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SCHOOL OF DISTANCE EDUCATION

STUDY MATERIAL
FUNDAMENTALS OF CINEMA
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Prepared by:

Dr. Lakshmi Pradeep
Head Dept. of Mass Communication and Journalism
Farook College, Kozhikode

Scrutinized by:

Mr. Abdul Muneer. V
Head. Dept. of Journalism
EMEA College of Arts and Science College, Kondotti
Kumminiparamba P.O

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Module I
Cinema Characteristics and Types

Cinema: a brief history
Cinema is the Latin spelling of the Greek word *kinema*, meaning a *motion*. According to Webster’s dictionary, the word derives from *Cinematography*. The use of the word comes about in the 1899 in Britain. It is the British word for a movie theatre.

Cinema, or motion picture, is the art of moving images; a visual medium that tells stories and exposes reality. Created in the tail end of the 19th century, cinema is the world’s most recent art form.

The history of film began in the late 19th century, with the invention of 'magic lantern' optical toys such as the Phenakistoscope and the Zoetrope, which presented short, repetitive animations exploiting the eye's persistence of vision. Coleman Sellers modified the Zoetrope, replacing its hand-drawn images with photographs, creating the Kinematoscope in 1861. Henry Renno Heyl then projected a series of Kinematoscope photographs, using his Phasmatrope device, in 1870. Projection speeds for silent films were not standardised. The first film the Lumieres projected was *La Sortie Des Usines Lumiere A Lyon*, in Paris at the very end of 1895.

Early movie cameras were fastened to the head of their tripod with only simple leveling devices provided. These cameras were thus effectively fixed during the course of the shot, and hence 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 first decade of motion picture saw film moving from a novelty to an established large-scale entertainment industry. The films became several minutes long consisting of several shots. The first rotating camera for taking panning shots and the first film studios were built in 1897. Then Special effects were introduced and film continuity, involving action moving from one sequence into another, began to be used. In 1900, continuity of action across successive shots was definitively established by George Albert Smith and James Williamson, who also worked in Brighton. Most films of this period were known as "chase films". The first use of animation in movies was in 1899. The first successful permanent theatre showing only films was "The Nickelodeon" in Pittsburgh in 1905. By 1910, actors began to receive screen credit for their roles, and the way to the creation of film stars was opened. Regular newsreels were exhibited from 1910. Overall, from about 1910, American films had the largest share of the market in Australia and in all European countries except France. Regular newsreels were exhibited from 1910 and soon became a popular way for finding out the news.

By 1910, the French film companies were starting to make films as long as two, or even three reels, though most were still one reel long. This trend was followed in Italy, Denmark, and Sweden. In Britain, the Cinematograph Act 1909 was the first primary legislation to specifically regulate the film industry.

New film techniques like the use of artificial lighting, fire effects and low-key lighting (lighting in which most of the frame is dark) for enhanced atmosphere during sinister
scenes were introduced in this period. As films grew longer, specialist writers were employed to simplify more complex stories. Genres began to be used as categories. During the First World War, there was a complex transition for the film industry. The exhibition of films changed from short one-reel programs to feature films. Exhibition venues became larger and began charging higher prices. By 1914, continuity cinema was the established mode of commercial cinema. One of the advanced continuity techniques involved an accurate and smooth transition from one shot to another.

Innovations like sound recording, sophisticated cameras, editing techniques, exhibition pattern, production styles and narrative methods made cinema more impressive and attractive. Earlier history of cinema can be divided into ‘Silent Era’ and the ‘Era of Talkies’. Silent era refers to the period during which films were produced without sound due to the absence of adequate technology. The power of the cinema during the silent era was the power of their stories. Talkies mean the films with sound.

Films of the 1890s were under a minute long and until 1927 motion pictures were produced without sound. This era is referred to as the silent era of film. During late 1927, Warners released ‘The Jazz Singer’, with the first synchronized dialogue (and singing) in a feature film. By the end of 1929, Hollywood was almost all-talkie, with several competing sound systems (soon to be standardized).

Another categorization of the history of cinema was on the basis of the colour of visuals. Earlier films were produced in black and white films. Colour film revolutionized the medium as the audiences were hugely attracted to colour film as it provided them with a colourful real life visual experience.

The desire for wartime propaganda created a renaissance in the film industry in Britain, with realistic war dramas. The onset of American involvement in World War II also brought a proliferation of films as both patriotism and propaganda. During the immediate post-war years the cinematic industry was also threatened by television, and the increasing popularity of the medium meant that some film theatres would bankrupt and close. Following the end of World War II in the 1940s, the following decade, the 1950s marked a 'Golden Age' for Non-English world cinema.

**Hollywood**

At the start of the First World War, French and Italian cinema had been the most globally popular. The war came as a devastating interruption to European film industries. The American industry, or "Hollywood", as it was becoming known after its new geographical center in California, gained the position it has held, more or less, ever since: film factory for the world and exporting its product to most countries on earth.

By the 1920s, the United States reached what is still its era of greatest-ever output, producing an average of 800 feature films annually. This development was contemporary with the growth of the studio system and its greatest publicity method, the star system, which characterized American film for decades to come and provided models for other film industries. The studios’ efficient, top-down
control over all stages of their product enabled a new and ever-growing level of lavish production and technical sophistication. 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. "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. 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 '20s were full of static, stagey talksie 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. After exploration of the potential of the medium, film started to grow as an independent cultural / entertainment industry, attracting millions of people world over.

**Lumiere brothers and early experiments**

Lumière brothers, French inventors and pioneer manufacturers of photographic equipment who devised an early motion-picture camera and projector called the Cinématographe ("cinema" is derived from this name). ‘The cinema is an invention without a future’, declared Louis Lumiere who together with his brother Auguste Lumiere pioneered what was to develop into an international cultural industry. The Lumiere brothers were the inventors of the ‘Cinematographe’ a compact and portable machine which with a few adjustments could be used as a camera or projector or printing machine. As professional photographers themselves, cinema for them was no more than an extension of photography; hence they sought to capture events from a static position and therefore from a single point of view, in brief ‘actualities’ such as: the arrival of a train, a train leaving the station, workers leaving a factory, etc. Like still photographs, these ‘living photographic pictures’ attempted to reproduce reality. They narrated no story, but reproduced a place, time and atmosphere. These brief moving reproductions were therefore termed ‘actualities’.

The Lumière brothers were born in Besançon France to Claude-Antoine Lumière and Jeanne Joséphine Costille Lumière. They moved to Lyon in 1870, where both attended La Martinière, the largest technical school in Lyon. Their father, Claude-Antoine Lumière (1840–1911), ran a photographic firm where both brothers worked for him: Louis as a physicist and Auguste as a manager. Louis had made some improvements to the still-photograph process, the most notable being the dry-plate process, which was a major step towards moving images.
Lumière brothers
It was not until their father retired in 1892 that the brothers began to create moving pictures. They patented a number of significant processes leading up to their film camera, most notably film perforations originally implemented by Emile Reynaud as a means of advancing the film through the camera and projector. The original cinématographe had been patented by Léon Guillaume Bouly on 12 February 1892. The brothers patented their own version on 13 February 1895. The first footage ever to be recorded using it was recorded on March 19, 1895. This first film shows workers leaving the Lumière factory.

First film screenings
Lumière brothers created the film *La Sortie des ouvriers de l’usine Lumière* (1895; “Workers Leaving the Lumière Factory”), which is considered the first motion picture. The American Woodville Latham had screened works of film seven months earlier, but the first public screening of films at which admission was charged was held on December 28, 1895, at Salon Indien du Grand Café in Paris. This history-making presentation featured ten short films, including their first film, *Sortie des Usines Lumière à Lyon* (Workers Leaving the Lumière Factory). Each film is 17 meters long, which, when hand cranked through a projector, runs approximately 50 seconds.

