SIGNIS ASIA
CINEMA DESK

CINELITERACY
TRAINING OF TRAINERS (TOT)

UNDERSTANDING FILM APPRECIATION

Resource Handbook

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Prof. Jenith Sekar
Prof. Vikas Singh
Fr. Benedidct Rajkumar sdb
Dr. Magimai Pragasam

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Edited by
Dr. Magimai Pragasam

Coordinators of the Programme

Mac Machado, Chair, SIGNIS Asia Cinema Desk
Dr. Magimai Pragasam (Team Leader and Coordinator)
Fr. Joseph Vu Huu Hien (Coordinator)
Ms. Mary Hwang (Coordinator)

Dear SACD Cineliteracy TOT Participants,

Welcome to the Training of Trainers Workshop on Cineliteracy!

SIGNIS ASIA Cinema Desk (ACD) is extremely delighted to offer you this program. We are sure that this Workshop will become one of your most exciting experiences in deepening your understanding and expanding your world of cinema.

You will explore the world of cinema, especially cineliteracy with your distinguished resource persons and your fellow participants.

This program is composed of two phases: Phase I for learning and Phase II for doing and experiencing. You will learn to enjoy cinema, appreciate it, and analyze it critically.

Our resource team will help you to acquire the basic tools and mindset to explore the cinema world. You are sure to become an efficient film teacher in the process. You will be motivated to spread Cineliteracy in your dioceses, parishes, and educational institutions.

We had a Cineliteracy Workshop Online for Cinema lovers who are interested in film reviews and international film festivals. We successfully completed two programs and we are looking forward to the third one.

May our Lord and Mother Mary be with us to pass on the spirit of OCIC/ SIGNIS to younger generations to make use of the medium of cinema for personal growth and the growth of humanity.

Good Luck, and may God bless you!

T. Mac Machida
Chair, SIGNIS Asia Cinema Desk

Dear SACD Cineliteracy TOT Participants,

Greetings!

We are happy to present this handbook on Cineliteracy to you, a helpful tool for you in many ways.

This handbook will certainly be useful when you plan and carry out cineliteracy programmes at the local level in parishes, schools, and other educational institutions for young people. Our objective is to make young people enjoy cinema, analyse and evaluate films critically and at the same time make use of all the useful insights from Cinema for personal growth and for the community.

We look forward to your support for the success of this programme.

I thank Mac Machado, the Chair of the SA Cinema Desk for his continuous encouragement towards planning this programme.

I would like to thank my fellow Coordinators Fr. Joseph Vu Huu Hien and Mary Hwang for their unceasing support and cooperation towards executing this programme.

Sincere thanks to my fellow contributors Prof. Jenith Sekar, Prof. Vikas Singh, and Fr. Benedict Rajkumar sdb for providing valuable materials on cineliteracy and also for having accepted to be part of the resource team.

We wish you enjoyable reading!

Dr. Magimai Pragasam
Team Leader, SA Cineliteracy TOT Programme,
Vice President, SIGNIS Asia.

Resource Persons

Prof. **Jenith Sekar** holds a Master's degree in Audio Visual Communications (MA AVC) from the Makhanlal Chaturvedi National University of Journalism. He is UGC-NET qualified and is currently pursuing his Ph.D. from GD Goenka University, Delhi NCR. Besides his Master's Degree in Audio Visual Communications, he also holds an MA in Christian Studies from Madras University, a Diploma in Video Production, and has produced many short films and documentaries. Currently, he is the Production Head and Assistant Professor in the Department of Visual Communications and Electronic Media in NISCORT Media College. He teaches Cinema, Documentary Studies, Social Media and Media Law, and Ethics. His technical and software skills include handling Adobe Photoshop, Adobe Premiere Pro CC, Adobe After Effects, Adobe Illustrator, Adobe InDesign, Adobe Animate, Adobe Audition, Final Cut Pro, Garage Band, Logic Pro, and Cubase.

Fr. Benedict Rajakumar sdb is the Assistant Director of Alaihal Media, the Regional Media Centre of Trichy Salesian Province. He is in charge of the Audio-Visual Productions of the Centre. He is also the Animator of the Film Appreciation and Media Animation courses. He completed a bachelor's degree in Tamil Literature, and a Master's degree in Film Direction at LV Prasad Film Institute, Chennai, India.

Prof. Vikas Singh is a film academician, research scholar, and filmmaker. He has done an M.A. in Cinema, M.Phil. in Films, and now completing his Ph.D. in Films.
He has been associated with well-renowned production houses like Yash Raj Films (Mumbai) and others by assisting the direction and production team.
He served as Dean at the School of Cinema, AAFT, FilmCity, Noida. He is now teaching films at the University of Delhi and ZIMA (Zee Institute of Media Arts). Recently, he has been skilled with Scene Production and Method Acting from The Lee Strasberg Theatre & Film Institute, New York, USA.

Dr. Magimai Pragasam is a Film Maker, Researcher, and Media Trainer. He completed his Film studies at Xavier Institute of Communications, Mumbai, Social Communication from the University of Lyon, France, and Communication studies at the University of Leeds, UK. He did his MA in Mass Communication and Sociology from Indian Universities. He completed his Ph.D. in Anthropology from Madras University. He has scripted and directed many short films. He conducts media courses in India and Asian countries. He is one of the Core team members of the Cinema desk, Vice-President of SIGNIS Asia, and the Chair of the SA Media Education desk.

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Film Appreciation - An Overview

Prof. Jenith Sekar

Cinema is considered to be one of the huge industries in the world. The growth of multiplexes and online marketing strategies have improved the movie-going experience for world audiences. Both in the rural and urban areas, viewers go crazy when their favorite stars' films are released. In India, heroes are deified and temples are constructed for actors and actresses.

We hear stories of fans committing suicide when the films flop or their favorite actors die. Children and adults admire the style and dressing sense of their heroes and heroines and always tend to imitate their mannerisms. In some of the states in India, as cine actors and actresses are always in limelight, they could easily enter politics and lord over the people.

Corporate associates and business firms make use of topmost film celebrities to endorse their products through advertisements and increase sales. Political leaders utilize these celebrities to campaign for their parties during elections.

When the film industry is business-oriented, films are considered commodities and the viewers as consumers. In the world of business, the prime motive behind marketers is to sell the product in any situation. Even before buying any product, we have a tendency to check the price, quality, quantity, company's authenticity, seller's credibility, expiry date, the primary ingredients

etc. But in the case of films, we blindly believe and consume films without questions and take the actors' words as sacred as the words of gods and goddesses. We can easily arrive at a syllogism saying the Indian film industry is actors and commerce-centered.

Vulgarities, obscene visuals, hate politics, male chauvinistic principles, double meaning wits, visuals of drinking and smoking habits, concepts of religious intolerance, superstitious ideas, cooked-up figures, and distorted facts constitute most of the Indian cinema today.

As a consequence, few kids, young and even elders try to exercise the screen principles in their daily life and thus get into trouble. Some people would say that when money is involved we cannot talk or think about values, principles, and ethics in cinema. A common person goes with his family to watch a film in a multiplex theatre by spending an average of 250 rupees (Appx USD 4/-) per head excluding transport, parking, and snacks expenses. It's too much for a middle-class family to afford. In spite of facing the economic risks and knowing the investment of at least three hours of time, people do watch movies and 'consume' them the way they are presented.

Today people think that the investment of time and money on film has to be beneficial and sustainable. They too feel that when cinema as a business model directly targets society especially children and youth at large, the film should not be received as it is, but rather it has to be closely analyzed and critically appreciated.

Social media journalists and YouTubers continuously post their views on the recently released films and try to appreciate them. Thousands of people respond to those feeds and do develop a habit of watching those films after listening to the reviews.

Since a few of the reviews are from visual media illiterates and paid social media channels, we are not able to rely completely on their reviews and views.

Today the educated viewers of films are preparing themselves to appreciatively criticize and critically appreciate films. Goethe noted "three types of spectators: one who appreciates without criticizing, another who criticizes without appreciation, and the intermediate one who appreciatively criticizes and critically appreciates; this latter one essentially reproduces a work of art again."

This book will be a guide to both film critics and film viewers to critically evaluate, interpret and appreciate the films theoretically, thematically, technically, theatrically, aesthetically, and ethnographically.

The importance of Film Appreciation

Gaston Roberge, in his book, 'The Subject of Cinema', clarifies the difference between terms and terminology with regard to film appreciation. "Film reviews are the appetizer that prepares the cine audience: when they are read after viewing a film, they are the liqueur that helps to absorb the film. Film analysis is often little more than a longer film review.

The film review states facts and judgments about the film; the critique and analysis give reasons for the judgment and explain the facts. They help the audience to undergo the experience but they do not enlighten the audience on that experience."

The rationale that enlightens the audience and enhances their experience of viewing films with the sense of visual literacy is a critical appreciation of films. Film Appreciation motivates the filmmakers and producers to go ahead with value-based, society and issue-based films which would serve as true catalysts for the betterment of the people.

The importance of film appreciation is very much felt in terms of media education. Parents and teachers feel the need for an education that could help the students and children consume films with the tools of appreciative criticism and critical appreciation. Cinema is an artistic language that communicates a problem and a solution. If only this artistic language is stomached with the sense of mind and heart, we can thoroughly experience the real essence of cinema.

Parents and teachers feel the need for an education that could help the students and children consume films with the tools of appreciative criticism and critical appreciation.

Cinema communicates the message and meaning to the viewers through signs and symbols. A person who appreciates the cinema can only be able to decode the signs and symbols and get the entirety of the film.

Art of film appreciation educates and empowers children and youth in particular and viewers, in general, to possess the essentials and discard the junks from a film.

Film appreciation guides the viewers to watch the film not as fans with blind belief but as critics with solid visual intelligence and a sense of critical appreciation.

If cinema is an art, film appreciation is a spectacle that magnifies even the minute detailing of the scenes and enhances our ability to grasp the ideas and theories behind the screen.

Film appreciation educates the viewers not just to accept the visuals and other elements as they are being presented but it empowers the viewers with the ability to read the visual languages between and even behind the shots.

Theoretical film appreciation highlights the impact of various theories on the process of filmmaking. It also substantially prompts or guides the critic to situate the film content to the structure and nature of theories.

Thematic film appreciation focuses on the importance of themes and story narration in cinema. It also critically analyses the credibility and coherency of narratives through effective script and screenwriting.

Film appreciation guides the viewers to watch the film not as fans with blind belief but as critics with solid visual intelligence and a sense of critical appreciation

Technical film appreciation deals with the technologies and techniques in the process of filmmaking. It critically evaluates and appreciates the technical aspects of a film like editing, lighting, cinematography, etc.

Theatrical film appreciation guides the viewers to understand and evaluate the mise-en-scene elements of a film and how effectively they are framed. Theatrical elements like a costume, make-up, placement of actors, and positioning of characters are thoroughly appreciated.

Aesthetic film appreciation influences the viewers to look deep into the artistic and aesthetic elements in the film composition. Those who are aesthetically intelligent can easily appreciate and experience the beautiful content in films.

Ethnographic film appreciation helps the viewers to look into the cultural and ethical elements in documentary films which represent the realities far better than any other feature films.

A person who is able to appreciate the film theoretically, thematically, technically, theatrically, aesthetically and ethnographically can enjoy the essence of the films more than anyone else.

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Film appreciation gives more importance to the filmmaker rather than the main actor of the film. Thus viewers who are actor-centered are steered to appreciate the role of the filmmaker who puts his/her efforts and skills in the process of making a better film.

When a person starts critically appreciating films, s/he becomes more concept-centered rather than commerce-centered, more infotainment-centered rather than entertainment-centered, more aesthetics-centered rather than gratification-centered, more technical-centered rather than technological-centered.

Aspects of Film Appreciation

James Monaco describes in his book 'How to read film' that film is very much like language. This language uses signs and symbols to express its meaning and message more effectively. He also uses terms like denotation and connotation to reiterate the film's language which makes use of signs and symbols more often to convey the message and meaning where words fail to do so. Sanjay Kak is a visual ethnographer in most of his visuals used the techniques of denotation and connotation to reiterate the film's language which conveys an in-depth message and meaning when even thousands of words fail to make us understand.

The film is narrated not in a textual language but in a visual language which consists of series of images. We cannot read and comprehend the image as we fluently and freely read and comprehend texts. To read the images in films, we need special skills and abilities 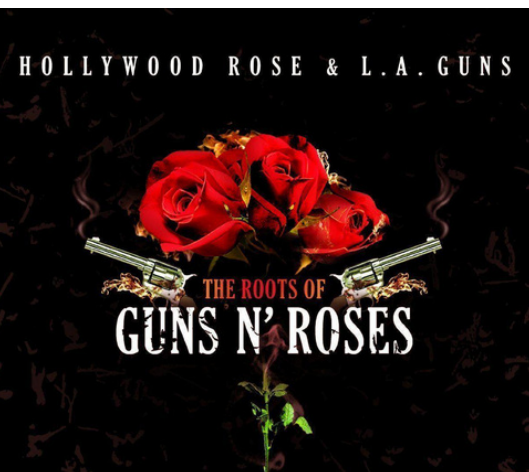to understand the meaning of images. Monaco uses the denotation and connotation of the term to understand the language of films. Denotation is the sign or symbol that doesn't participate in the fullness of reality. It simply suggests what the viewers see and understand literally what is shown on a screen.

We cannot read and comprehend the image as we fluently and freely read and comprehend texts. To read the images in films, we need special skills and abilities to understand the meaning of images.

In order to decode the complete meaning of the film images, a viewer has to comprehend the visual language by the process of connotation.Add a subheading

Connotation is the sign or symbol in the films that partly or fully participate or reveals reality. It looks into various social, cultural, or emotional meanings associated with the signs and symbols.

For example, 'Hollywood' connotes such things as glamour and celebrity. At the same time, the name 'Hollywood' denotes an area of Los Angeles, worldwide known as the center of the American movie industry. The red rose connotes the symbol of love and passion, whereas it denotes simply as a flower.

According to Monaco, an observer of a film is not simply a consumer but an active participant in the process. And therefore in order to decode the complete meaning of the film images, a viewer has to comprehend the visual language by the process of connotation.

A normal viewer denotes the visual images where as a visually literate viewer connotes the visual images and experience the fullness of the visual realities. Only when the viewer or a critic of a film is visually literate, S\he can critically appreciate and associate the visual images with the world realities by the process of connotation.

Throughout its long travel, world cinema has been highly influenced by the context of the society and the philosophies of a different era.

Theoretic Appreciation

Cinema is not just the composition of technicalities. It is also all about themes and theories. If the cinema doesn't comfortably fit into the theoretical framework then it cannot make any sense or sensible impact on the viewers.

Throughout history, world cinema has been rolling as a pebble in historical streams for centuries and finally got the shape and stature of cinema today.

Throughout its long travel, it has been highly influenced by the context of society and the philosophies of a different era. Without concept and context, cinema can never exist.

German Expressionism

Immediately after the heavy loss in World War I, Germans had to go through a financial and psychological crisis.

In this situation, an art movement emerged as a reactive expression against the status quo. Through drama and art this movement tried to express its interior state of mind, anger, frustration, fear, anxiety, etc. in an artistic manner.

German expressionism is thus attributed to distorted paintings, disfigured characters, skewed sets, high angles, dark and deep shadows which were always used as the expression or reflection of the psychological mind of the character. The Cabinet of Dr. Caligari, in 1920 was the first expressionist film that expressed the state of an insane mind.

The visuals of expressionist films greatly influenced great filmmakers like Britain's Alfred Hitchcock and few others down the decade.

Even today the impact of German expressionism is very much seen and sensed in horror and film noir films.

Soviet Formalism

Before the emergence of the Bolshevik revolution in 1917, ninety percent of the films screened in Russia were imported from Hollywood.

When the Bolshevik revolution dethroned Tsar's rule, the Union of Soviet Socialist Republics (USSR) was created.

As the new government aspired for a new social order based on the doctrines of socialism and communism, sectors like art, dance, cinema, etc. came under the direct control of the communist government.

