal response to the signifier;

Semiotics dissects signs into two parts:

Signifier: This is the physical form of the sign you perceive with your senses. It's the sound of a word, the image you see, or the texture you feel.

Signified: This is the concept or idea that the signifier represents. For example, a red octagon (signifier) signifies "Stop" (signified).

Signifier: Head bobble (a slight up-and-down head movement).

Signified: Acknowledgement, understanding (in many South Asian cultures).

Understanding Semiotics: The Language of Signs

Semiotics, in essence, is the study of signs and symbols, and how they create meaning. Imagine a film as a complex tapestry woven

from these signs. Every element, from the vibrant costumes to the dramatic camera angles, contributes to the overall message. Here's a breakdown of key concepts:

Signs: These are the building blocks, anything that carries meaning in a film – a close-up shot of a tear, a character draped in white, a pulsating soundtrack.

Signifiers: The physical elements we perceive with our senses – the visuals on screen, the sounds we hear.

Signifieds: The concepts or ideas the signifiers represent – vulnerability (by the close- up tear), purity (by the white clothing), urgency or danger (by the pulsating music).

Codes: Cultural systems that give meaning to signs. For instance, in Indian cinema, a character wearing dhoti and kurta might signify tradition, while a woman in a sari could represent social status or cultural identity.

Denotation and Connotation

Denotation is the primary, direct meaning and suggests whatever we see in a picture;

Connotation is the secondary, indirect meaning and depends on collective cultural attitudes/personal associations. A red rose might literally denote a flower (denotation), but it can also connote love, passion, or danger (connotation). Film and semiotics explores how filmmakers use both denotation and connotation to create meaning. According to Christian Metz, Roland Barthes's S/Z (1970) gives us five systems of meaning or 'codes' that are as follows:

The enigma code

Films set puzzles, pose problems, and hint at secrets. They make us ask the following questions:

1. What is this going to be about?
2. What's going to happen next?
3. Who did it?
4. What happens at the end?

The enigma code is the principal structuring device that demands audience's attention. For example, any thriller movie. For example: **Vikram (2022).** This action thriller starring Kamal Haasan keeps the audience guessing about the identity of the mysterious serial killer and the detective's true motives.

The connotative code:

The code is about the signs that imbue characters and settings with meaning, these signs include speech, clothing, movement, and gestures. The code creates illusion of real people having real experiences in a real world. The idea of this code is that meaning is the result of the interaction between the film and the audience. For example: Aalavandhan (2001). Aalavandhan is a psychological thriller starring Kamal Haasan in dual roles – Nandhan, a simpleton, and Aalavanthan, a ruthless killer. This film uses contrasting visuals, costumes, and body language to differentiate between the two characters.

The action code

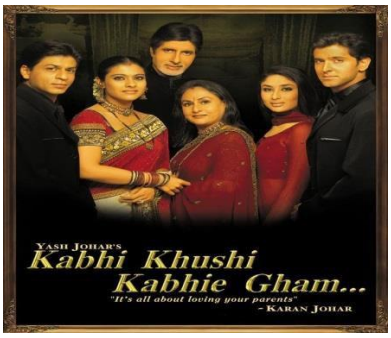
This refers to the signs belonging to a pattern of action. For e.g., a poster with a romantic pair tells us that the film is a love story. However, the picture of a hero with a gun or a bruised body suggests that the film is an action story.

The symbolic code

This refers to the way an audience receives texts by organizing all experiences into a binarypatters: good/bad; master/slave; hero/villain; true/false. This helps in our understanding of what the filmic text means. Barthes draws primarily on Freud and Claude Levi-Strauss to describe the symbolic "economy" of a narrative and defines the major symbolic rhetorical device in literature as antithesis.

The cultural code

The cultural code encompasses the text's references to things already known. It depends on certain shared assumptions of cultural behavior, morality and politics. Culture not only constitutes the self but also constrains the self. These films raise questions about the codes of conduct in a particular social order.


YASH JOHAR'S
Kabhi Khushi
Kabhie Gham...
"It's all about loving your parents"
- KARAN JOHAR

The Bollywood film "Kabhi Khushi Kabhie Gham..." (2001) is a classic example of cultural codes at play. The film revolves around the complex relationship between a young woman, Anjali, and her mother-in-law, Nandini (played by Jaya Bachchan). In Indian culture, the relationship between a daughter-in-law and her mother-in-law holds immense significance. Traditionally, the saas holds a position of authority within the household, and the daughter-in-law is expected to show deference and respect. The film explores the challenges Anjali faces in navigating this relationship. Nandini is initially portrayed as a strict and demanding figure, adhering to traditional expectations. An Indian viewer familiar with the cultural code would understand the complexities of this dynamic. They might interpret Nandini's behavior as upholding family traditions, while also recognizing the potential for conflict between generations. A viewer from a different cultural background might find Nandini's behavior overly controlling. Their interpretation wouldn't be "wrong," but it would be shaped by their own cultural understanding of family dynamics.