The world’s first film poster, for 1895’s L’Arroseur arrosé
It is believed their first film was actually recorded that same year (1895) with Léon Bouly’s cinématographe device, which was patented the previous year. The cinématographe — a three-in-one device that could record, develop, and project motion pictures — was further developed by the Lumières.
Characteristics of Cinema
Cinema is highly a mechanical medium. It uses many mechanical devices like cameras, microphones, dubbing machines, editing machines, several lenses for cameras, projectors, mixers, sound tracks, trollies to mount the cameras, celluloid, laboratory equipments etc. Film is a product of interaction between machines and artistic and technical people. Film is a continuous strip of exposed celluloid. Celluloid is composed of several reels. Reels have several shots. Shots have several frames. Frames have only images which are static and do not move. So film is only a sequence of static images, recorded by the camera. These images move and come to life through projectors, running one after the other at the end of each reel.
Actually there is no real movement of images when the projectors project them on the cinema screen. It is only an illusion of movement of images. This illusion of movement is made possible by the property of quality of the viewer’s eye. We humans have in our eyes the faculty called persistence of vision. Persistence of vision is the ability of the retina of our eye to retain the image due to the stimulus of light. So film strip contain only static, frozen movement and action. Fast projection on the images on the screen gives an illusion of movement and action to the eye which has persistence of vision.
Film is a powerful mass medium. It has a lot of potential for persuasive, development communication. Yet it has a few limitations; it is an expensive medium. The emphasis on super star culture, box office hits, multinational corporates often detract from the aesthetics, beauty and scope of this powerful medium. There are different types of films such as Feature films, Short films and Documentaries. Short films and feature films are fictional. In Documentaries, (Cinema verite) we have the depiction of reality. Various socio political issues are portrayed. Film making has become popular of late with the arrival of smart phones and falling costs of cameras and other editing tools.

Film is a Mass Medium
Film is a medium of mass communication. Millions of cine-goers watch the movie in a country. Although in a cinema hall thousands of people can watch a film at one time, it can be shown in many cities, towns and villages at the same time. Today there are immense opportunities to get and watch a movie. Internet, Film festivals and technical knowhow and interest of the people have made film as one of the most popular mass medium nowadays.

Film is a medium for entertainment
Film serves as a medium for amusing people. It gives people the opportunity to explore the lighter side of life which may or may not be realistic. Film serves as a means of easing tension. It has been acknowledge that majority of movie audiences are aware that film is make-believe. This simply shows their readiness to take part in a fantasy purely for entertainment.

Film is an art medium
Film today has become an art medium. Today, intellectuals and serious thinkers have associated themselves with cinema. In fact, today, cinema is considered the seventh art
like the earlier arts of painting, sculpture, architecture, drama, poetry, and music. Devices like montage, double exposure have made it very artistic.
Pudovkin, the Great Russian theorist of cinema called it a supreme medium to express yesterday, today and tomorrow with its own unique language.

**Film is a medium that demands people’s concentration**
The conditions under which a film is screened and is received by the cine-goers in a cinema house demand concentration of different sections of society, sitting together in the same hall and constituting the audience. Concentration is centered on the screen and the audience almost appears as a unified mass.
The images, the words, the music, the sound effects are skillfully integrated. For the audience, the integrated whole or the film becomes a total experience. Psychologically, the films give the illusion that it is the viewer’s point of view.

**Film is a collaborative medium**
So many people collaborate to make the film and to reach out the film to people. Producer, director, writer, actor, art director, music director, fight director, camera man, lights man, costume man, make-up man, scene designer, sound man, clapper boy etc. work together to make a film. After a film has been made, the financier, the distributor, the exhibitors etc. work together to make it available to the common people. No other medium depends so much on so many people.

**Film is a medium for development**
Film is an effective medium for development. Films can contribute to modernizing the traditional society by helping to change the attitudes of people. For example, a change in attitudes relating to work, sex, religion, customs, communities, beliefs etc. can be brought about by films.
Films can promote national and emotional integration. They can bring about a creative understanding between different regions and their people. Films can be a medium for educating the people against superstitions and for promoting scientific, modern ideas.

**Formal characteristics of Films**
Following characteristics can be seen in the context of a theatre performance of films:

1. **Audience:**
   Audience brings their own experiences with them and helps dictate the kinds of theatre done. Audience participates -- their presence affects the event.

2. **Performers:**
   Have different training, experiences, talents, perceptions, and imaginations.

3. **What is performed?**
   Usually a script (play) is the foundation of a film. "Action" is embodied by performers and seen by audience.

4. **Performance:**
   All elements together -- performers, sets, costumes, lights, makeup, sound, audience, what is performed, environment.

5. **Environment:**
   Physical environment: Social -- can affect attitudes of the audience.
Textual Characteristics of Films
For many theorists, art cinema, at least in the restricted sense, is defined through narrative and textual qualities. Mainstream films concentrated on character behavior, action, and plot, art films tended to delve into character psychology and sensibility, to investigate the drama of the interior. The narrative economy and speed of the classical film may give way to the dead time of the art film.
Module II
Major Film Movements

German Expressionism - Cabinet of Dr. Caligari by Robert Wiene

German Expressionism is an artistic genre that originated in Europe in the 1920s, and is broadly defined as the rejection of Western conventions, and the depiction of reality that is widely distorted for emotional effect. German expressionism refers to a number of related creative movements beginning in Germany before the First World War that reached a peak in Berlin during the 1920s. These developments in Germany were part of a larger Expressionist movement in north and central European culture in fields such as architecture, dance, painting, sculpture, as well as cinema.

Expressionist films were initially born out of Germany's relative isolation during the 1910s, and quickly generated high demand due to the government's ban on foreign films. The films' appeal soon spread to an international audience, and by the early 1920s, many European filmmakers had begun experimenting with the absurd and wild aesthetics of German cinema.

Besides the films' popularity within Germany, by 1922 the international audience had begun to appreciate German cinema, in part due to a decreasing anti-German sentiment following the end of World War I. A number of artists and craftsmen working in the Berlin Theatre brought the Expressionist visual style to the design of stage sets. This, in turn, had an eventual influence on films dealing with fantasy and horror.

The Cabinet of Dr. Caligari (German: Das Cabinet des Dr. Caligari)

It is a 1920 German silent horror film, directed by Robert Wiene and written by Hans Janowitz and Carl Mayer, which is universally recognized as an early classic of Expressionist cinema.

Filmed in 1920, The Cabinet of Dr. Caligari tells the story of Francis, who, through flashbacks, recounts his terrifying experiences at a carnival in a small German village, where he first encountered Dr. Caligari, a man with the power to control people in their sleep. When Francis's friend is mysteriously murdered and his fiancée is kidnapped, he pursues Dr. Caligari to an insane asylum, determined to unravel the mystery surrounding these terrible events.
Robert Wiene
Director Robert Wiene hired Expressionist painters Walter Reimann and Hermann Warm (German) to create the sets. Like many of their contemporaries, Reimann and Warm were interested in challenging Modernism's formal and stylistic elements, and used Expressionism as a means to experiment with perception. The film's use of expressionistic elements is a prime example of the genre's power to establish a narrative that creates a disconnection between subjectivity and reality. In scenes throughout the film, sidewalks lead nowhere, walls appear warped, creating strange shapes, and buildings rise at distorted angles in the background. Considering the cultural context in which *Caligari* was created, it makes sense that German Expressionism was such a widely used device in film, visual art, and literature. The sense of anxiety, distrust, and uneasiness were at an all-time high in Germany following World War I, and films such as *Caligari* were examples of art imitating life.

Still from the 1920 film *The Cabinet of Dr. Caligari*
The film thematizes brutal and irrational authority; Dr. Caligari represents the German war government, and Cesare is symbolic of the common man conditioned, like soldiers, to kill. In his influential book, *From Caligari to Hitler*, Siegfried Kracauer says the film reflects a subconscious need in German society for a tyrant, and is an example of Germany's obedience to authority and unwillingness to rebel against deranged authority. He says the film is a premonition of the rise of Adolf Hitler and the Nazi Party, and says the addition of the frame story turns an otherwise "revolutionary" film into a "conformistic" one. Other themes of the film include the destabilized contrast between insanity and sanity, the subjective perception of reality, and the duality of human nature. *The Cabinet of Dr. Caligari* was released just as foreign film industries were easing restrictions on the import of German films following World War I, so it was screened internationally. Accounts differ as to its financial and critical success upon release, but modern film critics and historians have largely praised it as a revolutionary film. Critic Roger Ebert called it arguably "the first true horror film". Considered a classic, it helped draw worldwide attention to the artistic merit of German cinema and had a major influence on American films, particularly in the genres of horror and film noir.