The new government in Russia believed that cinema can be used not only as a medium for entertainment but also as an effective tool for propaganda.

Therefore the State Film School was established in 1919. Lev Kuleshov, Vsevolod Pudovkin, Dziga Vertov, and Sergei Eisenstein joined the School and introduced the theory of formalism.

Formalists emphasized that the form of the film is more important than the content of the film. It doesn't deal with what you are going to picturise, but all about how you are going to picturise.

Battleship Potemkin (1925)

Kuleshove Effect

Kuleshov's effect is the outcome of formalism theory. Nick Lacey says that Kuleshov's principle is based on the idea that each shot is like a building block and becomes meaningful only in the context of the shots placed around it.

For example, a normal shot of the actor intercut with shots of a plate of soup and a dead woman. The viewers will associate the actor either with the soup or the dead woman. Thus Russian filmmakers discovered that simply juxtaposing one image against another could stimulate emotions and ideas.

Les Kuleshov's montage theory was very much expressed by Sergei Eisenstein in his films like Battleship Potemkin (1925) and October (1928). Nick Lacey in his book 'Introduction to Film' attributes to the concept of montage theory by saying that in these films, Sergei Eisenstein based his montage theory on dialectics where the first shot is the thesis followed by a shot that is the anti-thesis from which the audience will create meaning, the synthesis.

Italian Neo-realism

When Mussolini's Fascist party took over the Italian film industry, it made use of film medium for propaganda purposes. Most of the Italian films were based on the life of elite and highly rich people.

After the fall of Mussolini in 1945, Italy found it difficult to come up in financial and other sectors as it was highly devastated by World War II. At this period of time, few filmmakers like Visconti, Rossellini, and Vittoria De Sica introduced a new pattern of filmmaking called Neo-realism or moral and aesthetic cinema.

The Bicycle Thieves (1948)

**A few young minds thought about revival and renewal in the field of cinema.
Their pattern of thinking and filmmaking was in contradiction to mainstream Hollywood cinema**

The Neo-realistic filmmakers focused on the real-life situation of the people. Poverty, unemployment, the struggle for livelihood were their primary subjects. Italian neo-realistic films didn't rely on the dramatic and systematic grammar of filmmaking but on the contrary, it relied on the ordinary narrative way of language, documentary style, handheld camera, natural lights, and new nonprofessional actors. One of the best examples of a Neo-realist film is Vittorio De Sica's 'Bicycle Thieves' in 1948.

French New Wave Cinema

The term Le Nouvelle Vague or 'New Wave' is used to describe the French films made between the late 1950s and the mid-1960s.

As soon as France got liberated from the clutches of Germany after the second world war, a few young minds like Chabrol, Francois Truffaut, Jean-Luc Goddard, Eric Rohmer, and Jacques Rivette thought about revival and renewal in the field of cinema. Their pattern of thinking and filmmaking was in contradiction to mainstream Hollywood cinema.

Jumpcut, freezing frames, handheld camera, meaningful silence, open-ended climax, improvised dialogues, the importance of Mise en scene, deep focus shots, discontinuity editing, independent filmmakers, and creative storyline are few features that broke all the conventional way of thinking and gave rise to 'Avant Garde' films in France.

Avant-Garde, a French word for 'advance guard', is experimental, radical, or unorthodox in its approach. It sought to break the traditional structures and conventional policies in cinema. It also seeks to change society and challenges the boundaries of cinema. Jean Luc Godard's film 'About de soufflé' (1959) or 'Breathless' provides a good example of the New Wave and avant-garde characteristics.

Auteur Theory

Auteur in French means 'author'. Auteur cinema exemplifies the author or the creator's significant role in making cinema and it states that the director is the author of a film.

Nykki Montano, a film critic, defines auteur theory as the idea of a director's "creative signature" on his or her cinematic productions. This theory safeguards the creative functioning of independent directors who rebelled against the seeming hegemonic hold of the film studios on the film industry in France

Cinema Verite

'Cinema Verite, a French word which means 'truthful cinema'.

It is a documentary-style of filmmaking invented by Jean Rouch which emerged as a movement in France in the 1960s. It emphasized mainly the observational style (fly on the wall) of filmmaking in which the characters are not aware of the camera.

Its focus is on real people, real situations,s, and real stories. Interviews, handheld cameras, actualities, ambiance sounds, natural actions, and authentic dialogue are few characteristics of cinema verite.

Cinema Novo (New Cinema)

Cinema Novo emerged in Brazil during the 1960s and 1970s as an alternative to traditional and apolitical cinemas. A few Brazilian filmmakers, who had been highly influenced by Italian Neo-realism and French New Wave Cinema, started questioning the vague and non-realistic kinds of films that showed less relevance to the contextual realities and more resemblance to Hollywood films.

These New Cinema filmmakers on the contrary focused more on the realistic content and context of real people and their plights. Therefore Johnson and Stam call Cinema Novo as freedom of invention and freedom of expression.

These New Cinema films emphasized much on the political and social reforms for sustainable economic development. Brazilian filmmaker Glauber Rocha frames a phrase to make us understand Cinema Novo as easy as possible - "a camera in the hand and an idea in the head". Glauber Rocha's Barravento (1962) is the first feature-length Cinema Novo film.

As a viewer or as a critic, we must be able to know that every cinema on screen has a base on the above said old school theories or other emerging new school theories. Before analyzing and appreciating a cinema, a film critic must be aware of the political, social, cultural, and ideological context of the story.

It is also important for the film critic to note what are the theories and themes that the cinema is identifying itself with. Only when a film critic is sure about these concepts and content of the films, s/he can appreciate a cinema effectively and more authentically.

Thematic Appreciation

Sara Letourneau defines a theme as an idea, concept, or lesson that appears repeatedly throughout a story, reflects the character's internal journey through the external plot, and resonates with the reader. The central theme of the film threads the shots, scenes, and sequences into a complete story.

The effectiveness of the storytelling depends upon the theme. If the technical elements of the film are worth mentioning and the thematic aspect is not up to the expectation, then surely the film will go flop. Theme pitches the story in an axis point and makes the script, plot, and characters revolve around it.

Thus the themeless film is a lifeless film. Thematic appreciation includes evaluation of 4'S: Style (genre), Storytelling, Structure, and Script of a film.

Style (Genre)

Films are categorized or grouped based on narrative, stylistic and thematic characteristics. "The narrative conventions are the most important criteria for defining a genre," claims film scholar Thomas Schatz. If only the film critic is able to define the stylistic and narrative conventions of a film, s/he will be able to effectively differentiate and appreciate the content and concept of a film.

Defining the genres of the film also helps the viewers to choose the films in accordance with their style of interest. Tim Dirks classifies the film genres into three different categories: Main film genre, Sub film genre, and Hybrid genre.

Theme pitches the story in an axis point and makes the script, plot, and characters revolve around it.

Main Film Genre

Action - Action-oriented thematic narratives include fights, physical stunts, and chases. Ex. James Bond's movies.

Adventure - It deals with thrills and exciting stories which center on themes like mountaineering, sailing, animal hunting, etc. Ex. Jumanji

Comedy - Comedy films are made to amuse and make the audience entertain. Mostly it exaggerates characters, situations, and languages. Timing sense is the essential element in comedy films. Ex. Munna Bhai M.B.B.S.

Drama - Drama films are centered around serious, realistic, and plot-oriented subjects. Ex. 3 idiots

Romance- It highlights love, passion, and emotion between individuals. Ex. Titanic

Epic - his kind of films focus on the life of historical, mythical, and legendary figures. Ex. Ben-Hur

Science fiction - Science fiction movies revolve around science and technology, alien concepts, robotic characters, and planets related subjects. Ex. Star Wars.

Musicals - Musical style of films emphasizes subjects related to dance, song, music, and instrumentals. Ex. La La Land

Horror - Films that terrify every person and every moment and induce fear and shock come under horror films. Ex. Psycho.

Documentary - Non-fictional film which represents reality.

Sub Film Genre

Biopics - Biopics are based on biographies of important persons like freedom fighters, inventors, national leaders, etc. who contributed a lot to the betterment of society. Ex. Lincoln

Chick Flicks - Its focus is mainly on women-related issues. Ex. The Holiday

Courtroom Dramas - Courtroom dramas are movies related to the happenings of events in the courtroom and legal procedures. Ex. Erin Brockovich

Detective - The focus is on unsolved crime stories and criminals. Ex. Seven

Disaster- Man-made and natural disasters are highlighted as main subjects. Ex. The Day After Tomorrow

Sports- These kinds of films focus on subjects revolving around games, sports, competitions, and sportsmanship. Ex. Million Dollar Baby

Super Hero - They are based on Cartoon Comic characters who have extraordinary power and ability. Ex. Superman

Melodrama - Melodramas are a sub-type of drama films, characterized by a plot to appeal to the emotions of the audience. Ex. Far from heaven

Film Noir - Films that portray the criminal, violent, sexually motivated, greedy perspectives of anti-heroes. Ex. The Maltese Falcon.

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Hybrid Genres

A combination of both the main genre and sub-genre films are called hybrid genre films. For example, Action comedy, Epic Adventure, a Fantasy drama, Romantic comedy, Epic Western, etc.

2. Storytelling

The story is the nerve that connects the scenes and sequences in a film. If the film fails in storytelling then the essence of the film cannot be strongly conveyed or communicated to the audience. Maria Pramaggiore Tom Wallis in his book 'Film: A Critical Introduction', elaborates the essence of storytelling, "Many filmmakers orchestrate story details in a systematic way to produce a meaningful and enjoyable experience for the audience."

A story can be narrated from different perspectives: from the perspective of the character, location, object, situation, act, and theme.

The main objective of the film appreciator is to trace out from whose perspective the story is being narrated. This will help the film critic to substantially evaluate and appreciate the film based on the perspective of the narration. Plots and knots in the storytelling make it more interesting and exciting.

The protagonist is the main character that the filmmaker creates to make the story revolve around him, her, or her. The protagonist of a film need not be a good person or even need not be a person itself. It can be anything. The antagonist is the character in the story that is preventing the protagonist from achieving a goal. Appreciating not only the characters of the story but also the pattern of storytelling is the main role of any film critic.

Most of the stories of the films are constructed based on real-life events and situations. Therefore the physical, sociological, and psychological backgrounds of the protagonists and antagonists are to be observed and evaluated, whether these characters have been strongly established based on the context or not?

3. Structure

As liquid substance takes the shape of the container so does the story. Storytelling will be more effective when it is narrated from a structural framework. Story structure refers to the process of organizing the story and constructing the screenplay.

It is also concerned with the order and timing of the events that take place in the film.

If the structure of the story is well constructed, then the narratives will be easily and visually communicable. Appreciating a film implies appreciating the structure of the story narratives as well.

A film critic should be aware of the structures and frameworks through which the story is visually and aesthetically structuralized.

Three Act Structure

One of the most prominent narrative structures is the 'three-act structure that dates back to Aristotle's poetics. Gregory V. Eckler says that in a two-hour film, the first and third acts both typically last around 30 minutes, with the middle act lasting roughly an hour.

The Three Acts structure creates a distinct act that organizes the protagonist's struggle and success.

A film critic should be aware of the structures and the frameworks through which the story is visually and aesthetically structuralized.

• Exposition   - Set up of the location, character
• Confrontation - Plot point with an obstacle
• Resolution   - Leading point towards a climax

The Hero's Journey

The Hero's Journey is referred to as monomyth - an idea formulated by noted mythologist Joseph Campbell.

He proposes a five-stage structural pattern of narrating a story that is identical to the life and journey of a hero who will be successful at the end of the story.

A call to adventure - The hero has to accept the call.

A road of trails - A long and hard journey that the hero takes to achieve the goal.
Achieving the goal - The hero achieves the goal.

A return to the ordinary world - After achieving the goal, the hero returns to his place with a victory.

Application of the goal - In his place, the hero makes use of the goal or treasure for the betterment of the deserved ones.

Sequence Approach

The sequence Approach is known as the "eight-sequence structure". It is a structural system developed by Frank Daniel. According to this approach, the story is broken up into eight 10-15 minute sequences.

Each sequence will be considered a mini-movie which is narrated based on three-act theory. The first two acts combine to form the first act, the next four create the film's second act, and the last two forms the third act.

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The Non-Linear Narrative

The non-Linear Narrative model doesn't follow a conventional way of narrating the story. The film can begin from anyone's perspective in the beginning, middle or in the end. Sometimes in nonlinear narratives, there could be the possibility of three stories in one film. Ex. The Ballad of Buster Scruggs.

The Ballad of Buster Scruggs

4. The Script

It is a story in a written form. The script is the king without which the film narration would be difficult to complete further tasks.

It helps the filmmakers to conceive ideas about the length and sense of the film. A budding director can convince a producer-only with a well-written script.

A script also helps the director to convert his/her pattern of thought into apt visuals to communicate the message more effectively. The screenplay is also a guide for the producers, assistant directors, actors, cinematographers, editors, and other crew members to follow the spirit of the story.

Planning of the budget and cost estimation can be done only when the script is well made.

Film appreciation concerns the script and the components of the script especially the dialogues. Dialogues and actions associating with the dialogue gives expressions to the narratives.

A good film critic will evaluate the strength of a script and its relevance to the action and the characters. The script can be divided into different types.

Story script - It describes the story in nutshell (synopsis).

Spec script - It is written without pay in the hope of securing a paid writing assignment.
Pitch script - It is the outline that helps the producer to decide upon a story

ScreenPlay - All screenplays are scripts, but not all scripts are screenplays. It carries the information about the characters, locations, time, date, props, most importantly the action, dialogues, and the slug line.

Editing Script-It contains instructions to the editors. It also carries information about the placement of voice-over, music effects, and log timing. It thus helps the editor to understand the scene

Shooting Script - The shooting script is the elaborate version of the screenplay. The director and the cinematographer consult each other and write shooting scripts to make the crew understand what is going on and what has to be done during the time of production. The shooting Script is fragmented into shots.

Cinematography terminologies such as close-up, wide, over-exposed, dolly in, etc. are also mentioned.

A well-planned shooting script also contains the details of the timing of each shot, ambiance, location, dialogue, pause, characters, light effects, camera position, camera framing, and composition even the details of properties needed for the shoot.

All screenplays are scripts, but not all scripts are screenplays.

Technical Appreciation

Today we see many people in the name and identity of film critics come forward to appreciate films with visual illiteracy. Some of the YouTubers' appreciation remains in the periphery of the subject by appreciating the actors and the actresses more.

The backbone for the success of the film is the technical team of the film which is least bothered or appreciated by most of the so-called critics.

When a person is technically sound enough, S/he can very easily understand the nuances and technicalities observed in the process of making of the film. Here are some technical characteristics which could be a great guide for an appreciator to evaluate a film of his/her own choice.

1. Cinematography

The French film director, Jean-Luc Goddard once commented, "Cinema is not the reflection of reality, but the reality of the reflection." This reality of the reflection has to be more realistic.

The person who actualizes the thought and idea of the director realistically and thus gives life to the story is the DP, Director of Photography, or the Cinematographer.

A cinematographer can do visually stunning work with camera movement, camera angle, lighting, composition, framing, and even positioning of the subject with the consultation of the director.

The best cinematographer can take the viewers to heaven's height through creative and aesthetic visualization of the scenes.

"The most powerful uses of cinematography do more than simply display technical expertise: they provoke emotional, intellectual and aesthetic responses," states Tom Wallis in his book,

'Film: A Critical Introduction. As writers use words to express their ideas and thoughts, cinematographers use images.

One who appreciates a film has to be technically sound enough to understand the underlying visual elements of a film. Let us have a bird's eye glance at the important components of cinematography.

Camera Movements

Camera movements in cinema take us to a fascinating world and communicate the meaning and message with the language of the lens. Camera movement can take the viewers to closely participate in the sentiments of the characters and the sensation of the content.