Cinema, a universal language that transcends borders, thrives on its ability to weave narratives through moving images and sounds. In India, a nation steeped in cultural richness and ancient traditions, films take on an even more layered significance. Unlike Western cinema, which often relies on binary oppositions (good vs. evil, light vs. dark) to convey meaning, Indian films embrace a more nuanced approach. Semiotics helps us navigate this intricate web of signs. Colours, for instance, hold immense weight. For instance, Costumes in Indian cinema are far more than visual embellishments. They act as signifiers, offering a glimpse into a character's social standing, background, or even emotional state.

Indian cinema, a vibrant blend of song, dance, drama, and social commentary, offers a captivating experience for audiences worldwide. However, beneath the surface of the seemingly fantastical "masala" genre lies a rich world of signs and symbols waiting to be

deciphered. This is where semiotics steps in, offering a powerful lens to analyze Indian films and appreciate the deeper layers of meaning they convey.

The rise of globalization has led to an increased exposure of Indian cinema to a Western audience. Semiotics helps us navigate this complex interplay. Certain tropes, like elaborate song-and-dance sequences, might seem out of place to a

Western viewer unfamiliar with the cultural context. However, within the Indian context, these sequences serve as narrative devices, punctuating emotions, foreshadowing plot developments, or even offering social commentary. Here, semiotics encourages a nuanced understanding, appreciating the film on its own terms rather than imposing a Westernized lens.

Semiotic Analysis of "Nayakan" (1987)

"Nayakan" (Hero), directed by Mani Ratnam, is a classic Tamil film that explores the rise and fall of Velu Naicker, a powerful don in Bombay. Through semiotic analysis, we can unpack the film's deeper messages about power, corruption, and the erosion of morality.

Costumes:

Velu's Transformation: Velu's clothing changes throughout the film, reflecting his journey. Initially, he wears simple lungis (dhotis) as a slum dweller. As he gains power, he adopts flamboyant suits and sherwanis, symbolizing his wealth and newfound status. However, these luxurious clothes eventually become a burden, representing the corrupting influence of power.

Saraswathi's White Saree: Velu's wife, Saraswathi, often wears white sarees, signifying purity and innocence. This stands in stark contrast to the increasingly dark world Velu enters. Her white attire also highlights the emotional distance that grows between them.

Setting: Contrasting Worlds: The film presents a clear contrast between the slums where Velu originates and the opulent world of Bombay's underworld. The slums are cramped and dirty, symbolizing poverty and desperation, while the underworld is depicted as flashy and glamorous, yet ultimately hollow.

The Rise and Fall: Velu's rise to power is often shown in high-rise buildings and luxurious hotels, highlighting his ambition and detachment from his roots. Conversely, his fall is depicted in grimy

hideouts and back alleys, signifying his descent into darkness and isolation.

Objects:

The Gun: The gun becomes an extension of Velu's identity, representing his power and the violence he employs. However, as the film progresses, the gun becomes a symbol of his burden and the paranoia that consumes him.

Newspaper Clippings: Newspaper clippings documenting Velu's rise and fall are shown throughout the film. These clippings represent the public image he cultivates and the consequences of his actions on society.

Music and Sound:

Contrasting Soundtracks: The film uses contrasting music to depict Velu's world. Upbeat music accompanies his rise to power, while haunting melodies underscore his descent into darkness. This shift reflects the changing nature of Velu's life and the moral decay he experiences.

Silence: There are moments of silence in the film, particularly when Velu faces difficult choices or experiences loss. This silence allows the audience to contemplate the emotional weight of his actions and the consequences of his decisions.

Interpretation:

"Nayakan" uses semiotics to create a complex narrative about the corrupting influence of power. Velu's transformation from a slum dweller to a powerful don is visually depicted through his clothing, the settings he inhabits, and the objects he carries. The film suggests that power comes at a cost, and ultimately, Velu's rise is a tragic fall from grace.

5.2 APPROACH TO FILM ANALYSIS

A Multifaceted Approach to Film Analysis

Film analysis goes beyond simply describing the plot. It's a

detective's work, meticulously dissecting the various elements that come together to create a cohesive and impactful cinematic experience.