Soviet Montage- Battleship Potemkin by Sergie Eisenstein

Stylistic elements taken from German Expressionism are common today in films that need not reference contemporary realism, such as science fiction films.
The principal contribution of Soviet film theorists to global cinema was Montage Theory, which brought formalism to bear on filmmaking. Soviet montage theory is an approach to understanding and creating cinema that relies heavily upon editing (montage is a French word for "assembly" or "editing"). Its influence is far reaching commercially, academically, and politically. In fact, montage is demonstrated in the majority of narrative fiction films available today.

Sergei Eisenstein

Though not the inventor of montage, Eisenstein codified its use in Soviet and international filmmaking and theory. Beginning with his initial work in the Proletkult, Eisenstein adapted montage to the cinema and expanded his theories throughout his career to encompass the internal nature of the image. He was the most outspoken and ardent advocate of montage as revolutionary form. His work has been divided into two periods. The first is characterised by "mass dramas" in which his focus is on formalizing Marxist political struggle of the proletariat. His films, Strike and The Battleship Potemkin among the most noted of the period, centered on the capacity for the masses to revolt. The second period is characterized by a shift to individualized narratives that sprang from a synchronic understanding of montage inspired by his foray into dialectical materialism as a guiding principle.

Distance, lack of access, and regulations meant that the formal theory of montage was not widely known until well after its explosion in the Soviet Union. It was only until 1929, for example, that Eisenstein's theories reached Britain in Close Up. Additionally, filmmakers in Japan during the 1920s were "quite unaware of montage" according to Eisenstein. Despite this, both nations produced films that used something tantamount to continuity editing.

Battleship Potemkin

It is a USSR film directed by Sergei Eisenstein in the year 1925. Duration is 75 minutes. Battleship Potemkin is one of the most renowned films in the history of cinema and containing perhaps the best known sequence in the medium’s entire history. It is the film which brought Eisenstein always a citizen of the world to world attention. Battleship Potemkin was conceived as part of a cycle of myth-making films intended to tell the story of revolution. It commemorates the failed 1905 uprising. It tells the
powerful story of the 1905 mutiny of the sailors of the Potemkin in their struggle against the representative officers of the Russian Imperial Navy.
Based on the historical events the movie tells the story of the riot at the battleship Potemkin. What started as a protest strike when the crew was given rotten meat for dinner ended in a riot. The sailors raised the red flag and tried to ignite the revolution in their home port Odessa. The revolt was harshly put down by government troops with the shooting of civilians- including women and children- on the Odessa steps.
The film assaults the viewer’s sensibilities with forceful melodrama and rhythmic editing. Eisenstein’s principles of montage were vital to the development of film language and to cinema’s separation from other art forms into its own realm.

Montage
Montage Theory, in its rudimentary form, asserts that a series of connected images allows for complex ideas to be extracted from a sequence and, when strung together, constitute the entirety of a film’s ideological and intellectual power. In other words, the editing of shots rather than the content of the shot alone constitutes the force of a film. Many directors still believe that montage is what defines cinema against other specific media.
Post-Soviet film theories relied extensively on montage’s redirection of film analysis toward language, a literal grammar of film. Sergei Eisenstein’s view that "montage is an idea that arises from the collision of independent shots" wherein "each sequential element is perceived not next to the other, but on top of the other" has become most widely accepted. In an experiment, Kuleshov combined independent shots of Ivan Mosjoukine and a bowl of soup, a woman in a coffin, and a woman on a sofa. The strategic ordering of the shots had a marked effect on audience interpretation of the Mosjoukine's neutral expression. This experiment demonstrated cinema’s unique capacity as an art form to conjure specific reactions from the relationship between indexical images.
The production of films- how and under what conditions they are made- was of crucial importance to Soviet leadership and filmmakers. Films that focused on individuals rather than masses were deemed counter revolutionary, but not exclusively so.
Ultimately, the over-regulation of film form under Joseph Stalin, the absorption of Hollywood cinematic standards, and the alienation of filmmakers from their craft prompted the fizzling of Soviet influence in global cinema. The bulk of influence, beginning from the October 1917 Revolution until the late 1950s, brought a cinematic language to the fore and provided the groundwork for contemporary editing and documentary techniques, as well as providing a starting point for more advanced theories.

Contemporary uses
The term montage has undergone radical popular redefinition in the last 30 years. It is commonly used to refer to a sequence of short shots used to demonstrate the passage of prolonged time.
Eisenstein relates this to non-literary "writing" in pre-literate societies, such as the ancient use of pictures and images in sequence, that are therefore in "conflict". Because the pictures are relating to each other, their collision creates the meaning of the "writing". Similarly, he describes this phenomenon as dialectical materialism.
Eisenstein argued that the new meaning that emerged from conflict is the same phenomenon found in the course of historical events of social and revolutionary change. He used intellectual montage in his feature films (such as Battleship Potemkin and October) to portray the political situation surrounding the Bolshevik Revolution. He also believed that intellectual montage expresses how everyday thought processes happen. In this sense, the montage will in fact form thoughts in the minds of the viewer, and is therefore a powerful tool for propaganda.

Intellectual montage follows in the tradition of the ideological Russian Proletcult Theatre which was a tool of political agitation.

**Italian neo realism- Bicycle thieves by Vittorio De Sica**

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

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

**Bicycle Thieves (1948)**

Neorealist films often feature children in major roles, though their characters are frequently more observational than participatory. Vittorio De Sica’s 1948 film Bicycle Thieves is a representative of the genre, with non-professional actors, and a story that details the hardship of working-class life.

![Vittorio De Sica](image)

Ricci, an unemployed man in the depressed post World War II economy of Italy, gets at last a good job- for which he needs a bike- hanging up posters. But soon his bicycle is stolen. He and his son walk the streets of Rome, looking for the bicycle. Ricci finally
manages to locate the thief but since he has no proof; he has to abandon his cause. But he
and his son know perfectly well that without a bike, Ricci won’t be able to keep his job.
They are shot almost exclusively on location, mostly in rundown cities as well as rural
areas due to its forming during the postwar era.
Neorealist films typically explore the conditions of the poor and the lower working class.
Characters often at times exist within a simple social order where survival is the primary
objective.

**Characteristics of Italian Neo realism**

Ideologically, the characteristics of Italian Neo realism were:
- a new democratic spirit, with emphasis on the value of ordinary people
- a compassionate point of view and a refusal to make facile (easy) moral judgments
- a preoccupation with Italy's Fascist past and its aftermath of wartime devastation
- a blending of Christian and Marxist humanism
- a critical appraisal of the role of church, state and Government in the life of the
  common man.
- an emphasis on emotions rather than abstract ideas

Stylistically, Italian Neo realism was:
- an avoidance of neatly plotted stories in favor of loose, episodic structures that
evolve organically
- a documentary visual style
- the use of actual locations - usually exteriors - rather than studio sites
- the use of nonprofessional actors, even for principal roles
- use of conversational speech, not literary dialogue
- avoidance of artifice in editing, camerawork, and lighting in favor of a simple
  'styleless' style

Neo realism preferred location shooting rather than studio work, as well as the grainy
kind of photography associated with documentary newsreels. While it is true that, for a
while, the film studios were unavailable after the war, neorealist directors shunned them
primarily because they wanted to show what was going on in the streets and piazzas of
Italy immediately after the war. Contrary to the belief that explains on-location shooting
by its supposed lower cost, such filming often cost much more than work in the more
easily controlled studios; in the streets, it was never possible to predict lighting, weather,
and the unforeseen occurrence of money-wasting disturbances. Economic factors do,
however, explain another characteristic of neorealist cinema - its almost universal
practice of dubbing the sound track in post-production, rather than recording sounds on
the supposedly 'authentic' locations.
A few Great Masters;
Charlie Chaplin

Charlie Chaplin was a comedic British actor who became one of the biggest stars of the 20th century's silent-film era. He is considered to be one of the most pivotal stars of the early days of Hollywood, lived an interesting life both in his films and behind camera. Born on April 16, 1889, in London, England, Charlie Chaplin worked with a children's dance troupe before making his mark on the big screen. His character "The Tramp" relied on pantomime and quirky movements to become an iconic figure of the silent-film era. Chaplin went on to become a director, making films such as City Lights and Modern Times, and co-founded the United Artists Corporation. He died of natural causes on December 25, 1977 at his home in Switzerland.