The horizontal and vertical movement of the camera, pan and tilt, can also make the viewers involved in the psychological and physical boundaries of the story

A Pan, the horizontal camera movement, which was first introduced by Edwin Poter in his film, 'The life of an American Fire man', is mostly used to follow a moving character or to indicate a parallel activity between two or more characters.

A Swish Pan happens when horizontal camera movements occur so rapidly and quickly in order to express rising tension, fear, and horrific situations.
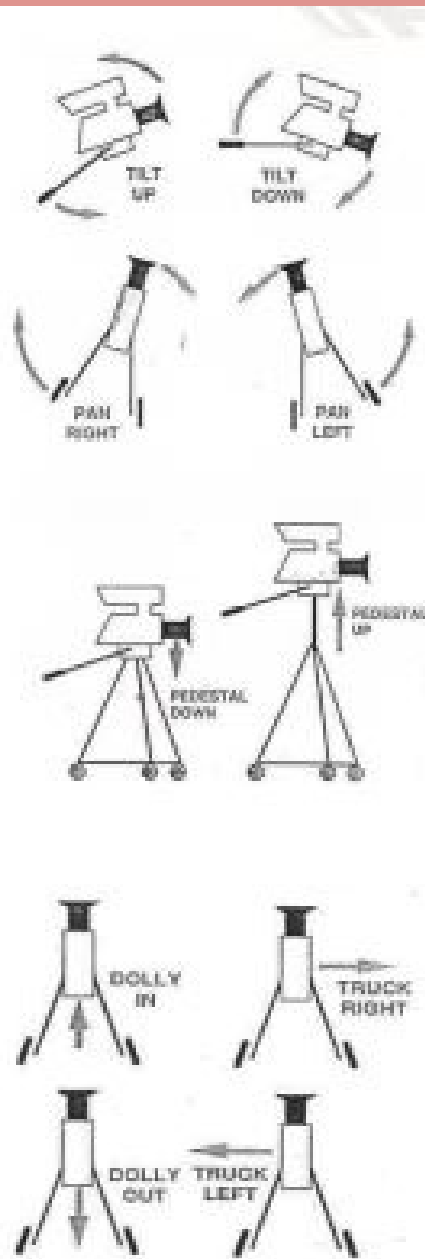
A Tilt is a vertical camera movement that is mostly used to signify the superior and inferior subjectivity of the characters. When the camera is tilted up and the character looks down on another character, it suggests the dominance and arrogance of one character upon another. When the camera is tilted down, we could sense the inferior, submissive, vulnerable, or insignificant attitude of the subject towards whom the camera is tilted. Thus it conveys mood and messages of conflicts between characters.

Dollies are rolling platforms handled by filmmakers to move the camera without jerk or any further vibration. These tracking shots create forward or backward momentum between the camera and the subject.

The seamless movements of the camera using dollies take the viewers towards the interiority of the subjects of the story and the exteriority of the context. Spatial distance between viewers and characters is created when visuals are captured through a camera mounted on dollies.

Crane shots create three-dimensional movements. It pulls and pushes the camera upward, downward and backward. Mark Trinkle says that crane shot is to make a scene larger-than-life or to give it a sense of grandeur. The change of angles performed by the camera mounted on cranes establishes a character's perspective and takes the viewers to experience a new dimension of views.

Aerial shots taken by a camera mounted on a drone or helicopter give a bird's eye view and reveal information in a dramatic fashion. Matthew Sherman states that Aerial shots give a greater understanding of what is happening in the scene as you get a virtual 360-degree view of what is going on rather than just the angle the camera is shooting.

Crane shots create three-dimensional movements. It pulls and pushes the camera upward, downward and backward.

The success of the cinematographer is that he places the camera in such a position that determines and makes the viewers see the shot from the perspective of the filmmaker.

Most importantly aerial shot establishes the character in the story and conveys a sense of space. Hand-held camera movement makes the viewers fully participate with the character of the story. While describing the advantages of using Steadicam,

Brown says that the moving cameras let all of us break into the medium itself – the screen stops being a wall and becomes a space that everyone can play in. Direct cinema and New wave cinema technicians used handheld cameras in order to capture the real-life situation by journeying along with the subject.

Camera Angles

The success of the cinematographer is that he places the camera in such a position that determines and makes the viewers see the shot from the perspective of the filmmaker. Tom Wallis suggests three important variables that the camera angle affects the shots, they are information, introducing ideas, and creating mood.

Bird's eye view camera angle mostly establishes the characters and their relationship with the context of the shot. Filmmakers use drones, helicopters, or cranes to achieve bird's eye view angle shots.

It creates a minimalistic effect on the subject which is aesthetically more appealing and pleasing to the viewers. It also used as a tool to communicate magnanimity, vastness, hope, and scope with regard to characters in the story. Worm's eye view camera angle is the opposite of the bird's eye view camera angle where the camera is kept at the ground level. It gives minute detailing of the properties that our eyes normally don't look at. Worm's eye perspective or camera aiming upward communicates an exaggerated size, volume, and dominant gesture of the subject.

communicates an exaggerated size, volume, and dominant gesture of the subject.

High angle camera shots are where the camera is kept a little higher than the subject. A few cinematographers make use of high-angle shots to portray the weakness and vulnerability of the subject.

The point of View shot visualizes the subject's viewpoint. It focuses on whatever the subject looks and interacts. In point-of-view shots, William H. Philips says that the camera placements contribute to the viewer's sense of identification with the subject and of participation in the action.

Ethnographic cinematographers use point-of-view shots with hand-held cameras so as to create a real sense of capturing the real actualities.

Eye-level camera angle shot gives a feel of viewers participating in the main objectives of the characters in the film. These shots are mostly used for news reading and interview kinds of programs.
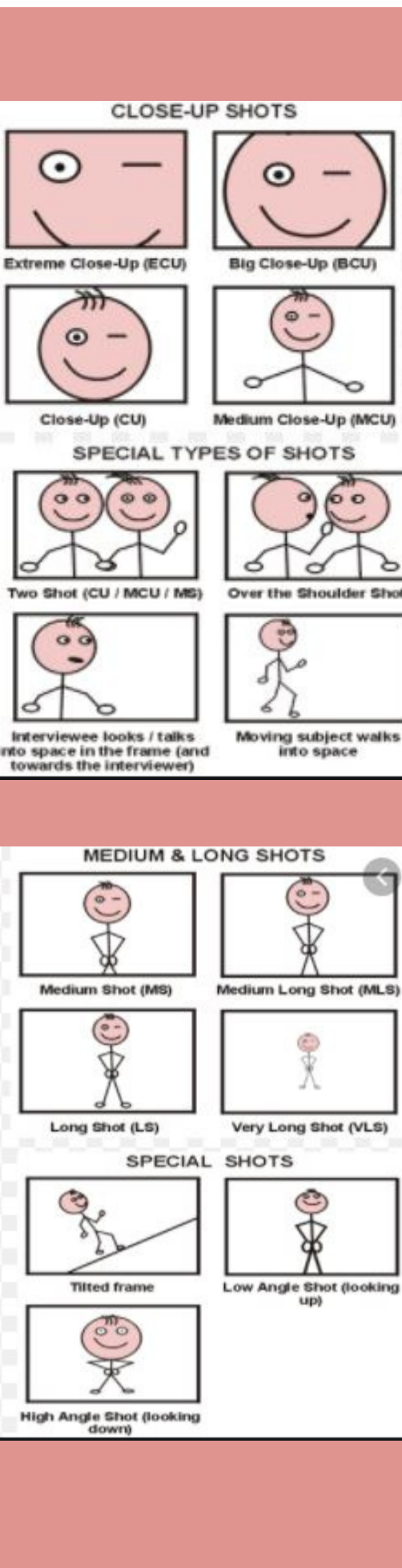
Film cinematographers effectively make use of eye-level camera angle shots to emphasize the emotional and reactional behavior pattern of the characters.

A canted or Dutch angel or the tilted angle shots create a diagonal line in the frame and it signifies a moment of imbalance or loss of control, states Tom Wallis.

It is most often used for portraying the confused state of the character.

Ethnographic cinematographers use point-of-view shots with hand-held cameras so as to create a real sense of capturing the real actualities.

CLOSE-UP SHOTS
Extreme Close-Up (ECU)   Big Close-Up (BCU)
Close-Up (CU)   Medium Close-Up (MCU)

SPECIAL TYPES OF SHOTS
Two Shot (CU / MCU / MS)   Over the Shoulder Shot
Interviewee looks / talks into space in the frame (and towards the interviewer)   Moving subject walks into space

MEDIUM & LONG SHOTS
Medium Shot (MS)   Medium Long Shot (MLS)
Long Shot (LS)   Very Long Shot (VLS)

SPECIAL SHOTS
Tilted frame   Low Angle Shot (looking up)
High Angle Shot (looking down)

Over-the-shoulder angle shots establish a distance between the character and what the character is observing at. It features the shoulder of the character and highlights the leading line. It is mostly used in conversation between two subjects and to create a spatial relationship between them both.

Camera Distance

Camera distance describes the role of the camera in capturing the subjects in different focal variations. It also determines the distance between the camera and the characters in a particular context.

The Extreme Long shot (XLS) establishes the subject in a particular scenario and gives substantial attributes to the shot. It gives details and references to the subject's surroundings.

In a Long shot (LS) a human figure can be seen from the head to toe with a little detailing of background. Manjari Chaturvedi says that it establishes the persona of the character in the viewer's mind. It also describes whether the subject is comfortable or not comfortable in relation to the surrounding environment.

Medium Shot (MS) gives equal significance to the subject and the environment. It establishes the figure from the waist to the head. It also reveals the hand movements, actions, and gestures of the subject.

Medium Close-up Shot (MCU) reveals the head and shoulder of the human figure from the chest up. Cinematographers use these MCU shots to focus on the dialogues and character interactions.

Close-up Shot (CS) reveals the head to the bottom of the neck of a person with little background details. Facial expressions, emotional cues, and clues of a person's face are highlighted in close-up shots.

In Extreme Close-up shots (ECS) only a part of a person's face is revealed. It takes the viewers to the closeness of the person in the film. If the subject in the frame is a person then it focuses on the facial features like eye movements, eye lase, the texture of the skin, forehead, lips, nose, and other details. In ECS, characters' emotions are visually discussed in detail.

Camera Focus

A shot can be rectified if it has been over-exposed or less exposed, but if the shot is out of focus then it cannot be used in the film at any cause. Cinematographers use the aesthetics of focus to convey meaning and message. And thus focus is considered a significant feature in the realm of cinematography.

In Deep focus both the foreground, mid-ground, and background of the shot remain focused. For example in a dance sequence, both the hero and the background dance artists remain focused. James Wong Howe (1899-1976) is the most admired cinematographer in Hollywood who introduced deep focus techniques in those golden age Hollywood cinemas.

Defocus is another element of cinematography. It is the opposite of deep focus wherein the subject in the foreground is sharply focused and the background is defocused. Cinematographers use these technical effects to highlight the beauty and importance of the subject and thus to draw the complete attention of the views to the subject.

Shift focus deals with the switching over of focus from the subject in the foreground to the subject in the background. When one subject is in focus another will be in defocus.

This shift of focus occurs systematically and periodically in accordance with the significance of the expression of the character and the prominence of the message delivered.

2. Editing

Roy Thompson defines editing for motion pictures as the process of organizing, reviewing, selecting, and assembling the picture and sound "footage" captured during production.

Editing is the process of meticulously tailoring different shots and scenes into a complete whole which makes a sensible story. Editors create visual effects to enhance the quality and credibility of footages and make the visuals impactful.

Film appreciators hardly look into the details of edits. A visually knowledgeable film critic has the responsibility to appreciate the role of editors and make the viewers understand how impactful the editing in the film is. In the same way, the critic has to feel responsible for constructively criticizing the odds and irrelevance in the edits.

Grammar of Editing
Cut

A Cut happens when one shot instantly replaces the other which mostly replaces transition. A cut is essentially for the viewers to associate the meaning of two different juxtapositions of visual contents. Sergei Eisenstein made use of cut in a systematic and appealing manner in his film, Battleship Potemkin (1925).

L Cut and J Cut The intellectual skills of the editors are very well explicit when they use L Cut and J Cut. Johnathan Paul explains that the L Cut is that you are hearing the audio from the previous shot even though you have already moved on to another shot. A very simple way to explain this is that the audience is looking at clip B but still hearing audio from clip A.

A J Cut is understood as the opposite of L Cut. Here the audience is looking at clip A but hearing audio from clip B. Most of the contemporary editors utilize J Cut to make the viewers anticipate the upcoming visuals with a lot of expectation.

A Match-on-action cut

Mariano Prunes describes that a match-on-action cut adds variety and dynamism to a scene since it conveys two movements: the one that actually takes place on screen, and an implied one by the viewer since her/his position is shifted. One-shot portrays the same action in the continuous shot.

For example, a scene in Eisenstein's film 'Strike', in which workers attacked in the first shot, the second shot is of a bull being attacked and slaughtered. Here the viewers have to associate these matching shots and find meaning. This match-on-action cut creates a visual bridge between two different shots.

Jump Cut

French New Wave filmmakers in the 1960s made jump cuts an essential part of their films. Today Jump cuts are mostly associated with creative and common music videos or songs in the films.

Dialogue referent cut

The editor places the first shot as the character talking about a person or place and the following shot would be the shot of the person or the place about whom the character is referring.

Thought referent cut

It is a combination of cut shots that depict what the character is actually thinking. For example, if the character in the film is very much obsessed with the heroine, then the next cut shot would be the beautiful heroine.

Cross Cuts or Parallel Editing

Here the editor compiles two or more different shots taking place in different locations and arranges them in a special way that builds suspense.

For example, the editor shows the protagonist getting into the car, then s/he cuts into another shot where the antagonist getting out of the car. This pattern of parallel compilation continuously takes place to add more thrill and enthrallment to the story.

Jean Godard used jump cuts in his film titled A Bout de Souffle (Breathless). It gives the effect of jumping forward in time.

Cut-aways and Discontinuity Editing

Cutaways are the collection of B roll shots which in fact take the audience away from the main action or subject. For example, when a character talks seriously, there will be few shots that detail the reactions and expressions of other characters.

Les Kuleshov was a famous innovator in discontinuity editing. It is the collision or compilation of different individual shots. For example, a normal person is shown in one shot, in another shot a dead person, and the following shot food items. These shots are compiled to establish a concept that is more appealing and impressive for the audience who try to arrange these individual shots and associate one with another to understand the meaning in it.

Cut-ins and Continuity Editing

Cut-ins are the close-up shots of a character or a thing where the camera takes the audience close to the details of the same character or thing.

For example, when a character is shown as waiting for someone for quite a long period, there will be few shots detailing the fingers tapping the bench, scratching of head, and few other close-up shots which deliberately explain the anxious mind of the character.

Continuity editing creates a sequence of action that flows consistently one after another without jarring visual discontinuity. For example, if a baby is sitting in a chair in a wide shot, then the baby is again shown in close-up shots to expose its expression. This takes place in continuity editing. This can be also understood as a cut that happens within a scene.

Les Kuleshov was a famous innovator in discontinuity editing. It is the collision or compilation of different individual shots.

Eyeline Match Editing

The editor makes sure what the character shown in the first shot looks into by combining two different shots. The first shot cuts into the character and the latter show the direction towards which the character's eye contact is. It is based on shots that the viewers want to see what the character on screen is looking at. For example, the first shot shows a person who stands on a bridge and looks at something with awe and astonishment. In the second shot, the editor cuts into a river where dolphin fish leaps in joy in the water.

Montage Editing

Majari Chaturvedi defines Montage as an ordering of images so that a logical meaning could be made. Lev Kuleshov and Sergei Eisenstein used montage as a technique to involve the viewer to derive meaning out of it. For Example, the first shot showing a poor woman with a hungry child holding an empty plate is juxtaposed with the second shot of a rich man sitting on a dining table with so much food on his plate that he cannot eat anymore. Here the viewers will be able to form a third set of ideas in the minds about social inequality.