Analyzing Film Techniques: Film and semiotics helps us understand how filmmakers use elements like camera angles, lighting, editing, sound design, and mise-en-scène (arrangement of the scene) to create meaning and evoke emotions.

Deconstructing Narrative: By analyzing the signs and codes within a film, we can gain a deeper understanding of the story being told and the underlying messages the film conveys.

Different Interpretations: Film and semiotics acknowledge that films can have multiple interpretations depending on the viewer's cultural background and experiences. It helps us understand how these factors influence how we read the signs and symbols on screen.

Some Pioneering Figures:

Christian Metz: A French theorist who laid the foundation for film semiotics with his book "Film Language: A Semiotics of the Cinema."

Roland Barthes: A French semiotician who applied semiotic theory to analyze various cultural texts, including films.

Advanced Concepts:

Narrative Codes: These are broader systems of signs and conventions that govern how a story is told in film. Film and semiotics examines codes like cause and effect, temporality, and character development.

Spectatorship and Gaze: This area explores how the film positions the viewer in relation to the characters and events on screen. It analyzes concepts like the "male gaze" and how it shapes how we see characters, particularly female characters.

Psychoanalysis and Film: Some theorists use psychoanalytic concepts like the unconscious and repression to analyze how films create meaning and affect viewers.

Examples of Film and semiotics Analysis:

Color Symbolism: Analyzing the use of color in a film can reveal symbolic meaning. For example, the frequent use of red might symbolize danger or passion.

Mise-en-Scène Analysis: Examining the arrangement of objects, costumes, and actors within a scene can reveal clues about the

characters' social status, power dynamics, or mood of the scene.

Sound Design and Music: The sounds and music in a film are not simply background noise. They can be used to create suspense, foreshadow events, or reveal a character's inner emotions.

Advanced Formal Analysis:

Cinematography Techniques: Go beyond basic shot types (wide shot, close-up) and delve into specific camera movements like pans, tilts, tracking shots, and how they influence the viewer's perspective and emotional response.

Lighting Design: Analyze how lighting choices create mood, atmosphere, and highlight certain elements within the frame. Look for high-key lighting (bright and even) vs. low-key lighting (dark and dramatic) and their symbolic uses.

Color Theory: Explore how the film uses color palettes to convey emotions and symbolism. Consider the psychology of colors and how they are used throughout the film.

Narrative Analysis Nuances:

Narrative Voice: Who is telling the story? Is it a first-person narrator, an omniscient narrator, or is the story being told objectively? How does the narrative voice shape the audience's experience?

Symbolism: Look for recurring symbols or motifs within the film - objects, imagery, sounds, or even specific lines of dialogue - and analyze their deeper meaning.

Structure and Pacing: How does the film play with time? Are there flashbacks, flash- forwards, or a non-linear narrative structure? How does the pacing of the film affect the tension and suspense?

Theoretical Frameworks:

Auteur Theory: This theory focuses on the director as the primary author of the film, analyzing their signature style and recurring themes across their body of work. At its core, Auteur Theory elevates the film

director to the status of an "auteur" (author). This theory, prominent in the mid-20th century, argues that a director's unique vision, style, and recurring themes can be identified across their body of work.

Genre Theory: Genres, from sci-fi thrillers to romantic comedies, provide a familiar framework for storytelling. However, Genre Theory delves deeper, exploring how films utilize and challenge these established conventions. Genres aren't rigid categories; they're a spectrum of possibilities. Genre theory sheds light on how films can utilize, subvert, or even create hybrid genres. For example, neo-noir thrillers like "Blade Runner" combine elements of film noir with science fiction.

Feminist Film Theory: Feminist film theory delves into the critical analysis of how films portray gender roles, power dynamics, and representations of women. It dissects how women are positioned within the narrative, the camera's gaze, and the underlying messages about femininity and masculinity. This theory goes beyond surface-level portrayals, examining potential biases and stereotypes that films might perpetuate.

5.3 UNDERSTANDING AUDIENCE EXPECTATIONS

Understanding audience expectations is crucial for any kind of communication, whether it's a movie, a presentation, or even a casual conversation. It's about considering what your audience wants to get out of the interaction and tailoring your approach accordingly.

Why Audience Expectations Matter:

Engagement: Meeting audience expectations keeps them engaged. If you deliver something they weren't expecting, they might lose interest or become confused.