Early Life
Famous for his character "The Tramp," the sweet little man with a bowler hat, mustache and cane, Charlie Chaplin was an iconic figure of the silent-film era and one of film's first superstars, elevating the industry in a way few could have ever imagined. Born Charles Spencer Chaplin in London, England, on April 16, 1889, Charlie Chaplin's rise to fame is a true rags-to-riches story. Chaplin lit up the audience, wowing them with his natural presence and comedic angle.

Film Career
In 1914 Chaplin made his film debut in a somewhat forgettable one-reeler called Make a Living. To differentiate himself from the clad of other actors in Sennett films, Chaplin decided to play a single identifiable character, and "The Little Tramp" was born, with audiences getting their first taste of him in Kid Auto Races at Venice (1914). Over the next year, Chaplin appeared in 35 movies, a lineup that included Tillie's Punctured Romance, film's first full-length comedy. In 1915 Chaplin left Sennett to join the Essanay Company. During his first year with the company, Chaplin made 14 films, including The Tramp (1915). Generally regarded as the actor's first classic, the story establishes Chaplin's
character as the unexpected hero when he saves the farmer's daughter from a gang of robbers.
By the age of 26, Chaplin, just three years removed from his vaudeville days, was a superstar. He'd moved over to the Mutual Company. The money made Chaplin a wealthy man, but it didn't seem to derail his artistic drive. With Mutual, he made some of his best work, including *One A.M.* (1916), *The Rink* (1916), *The Vagabond* (1916) and *Easy Street* (1917).

Through his work, Chaplin came to be known as a grueling perfectionist. During the 1920s Chaplin's career blossomed even more. During the decade he made some landmark films, including *The Kid* (1921), *The Pilgrim* (1923), *A Woman in Paris* (1923), *The Gold Rush* (1925), a movie Chaplin would later say he wanted to be remembered by, and *The Circus* (1928). The latter three were released by United Artists, a company Chaplin co-founded in 1919 with Douglas Fairbanks, Mary Pickford, and D.W. Griffith.

**Later Films**
Chaplin kept creating interesting and engaging films in the 1930s. In 1931, he released *City Lights*, a critical and commercial success that incorporated music Chaplin scored himself.

More acclaim came with *Modern Times* (1936), a biting commentary about the state of the world's economic and political infrastructures. The film, which did incorporate sound, was, in part, the result of an 18-month world tour Chaplin had taken between 1931 and 1932, a trip during which he'd witnessed severe economic angst and a sharp rise in nationalism in Europe and elsewhere.

Chaplin’s other works included musical scores he composed for many of his films. He also authored two autobiographical books ‘My autobiography’ in 1964 and its companion volume ‘My life in pictures’ in 1974. During his life time he was honored many times for his rich contributions.

Chaplin spoke even louder in *The Great Dictator* (1940), which pointedly ridiculed the governments of Hitler and Mussolini. "I want to see the return of decency and kindness," Chaplin said around the time of the film's release. "I'm just a human being who wants to see this country a real democracy . . ."

A tramp with tooth brush mustache, undersized bowler hat and bamboo cane who struggled to survive while keeping his dignity in a world with great social injustice.
Filmmaker Alfred Hitchcock was nicknamed the "Master of Suspense" for employing a kind of psychological suspense in his films, producing a distinct viewer experience. Alfred Hitchcock is most famous for his voyeuristic style, twist endings, and cameo appearances in his films.

Director, producer and screenwriter Alfred Joseph Hitchcock was born in London, England, on August 13, 1899, and was raised by strict, Catholic parents. Hitchcock worked for a short time in engineering before entering the film industry in 1920. He left for Hollywood in 1939, where his first American film, *Rebecca*, won an Academy Award for best picture. Hitchcock created more than 50 films, including the classics *Rear Window*, *The 39 Steps* and *Psycho*. Hitchcock received the AFI's Life Achievement Award in 1979. He died in 1980.

**A Gift for Suspense**

In 1920, Hitchcock entered the film industry with a full-time position at the Famous Players-Lasky Company designing title cards for silent films. Within a few years, he was working as an assistant director.

In 1925, Hitchcock directed his first film and began making the "thrillers" for which he became known the world over. His 1929 film *Blackmail* is said to be the first British "talkie." In the 1930s, he directed such classic suspense films as *The Man Who Knew Too Much* (1934) and *The 39 Steps* (1935).

**The Hollywood Years**

In 1939, Hitchcock left England for Hollywood. The first film he made there, *Rebecca* (1940), won an Academy Award for best picture. Some of his most famous films include *Psycho* (1960), *The Birds* (1963) and *Marnie* (1964). His works became renowned for their depictions of violence, although many of his plots merely function as decoys meant to serve as a tool for understanding complex psychological characters. His cameo appearances in his own films, as well as his interviews, film trailers and the television program Alfred Hitchcock Presents (1955-65), made him a cultural icon. His visibility was increased by the uproar over Psycho, which upon its initial release sparked endless debate about the film’s onscreen violence.
Hitchcock directed more than 50 feature films in a career spanning six decades. He wrote, produced and directed films up until 1979. His best-known later works include *Birds*, *Marnie*, and *Family Plot*. One year later, on April 29, 1980, Hitchcock died in his sleep in Bel Air, California.

**Akira Kurosawa**


Several of Kurosawa’s works were adaptations of Western literary works including Dostoevsky’s ‘The Idiot’, Gorky’s ‘The Lower Depths’, Shakespeare’s ‘Macbeth’ (adapted into *Throne of Blood*) and ‘King Lear’ (reworked as *Ran*). The director Steven Spielberg called once Kurosawa “the pictorial Shakespeare of our time”.

In 1943 Kurosawa was promoted to director and made his first feature film, *Sanshiro Sugata*, from his own scenario; this story of Japanese judo masters of the 1880s scored a great popular success. In 1944 he made his second film, *Ichiban utsukushiku* (The Most Beautiful), a story about girls at work in an arsenal. Kurosawa’s *Waga seishun ni kuina shi* (1946; *No Regrets for Our Youth*) portrays the history of Japanese militarism from 1933 through the end of the war in terms of a person executed on suspicion of espionage during the war. Of the many postwar films criticizing Japanese militarism, this was the most successful, both artistically and commercially. It was *Yoidore tenshi* (1948; *Drunken Angel*), however, that made Kurosawa’s name famous. Kurosawa’s *Rashomon* was shown at the Venice Film Festival in 1951 and was awarded the Grand Prix. It also won the Academy Award for best foreign-language film. This was the first time a Japanese film had won such high international acclaim, and Japanese films now attracted serious attention all over the world. As with several of Kurosawa’s films, it was remade in the US.

“I think that to learn what became of me after ‘Rashomon’ the most reasonable procedure would be to try to look for me in the characters in the films I made”, Kurosawa wrote in ‘Something Like an Autobiography’.
Ikiru (“To Live”) in the year 1952 is regarded by many critics as one of the finest works in the history of the cinema. It was awarded the Silver Bear at the fourth Berlin International film festival. It is generally considered as one of the finest films Kurosawa made.

The epic Shichinin no samurai (Seven Samurai) started Kurosawa’s Samurai series, is considered the most entertaining of Kurosawa’s films and also his greatest commercial success.

Ikimono no kiroku (1955; I Live in Fear, or Record of a Living Being) is a deeply honest film portraying a Japanese foundry owner’s terror of the atomic tests conducted by the United States and the Soviet Union. Its pessimistic conclusion, however, made it a commercial failure.

Kurosawa was also noted for his adaptations of European literary classics into films with Japanese settings. Hakuchi (1951; The Idiot) is based upon Fyodor Dostoyevsky’s novel of the same title, Kumonosu-jo (Throne of Blood) was adapted from Shakespeare’s Macbeth, and Donzoko (1957; The Lower Depths) was from Maksim Gorky’s drama: each of these films is skillfully Japanized. Throne of Blood, which reflects the style of the sets and acting of the Japanese Noh play and uses not a word of the original text, has been called the best film of all the countless cinematized Shakespearean dramas.

Kurosawa’s pictures contributed a strong sense of style to the artistic Japanese film, which had been pursuing a naturalistic trend. The violent action of his more commercial works also exerted a powerful influence.

In 1960 he set up Kurosawa Productions, of which he became president, and began to produce his own works.

Throughout the 1960s, Kurosawa made a number of entertainment films, mainly with samurai as leading characters.