It is also defined as the collision of independent shots which is placed not next to the other but on top of the other. We can observe three kinds of montages in Lev Kuleshov and Sergei Eisenstein's films. Let me explain them with proper examples.

Intellectual Montage

It is the compilation or collection of a few juxtapositions or comparison shots that draw a symbolic and intellectual meaning. For example, in a scene in Eisenstein's film 'Strike', a shot of workers attacked is cut with a shot of a bull being slaughtered.

Majari Chaturvedi defines Montage as an ordering of images so that a logical meaning could be made.

Tonal Montage

Editors make use of this montage to draw the attention of the viewers more emotionally and personally. Tonal Montage uses the emotional meaning of the shots to elicit meaning. For example, in the Hindi movie PK, when the Protagonist is saying something very impressing and thought-provoking, the next shot was people's reactions and emotional cues. These kinds of tonal montages emotionally and personally move the viewers.

Rhythmic Montage

It is mostly based on continuity editing. Cuts of shots will be placed based on beat, accent, and tempo. It creates visual continuity from cut to cut. For example, when the character is surprised, the cuts pass from cut to cut especially mid-close-up to extreme close-up in order to create a momentum of thrill and suspense.

Transitions

Transition is defined by Tom Wallis as the method of replacing one shot on screen with a second. Some editors along with the director of the film very carefully choose the right type of transition to link the first with the second shot. A few editors are able to convey heart-touching messages and meaning by rightly applying the right transition.

Cut

It is the common transition used in the process of editing to replace one shot with another. It is mostly used when one shot abruptly ends and the second one follows. Christopher J. Bowen in his book 'Grammar of the Edit' explains the purpose of using Cut. He says, "The cut is most often used where: ! The action is continuous! There needs to be a change of impact. ! There is a change of information or locale."

Cut is the common transition used in the process of editing to replace one shot with another.

Dissolve

The second commonly used transition is dissolve in which one shot slowly disappears while the second one appears simultaneously. In a simple way to understand, end of the shot A overlaps with the beginning of shot B. Christopher J. Bowen enumerates the use of this transition by saying, "The dissolve is correctly used where:

- There is a change in time.
- There is a change in locale.
- Time needs to be slowed down or sped up.
- There is an emotional appeal regarding the subject in the story.
- There is a strong visual relationship between the outgoing and the incoming images."

Wipe happens when Shot A pushes the Shot B out of the screen.

The Wipe

Wipe happens when Shot A pushes the Shot B out of the screen. The superimposition of two shots doesn't take place in Wipe, but when a portion of Shot B disappears or appears from one side of the screen, simultaneously another portion of Shot A appears or disappears from another side of the screen. Christopher J. Bowen explains the usage of the transition, Wipe. "The wipe is correctly used where:

- There is a change in time.
- There is a change in locale.
- There is no strong visual relationship between the outgoing and the incoming images.
- Projects call for more visually graphic treatments at transitions."

The Fade in and Fade out

Most of the motion pictures start and end with fade in and fade out. Fade occurs at the start of the motion picture, especially black fading into the picture. Fade out happens when the video gradually ends into a single color, usually black, at the end of the picture. According to Christopher J. Bowen, "the fade-in is used:

- At the beginning of a program.
- At the beginning of a chapter, scene, sequence, or act. ! Where there is a change in time.
- Where there is a change in locale. The fade-out is used:
- At the end of a program.
- At the end of a chapter, scene, sequence, or act. ! Where there is a change in time."

Lighting

Cinematography is all about writing with lights. If lights are properly set, then the whole cinematic light effects can convey mood and meaning in a significant way. Therefore, cinematographers and light men take great effort to illumine the properties and the characters in order to get the essential requirements for a well appealing portrayal in motion pictures. Maria Pramaggiore in his book, "Film: A Critical Introduction" says that light exhibits three attributes: quality (hard or soft), placement (the direction from which the light strikes the subject), and contrast (High or Low).

I have hardly seen film critics saying a few words about the lighting effect and its significance in films. Practically speaking, it is the lighting of the set and characters that place the film in the exact context. For example, in the Indian context, summer is referred to as a gloomy and sweaty context, the winter season refers to a moody and melancholic atmosphere, whereas the spring season is wrapped with joy and happiness.

Thus lighting in films proposes and projects the contextual situation of the story and adds color, contrast, highlight, and shadow to the situation and to the characters to make the film more appealing and appalling. Therefore, film appreciators should know the sense of light effects and their characteristic role in films.

Key light, fill light, and backlight are the three basic essentials of lighting. The key light in relation to the camera and the character sets the mood and meaning of the film, explains Mr. Bernd Porr. Key light illuminates the scene and creates a proportionate shadow on the subject in order to create a dramatic and moody situation. The fill light reduces the contrast and ensures the visibility of the facial expressions of the characters.
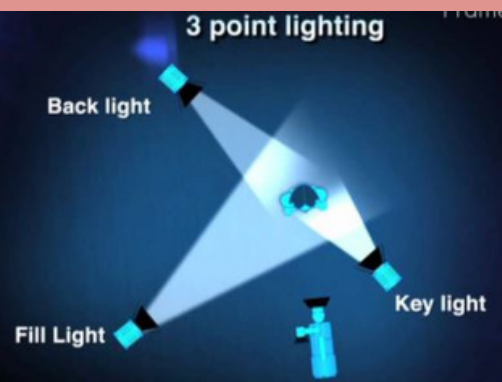
Fill light need not be stronger than the key light. The backlight has been used to illuminate the backside of the subject and thus to detach the subject from the background. According to Mr. Bernd Porr, the backlight creates depth, emphasizes the hair, rim, and enhances contrast, etc. Usually, hard lights are used as a backlight to light up the curves and lines of the subject.

Hard lighting, soft lighting, backlighting, top lighting, bottom lighting, side lighting, frontal lighting, two-point lighting, shades, and shadows are few other kinds of lighting techniques that the technical team uses to enhance the mood of the character and to communicate the message to the viewers.

Sound

It was a long way for cinema which moved from the silent era to the sound era. After the advent of the sound era, the quality of cinema has gone up to a level the world had not experienced before. Advancement in audio technology like Dolby Atoms' digital surrounding environment in theatres has taken the viewers and listeners to another level of aural experience. Even in the field of music and song composition, the live recording has been altered into a track recording environment.

Film critics should include sound and music as important elements of appreciation. Background scoring, sound effects matching the actions, music composition according to the situation of the story, music bridge are some of the subjects for evaluation and appreciation.

In the field of sound and music, sound engineers and music directors play a vital role to enrich the visual elements in the films. Sound in cinema can be classified as vocals, sound effects, music, and silence.

Vocals

Vocals include dialogue and other vocals. Most of the time dialogue delivery will be rerecorded in studios. Dialogue gives life to the character and establishes its role very strongly in the film. Sometimes vocals can be both diegetic and non-diegetic. Diegetic sound is that which evolves from the visible sources in the screen, whereas non-diegetic sound is that which doesn't come from the visible sources in the screen. Vocals in the films have to fit into the parameter of the 5P's: Power, Pitch, Pronunciation, Pace, and Pause. Thus the tone of voice, volume, proper slang, speed, and rhythm of speech constitute vocals.

Sound Effects

William H. Phillips describes sound effects as sounds that are played at low volume and along with music or dialogue. Most of the time, sound effects occur through the field and studio recordings. Sound effects are used to intensify the mood of the context and to enhance the humorous or serious content of the story. The chirping of the birds, the banging of window doors, heartbeats, movement of leaves, automobiles' sound, the barking of dogs, other bio-acoustics, and ambient sounds are some of the sound effects which complement the detailing of the scenes.

Music

Cecelia Hall quotes, "Music can extend the emotional and psychological range of characters and envelop and involve audiences in ways nothing else in movies can." Music in films contributes to the essence of the story. It is the voice of the unheard heart and unseen mind. The expressions and reactions of the characters are enhanced and enriched by the accompaniment of the music. Great music composers like Illayaraja and Academic winner A.R.Rahman's music grab the hearts and souls of the viewers to the characters and events of the story on the screen. Thus music intensifies emotions, expressions, moods, situations, actions, and spirit of locations.

Silence

Silence plays a special role in the enhancement of films. Thomas and Vivian Sobchack, film scholars, ascribe that the sudden absence of sound in a sound film frustrates our sense of the reality of a given situation. Few filmmakers like Mani Ratnam found out the art of using silence to communicate uncommunicable meanings and messages. Silence also gives enough time for the viewers to get associated with the life and language of the characters on screen.

Theatrical Appreciation
(**Mise-en-scene**)

Theatre art is one of the ancient art forms which were used to disseminate views and news to the general audience. After the advancement of technology and projecting machines, most of the street and stage performing arts got confined within big screens in the form of cinema today.

Jeanne Klein defines theatrical appreciation as criticism which refers to the public act of discerning, analyzing, interpreting, and judging theatre performances and dramatic literature.

Appreciating theatrical elements, and therefore, in the films would mean interpreting and analyze the dramatic performance of the characters and the setting of the scenes.

All the theatrical elements come under mise-en-scene which comprises costumes, location, artists' performance, setting, properties, and set designs.

French 'mise-en-scene' means 'staging'. Merriam-Webster online dictionary defines 'mise en scene as the arrangement of actors and scenery on a stage for a theatrical production. In the language of cinema, it is the process of staging and positioning of characters and other props within the visual frame.

Film analysts have to keenly observe and study what are the props and sets used in the films? What kind of message or mood is being communicated through costumes, location, setting, set design, properties, space, acting, and makeup?

Costume

Deborah Nadoolman Landis elaborates the significance of costumes, "Film costuming serves two equal purposes: the first is to support the narrative by creating authentic characters; and the second is composition, to provide balance within the frame by using color, texture, and silhouette."

Usually, the dress makes even a half-man full and complete. The dress makes personality and brings dignity. It also directly or indirectly communicates the theme of the film.

Costumes in the film thus play a vital role in making the characters in accordance with the context where the characters are placed. If it is a village set up, the costumes of the characters must suit the spirit of the characters to make them exactly from that place.

The irrelevance of costumes between the context and character will really make an odd and awkward environment in the film. Those who evaluate the films therefore must critically appreciate the relevance of costumes to the characters and the context of the story.

Locations or Settings

Location is the place where the acting occurs. Acting can take place either in a selected real place or in a well-designed studio set. Due to the advent of graphics in motion pictures, even sets are designed by computers.

Location and sets give real face and identity to the characters. It communicates the details of the characters' place where they work and live, their environment, and their space of movement. Half of the dialogues that the characters supposed to communicate are easily communicated by the sets and locations.

A rightly placed character on the right background need not speak much to make the audience understand the turns and twists of the story, because it is self-expressive.

Acting

At the beginning of the history of motion pictures, studios were having more power over the selection of actors and other crew members. But today in most of the film industries, well-reputed and highly paid actors are holding more power in selecting the directors, crew members, and even the production companies. And therefore some of the films are hero-centered rather than story-centered.

If only the role of the actors goes in line with the script of the story, the characters will get a permanent place in the mind of the viewers. As a film critic, one has to evaluate the role of the prominent actors in the film. Do the actors live the role of the character in the story? Facial expressions, dialogue delivery, emotions, comic sense, body movements, gestures, the mannerism of the character, eye language, etc. can be analyzed and appreciated.

Typage

When we talk about acting, we should know the difference between 'typage' and casting. The Hindu online newspaper (August 14, 2009) defines typage as the selection of actors on the basis of their facial or bodily features that readily convey the truth of the character the actor plays.

The cast was selected not in terms of their skills or reputation, but on their physical resemblance to the character of the story. Soviet montage schools strictly followed the typage system to make their films more effective and out-reaching. But today due to advancements in costumes and make-up, any actor can be molded and made-up as someone who resembles the character of reality.

Community typage

Casting

Actors give expressions to the script. They try to live the script to the maximum they could. Selecting appropriate actors and actresses for a film is more challenging. Director or casting directors arrange and conduct interviews and auditions with artists and make contracts with them to work for a film for a stipulated period of time.

William H. Phillips argues that sometimes casting against type can be more effective. Someone who has a good reputation may be given a negative role, an evil in the film. This pattern of casting may intrigue viewers to check out whether the actors acted well in a negative role or not.

Space

Framing and composition are as important as the film itself. William H. Phillips defines composition as a technique that refers to how subjects are arranged in relation to each other and to the side of the frame. The placement and position of the subjects convey meaning and message to the viewers.

The symmetrical and asymmetrical compositions add sense and aesthetics to the essence of the film. Even the empty space sometimes conveys a sense of loss and disruption of order.

Balancing subjects, empty space, depth of the image, the aspect ratio of the frame, subjects in the foreground and background, and distance of the character from the camera are few concerns that the film critics have to appreciate.

Aesthetic Appreciation

Throughout history, there have been multiple references to human art and architectural expressions. Aesthetics elevate artistic beauty to another level and intrude deep into human souls. It makes us delve into the multiple meanings and celebrate the artistic phenomenon revealed in the cosmos.

Akira Kurosawa, the Japanese film director, and screenwriter says that there is something that might be called cinematic beauty. It can only be expressed in a film, and it must be present for that film to be a moving work. Kurosawa's most films carried the essence of aesthetics with regard to his style and composition. Most of the films gave emotional and psychological appeal to the audience whoever closely travel with him in his movies.

Aesthetics refer to 'what is shown, and how the artists show it'. A good film critic analyses and appreciates a film aesthetically.

Each and every director in the field of cinema come from different schools of thought and filmmaking. Ingmar Bergman, Swedish director, writer, and producer, describes that film has dreams, the film has music.

No form of art goes beyond ordinary consciousness as film does, straight to our emotions, deep into the twilight room of the soul.

If a film is tailored as normal as a feature film, without connoting and denoting any emotional meaning and psychological mood then it fails to reach the heights of aesthetics.

No form of art goes beyond ordinary consciousness as film does, straight to our emotions, deep into the twilight room of the soul.

The way Christoper Nolen perceives reality is entirely different from what Mani Rethinam perceives a reality. But a film critic who aesthetically appreciates film would try to associate oneself with these perceived realities from the directors' perspective. What does the director want to aesthetically communicate through his language of the lens, treatment of color, sense of music, and lights must provide us with something to experience not only at the sensory level but also at the psychological level.

Treatment of Colour

Treatment of colors signifies the very nature and feature of the films. Vaughn Vreeland says that humans adapt to various color signals in film, and these signals tend to lead us into a certain focus or theme. Even in those far off days, black, white, and grey grades composited excellent color themes and enthralled thousands of viewers aesthetically.

In the early 1940s to the late 1950s, Hollywood's classical Noir films which had their root in German expressionism narrated their story in black-and-white visual style.

The advent of color and the advancement in the field of computer-generated color correction and grading made it easier for the filmmakers to present the visuals more expressive, persuasive, and immersive.

Though each and every cultural context has significant differences in understanding the meaning of color, filmmakers use color as the expression of the mood of the characters and the context of the story. Christopher Nolen, Wesley Wales Anderson, P. C. Sreeram, and Sanjay Leela Bhansali are a few renowned contemporary filmmakers whose visual compositions have distinctive visual and narrative styles.

Colors establish the context of the story, colors cue, colors communicate, colors connote, colors attract, colors express the in-depth meaning which is otherwise not revealed, colors give visual comfort, colors add beauty, and colors represent the reality.