Effectiveness: A well-crafted message that aligns with audience expectations is more likely to achieve your goals, whether it's informing, persuading, entertaining, or simply having a good conversation.

Credibility: When you understand and fulfill audience expectations, you come across as credible and trustworthy.

Examples of Audience Expectations:

News Article: Readers expect factual information, unbiased reporting, and a clear understanding of current events.

Comedy Show: The audience expects to laugh, be entertained, and hear jokes that align with their sense of humor.

Technical Presentation: The audience expects in-depth information, clear explanations, and potentially some visual aids to support the complex topic.

By understanding audience expectations, one can bridge the gap between the message and how it's received. This will make the communication more effective and impactful.

5.4 CULTURAL/HISTORICAL ANALYSIS

One of the most common types of analysis is the examination of a film's relationship to its broader cultural, historical, or theoretical contexts. Whether films intentionally comment on their context or not, they are always a product of the culture or period in which they were created. By placing the film in a particular context, this type of analysis asks how the film models, challenges, or subverts different types of relations, whether historical, social, or even theoretical.

Cultural/historical analysis is a powerful tool that examines objects, ideas, or events through the lens of a particular culture and historical period. It helps us understand the "why" behind things, moving beyond a simple description of what happened or what exists.

Goals of Cultural/Historical Analysis:

Contextualization: Place an object, idea, or event within its cultural and historical framework. This helps to understand the prevailing social norms, beliefs, and values that shaped its creation or existence.

Uncovering Meaning: By considering the cultural and historical context, we can gain a deeper understanding of the meaning and significance of an object, idea, or event.

Identifying Change and Continuity: This approach helps us to trace how cultures and societies evolve over time. It also allows us to identify aspects that remain constant despite historical shifts.

Cultural/Historical Analysis of Tamil film

Possible Film: Karnan (2021)

Context: Directed by Mari Selvaraj, known for his focus on caste issues. Released during ongoing discussions about caste violence in India.

Cultural Elements:

The film features traditional Tamil music and folk dances, reflecting the rural setting and cultural identity of the characters.

The protagonist, Karnan, is a village leader from the oppressed caste, highlighting caste dynamics in Tamil society.

Historical Connections: The film draws parallels between the protagonist's struggle against an upper-caste landlord and historical struggles against caste oppression.

Social Commentary: Karnan critiques the persistence of caste-based discrimination and violence in contemporary Tamil Nadu.

5.5 NARRATIVE ANALYSIS-IN FILM

As we discussed earlier, narrative analysis is a cornerstone of film analysis. unpacking the plot, characters, and themes to understand the film's message and impact. Here's a deeper look at narrative analysis in film:

Elements of Narrative Analysis:

Plot Structure: This examines how the film unfolds across the traditional stages (exposition, rising action, climax, falling action, resolution). It also explores how the film deviates from or utilizes this structure for effect.

Character Development: This delves into the characters' motivations, actions, and how they evolve throughout the film. It also considers character relationships and how they drive the narrative forward.

Theme: This analyzes the underlying message or idea the film explores. Themes can be universal (love, loss, redemption) or specific to a particular genre or social commentary.

Advanced Narrative Analysis Techniques:

Narrative Voice: Who is telling the story? Is it a first-person narrator,

an omniscient narrator, or is the story being told objectively? How does the narrative voice shape the audience's experience and understanding of the events?

Symbolism: Look for recurring symbols or motifs within the film - objects, imagery, sounds, or even specific lines of dialogue. Analyze their deeper meaning and how they contribute to the themes and character arcs.

Narrative Gaps and Unreliable Narrators: Some films leave narrative gaps or employ unreliable narrators, forcing the audience to actively piece together the story or question the narrator's perspective.

Theoretical Frameworks for Narrative Analysis:

Structuralism: This theory focuses on the underlying structures and patterns that shape narratives, analyzing how narratives create meaning through oppositions and binary systems (good vs. evil, order vs. chaos).

Psychoanalysis: This approach explores the film's narrative through the lens of Freudian or Jungian psychology, analyzing how the characters' desires, fears, and unconscious motivations drive the plot.

Feminist Film Theory: This framework analyzes how the film's narrative portrays gender roles, power dynamics, and representations of women. It explores how the narrative reinforces or challenges traditional gender stereotypes.

Benefits of Narrative Analysis:

Deeper Appreciation: By breaking down the narrative elements, you gain a deeper understanding of how the film works and the choices made by the filmmakers.

Hidden Meanings: Narrative analysis can help uncover hidden meanings and symbolism embedded within the story.