Although other Japanese filmmakers acquired substantial international followings after the pioneering success of Rashomon, Kurosawa’s films continue to command great interest in the West. They represent a unique combination of elements of Japanese art—in the subtlety of their feeling and philosophy, the brilliance of their visual composition, and their treatment of samurai and other historic Japanese themes—with a distinctly Western feeling for action and drama and a frequent use of stories from Western sources, both literary classics and popular thrillers.

Although Kurosawa was the most famous Japanese director in the West, he had troubles in getting finance from his own country. The great director from Japan died on September 6, 1998, in Tokyo.
Kim Ki Duk

Kim Ki-duk is a South Korean film maker noted for his idiosyncratic ‘art house’ cinematic works. His films have received many distinctions in the festival circuit. He was born on December 20, 1960 in South Korea.

One of the most controversial Korean directors, Kim Ki-duk is a self-taught filmmaker who prides himself on his outsider status. Kim's films have drawn vitriol for their subject matter and praise for their technique.

His first two films, Crocodile (1996) and Wild Animals (1997), were violent, angry portrayals of alienated young people. His third film, Birdcage Inn (1998), introduced one of his recurring themes -- prostitution -- which, in Kim's profoundly disenchanted worldview, seems to represent the normal state of affairs between men and women. While that film brought more lyrical elements to his style, it was 1999's The Isle that was his real breakthrough. Balancing pictorial beauty with at times stomach-turning imagery, it tells the story of a mute prostitute servicing fishermen at a lake resort. It brought him attention at international film festivals and was his first film to be distributed in the United States. He followed it with Real Fiction (2000), a not entirely successful experiment shot in 200 minutes on the streets of Seoul using ten film and two video cameras that follows a young man trying to track down and kill everyone who's done him wrong. Set in and around a United States army base, his 2001 feature Address Unknown examines the troubling legacy of the Korean War. Kim's next film, 2001's Bad Guy (which earned him the sobriquet "the bad guy of Korean cinema"), was his most popular and controversial. Kim drew on his experiences in the marines for The Coast Guard (2002), in which a young recruit suffers moral anguish following an accidental shooting. His 2003 feature Spring, Summer, Fall, Winter. It marks a new phase in the career of a brash, undeniably talented filmmaker.

Mohsen Makmalbaf

Mohsen Makmalbaf is an Iranian film director, writer, film editor, and producer. He has made more than 20 feature films, won some 50 awards and been a juror in more than 15 major film festivals. His award-winning films include Kandahar; his latest documentary is The Gardener and latest feature The President. Currently there are 27 books published from Mohsen Makhmalbaf as a ground-breaking writer.

Makhmalbaf was born in Tehran on May 29, 1957. He left Iran in 2005. Makhmalbaf's films have been widely presented at international film festivals in the past ten years. The director belongs to the new wave movement of Iranian cinema. Time selected Makhmalbaf's 2001 film Kandahar as one of the top 100 films of all time. Makhmalbaf’s films have explored the relationship between the individual and a larger social and political environment. As a result, his work serves as an extended commentary on the historical progression of the Iranian state and its people. Makhmalbaf has worked in several genres, from realist films to fantasy and surrealism, minimalism, and large frescoes of everyday life, with a predilection (common to Iranian directors) for the themes of childhood and cinema.

He made his first film, Tobeh Nosu3, in 1983, and Boycott, a film set in pre-revolutionary Iran, in 1985. The latter tells the story of Valeh (Majid Majidi), a young man sentenced to death for Communist tendencies, and is widely believed to be based on Makhmalbaf's own experiences.


Makhmalbaf took time off from directing in 1996 to form the Makhmalbaf Film House, a school for young filmmakers.

Kandahar (2001) is a fictional odyssey inspired by a true story set in Afghanistan before the September 11 attacks, as the Taliban's laws strip women of civil rights and hope and a
Western-cultured Afghan woman returns to prevent her sister’s suicide during the last eclipse of the 20th century.

Makhmalbaf is the winner of more than 30 prominent international awards. Mohsen Makhmalbaf’s film making is not limited to his country. Many of his works, among them his films and writings are banned in Iran. Since 2004, he has left Iran in protest to the extreme pressure of censorship and return of fascism to the country.
New Wave and Commercial Cinema

‘New Wave’ in Indian cinema is complicated, it has no clear beginning and end, and no defined aesthetics or issues. Mrinal Sen’s NFDC-financed ‘Bhuvan Shome’ is widely considered to be the beginning of the New cinema movement, but it has no clear culmination. The Avant Garde bug has caught Indian filmmakers in bursts and pauses. For example, Satyajit Ray, Mrinal Sen, and Ritwik Ghatak in the 1960s and 70s, Shyam Benegal, Kamal Swaroop, Mani Kaul in the 80s, and Ram Gopal Varma, Mani Ratnam, Aparna Sen in the 90s and early 2000s all brought new grammar and ideology to Indian cinema. But their films remained commendable singular works rather than culminating into a movement.

Parallel Cinema is a film movement in Indian cinema that originated in the state of Bengal in the 1950s as an alternative to the mainstream commercial Indian cinema, inspired by Italian Neorealism. Parallel Cinema began just before the French New Wave and Japanese New Wave, and was precursor to the Indian New Wave of the 1960s. Even though the movement was initially led by Bengali cinema and produced internationally acclaimed filmmakers such as Satyajit Ray, Mrinal Sen, Ritwik Ghatak, Tapan Sinha and others. Later it gained prominence in other film industries of India. It is known for its serious content, realism and naturalism, with a keen eye on the socio-political climate of the times, and for the rejection of the dance-and-song numbers that are typical of mainstream commercial cinema.

The contemporary New Wave in Indian cinema is distinguishable from previous movements through several factors, the most relevant of which are the issues and themes it concerns itself with. Unlike in the past when India’s existence was a story of nation building, and thus the works of Avante Garde filmmakers were entirely socio-political in nature where the plot and characters served only as commentary on worldly matters concerning the Indian nation. But today that matters concerning personal well-being of the individual have taken precedence over well-being of the state as overarching entity. It is the characters and their unique psychological issues that take the forefront in contemporary New Wave Indian films.

Every year a bevy of films strive to tackle new concerns and do away with the aesthetics of mainstream Indian cinema to a certain extent, and are thus marked harbingers of a ‘New Wave’ movement. But a movement is not only a cumulative shift in the ideology, aesthetics, modes of finance, production, and distribution of films, but also of audience appreciation. However, when a blind, middle-eastern girl appears on screen photographing the by lanes of Mumbai in Soap opera writer turned Avant Garde filmmaker Anand Gandhi’s ‘Ship of Theseus’, it becomes clear that something is afoot in the world of Indian cinema.
The filmmaker uses characters and their stories to discuss his thoughts on the matter, rather than the film being driven by plot or characterization. ‘Ship of Theseus’, which delves into intricacies of everyday life and transcends the material to philosophical discourse, is as much an experiment of the cinematic form as it is of the stories and characters it brings to screen. The film was presented by Kiran Rao, filmmaker and wife of actor Aamir Khan.

Ritesh Batra’s film ‘The Lunchbox’ managed to strike a global chord because of the universal emotions it captures. The film espouses a rare quality which is often attributed to Satyajit Ray’s work; it is so deeply rooted in its cultural milieu that the world it creates is almost completely real and thus immediately relatable. Subsequently the sentiments attached become as real and passionate as human emotions can be on screen. This in turn lends a universal quality to the conditions of the characters, and indeed the film too.

Films like ‘Ankur’, ‘Uski Roti’, and ‘Ardh Satya’ kept the focus on the narrative and adopted an almost dry approach in utilizing cinematography and other tools of filmmaking. The current crop of New Wave filmmakers, like the Hollywood brat pack of the 1970s, are aware of their role as artistes and storytellers, but more specifically as filmmakers. While watching films like ‘Dhobi Ghat’, ‘Gandu’, ‘Ship of Theseus’, or ‘The Lunchbox’, the audience is very much made aware that the lights, sounds, rhythms, and patterns bombarding their senses are tools in the hands of the makers.