In films, the directors use color grades in special situations to express the mood and magnitude of the story. As a film critic, one should know the importance of different colors and their applied relevance to the social context and the contextual realities of the story.
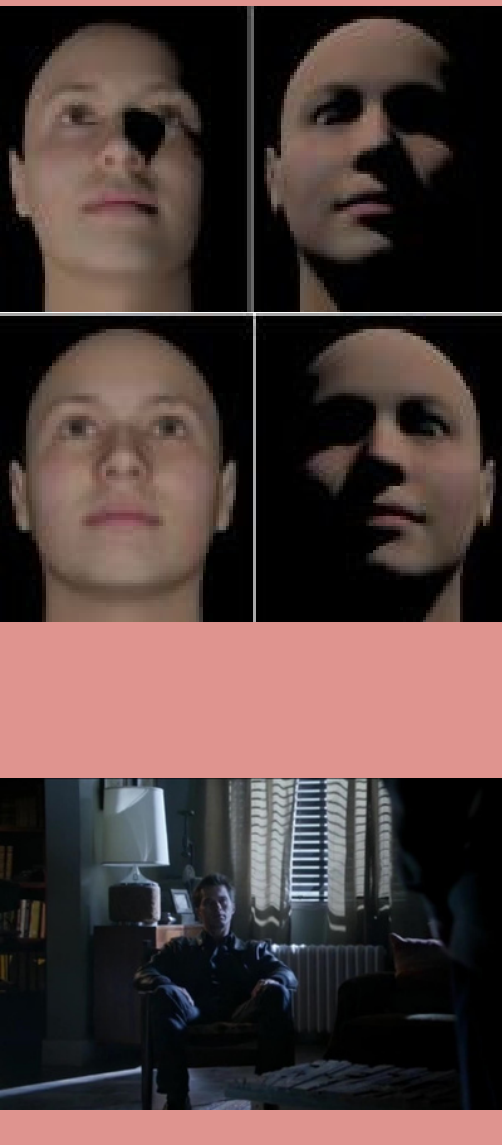
Language of light

Lighting technique is one of the important features in composing films. Photography itself means 'drawing with lights'. Generally, filmmakers use lights to influence the mood and meaning of the shots.

Lights used in films give a distinct dimension to the characters and enhance the narratives. With regard to light setting, it is not all about the number of lights, but the placement and intensity of lights that embellish the sense of the story matters.

Three-point lighting, Rembrandt lighting, single-point lighting, natural lighting, and other lighting techniques are used to communicate the mood of the story efficiently and thus complement the story more effectively.

Horror films make use of lights and shadows more dramatic and horrifying. Romantic films use cool lights to make the scene-setting more pleasant and pleasing. Thus different genres of films use the different language of lights to set the sense of scenes.

How efficiently film makers handle the subjects with the effects of light and shadow in the film? Was the film maker able to communicate the mood of the movie with the language of lights?

These are few subjects of concern for the one who appreciates films. A good film critic will be able to appreciate the films based on the contrasts, aesthetics of shadows and language of lights.
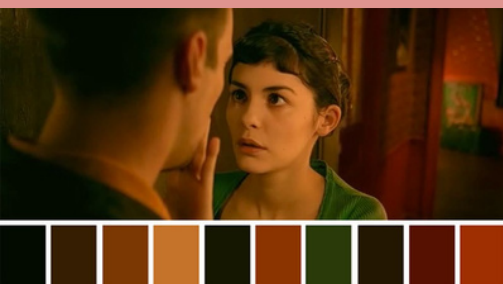
The aesthetics of lights deal with contrast, highlights, core shadow, and cast shadow. Great cinematographers like James Wong Howe, Robert Krasker, Emmanuel Lubeszki, Vittorio Storaro, Gordon Willis, P.C. Shreeram, Santhosh Sivan, Balu Mahendra, V.K Murthy, etc used the symmetrical and asymmetrical language of lights to express the beauty of the context.

Visual comfort

"Visual comfort is usually defined through a set of criteria based on the level of light in a room, the balance of contrasts, the color' temperature' and the absence or presence of glare", defines Saint-Gobain's website. Interpolation of new patterns of visual and light effects in the film, if it goes in contradiction to the storyline, causes serious visual discomfort to the viewers.

It can also distract the audience from the narrative flow of the film. Symmetrical visualization observed in films will be aesthetically pleasing and even comforting to the eyes. Whereas some claim that asymmetrical visualization causes pain and strains.

Gestaltism is a human behavior theory that describes how the mind structures and arranges visual data. It also suggests that human beings naturally create symmetric order in visual elements and very easily associate with them.

Wes Anderson, an American film director, consistently organizes the visual components symmetrically in order to make it catchy and crispy to the eyes. From his hit film 'Rushmore' to his stop⊠motion animated movie 'The Fantastic Mr. Fox' to his most recent movie 'The Grand Budapest Hotel,' Wes Anderson kept up a symmetrical pattern of visualization technique.

Some independent filmmakers make use of asymmetrical visual data to create a horrific or natural visual dynamism. They feel that the symmetrical composition of frames dwell in a mundane way of expressing the visuals whereas asymmetrical visual data would create an intense and impressive depiction of visual contents in films.

Asymmetrical compositions deliberately break through the norms and normal style of visual narratives. The most significant element to note as a film critic is, at what situation these symmetrical and asymmetrical codes are observed by the filmmakers in the films, do the visual compositions, lights or subject placement or color treatment, narrate the story more effectively, do they cause comfort to the eyes or do they create serious visual discomfort to the viewers? These are the few questions that film critics shall keep in mind when films are evaluated and appreciated.

Aural comfort

Aural comfort is explained in terms of the level of sound and noise in the film environment. Music and sound effects in films could be able to enhance the realistic features of the story. The decibel level in films would determine the essentials and elements of sound. If the decibel level goes above the threshold level of hearing or if the sound doesn't go along with the visuals then it causes noise and discomfort. Noise in films can intrude, distract and annoy the viewers to a great extent by causing aural discomfort.

Film critics must be aware of the significance of and difference between diegetic, non-diegetic, contrapuntal and hyperbolic sounds used in most films. Diegetic sound is the sound generated (Dialogue, another sound) by the visible characters on the screen.

> Music and sound effects in films could be able to enhance the realistic features of the story.

Non-diegetic sound is characterized as sound generated (voice-over, sound effects, background scoring) by non-visible characters behind the screen.

Contrapuntal sound is the sound used in contrast to the visuals. Though it doesn't fit with the visuals but helps to create new aesthetic meanings. For example, in horror films, a child's nursery rhyme playing in the background to build suspense, though it has no relevance to the visuals. Hyperbolic sound is the sound that is exaggerated beyond what is expected in order to present a dramatic effect. For example, heartbeat or breathing is presented in an exaggerated than the normal way in order to build fear or suspense.

Resul Pookutty is India's best known and distinguished Sound Designer and audiographer who won the Academic Award for Best Sound Mixing for Slumdog Millionaire. Most of the films that which he worked are having great designs of sound effects which are so natural and realistic. A few background scoring artists are aware of the aesthetics of sound whereas a few others create aural discomfort in designing or mixing sounds. It is the role of the film critics to analyze and appreciate the beauty and behaviors of sounds in films.

Language of Lens

The lens is not only the technical tool to make films but also the eye of the camera which aesthetically captures the moments from the director's point of view. Language of the lens is the art of visual storytelling. It explicitly and aesthetically depicts the intentions of the director in a visual format. It also deals with framing, composition, and contextualization of shots that communicate meaning and message in films. The camera angles, camera movements, camera focus can narrate excellent stories with deep sense and sensibility.

The close-up shots express even the minute facial expressions and feelings of the characters.

If the camera is placed at a high angle pointing towards the subject from above, the aesthetic meaning and language of the lens are that the subject is inferior to someone. It also presents the inner submissive weakness or conflict of the subject.

The wide, mid, and close-up shots to narrate beautiful meaning without pages of well-written dialogues. The wide-angle establishes the context of the story and introduces the situation and the movement of characters in the scene. The mid shots mostly make the character deliver dialogues.

The close-up shots express even the minute facial expressions and feelings of the characters. The movement of the camera adds dynamism and motion to the motion pictures. It helps to intensify the moment or situation of the film. Pan, tilt, crane, drone, and other camera movements systematically and aesthetically express the in-depth meaning and message of the story in a wide perspective with the language of the lens.

The best storyteller is one who uses few dialogues and more language of a lens to narrate his or her story in a visually appealing format.

How do the filmmakers use the language of the lens to communicate the aesthetics of the story? What are the camera angles and camera movements used to disseminate the meaning and message of the narrative? These are some of the questions placed in front of critics to validate the values added to each and every shot in the films.

Film critics have to know the language of a lens to appreciate and evaluate the films more effectively.

Ethnographic Appreciation

Documentaries have been playing a crucial role in the history of humankind ever since the Lumiere brothers first invented the cinematograph. Robert Flaherty in 1922 made a documentary 'Nanook of the North', which was considered as the first ethnographic documentary. The first and second world wars paved way for the emergence of propaganda documentaries in order to make people believe what the leaders do was justifiable.

In the 1940s and 50s the rise of neo-realistic documentaries emerged in Italy which narrated the ordinary lifestyle of ordinary people after the world war.

In the 1960s, French filmmaker Jean Rouch pioneered 'Cinema Verite' "truthful cinema" a style of documentary film-making, which observed real life of real people without any manipulation of truth with a handheld camera and natural sounds. These kinds of documentaries go along with the style of ethnographic films.

Neo-realistic and cinema verite kind of documentaries, in a great extent, inspired and affected Indian documentaries in the 1970s. India is a land of diverse cultures and pluralistic ideologies. Oppression and injustice prevail in different layers of life.

Dalits, children, women, the poor, and the tribals are the easy target and immediate victims of these patterns of hegemony. As movies and theatrical performances contributed more in evoking the spirit of people for Indian independence, there are ethnographic documentaries that evoked thousands to come forward to grab their rights and status in society.

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Visual Ethnography

Ethnography is the field of study which revolves around cultural and social anthropology. According to Tylor (1871), "ethnography is the study of individual cultures". We cannot simply confine ethnography into the capsule of cultural studies alone but it has broader scope and territories. Koehler defines, "Ethnography is steeped in the language of ethics". The ethical perspective of ethnography carefully concerns misinformation, privacy, and confidentiality of the people. It projects the facts and figures in the best authentic manner without altering or manipulating the core subject of study.

Before entering into the details, it is better to make clear the concept and context of visual ethnography. Ethnographic films go beyond professionalism and concentrate mainly on real people, in real social situations, in real periods of time. Visual ethnography thus always roots itself in the social context and thus tries to mirror the raw realities of the society in a realistic manner.

Appreciating Documentaries

Those who are interested in appreciating documentaries can evaluate documentaries with the tool of ethnography. The ethnographic elements like the participatory camera, ethical parameters, languages, cultural nuances, environmental importance, and celebration of nature, time, events, human bodies, people, ethnicity, interactions, experiences, lifestyle, social and cultural practices, morality, and religious belief systems, actions, reactions, behavior, poetries, the concept of light and color, texts, sound and silence of the shadow, the pain of the poor, subject position, emotions, camera gaze, art, and aesthetics attribute to the greatness of visual ethnographic documentaries.

Ethnography is the field of study which revolves around cultural and social anthropology.

Documentary critics can appreciate and evaluate these elements in order to trace out their credibility and authenticity so that the viewers can watch those documentaries without any bias or preconceived ideas.

Pictorial manifestation of cultures and ethnicity of particular clans and societies in the documentaries can be closely and critically evaluated. As documentaries are non-fictional visual elements, fictional elements can be identified and differentiated. While watching a film or documentary, one must look into the concept and content from a visual ethnographic perspective in order to understand the reality and validity of the film.

Culture

Culture is the primordial element of visual ethnography. Culture is the human behavior, social practices, and norms observed in a society. Most cultures are the expression of art, food, clothing, festivals, rituals, rites, etc. Few documentaries explicitly express the concepts and colors of culture in various forms. They contain street plays, religious practices, marriage events, folk dance performances, traditional songs, and instrumentals. Ethnographic documentaries give a lot of importance and impact to the cultural elements of the society to highlight the rich traditions and traits.

Participatory Camera

World War II left huge devastation and destruction in the world economy. People in different parts of the world suffered a lot to persist in that situation. In those painful days, the emergence of the concept of Neorealism in Italy brought forth a new documentary visual style that used actual location, non-professional actors, conversational dialogues, and handheld cameras.

This kind of documentaries traveled with the natural actors as a participant rather than an observer. Questions were asked by the camera and, in fact, the camera traveled with the real respondent in a real situation.

French New Wave filmmakers also emphasized that documentaries were not merely a medium for script and performance but a personal cinema that used the camera as an active participant. Visual ethnographers analyze the movement of the camera and on whom the eye of the camera so often gazes. Most of the gaze of the camera is on the ordinary people who are otherwise neglected and unheard. The handheld camera asks questions and listens to the respondents empathetically. People are not obsessed or embarrassed with the camera, but they talk and walk with it.

Celebrating Nature

Rivers and natural reservoirs are the cradles of all civilizations of the world. Tribes and ethnic societies nurture themselves in the hands of nature. Nature and ethnicity are inseparable. People who depend on nature cannot live when they have stripped away from nature. Therefore, ethnographers closely observe the beauty of nature, environmental issues, and its impact on the ethnic clans.

Religion and Belief

Ethnographic studies explore the multiple ways that religious practice is embedded in people's lives. It also analyses how the religious systems and beliefs guide their hopes, aspirations, and actions in the social context in which people live. Ethnographical appreciation focuses on diverse forms of faith practice including religious pluralism, ancestor worship, sacrifice, rites, rituals, divination, piety movements, pilgrimage and healing practices.

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Traditional Poetries

Maynard says that ethnographic poetry is understood in relation to ethnography and 'ethnopoetics' (a method of recording text versions of oral poetry or narrative performances. Ethnographers immerse themselves in analyzing the narratives and poetries of a cultural context in order to examine the root and rudimentary of the existing communities. Traditional poetries contain untold stories and classical features which give identity to the communities and validity to the behavioral patterns of the societies.

Ethnicity

Ethnicity is a common characteristic of a group of people. Creswell reiterates that ethnographic appreciation studies the common characteristics and features of communities living in a cultural context. Ethnic groups are self-identified individuals in a sociopolitical context who have a recognized public identity. Ethnographic researchers look for shared patterns of behavior, beliefs, and language that the ethnic group adopts over time. As a film critic, each and everyone must very minutely observe the details of the shared behavior pattern, beliefs, language, key features, clothing sense, food habits, characteristics, and conventions of different clans in documentaries.

Ethnographic Aesthetics

Ethnographic Aesthetics provokes the viewers to witness, remember, hear, see, and feel multiple dimensions of the human and natural world embodied visually. It allows viewers to delve more deeply into the works of visual ethnographers and drive multiple-meaning from them. Ethnographic Aesthetics deals with the artistic presentation of the visuals to capture the minds of the viewers and finally to lead them to better visibility of reality.

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Knowing and Appreciating the Crew

We have seen film critics appreciating films but hardly the crew of the film. Some people even watch films without even knowing the name of the director.

The film is not the product of a single person, but it is a combined work of a team comprising thousands of people. Visual appreciation becomes very easy when we know from which school or team the film is being presented.

I personally wish that those who appreciate the film have to know and appreciate the role of each unit involved in the process of producing or making a film. Here I have enumerated a few of the key players and their roles that contribute much to the process of making a film.

The Director

The film is the visual language of the director who narrates the story visually from his perspective. The director is the captain who steers the ship towards its destination. S/he along with his crew members gives life to the story.

Being the head of the unit, the director most of the time writes the script, casts the actors based on the requirement of the script, makes the entire scheduling for the shoot, and directs the crew members to present his/ her imaginative and creative ideas in a visual format.

The film reference encyclopedia states the director's responsibility during preproduction in four different stages.

> The film is the visual language of the director who narrates the story visually from his perspective.

1.Collaborating with the writer(s) on the development of the script;

2.Assisting the casting director in hiring appropriate actors, and conducting rehearsals;

3.Cooperating with the producer(s) in developing a practical shooting schedule;

4.Planning the overall visual "look" of the film with the production designers and the director of photography (DOP).

Once the preproduction work is completed, the director concentrates on the production work. S/he assigns the assistant directors to different departments.

The director is the one who directs the camera persons, actors, light, and prop team, set designing, costume artists, and the entire unit to make his/her script to be narrated visually.

Whether the film hits in box office or flops, it is the director who takes sole responsibility for it. Therefore, the director meticulously tailors each and every shot to make it visually appealing to the audience.

Even after the production work, the director sits with the editor, special effect technicians, dubbing artists, music directors, audio engineers, and other technical teams to make his/her story visually influencing and aesthetically impactful.