Comparative Analysis: One can compare the film's narrative structure and techniques to other films within the same genre or historical period to identify trends and influences.

By applying narrative analysis to films, one can become a more critical

viewer, appreciating the craft of storytelling and the layers of meaning within a film

Example: Analyzing Vikram (2022) with

Additional Details Genre: Action thriller

with neo-noir elements

Narrative Structure: The film utilizes a non-linear timeline, with flashbacks gradually revealing the complex history between the protagonist (Vikram) and the antagonist (Sandhanam). It subverts some action genre conventions by prioritizing character development and moral ambiguity over clear-cut heroes and villains.

Narrative Devices:

The color red: A recurring motif symbolizing violence, revenge, and hidden truths.

The hourglass: A symbol of the limited time Vikram has to complete his mission, creating a constant sense of urgency.

Double identities and hidden agendas: Creates a sense of mystery and keeps the audience guessing about the characters' true motivations.

Considering Context: Directorial Style: Director Lokesh Kanagaraj is known for his intricate plots and morally complex anti-heroes. Vikram continues this trend with its layered narrative.

Social and Cultural Context: Released during a time of renewed discussions about police brutality in India, the film explores themes of vengeance and the complexities of justice.

Narrative analysis is an ongoing exploration. Consider different interpretations and engage with critical reviews and scholarly articles to gain new perspectives.

The goal is to understand how the narrative choices work together to create a cohesive and thought-provoking film experience.

By using this detailed framework and considering the context in which a film is made, we can conduct a comprehensive narrative analysis of any recent Tamil film.

Check Your Progress

Short Answer Questions

Question	CO	PO	K

Define film semiotics.	CO5	PO3	K1
What is narrative analysis in film?	CO5	PO3	K1
Explain audience reception in cinema.	CO5	PO3	K2
What is cultural analysis in film studies?	CO5	PO3	K2
Define film interpretation.	CO5	PO3	K1

Essay Questions

Question	CO	PO	K
Discuss semiotic analysis in film studies.	CO5	PO3	K3
Analyze the narrative structure of films.	CO5	PO3	K4
Explain the role of audience expectations in film interpretation.	CO5	PO3	K3
Examine cultural and historical approaches to film analysis.	CO5	PO3	K4
Evaluate different methods of film criticism.	CO5	PO5	K5

Glossary

1. *Codes*: Cultural systems that give meaning to signs. For instance, in Indian cinema, a character wearing dhoti and kurta might signify tradition, while a woman in a sari could represent social status or cultural identity.

2. *The action code*: This refers to the signs belonging to a pattern of action. For e.g., a poster with a romantic pair tells us that the film is a love story. However, the picture of a hero with a gun or a bruised body suggests that the film is an action story.

3. *Analyzing* Film Techniques: Film and semiotics helps us understand how filmmakers use elements like camera angles, lighting, editing, sound design, and mise-en-scène (arrangement of the scene) to create meaning and evoke emotions.

4. *Psychoanalysis and Film*: Some theorists use psychoanalytic concepts like the unconscious and repression to analyze how films create meaning and affect viewers.

5. *Narrative Voice*: Who is telling the story? Is it a first-person narrator, an omniscient narrator, or is the story being told objectively? How does the narrative voice shape the audience's experience?

6. Plot: The sequence of events in a film.

Cause and Effect: The relationship between actions and their consequences in the film.

7. Narrative Pacing: The speed at which the story unfolds.

8 Foreshadowing: Hints or clues planted early in the film that suggest future events.

9. Irony: A situation, event, or statement that is contrary to what is expected.

10. Motif: A recurring element or idea that contributes to the film's theme.

11. Social and Political Context: The social and political environment surrounding the film's creation.

.12. Representation: How the film portrays different social groups, cultures, or identities.

13. Intertextuality: References to other films, literature, or cultural myths within the film.

14. Historical References: Events, figures, or periods from history depicted in the film.

15. Historical Context: The broader historical period in which the film is set or made.

16. Historical Accuracy: How faithfully the film portrays historical events or figures. Social Commentary: The film's critique of or reflection on historical events or issues.

Suggested Readings

Film Widsom: Understanding and Enjoying Movies" by Kristin Thompson and David Bordwell (2020)

The Power of Myth" by Roland Barthes (1972)

Cinema: The Archaeology of Film and Electronic Media" by Laura Mulvey (1989) https://www.palgrave.com/gp/shop/big-sale/film-media-cultural-studies

https://www.press.jhu.edu/books/title/2076/signs

https://www.rogerebert.com/

https://www.cmstudies.org/