New generation films are a Malayalam film movement developed in the early 2010s, characterized by fresh and unusual themes and new narrative techniques. Films of the new wave differ from conventional themes of the past two decades (1990s and 2000s) and introduced several new trends to the Malayalam industry. While the new generation formats and styles are deeply influenced by global and Indian trends, their thematics are firmly rooted in Malayalee life and mindscapes. The new generation also helped to revive the Malayalam film industry in the early 2010s. New generation film producers like Listin Stephen who produced Traffic, Sadanandan Rangorath who produced Salt N’ Pepper, Sandra Thomas who produced Friday are the producers who believed in this concept and took the initiative to make this movement in the industry.

Commercial cinema is the most popular form of cinema in India. Commercial films tend to be quite long (approx three hours), with an interval. Another important feature of commercial cinema in India is music. The action in commercial movies is periodically interrupted by song-and-dance sequences. Good movies use the routines to move the story forward; mediocre movies incorporate them to woo the audience. Songs are sung by professional play-back singers and lip-synched by dancing actors and actresses. The popular cinema in India is a mix of melodrama and sentiments. These movies have a mix of romance, comedy, action and suspense. As the name states the ultimate aim behind commercial films is box office or commercial benefit.

Satyajith Ray
Satyajit Ray (2 May 1921 – 23 April 1992) was an renowned Indian filmmaker, widely regarded as one of the greatest filmmakers of the 20th century. Ray was born in the city
of Calcutta into a Bengali family prominent in the world of arts and literature. After graduating from Presidency College (now Presidency University), Satyajit went to study art at Shantiniketan. In 1972, Ray made the moving documentary The Inner Eye on Binode Bihari Mukherjee, his teacher at Visva Bharati, a great painter who had gone blind. In 1947, with some film-enthusiast friends, he set up the Calcutta Film Society, the first film club of its kind in India, dedicated to watching and discussing the best of world cinema. Starting his career as a commercial artist, Ray was drawn into independent filmmaking after meeting French filmmaker Jean Renoir and viewing Vittorio De Sica's Italian neorealist film Bicycle Thieves (1948) during a visit to London.

Ray directed 36 films, including feature films, documentaries and shorts. He was also a fiction writer, publisher, illustrator, calligrapher, music composer, graphic designer and film critic. He authored several short stories and novels, primarily aimed at children and adolescents. Ray's first film, Pather Panchali (1955), won eleven international prizes, including the Best Human Document at the 1956 Cannes Film Festival. This film, along with Aparajito (1956), and Apur Sansar (1959) form The Apu Trilogy. Ray did the scripting, casting, scoring, and editing, and designed his own credit titles and publicity material. Ray received many major awards in his career, including 32 Indian National Film Awards, a number of awards at international film festivals and award ceremonies, and an Academy Honorary Award in 1992. The Government of India honored him with the Bharat Ratna in 1992.

Ray thought of cinema, not as an art form, but a language. Ray’s films are strait-laced. Even where there is sex to be done, like in Devi (1960), it’s inside a dark bedroom, inside a mosquito net, and you get the message without actually seeing anything. In Apur Sansar, the audience gets a sense of the sexual bliss that Apu and his wife Aparna enjoy from little sequences like Apu waking up in the morning, looking happy, and opening his packet of cigarettes and finding a note by Aparna inside, asking him not to smoke too much. ‘Morality’ and ‘art’ are two words that usually don’t go together. But he knew how to blend mortality with art beautifully. There is a streak of pure humanism that runs through almost all of Ray’s films that is thoroughly consistent and thought-provoking. Almost every woman in his films is imbued with courage and dignity. All the characters in almost all of Ray’s films are real human beings, with their natural flaws and proclivity to sin.
The last three films he made, *Ganashatru* (An Enemy of the People, 1990), *Shakha Proshakha* (The Branches of A Tree, 1992) and *Agantuk* (The Stranger, 1992), one could almost say that they were not worthy of him. His poor health had curtailed his freedom of movement, so he had to mostly shoot indoors, or in a studio.

**Ritwik Ghatak**

Ritwik Ghatak (4 November 1925 – 6 February 1976) was a Bengali filmmaker and script writer. Along with prominent contemporary Bengali filmmakers Satyajit Ray and Mrinal Sen, his cinema is primarily remembered for its meticulous depiction of social reality. The three directors charted the independent trajectory of parallel cinema, as a counterpoint to the mainstream fare of Hindi cinema in India. Since his death at age fifty in 1976, Ritwik Ghatak has come to be regarded as one of the greatest figures in postwar Indian cinema for his brilliant and abrasive films, which certainly rank among the most revolutionary achievements in contemporary Indian art. Ghatak received many awards in his career, including National Film Award's Rajat Kamal Award for Best Story in 1974 for his *Jukti Takko Aar Gappo* and Best Director's Award from Bangladesh Cine Journalist's Association for *Titash Ekti Nadir Naam*. The Government of India honoured him with the Padma Shri for Arts in 1970.

In 1948, Ghatak wrote his first play *Kalo sayar* (The Dark Lake) and participated in a revival of the landmark play *Nabanna*. In 1951, Ghatak joined the Indian People's Theatre Association (IPTA). He wrote, directed and acted in plays and translated Bertolt Brecht and Gogol into Bengali. In early 1970s, he wrote and directed his last play *Jwala* (The Burning). Ghatak entered the film industry with Nimai Ghosh's *Chinnamul* (1950) as actor and assistant director. *Chinnamul* was followed in two years by Ghatak's first completed film *Nagarik* (1952), both major breakthroughs for the Indian cinema. Ghatak's first commercial release was *Ajantrik* (1958), a comedy-drama film with science fiction themes. Ghatak's greatest commercial success as a script writer was for *Madhumati* (1958), one of the earliest films to deal with the theme of reincarnation. It was a Hindi film directed by another Bengali filmmaker Bimal Roy. It earned Ghatak his first award nomination, for the Filmfare Best Story Award.

Ritwik Ghatak directed eight full-length films. His best-known films, *Meghe Dhaka Tara* (*The Cloud-Capped Star*) (1960), *Komal Gandhar* (*E-Flat*) (1961), and *Subarnarekha* (*Golden Lining*) (1962), a trilogy based in Calcutta and addressing the condition of
refugee-hood, proved controversial and the commercial failure of *Komal Gandhar (E-Flat)* and *Subarnarekha* prevented him from making features through the remainder of the 1960s. Ghatak moved briefly to Pune in 1966, where he taught at the Film and Television Institute of India (FTII). During his year at FTII, he was involved in the making of two student films: *Fear* and *Rendezvous.*

Ghatak returned to filmmaking in the 1970s, when a Bangladeshi producer financed the 1973 epic *Titash Ekti Nadir Naam (A River Called Titas).* Making films became difficult because of his poor health due to extreme alcoholism and consequent diseases. His last film was the autobiographical *Jukti Takko Aar Gappo (Reason, Debate And Story)* (1974), in which he portrayed Neelkantha (Nilkanth) the lead character. He also had a number of incomplete feature and short films in his credit.

Ghatak's films wed his activism with rich cultural content, fashioning popular forms – melodrama, songs, and dances into appropriate vehicles for radical political expression. His films are almost all veiled autobiography.

**Anand Patwardhan**

Anand Patwardhan is probably India’s most distinguished, and certainly one of its most controversial, documentary filmmakers; he has no peer among those working in the socialist tradition. He is consistently India’s "representative" at documentary film festivals around the world, and his films have won numerous awards at such festivals in Toronto, Vancouver, Mannheim, Cannes, Sydney, and elsewhere; he has also won, in India, the National Award and the Filmfare Award on more than one occasion.


Virtually all of Patwardhan's documentary films have faced censorship from the Indian government, eventually being cleared after legal action. His film *Bombay: Our City* was shown on TV after a four-year court case. *Father, Son, and Holy War* (1995) was adjudged in 2004 as one of 50 most memorable international documentaries of all time by DOX, Europe's leading documentary film magazine. The Central Board of Film
Certification (CBFC), refused to certify his next film, *War and Peace*, released in 2002. The board demanded 21 cuts before it would be certified.

His latest documentary, *Jai Bhim Comrade*, was based on a police firing incident against Dalits at Ramabai Colony in Mumbai in 1997. The film, which took 14 years to complete, is considered by many to be a watershed in Patwardhan's long career. In 2013 the Sheffield International Film Festival honored Patwardhan with an Inspiration Award which it also conferred upon filmmaking legends like Dziga Vertov, Luis Bunuel, Agnes Varda, Chris Marker, Jean Rouch, D.A.Pennebaker and Patricio Guzman in the same year. In 2014 the Mumbai International Film Festival honored him with the V. Shantaram Lifetime Achievement Award.