Before evaluating a director, the film critic has to watch a few of the director's previous films and should have the ability to compare and contrast one another.

the director meticulously tailors each and every shot to make it visually appealing to the audience.

It is always appreciated to know from which school or ideological background the director comes from. These details will definitely help the film critic to critically analyze the film and to appreciate the creative work of the director.

The Screen Writer

A screenwriter in the film is understood as one who writes to the screen. "You can make a bad moving picture from a good script but not a good moving picture from a bad script," says Simon Scanlon. Thus, the success of a film is based on the success of a script.

The screenwriters treat the story as the beginning, middle and climax. They know how and where to introduce the characters according to the plot and plan of the story. Before writing to the screen, they take more time in analyzing and studying the context and content of the story with reference to validity and verities. S/he also writes dialogue to the character and to the camera.

As a film critic, one has to analyze and appreciate the relevance of the screenwriting and the involvement of the screenwriter in making and developing the script.

How dynamic and relevant is the screenplay written to the characters and context of the story, must be the subject of interest to the film critics who appreciate the screenwriter.

Director of Photography

The Director of Photography or the cinematographer is one who gives visual implication to the imagination of the director. S/he sets the camera and lights with the consultation of the director.

The cinematographer decides upon the placement, position, and movement of the camera and concentrates more on how to aesthetically and artistically picture the shot. The framing and composition are done by the cinematographer.

Thus, with the use of lighting, the DOP creates mood, colors, and emotions on the screen. That is the reason why Simon Scanlon describes the director of photography as "the artist who paints with lights".

The film appreciator has the responsibility to systematically analyze the language of the lens and appreciate the creative movement of the camera in the process of storytelling.

How effectively the DOP has narrated the story visually? What are the aesthetic elements that the cinematographer presented on the screen? How colorful the visuals are and what is the relevance of colors in the storytelling process? These could be some of the questions based on which the film critic can evaluate and appreciate the creative skills of the cinematographer.

The Art Director

Today art directors are highly paid technicians who are skillful in architectural planning, computer-generated graphics, and 3D modeling.

"It is the Art Director's job to realize the director's creative vision for all the sets and locations that eventually give productions their unique visual identity", says Michael.

The art directors go through the entire script and start their work as per the requirement of the script.

The art director also guides his/ her assistants, graphic designers, storyboard artists, model makers, and all construction personnel to create set designs and architectural models based on the requirement of the story with the consultation of the director.

How do the set designs fit into the concept and context of the story? How realistically and artistically the settings were created? How do the modeling and other properties contribute to the creation of mood and message in the film? These can be some of the possible questions that the film critics raise in order to evaluate and critically appreciate the art director.

The Costume Designer

The costume designers are the personnel who design clothes for the characters on screen. Media-Match e-journal states that costume designers are in charge of designing, creating, acquiring, and hiring all costumes for actors and extras. Costumes make the characters and therefore costume designing is as significant as any other department in making films. Costume designers do in-depth research on the context and content of the script and always try to actualize the visual intentions of the director. S/he also designs and creates clothing as per the role of the characters in the script.

Film critics must evaluate the color and designs of the costumes. Sometimes the costume may not fit into the context of the story and content of the script. Sometimes the clothing may be exaggerated and not relevant to the spirit of the characters. By critically noticing and appreciating the costumes, the film critic in a way helps the costume designer to improve in his/her sense of aesthetics. The cine critics should update their knowledge of period costume, jewelry, footwear, costume accessories, etc, then only s/he as a film

appreciator should analyze and appreciate the fitness of costumes to the characters and to the story.

The Makeup Artists

Makeup includes cosmetic makeup and facial/body hair applications. Make-up is important as it makes the young into old and the old into young as per the script of the story. It is the detailing of makeup that creates great appeal to the camera. A makeup artist is one who is responsible for planning the makeup designs for all leading and supporting cast. As a makeup artist s/he thoroughly studies the script and consults with the director about his/her expectation before doing makeup.

Most of the time the makeup elements in the film are not very much appreciated by film critics. Makeup artists deserve appreciation and recognition. The makeup appeal and its application in the film should be highly appreciated and analyzed.

The Editor

Roy Thompson defines editing as the process of organizing, reviewing, selecting, and assembling the picture and sound footages captured during production. The editing table is the place where graphics, music, sound effects, and special effects are added.

The editor is the one who corrects, enhances, and embellishes the visual images and makes them presentable to the viewers with a coherency based on the director's script. Lance Luckey, an Emmy-winning editor says, "I am always trying to determine what was in the director's mind. My goal is to make the show better than it was in the script and even better than the director hoped for." The film editor is the one who creates the rhythm
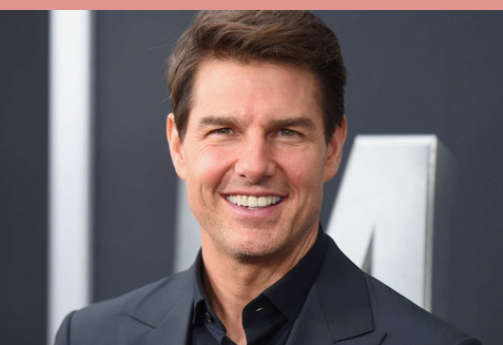

Make-up is important as it makes the young into old and the old into young as per the script of the story

and perspectives in the process of storytelling. Cine critics can critically analyze the pace and perfection of the editor in a film in presenting the visuals. Each and every transition and the aesthetics can be also analyzed and appreciated.

The Music Director

Music scoring in the film creates mood and emotions. The Music director plays a vital role in giving life to the visuals. Shock, sadness, or joy are achieved by music background scoring. It intensifies the spirit of dialogue and fills the gap with musical tones. Samuel Antezana says, "Music, in large part, dictates the emotions of the audience.

Music adds to the life of the story, and it can ultimately make or break an audience's experience." Music director mostly in Indian films also composes situational songs and makes the situations in the film impactful. Film critics can appreciate the rhythm, pace, pitch, silence, and reverberation in films and analyze how these elements are maintained and modulated by the music director. Music director can be appreciated as s/he through music and background scoring enhances and enriches the film seeing experience.

Music scoring in the film creates mood and emotions.

Actors

Actors and supporting actors in a film give life to the characters mentioned in the script. The credibility of the character is expressed through the acting skill of these actors. Actors must study the script before performing his/her role in the film. Though actors perform the role and do characterization based on the instructions and guidelines given by the director, in India actors are deified and appreciated more than any of the crew members working in a film.

A few actors in the film industry are sincere in their profession. They maintain their physical appearance through diet and physical exercises in order to keep their body more fitting exactly to the character of the script. Film critics must have the ability to read the acting sense of each and every actor, character actor, and supporting actor in the film. The body language, gestures, facial expressions, emotions, dialogue delivery, and the sense of humor and timing sense can also be analyzed and appreciated.

Ethics in Film Appreciation

Central Board of Film Certification Before start appreciating a film, a film critic should be aware of the constitutional rights and the laws related to film and film certification. Indian constitution article 19(2) restricts the freedom guaranteed under Article 19(1) based on solid reasons.

According to this, the visual content should not go against the interest of the sovereignty and integrity of India, the security of the states, friendly relations with foreign states, public order, decency or morality, or in relation to contempt of court, defamation, or inclination to an offense.

The Cinematography Act of 1952 incorporates these elements and restrictions of the Indian constitution and based on which the Central Board of Film Certification issues certificates to Indian films for public exhibition. Guidelines issued on December 6, 1991, also clarifies that the Board shall scrutinize the titles of the films carefully and ensure that they are not provocative, vulgar, offensive, or violative of any of the above-mentioned guidelines. It also states,

The objectives of film certification will be to ensure that –
•The medium of film remains responsible and sensitive to the values and standards of society;
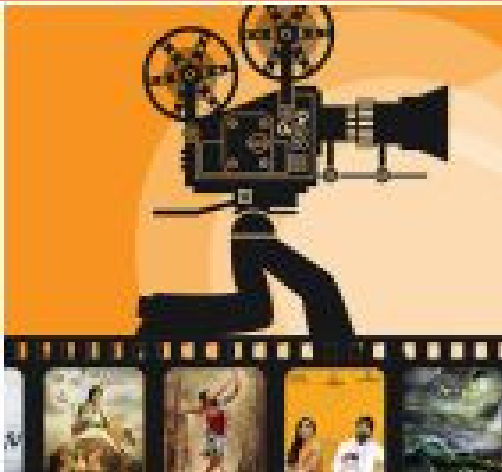
The medium of film remains responsible and sensitive to the values and standards of society

•Artistic expression and creative freedom are not unduly curbed;

•Certification is responsive to social changes;

•The medium of film provides clean and healthy entertainment; and

•As far as possible, the film is of aesthetic value and cinematically of a good standard."

Categories of Film Certification :

Initially, there were only two categories of film certification, 'U' and 'A'.

'U' - Certification is issued to films that are unrestricted for public exhibition. "While certifying films for unrestricted public exhibition, the Board shall ensure that the film is suitable for family viewing, that is to say, the film shall be such that all the members of the family including children can view it together" (Guidelines issued on December 6, 1991).

'A'- Certification is given to films that are restricted to adult audiences only.

Later two more categories were added in 1983. 'UA'- certification is issued to films that are unrestricted for public exhibition subject to parental guidance for children below the age of twelve.

'S'-Certification is meant for films that are restricted to specialized audiences such as doctors or scientists. Guidelines issued on December 6, 1991, says, "If the Board having regard to the nature, content, and theme of the film, is of the opinion that the exhibition of the film should be restricted to members of any profession or any class of persons, the film shall be certified for public exhibition restricted to the specialized audiences to be specified by the Board in this behalf "

Film appreciation is an art that must come out very naturally from the heart.

Be Proactive rather than Reactive

Film appreciation is an art that must come out very naturally from the heart. We could see people reacting to films inappropriately. Proactive minds can only appreciate the films effectively whereas reactive minds fail to enjoy the pictorial beauty and poetic narratives of the film. Pre-conceived ideas and presuppositions about the director and character of the film will rule out the credibility of the critic.

Being proactive is rational whereas reactive is emotional. One should not be carried away by the very content and culture of the film but rather be able to reason out the language of the lens and to interact with it. Being proactive takes its own time before jumping to a conclusion. Being reactive prompts to make instant decisions and improper allegations. To appreciate a film, one should be proactive rather than being reactive.

Character Appreciation Vs Character Assassination

In the name of film appreciation, we could see many 'pseudo-cine-critics' do character assassination. They use abusive allegations against the director and other characters in the film for no reason. A real film appreciation has no room for film or character assassination. Once a creator creates a film, it is considered as a creation of the creator. Everyone has the right to criticize the creator and the creation but constructively.

Be civil in what you say. If the creator listens to your criticism in a positive manner then the creator will persist in his/her career otherwise s/he will extinct from the film industry in course of time. In the name of film appreciation never peep into the privacy of particular persons.

Due to the evolution of the internet and the emergence of social media, the distinction between private and public space has become narrow. Cyberbullying, trolls, memes, and inappropriate comments on the film characters and directors are equivalent to character assassination. Be considerate about people in the public sphere. A good film critic will appreciate and never assassinate.

Respecting Freedom of Speech and Expression The constitution of India, Article 19 (1)(a) gives us the right to freedom of speech and expression. Everyone has the right to express one's mind freely without any external restraints. It is striking to note that sometimes the right to freedom of speech and expression is under threat when the film is in contradiction with the political, social, and religious principles.

The right to freedom of speech and expression is applicable to one who appreciates films also. As all the citizens of India enjoy the right to speech and expression, film critics, in particular, must be aware of this and the restrictions as well.

Defamation, libel, statements inducing communal riots, a threat to the unity of the country, views affecting relationship with neighboring countries, words against religious and social communities will be considered as conceptual reviews and views violating the right to speech and expression granted by the Indian constitution.

Shun out Vested Motives

A film critic who appreciates a film must be beyond vested motives. S/ he should not be biased about the content and concept of the film. Reports suggest that some critics are heavily paid to review movies.

One who has his/her foundation in politics and fundamental ideologies can never be eligible to appreciate a film.

We all know what had happened to 'Padmaavat', the movie directed by Sanjai Leela Bansali. When fringe groups agitated against the movie, even some 'critics' had gone to the extreme of using inappropriate and abusive reviews about 'Padmaavat'. One who appreciates must stand upright and unique in evaluating the film by shunning vested motives and interests.

Audio Visual Literacy
Audiovisual knowledge is the basic requirement for appreciating a film. Though film appreciation is an art, it needs technical, theoretical, and aesthetic sense to evaluate a movie.

Recent advancements in the film industry demand the viewers and critics to be updated about the nuances and innovations taking place in the industry.

One who appreciates a film must at least be able to read the language of the lens, the structure and nature of the story, the technicalities behind the screen, the audio designs, and more especially the aesthetic sense of the visuals.

Though film appreciation is an art, it needs technical, theoretical, and aesthetic sense to evaluate a movie.

Film Appreciation Format

•Name of the Film :

•Film Certification :

•What is the genre of the film and how does it justify it?

•What is the theme of the film? Evaluate:

•What are the theories considered in the film and how?

Appreciate the progression of the story in consideration with plotting and sequencing:
1. Screenplay

2. Structure

Appreciate the technical aspect of the film:
1.Cinematography

2.Sound Engineering

3.Editing

4.Lighting

5.Graphics

• Does the Mise-en-scene justify the theme of the film. if so how? Elaborate this in lieu of costumes, location, setting, set design, properties, space, and makeup.

•How do the actors in the film justify their characters? Criticize.

•What does the director want to aesthetically communicate through the language of the lens, treatment of color, sense of music, and lights?

•What are the ethnographic elements which stand out in the film? •How do you rate the film?

o Very poor
o Poor
o Satisfactory
o Good
o Very good

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The Evolution of Cinema
Prof. Vikas Singh

The art of moving images – cinema is a visual storytelling medium that depicts the written narrative. The origin of the world's most recent art form roots back to the early nineteenth century, when Edward Muybridge created the first-ever motion picture 'Sallie Gardner at a Gallop' consisting of 24 individual photographs shot in rapid succession making a moving picture.
From this to the black & white and silent era, and to the modern-day high-tech films – the world of cinema has witnessed massive advancements and evolution over centuries. Today, movies are much more advanced and visually appealing than they were back when it all began. Let's learn more about how cinema has evolved over the period of time.

Cinema has come a long way since it first originated in the 1800s. The last 200+ years have been marked by creative experimentation and technological advancement. Every new film movement and filmmaking technique helped pave the way for the next innovation, creating the art form we now know and love.

Let's walk through the major moments in film history.

The Moving Image

Telling stories with shadow puppets has always been around but it's the magic lantern shows that started in the 1600s that were crucial to the birth of cinema. Pictures painted on glass were projected by a lantern (just a candle and a lens) onto the wall. This lantern was an early version of today's projectors.

From the 1830s onwards, more and more people were finding ways to make still images appear to be moving. They all used the scientific concept of "persistence of vision". This just means that the eye takes a certain amount of time to see, so if images flash in front of our eyes before they have the chance to properly see them, it appears as though they are in motion.
Here are a few ways that concept was used:

The Thaumatrope from the 1820s

The thaumatrope was created by astronomer Sir John Herschel in 1824, but made popular by English physicist, Dr. John A. Paris. It was basically a piece of paper with designs on the front and back of it and two strings tied on either side of it.

When turned, the designs on either side blended into one and it looked as though the picture was in motion. At the time, the toy was only meant for entertainment, but its invention peaked people's interest in animation and the moving image.

The Phenakishoscope of the 1830s

This was a toy in the form of a giant magnifying glass. It had a disc with pictures on the edges which looked like they were in movement if you looked through the slots at its reflection in the mirror. It was first invented by Simon von Stampfer in 1832 but renamed the phenakistoscope by Joseph Plateau.

The Zoetrope in the 1830s

In 1834, William Horner invented the zoetrope as an improvement of the phenakistoscope. This optical toy didn't have mirrors, which allowed the 'motion picture' to be viewed by several people at once.