Adoor Gopala Krishnan

Moutatthu Gopalakrishnan Unnithan (born 3 July 1941), commonly known as Adoor Gopalakrishnan is an Indian film director, script writer, and producer. Adoor Gopalakrishnan was born in Kerala, India in 1941 into a family that patronized Kathakali and other performing arts. He started acting on the amateur stage at the early age of eight. Wrote and directed several stage plays during his student days. He has scripted and directed eleven feature films and about thirty Shorts and documentaries. Notable amongst the non-feature films are those on Kerala’s performing arts. His debut feature, Swayamvaram went on to win the national awards for best film, best director, best cameraman and best actress. All his films have won national and international awards (National award for best film twice, best director four times, and best script two times. His films have also won his actors and technicians several national awards). Adoor’s third feature, Elippathayam won him the coveted British Film Institute Award for 'the most original and imaginative film' of 1982. The International Film Critics Prize (FIPRESCI) has gone to him six times successively for Mukhamukham, Anantaram, Mathilukal, Vidheyan, Kathapurushan and Nizhalkkuthu. Winner of several international awards like the UNICEF film prize (Venice), OCIC film prize (Amiens), INTERFILM Prize (Mannheim) etc, his films have been shown in Cannes, Venice, Berlin, Toronto, London, Rotterdam and every important festival around the world. In consideration of his contribution to Indian cinema, the nation honoured him with the title of Padmashri in 1984.

In recognition of his contribution to international cinema, the French Government has bestowed on him the title of ‘The Commander of the Order of Arts and Letters’ a top French honour for culture (2005). In 2006 he received the Dada Saheb Phalke Award, India’s highest national honour for Life- time achievement in cinema. The same year
Mahatma Gandhi University, Kerala conferred on him the honorary degree of D. Litt. He has received Padma Vibhushan for his contribution to the Arts (Cinema).

**G Aravindan**

G Aravindan was well-known to Malayalee readers much before his first film, through his cartoon serial *Cheriya Manushyan Valiya Lokam*, which appeared in the early 1960s. This cartoon series looked into the life of the ordinary middle-class Malayalee, his hollowness and hopes. Aravindan entered the field of films without any formal training in filmmaking or even assisting any reputed directors. He began his career in the early 1960’s as a cartoonist in the journal Matrubhoomi.

During the early 1970s, when Malayalam cinema underwent a drastic change in its perspective towards the society, G Aravindan arrived in the field of cinema with his first film *Uttarayanam* (1974). This film had a strong impact on the growth of the parallel cinema movement in Kerala. During his film career spanning fifteen years, from his first film *Uttarayanam* (1974) to his last film *Vasthuhara* (1990), Aravindan maintained to keep the changing form of his films and was equally lauded and criticised by critics for the very reason.

He was awarded Padma Shri. *Chidambaram* (1985) fetched him the National Award for Best Feature Film. He composed music for films like *Aaro Oral*, *Piravi* and *Ore Thoothal Pakshikal*.

Some of the major themes in his body of work are the construction and perpetuation of myths in a society, the persistence of the spiritual and the magical in everyday life and the transformative power of class guilt. His films rightly reinforce the idea of film as a medium of surfaces by emphasising the physical and material aspects of the world we see rather than its ethereal and idealist dimensions.


**John Abraham**

*John Abraham* (11 August 1937 – 31 May 1987) was an exceptionally talented and genius director filmmaker, short story writer and screenwriter who became immortal by
directing just a few films in Tamil and Malayalam. He was a prodigy who possessed unparalleled and intrinsic talent so that his films were always well noted and received the acclaim of critics. John Abraham was born in Changanacherry of Kottayam District. John Abraham’s film career began, as an assistant director for a Hindi film named Uski Roti in 1969. He assisted one of his professors from FTII, Mani Kaul, for this film. His first self-directed project came in 1972, when he made Vidhyaarthikale Ithile Ithile (Students, this Way). John tasted fame for the first time in 1977 when he made a film in Tamil, named Agraharthil Kazuthai (A Donkey in a Brahmin Ghetto). This movie is regarded by his fans as a classic. It won him a National Award as well. In his short career span of about 15 years, he wrote and directed four films. John also used a unique type of narration, like in his Malayalam movie Cheriachante Krurakrithyangal or Cruelties of Cheriyachan (1979), he makes Cheriyachan’s mother’s soul narrate her tale after death from her burial site. His last movie was Amma Ariyan (To Mother) in 1986. They raised money for the film by traveling from village to village, beating drums and asking for contributions for the 'people's cinema'. He also took active part in street play movement. ‘Amma Ariyan’, made in a documentary format is embedded in the highly turbulent political era of Kerala. In this movie, he showcases a complex story associated with the death of a Naxal youth.

One of the most significant contributions of John Abraham was The Odessa Collective. This was a ‘cinema movement’ that involved the public for raising funds for producing movies. John’s alcoholism is believed to have been responsible for the mishap that eventually ended his life. His work was highlighted by the Federation of Film Societies of India, Kerala, by instituting the John Abraham Puraskaram.
Module IV

Film Making

Film making is an art as well as science. Writing, directing, shooting and editing comprise the art of film making. The concept of film making is based on an illusion, a trick played on the eye, which is called persistence of vision. A human eye retains an image for about one sixteenth of a second after it is removed from the vision. If a rapid succession of images each of which is slightly different from the preceding one is shown to the human eye, then due to the persistence of vision the brain comprehends the result as an unbroken flow of movement. A film is a succession of images accompanied by sound and music structured carefully to tell a story.

Steps in film making
Films are made in three phases of production. They are pre-production or planning phase, production and post-production.

Pre-production
The pre-production phase is the most important phase in the filmmaking process. In pre-production one has to plan all the logistical and creative aspects of the production, while trying to think about all possible problems and tackle them in advance. For that reason, a good, comprehensive pre-production can save a lot of time, money and effort. The film maker has to prepare a proposal and present it along with the script to the producer. The pre-production phase includes the following activities.

1. Preparing the script
2. Creating a budget
3. Identifying the roles of the peoples involved
4. Deciding the cast
5. Designing costumes
6. Identifying locations
7. Designing and constructing sets
8. Determining logistics
9. Performing rehearsals
10. Preparing schedules

Production
The production is the execution phase of the filmmaking process, during which all the audio and visual materials are being gathered. In this phase shooting and recording take place. A large part of the filming crew participates in this stage, making sure that the script is being followed accurately and that the materials are of the best possible quality. The camera makes its first appearance during production. Shooting must be based on the script and storyboard in order to ensure that the right materials are being recorded. The audio recording of the film must take place on a silent set, since every unwanted noise may be recorded on the sensitive microphones.
Various activities that happen in a typical day of shoot are the following.
1. Reporting for the shoot
2. Briefing for the day
3. Setting up the equipment
4. Setting the preview monitor
5. Identifying the camera movements and positions
6. Executing the shoots
7. Logging of the tapes
8. Packing up for the day
9. Conducting a debrief for the day

Post Production
The post-production phase includes editing all the materials that were gathered during shooting, thus assembling it into a fluent, consistent film. This is also time to insert the overlay of adjustments and effects that creates the full cinematic experience the film maker has envisioned. Post-production usually takes longer than the production itself.

Editing is the process of going through the footage, cutting and re-arranging it, discarding what is not needed and making sure that what remains tells the story clearly.

In addition, during the post-production phase special visual and sound effects are added and the film’s soundtrack is edited. Colour corrections are made and sometimes a narration is added. This is the time to title the film. The activities involved in the post production phase are the following.
1. Viewing the footage
2. Capturing the footage
3. Adding sound
4. Editing the footage
5. Creating an output on the desired medium

Visual Languages
The visual language is a system of communication using visual elements. Visual units in the form of lines and marks are constructed into meaningful shapes and structures or signs. Different areas of the cortex respond to different elements such as colour and form.

Film and video programs are efforts at communicating and just like speaking English, tapping out Morse code, or waving semaphores, there is a whole language that can be learned including words, phrases, grammar, punctuation, rules, and common practices.

And like any other language, the more thoroughly you master it, the more effectively you can communicate.

While the writer conceives the story, and the director realizes it, it is the editor who is the storyteller; given the task of organizing the thoughts and ideas and transmitting the intended message to the audience. Communication is both an art and a craft, part inspiration and part perspiration.

Basics of Cinematography
Cinematography is the science or art of motion-picturephotography by recording light or other electromagnetic radiation, either electronically by means of an image sensor, or
chemically by means of a light-sensitive material such as film stock. Cinematography is a result of team work. The director works closely with the cinematographer to plan each shot.

**Types of Shots**
A scene is made of a number of shots. A shot can be defined as one continues recording by the camera. A shot when recorded by the camera is called a take. A shot not only conveys information to the audience but also manipulates their emotions and reactions. There are three generally accepted shots. They are long shot, medium shot and close-up shot.

**Long shot** is a shot in which a subject appears from head to toe and small against the background. It is also known as full shot. A long shot is typically used as an establishing shot that is the shot in the beginning of a sequence, to depict the relationship between the subject and location.

**Medium shot** shows a human figure from the waist up. It is used to focus the audience attention towards the action. This shot captures the jester’s and the body movements of an actor, although subtle variations in facial expressions are not visible.

**Close-up shot** reveals the individual details of a scene. It draws attention towards the reactions and emotions of an actor. A close-up shot also brings the viewer closer to the actions in the scene.
A variation of close-up shot is **extreme close-up shot** which shows certain features of a subject’s face such as eyes, mouth etc. An extreme close-up shot creates a dramatic impact.

**Camera Movements**

The camera movements are used to heighten storytelling and affect the emotions of the audience. The following are the different camera movements.

**Panning**

Moving the camera lens to one side or another from left to right is panning. A smooth pan with be slow enough to allow the audience to observe the scenery. A fast pan will create blur. If it’s too fast, it will be called a Swish pan.

**Tilting**

Moving the camera up or down while keeping its horizontal axis constant like nodding your head up and down is tilting. Tilts are often employed to reveal vertical objects like a building or a person.
**Zooming**

It involves changing the focal length of the lens to make the subject appear closer or further away in the frame. Note that zooms change focal length, thus affecting depth of field. Zoom in transforms the lens into telephoto, while zoom out changes it into wide-angle. Zooming is considered amateurish and is not preferred by professional cinematographers, but there are many exceptions. Zoom can convey a connection of ideas from a wide view to a close up shot.

**Dollying**

The name comes from the old "dolly tracks" that used to be laid down for the heavy camera to move along very much like railroad tracks. The phrase dolly-in means step towards the subject with the camera, while dolly-out means to step backwards with the camera, keeping the zoom the same. Zooming the camera changes the focal length of the lens, which can introduce wide-angle distortion or changes in the apparent depth of field. For this reason, it's sometimes preferable to dolly than zoom.

**Tracking**

Tracking is like dollying, but it involves motion left or right. Truck left means "moves the camera physically to the left while maintaining its perpendicular relationship." This is not to be confused with a pan, where the camera remains firmly on its axis while the lens turns to one direction or the other. A director can use truck left to stay with a pedestrian as she walks down a street.
Camera Angles
Camera angles and movements combine to create a sequence of images. Camera angles are used to position the viewer so that they can understand the relationships between the characters. These are very important for shaping meaning in film as well as in other visual texts.

The Bird's-Eye view
This shows a scene from directly overhead, a very unnatural and strange angle. Familiar objects viewed from this angle might seem totally unrecognisable at first (umbrellas in a crowd, dancers' legs). This shot does, however, put the audience in a godlike position, looking down on the action. People can be made to look insignificant, ant-like, part of a wider scheme of things. Hitchcock (and his admirers, like Brian de Palma) is fond of this style of shot.

High angle
It is a camera angle that looks down upon a subject. A character shot with a high angle will look vulnerable or small. These angles are often used to demonstrate to the audience a perspective of a particular character. The example given demonstrates to us the perspective or point of view of a vampire. As a viewer we can understand that the vampire feels powerful.
**Low angle**
This shows the subject from below, giving them the impression of being more powerful or dominant. The camera angle *looks up at a character*. This is the opposite of a high angle and makes a character look more powerful. This can make the audience feel vulnerable and small by looking up at the character. This can help the responder feel empathy if they are viewing the frame from another character's point of view.

**Eye level angle**
This is the most common view, being the real-world angle that we are all used to. It shows subjects as we would expect to see them in real life. It is a fairly neutral shot. It puts the audience on **an equal footing with the character/s.**

**Slanted**
Slanted is also known as a Dutch tilt, this is where the camera is purposely tilted to one side so the horizon is on an angle. This creates an interesting and dramatic effect. is used to demonstrate the confusion of a character.

**Camera View Points**
Viewpoints are angles from which you can view the objects in a scene. Proper viewpoint or camera angle is an important factor in good composition. Repositioning the subject within the viewfinder frame and changing the camera viewpoint or camera angle are two simple ways of controlling composition. Shooting from a different viewpoint or camera angle can often add drama and excitement or even bring out an unusual aspect of a subject.

The terms viewpoint and camera angle are often used in conjunction with one another and sometimes used interchangeably. They can also have different meanings depending on how they are applied. Viewpoint is the camera position in relationship to the subject. Camera angle” is the angle in which the camera lens is tilted; for example, a picture of sailors marching, made from ground level with the camera held horizontal with reference to the ground, may be referred to as a low viewpoint (or camera position); however, when this picture is made, again from ground level, but with the camera pointed up, it may be referred to as a low camera angle. Likewise, a picture made from an elevated or high position, with the camera again held horizontal with reference to the ground, or even pointed straight down, can be referred to as a high viewpoint; however, if the camera is not held horizontal to the ground or pointed straight down, but pointed at some angle between horizontal and vertical, the camera position could be referred to as a high camera angle.

**Eye-Level Shots**
With the camera held horizontal, eye-level shots are usually made at a height of about 5 1/2 feet, the height from which the average adult sees, and with the camera horizontal. With the camera held at eye level but pointed up or down, the camera position changes and you have either a low or high camera angle, respectively.

**Low View Point**
Low viewpoints and low camera angles can add emphasis and interest to many ordinary shots.
A low viewpoint can be used to distort scale or add strength to a picture or to emphasize certain elements within the picture. A low camera angle is achieved when the camera angle is located below the point of primary interest and pointed upward. Low angles tend to lend strength and dominance to a subject and dramatize the subject. Low angle shots are used when dramatic impact is desired. This type of shot is very useful for separating the subject from the background for eliminating unwanted foreground and background, and for creating the illusion of greater size and speed.

**High Viewpoint**

High viewpoints and high camera angles help orient the viewer, because they show relationships among all elements within the picture area and produce a psychological effect by minimizing the apparent size or strength of the subject.

**Lighting**

A camera captures an image when light reflects from an object and passes through camera lens. How it finally appears depends on how the subject is illuminated. The right amount of exposure gives the best picture and minimises defects. Light is not only needed to expose the image but to it also strongly affects the mood of the scene. The way the scene is lit also suggest the time of the day and weather conditions of the location. Lighting can be used to direct the eye of the viewer to a particular element in a frame.

**Three Point Lighting Techniques**

Light sources that cast light from different directions are required while lighting solid objects or characters in a scene. The combined effect of three lights placed in right positions and set at right intensity and quality gives an optimum result. This system is called three point lighting. All three lights are placed after it is decided where the camera is going to be put to record the scene. Key light, fill light and back light are the sources for three point lighting.

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*Fig: Three Point Lighting*
**Key light** or the main light is a hard light and the primary source of illumination for the subject of the scene. The key light covers the entire set or the subject, illuminating the whole set uniformly. A key light is usually placed to the side and at a somewhat high angle. The main light usually cast strong shadows. To make shadows softer the light should be diffused using diffusers or net.

**Fill light** is used to fill in the shadow areas created by the key light. The light source used for a fill light is diffused, soft and placed near a camera since the main idea of fill is to reduce the shadows seen from the angle of the camera. The fill light is always weaker than the key light. The position of fill light often varies between 0 to 30 degrees from the camera lens and lies opposite to the key light.

**Back light** is used to make the subject distinct from the background. This creates an illusion of depth. When a back light is not used the subject tends to blend into the background reducing the depth of the scene. The back light is also known as hair light because it brings out the colour and texture of a person’s hair. The back light is a source of hard light, but it is smaller than back light. It is usually placed behind a subject.

**Book for Reference**