The Praxinoscope in the 1870s

Pictures were attached to the rim of the drum and they looked like they were moving when the drum spun. Its design prevented distortion, so it quickly replaced the other optical toys

Eadweard Muybridge & Etienne-Jules Marey

Photographer Eadweard Muybridge wanted to capture a horse in movement so he set up 24 cameras with some tripwire. In 1878, he produced a series of pictures that made it seem like the horse was in motion when viewed in a peep show machine.

Shortly after Muybridge did it, Marey photographed a bird in movement using a single camera. The camera was in the form of a rifle and it took 12 pictures per second.

In 1885, George Eastman created the first celluloid roll film, which allowed inventor Thomas Edison and assistant William Dickson to invent the first camera to record movement in 1891. The Kinetograph produced films that could only be seen by one person at a time through a peep show machine.

The Silent Era

Back in 1891, Thomas Edison invented the Kinetoscope – an early motion picture exhibition device that allowed one individual at a time to watch short silent movies of about 20-30 seconds long. Very soon, Broadway in New York City got its first 'Kinetoscope Parlour' or movie theatre. After this, longer recording time, different projection styles, and cameras were tried out.
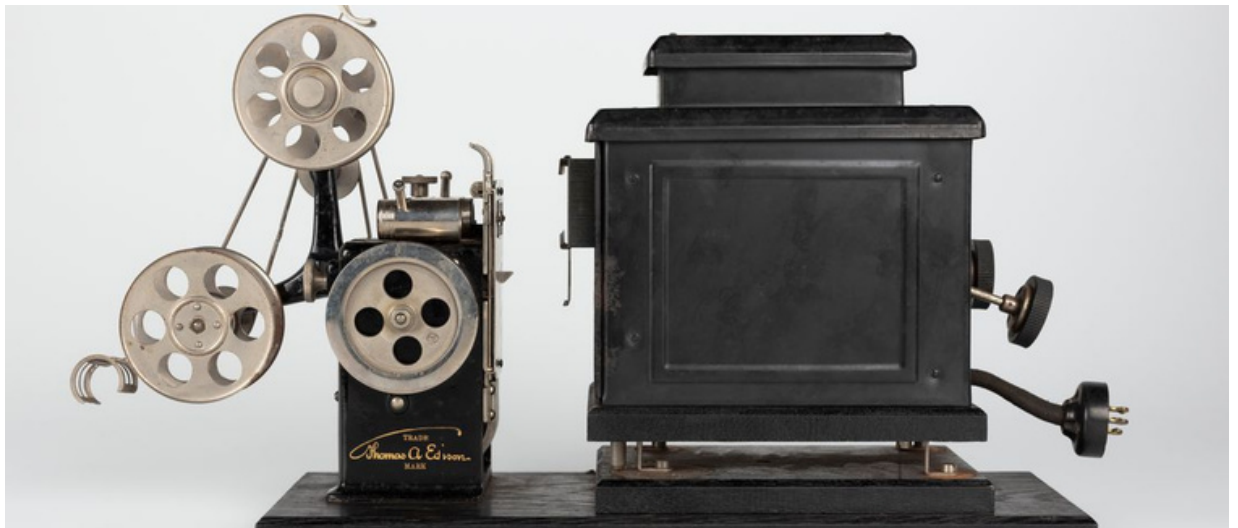
Edison Home kenetoscope with accessories

**The silent years
1910 -27**

**One of the best silent films
of all time**

However, the experimentation phase really began with the invention of Cinématographe. In March 1985, the first motion picture ever called 'La Sortie des ouvriers de l'usine Lumière' was showcased in Paris.

In 1902, Cinema took another flight, and straight to the moon this time with Georges Méliès' 'Le Voyage Dans la Lune' or A Trip to the Moon. He used techniques such as superimposition of images, fading, double exposures, and scale models in an era that was technically unpredictable. With this, a new standard for production value and special effects was brought into the picture!

Greater complexity and length were added to films with the passing years of the Silent Era. It was named after its lack of sound and laid the foundation for future eras to follow.

The Era gave us movies like Ben-Hur: A Tale of the Christ, Charlie Chaplin's The Gold Rush, and many more silent classics. The Silent Era ended in the late 1920s' when sound was added.

Movies were made in color starting in 1916 with the development of a Technicolor technique. Within the silent era, films evolved from a novelty show to a full-blown entertainment industry.

German Cinema in the 1920s

Up to now, films were either about everyday life or stories of supernatural places. German cinema did something brand new; they introduced German Expressionism. Filmmakers came up with original indoor film sets and they mastered lighting as no one else had. They realized that the way a scene is lit drastically affects how it makes people feel. They played around with soft and harsh lighting to get their desired effect.

Soviet Cinema in Russia in 1920

1919 by the film director Vladimir Gardin as the Moscow Film School and is the oldest film school in the world. Since 1986, the school has been named after the film director and actor Sergei Gerasimov. A full member of the international CILECT network of film schools, the Institute became a university in 2008.

The Sound Era

In 1927, The Jazz Singer – the first-ever feature-length motion picture with music heralded the Sound Era. Cinema had now evolved from silent films characterized by Charlie Chaplin to films with synchronized music.

The addition of sound to films benefitted various genres – American gangster films like 'Little Caesar' and 'The Public Enemy' gained popularity in 1931. Walt Disney, a short cartoon producer released its first English-speaking animated feature – 'Snow White and the Seven Dwarfs'. In Bollywood, the country's traditional song-and-dance drama was common in most sound films.

The birth of musical films also took place in this era when the first classic-style Hollywood musical – 'The Broadway Melody' was released in 1929.

By the 1930s', Hollywood was dominated by Technicolor, dialogues had taken precedence over slapstick in Hollywood comedies, and Filmmakers had now started experimenting with the expressive use of sound. Hereafter, innovations in sound kept emerging but the sound-on-film method became the industry standard until the digital revolution.

The Golden Age of Cinema

With the releases of classics like Wuthering Heights, Gone with the Wind, The Wizard of Oz, and many more in 1939 – filmmaking took a new turn with various advancements in film devices, plot, and technology.

The films started getting longer, plotlines were more complex, relatable human characters drove the narratives, artificial lighting and special effects were introduced, and an industry-standard was established.

Between the 1950s and 70s, the cinema viewing experience was made better with the arrival of Cinerama in 1952, followed by Cinemascope in 1957, and Omnimax in 1970.

This period was also marked as the Golden Era for Indian Cinema or Bollywood with the most critically acclaimed films of all time like Raj Kapoor's 'Awaara', Guru Dutt's 'Pyaasa', 'Kagaz Ke Phool' and various other Bollywood classics produced between 1950 and 1960. 'The Apu Trilogy by Satyajit Ray, caught the attention of global audiences through international film festivals. The Golden Age witnessed some of the finest filmmakers like Steven Spielberg, Stanley Kubrick, Satyajit Ray, and many more who influenced the world of Cinema profoundly and forever.

Italian Neorealism in '30s and 40's

Italian filmmakers dealt with the aftermath of the war differently from those in the US; their work became what we now call Neorealism. They highlighted actual problems faced by ordinary people after world war-II.

French New Waves in the '50s and 60's

New Wave started in the '50s and '60s. It broke the conventional film rules (i.e a structured story, fixed dialogue, good editing,...), and often left the audience confused by its lack of structure. Filmmakers used hand-held cameras, a non-linear timeline, improvised acting, and minimal editing, making it unlike anything out there at the time.

The Blockbuster's Era

The 1960s and '70s gave us innovative blockbusters such as 'Bonnie and Clyde', '2001: A Space Odyssey, 'Sholay', and many more packed with action, drama, comedy, and romance.

Steven Spielberg's 'Jaws' is regarded as the first blockbuster film, and it gave rise to many more groundbreaking films such as 'Star Wars, 'Indiana Jones', and 'Batman' to name a few. In the 1980s', the increasing presence of television and VCRs in the homes of audiences led to popularity in renting movies for home usage.

The Independent Era

The rise of successful independent cinema marked the beginning of the Independent Era in the 1990s'. Studios were creating their own independent production companies after the success of the studio-funded Miramax Films, right before the release of Tarantino's runaway hit 'Pulp Fiction.

Special-effects films such as 'Terminator 2: Judgment Day, 'Jurassic Park', and 'Titanic' dominated the scene, whereas independent films such as Steven Soderbergh's 'Sex, Lies, and Videotape' and Quentin Tarantino's 'Reservoir Dogs' were catching up with success at cinemas as well as on home video.

This was also the year when online film distribution came into the picture, family-oriented animated films such as 'Aladdin', 'Lion King', 'Toy Story' were making their way back into the world of movies, and by the end of the decade, VCRs had already started getting replaced by DVD players as the last cinematic transition of the century.

The New Age Cinema

3D technology for the cinema, online streaming platforms for home entertainment, the rise of documentary film as a commercial genre, more sophisticated home theatre systems, special edition DVDs, globalization of cinema – this was the first decade of the 21st century in a nutshell.

The continued evolution of film technology brought about a paradigm shift in how movies are made as well as consumed. Cinema has revolutionized in terms of production, distribution, and the overall experience itself. Today, films are produced with high-tech digital cameras, computer-generated effects added in postproduction, and showcased not only in theaters but also on websites and online streaming platforms to a worldwide audience.

As the name suggests, German expressionist filmmakers used visual distortion and hyper-expressive performance to show inner turmoils, fears, and desires of that era. German Expressionism reflects the inner conflicts of its 1920s German audience by giving their woes an inescapably external presence. By rejecting cinematic realism, expressionist films showcase dramatic, revolutionary interpretations of the human condition.

Film Movement (in detail)
How German Expressionism began

In 1916, the German government decided to ban all foreign films. With a sudden demand for more domestic titles, there was an understandably

the dramatic increase in the number of films produced in Germany each year. However, German audiences had become less preferential towards romance and action flicks since the beginning of WWI, and themes of violence, cruelty, and betrayal become more relevant topics for discussion.

This unfortunate set of circumstances, along with the constant fear of hyperinflation, provided a platform for daring, innovative filmmakers such as Fritz Lang (Metropolis) and F.W. Murnau (Nosferatu) to make German Expressionism one of the most important and influential movements in cinematic history.

Unlike most other cinematic movements, Expressionism doesn't solely belong to filmmaking and existed prior to the invention of cinema. Fortunately, this helps us understand Expressionist principles and how they were utilized by filmmakers. Consider Edvard Munch's The Scream, arguably the most famous Expressionist painting of all time; you can clearly see how the concept allows moods to be expressed by creative distortion.

It shows an impression of a scene, as opposed to its physical reality. On film, this ideology can apply to every aspect of the creative process, from dream-like set designs to melodramatic on-screen performances.

For this reason, German Expressionist cinema also has close-knit ties to architectural design. Films such as The Cabinet of Dr. Caligari and Metropolis are often studied as perfect examples of how set design can be used to create a world that is aesthetically controlled by the film's emotional instructions.

German Expressionist film Portrays a Subjective, Emotional World

The movement radically challenged conventional filmmaking at the time and has provided food for thought for the industry ever since. Today, the enduring influence of German Expressionism can be seen throughout the medium, with critically acclaimed directors such as Ridley Scott and Tim Burton consistently taking influence from Expressionist work.

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On a broader scale, German Expressionism's enduring impact within the horror genre cannot be overstated, helping to shape the genre's frameworks upon which the entire genre still relies on.

Soviet Montage

Even the most passive moviegoer will be familiar with the concept of montage. Their exhaustive use in 1980s Hollywood action films has led to countless parodies and far more selective use of the technique from filmmakers ever since. However, there's much more to montage theory than Rocky Balboa would have you believe, and it all started during the Soviet Union's early years.

How Soviet Montage began: The Kuleshov effect

Just like French Impressionist cinema, Soviet Montage came from the concept that film theory doesn't necessarily have to align with theatrical frameworks, as the filmmaking process provides an entirely new set of tools. Director Lev Kulshov first conceptualized montage theory on the basis that one frame may not be enough to convey an idea or an emotion.

This would become known as the Kuleshov Effect. The audience is able to view two separate images and subconsciously give them a collective context. To prove his point, the filmmaker cut together various images, each of which changed the audience's reading:

The same facial expression, applied to different situations, will be interpreted entirely differently by the audience depending on its collective context. In this way, Kulshov was applying tools more commonly associated with literature and language, forming sequences as you would a sentence rather than composing a scene as if it were a live theatrical production.

the dramatic increase in the number of films produced in Germany each year. However, German audiences had become less preferential towards romance and action flicks since the beginning of WWI, and themes of violence, cruelty, and betrayal become more relevant topics for discussion.

On a broader scale, German Expressionism's enduring impact within the horror genre cannot be overstated, helping to shape the genre's frameworks upon which the entire genre still relies on. Kulshov's theory asked questions as to how editing and composition influence a viewer's interpretation of a sequence. He inspired filmmakers such as Sergei Eisenstein (Battleship Potemkin), who was formerly a student of Kulshov, and Dsiga Werov (The Man With a Movie Camera).

Collectively, the directors utilizing montage theory were able to explore how time and space can be presented on film, exploring how audiences may respond to various montage techniques.

Although montage is generally used in less radical ways in modern cinema, Kulshov's theory has undeniably become a common tool for filmmakers worldwide, and films such as Battleship Potemkin and The Man With a Movie Camera are still celebrated as some of the most groundbreaking films of all time.

Italian neo-realism

Years before the French New Wave would be celebrated for its guerilla filmmaking techniques, neorealist directors such as Luchino Visconti, Vittorio De Sica, and Federico Fellini redefined how filmmakers could implement honest portrayals of life on the big screen. With an emphasis on holding a mirror up to society, the neorealist movement strived to portray real-world struggles in the aftermath of WWII and did so to great effect.

How Italian Neorealism began

Throughout WWII, Benito Mussolini's government had led the nation into political and economic uncertainty, and Italy's film industry was consequently in turmoil.

In an attempt to disrupt the production of propaganda, the prestigious Cinecittà film studios were severely damaged by the allied forces, making the studio unusable for the foreseeable future. This ultimately forced Italian directors to seek alternative filmmaking practices, despite having few options to choose from.

Simultaneously, a group of critics writing for Cinema had become gravely disillusioned by 'Telefoni Bianchi' flicks – commercial films that imitated American comedies and had no interest in the struggles of the working class.

Although this frustration towards conservative, escapist cinema was somewhat suppressed in print (in fact, Cinema's editor-in-chief was the son of Mussolini himself), the popular belief that the industry was no longer creating films relevant to the public prevailed.

This, along with the destruction of Cinecittà film studios, led to a sudden shift in Italian cinematic storytelling, both in terms of filmmaking techniques and the topics of discussion. These two defining factors would ultimately lead to the rise of neorealism.

With a severe lack of resources but an abundance of real-world issues to address, Italian filmmakers who had previously shot traditional productions at Cinecittà film studios were now taking to the streets with minimal equipment, non-professional actors, and an unbreakable belief in their sociopolitical purpose.

The end of WWII and the consequent end of German occupation then allowed the neorealist movement to thrive artistically, discussing sociopolitical turmoils and real-world struggles in a way that was never possible under Mussolini's rule.

The movement gained international attention when Roberto Rossellini's Rome, Open City won the Grande Prize at the 1946 Cannes Film Festival, and Italian Neorealism's brutally honest portrayals of the working class and their enduring struggles became known as the country's cinematic 'golden era' – a title that it undeniably deserves.

French New Wave

The French New Wave is perhaps the greatest advocation for the importance of film criticism, giving the film industry a fine example of how critical analysis directly leads to the progression of the industry as a whole; after all, the entire movement was founded by critics.

How the French New Wave began: Alexandre Astruc and The critics of Cahiers du cinema.

In 1948, Alexandre Astruc published The Birth of New Avante-Garde: The Camera-Stylo, a manifesto outlining the power of cinema as an artistic tool. He argued that cinema could rival the creative possibilities of literature and traditional artwork, and therefore showed disdain towards the relatively new medium's commercialization.

These values were passionately shared by the critics of Cahiers du cinema; Francois Truffaut, Jean-Luc Godard, Jacques Rivette, Claude Chabrol and Éric Rohmer. Collectively, the group continued to explore Astruc's principles and develop their own vision, which would become known as auteur theory (La politique des auteurs).

Auteur theory puts an emphasis on the creative direction of a creator, mirroring the way we traditionally value the vision of a singular poet or painter; the director is an artist, and as the film's 'author', their unique vision is key to the film's artistic value.
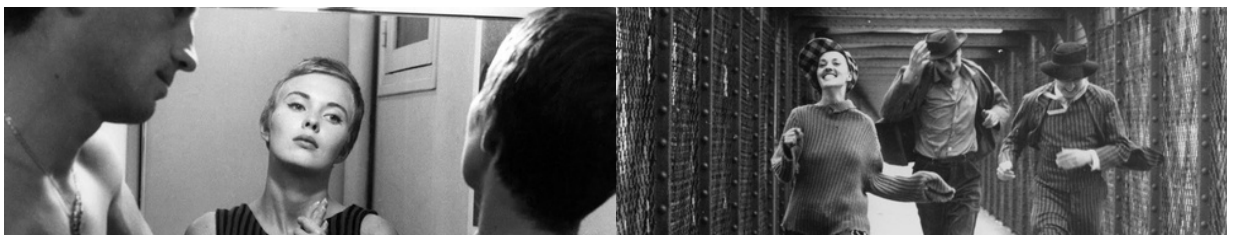
Due to this principle, directors such as Jean Renoir, Orson Welles, and Alfred Hitchcock were seen as hugely important examples of why auteurship is artistically superior to commercial adaptations and other titles that simply pander to box office expectations. However, the Cahiers writers went one step further than to simply praise established auteurs. Instead, they set out to utilize auteur theory with films of their own.

In 1959, Francois Truffaut released The 400 Blows, and Jean-Luc Godard's Breathless would follow less than a year later. Both titles received unexpected international success and were praised for their innovative filmmaking techniques.

Among others, these titles gave the French New Wave a worldwide appeal, allowing the movement to thrive throughout the '60s. Since then, new wave cinema has been a constant inspiration to young filmmakers worldwide.

Critical Analysis of Films
The portrayal of Women and Children, Promoting a Consumer Culture

What is Critical Analysis?

Critical analysis is the detailed examination and evaluation of another person's ideas or work. It is subjective writing as it expresses your interpretation and analysis of the work by breaking down and studying its parts. You may write a critical analysis to critique a piece of literature, a film or TV program, a business process, or another person's academic report, for example. Critical analysis is usually presented as a written essay or paper, but may also be presented as an oral report. A good critical analysis evaluates the ideas or works in a balanced way that highlights its positive and negative qualities.

Characteristics

Films are similar to novels or short stories in that they tell a story. They include the same genres: romantic, historical, detective, thriller, adventure, horror, and science fiction. However, films may also include sub-groups such as action, comedy, tragedy, westerns, and war. The methods you use to analyze a film are closely related to those used to analyze literature; nevertheless, films are multimedia. They are visual media made for viewers. Films take command of more of our senses to create special atmospheres, feelings or to bring out emotions.

Along with the literary elements such as plot, setting, characterization, structure, and theme, which make up the text or screenplay, there are many different film techniques used to tell the story or narrative. Attention is paid to sound, music, lighting, camera angles, and editing. What is important is to focus on how all the elements are used together in making a good film.

Below is a list of elements and questions to help you when analyzing films.

Film Contents

Film Facts

- Title of film
- Year film was produced
- Nationality
- Names of the actors
- Name of director

Genre

- What main genre does the film fall under? – romantic, historical, detective, thriller, adventure, horror, and science fiction.
- What sub-grouping does the film fall under? – action, comedy, tragedy, war, and westerns.

Setting

The setting is a description of where and when the story takes place.

- Does it take place in the present, the past, or the future?
- What aspects of the setting are we made aware of? – Geography, weather conditions, physical environment, time of day.
- Where are we in the opening scene?

Plot and structure

- What are the most important sequences?
- How is the plot structured?
- Is it linear, chronological or is it presented through flashbacks??
- Are there several plots running parallel?
- How is suspense built up?
- Do any events foreshadow what is to come?

Conflict

Conflict or tension is usually the heart of the film and is related to the main characters.

How would you describe the main conflict?

- Is it internal where the character suffers inwardly?
- is it external caused by the surroundings or environment the main character finds himself/herself in?

Characterization

Characterization deals with how the characters are described.

·through dialogue?

- by the way, they speak?
- ·physical appearance? thoughts and feelings?
- interaction – the way they act towards other characters?
- Are they static characters who do not change?
- Do they develop by the end of the story?
- What type of characters are they?
- What qualities stand out?
- Are they stereotypes?
- ·Are the characters believable?

Narrator and point of view

The narrator is the person telling the story.

- Is there a narrator in the film? Who?
- Point of view means through whose eyes the story is being told.
- Through whose eyes does the story unfold?
- Is the story told in the first person "I" point of view?
- Is the story told through an off-screen narrator?

Imagery

In films imagery are the elements used to create pictures in our minds. They may include:

Symbols – when something stands not only for itself (a literal meaning), but also stands for something else (a figurative meaning) e.g. The feather in the film Forrest Gump symbolizes his destiny.

- What images are used in the film? e.g. color, objects etc.
- Can you find any symbols?

Theme

- What are the universal ideas that shine through in the film (in other words, what is it about, in general)?

Cinematic Effects

Soundtrack

- includes both dialogue and music, as well as all the other sounds in a film.
- enhances the atmosphere of the film (what effect does the choice of music have? Does it suit the theme?
- Are any particular sounds accentuated?

Use of the camera

- A camera shot is based on the camera's distance from the object.
- The four basic shots used in films are:

1. a close-up – a very close shot where the camera lens focuses on some detail or the actor's face.
2. medium shot – a shot where the camera lens picks up some background or upper half of the actor.
3. full shot – a shot where the camera lens has a full view of the actor.
4. long shot – shot taken at a distance from an object.

- What camera shots can you identify in the film? How are they used?
- A camera angle is how the camera is tilted while filming.

1. straight-on angle – The camera is at the same height as the object.
2. high angle – The camera is filming from above the object.
3. low angle – The camera is looking up at the object.
4. oblique angle – The camera is tilted sideways.

- Does the way in which the camera is held say anything about the character?

Lighting
- The lighting focuses the audience's attention on the main character or object in a film.
- It also sets the mood or atmosphere.
- While high-key lighting is bright and illuminating, low-key lighting is darker with a lot of shadows.
- What special lighting effects are used during the most important scenes?
- ·Filters are often used to soften and reduce harsh contrasts. They can also be used to eliminate haze, ultraviolet light or glare from water when shooting outside.
- Using colors like red or orange can be used to enhance the feeling of a sunset.
- Can you find any examples where a filter has been used in the film?
- What effect did using a filter have on the scene?
- What colors are most dominant?

Editing
Editing is the way in which a film editor together with the director cuts and assembles the scenes. The way the scenes are joined together creates the rhythm of the motion picture. Scenes can be long and drawn out or short and choppy.

- Can you see a pattern to how the scenes are cut?
- How would you describe the pace/tempo of the film?

Conclusion
When analyzing films for schoolwork or projects, you may be asked to use some or all of the characteristics above. Link those elements together that seems most logical. Try to think of the film as a whole and how the elements mentioned above work together to bring out the main message of the film.

The portrayal of Women in Films

Men in most societies were seen as breadwinners while the role of women was restricted to being a good homemaker and a good mother. This applies to women in the highly patriarchal society of India.

As societies entered the world of modernization, the role of women changed dramatically. Media played an important role in the modernization of societies and greatly affected the image of women in today's modern world.

A number of researches have been done on the role of women in different societies. However little has been said about the importance of films in portraying women in shifting roles over different decades and the impact it has on societies in general.

Over the past decades, Indian cinema has witnessed a significant transformation in the way women are portrayed through films. Contemporary films portray women as more independent, confident, and career-oriented.

This article deals with the fast-changing role of women portrayed in Indian cinema and its influence on the patriarchal Indian society with a focus on some representative Bollywood films. The aim is to link the changing character played by women in films with the emerging status of women in India, as films are a reflection of changes in the social structure.

Men and women perform different roles and at times these roles do not hold true for all individuals. However, a majority of people live in accordance with these roles. Society assigns classes of social roles to both male and female individuals, in the same manner, that society views the different sexes.

These gender roles can be a hindrance to both men and women as they can limit the capabilities of what males and females can do.

Men in most societies were seen as breadwinners while the role of women was restricted to being a good homemaker and a good mother. This applies to women in the highly patriarchal society of India.

Gender roles can actually enslave individuals as they can force them to be what others want them to be. Through social tyranny, society will suppress the choices of males and females pushing them into certain behavioral modes, personality characteristics, and occupational roles as approved by the society.

Men will, therefore, have an opportunity to develop their talents (Busby, 2005) while women will be denied such an opportunity. For instance, Indian films depict women as housekeepers who need to bear enough heirs for the family.

They also show that women should not have careers but the men are portrayed as being able and learned who enjoy white-collar jobs. This will in turn discourage women from schooling and formal education thus limiting their career choices to those careers which do not require too much time outside the family home.

Gender representation in media influences how people perceive gender issues since some specific gender roles uplift and strengthen the images of men. These movies clearly show the gender power structure where men are depicted as the stronger sex.

Although some women in movies are portrayed as being strong and independent, they cannot dispute the evident gender power structure. For instance, Carrie, who enjoys a good economic status from her writing career, agrees to get married even if she doesn't need it, in addition, she does away with her dream wedding thus getting married in a small city hall wedding just for the sake of someone.

When she cheats, she is given a big black diamond ring just to remind her that she is married. Even though Carrie comes out as being strong and independent, she is still seen as being dependent on a man at the same time.

A variety of scenes portray her as being submissive. This supports the gender ideology that women have to be submissive and dependent on men. As mentioned in the introduction, this paper adds to the literature on how genders are represented in media. Specifically, it looked at gender representations in African and Hollywood movies.

It is interesting to note that there is less gender equality when it comes to gender representation in movies. It would, therefore, be in order if this research concluded that these gender stereotypes affect the way normal people view life.

Movies showcase a lot of themes, gender is among the greatest and most popular genres and it should be approached with caution.

The portrayal of Children in Films

The child in the film is a multifaceted, wide-ranging topic that considers historical, ideological, pedagogical, and theoretical questions, including those of definition. What a children's film depends on when films with children in them began.

Real and animated children have acted in films since the beginning of cinema in the late 19th century. The earliest movies children (a teenager and a baby respectively) actually starred in were live-action films such as Watering the Gardener (1895) and Breakfast with Baby (1895) by the Lumière Brothers.

Early fantasy films by Georges Méliès were adaptations of fairy tales such as Cinderella and Little Red Riding Hood in 1901 and 1903, respectively.

British director Cecil Hepworth adapted Alice's Adventures in Wonderland in 1903. Early images of the child as innocent can be found in D. W. Griffiths's The Adventures of Dolly (1908).

In the 1920s, Jackie Coogan acted alongside Charlie Chaplin in The Kid in 1921 and became a child star. At about the same time, the children in the movie shorts known as Our Gang were also popular.

During the 1930s there were other children in films: Jackie Cooper, Jane Withers, Virginia Weidler, and Mitzi Green were all well-known child stars. Collectively, they confirmed the powerful socio-economic, cultural, and ideological presence of the child in the film, one that has continued in films as different as Snow White and the Seven Dwarfs (1937), The Wizard of Oz (1939), National Velvet (1944), Mary Poppins (1964), The Golden Compass (2007), the Harry Potter franchise (2001–2011), Alice in Wonderland (1933), and Up (2010). But children also have starred in films such as Au Revoir Les Enfants (1987), The Village of the Damned (1960), The Exorcist (1973), Pretty Baby (1978), Spirit of the Beehive (1973), Taxi Driver (1976), Terminator 2: Judgment Day (1991), Salaam Bombay (1988), The Sixth Sense (1999), The Matrix (1999), and Pan's Labyrinth (2006).

These not-so-G-rated movies suggest the incredible range of film genres in which children find themselves placed (or exploited by Hollywood, depending on your point of view) and confirm the equally incredible talents of the child actors used.

They also imply that a children's film is not defined solely by the presence of a child (Taxi Driver is not a children's film) or the fact that it originates from a work of children's literature for that matter:

The Matrix, which constantly alludes to Alice's Adventures in Wonderland, is R-rated. Needless to say, the image of the child as innocent does not prevail. Children do indeed star in films (and have done so since the early days of the cinema), including those produced by kids

themselves. But a firm definition is elusive. Not all films starring children are children's films. For scholars of children's cinema, the topic of children in film begs as many questions as it asks.

An Introduction to World Cinema
Importance of Film Festivals

Film industries exist in countries around the world, producing stories, ideas, and styles of filmmaking unique to the places they are made. Revealing different cultures, communities, and languages, watching films from other countries - be it a foreign language or films from International English-speaking countries like Australia and New Zealand - provides a refreshing alternative to the Hollywood blockbusters that populate our cinemas.

With children's cinema thriving in countries like Japan, India, and Australia and great films emerging from Mongolia, Saudi Arabia, Africa, and Thailand, there is an exciting array of international and lesser-known European films waiting to be discovered in the Into Film catalog.

Taking you beyond Hollywood, here we reveal the best of films from around the globe for primary and secondary ages. Including everlasting Into Film favorites and recent discoveries from across the oceans, this list of films offers up exciting adventures, comedies, and engaging dramas, from refreshingly different perspectives that are lesser-seen in Hollywood films.

African Cinema

Cinema came to Senegal as early as 1902 with the screening of L'arroseur arose (The Sprinkler Sprinkled) in Dakar. Occasional screenings by French colonial authorities and missionaries occurred throughout the colonial period. When sound came to the cinema in the late 1920,s however, the French who were conscious of its influential powers proactively created a law to control its production as well its exhibition in its colonies.

Thus, in 1934, the then governor of the colonies, Pierre Laval, signed a decree that came to be now as the Laval decree requiring the French government permission to shoot and show films in their colonies and banning colonized people from filming themselves. The decree remained in effect until 1960 when the colonies became independent.

It comes as no surprise then that Ousmane Sembene's Borom Sarret (1963) is admittedly generally associated with the birth of Sub-Saharan African cinema.

Even though other films were produced by African filmmakers prior to Borom Sarret, namely Mouramani (1953) by Guinean filmmaker Mamadou Toure and Afrique sur-Seine (1955) co-produced by Jacques Mallo Kane, Paulin Soumanou Vieyra, Mamadou Sarr, and Robert Christian, these were not commercially released.

Besides, the prohibition being in effect, Afrique sur-Seine was entirely shot in France as the film was about the experience of Africans in France. Even so, it was only at the World Festival of Black Art that Leopold Sedar Senghor, Senegalese poet, and President, hosted in 1966, that the first feature-length black African film ever was premiered. It was Ousmane Sembene's Black Girl (1966).

Although Sembene is credited for being the first black African to have made films in Africa, it is important to acknowledge that the French has made a number of films in their colonies; films that for the most part aligned themselves with the colonialist mindset of representing colonized people in a demeaning way.

For many years newspapers, magazines, and universities remained silent about the history, culture, and contemporary events in the lives of black people in South Africa as well as in the rest of Africa. There is for example a perception that Africa has contributed very little to the development of film art.

Thus, in 1934, the then governor of the colonies, Pierre Laval, signed a decree that came to be now as the Laval decree requiring the French government permission to shoot and show films in their colonies and banning colonized people from filming themselves. The decree remained in effect until 1960 when the colonies became independent.

For more than three decades, however, films have been produced in Africa with a voice, content, and aesthetic that is rich, historical, creatively responsive to African social reality, oral storytelling traditions, modes of communication and, where the films reach their audience, immensely popular.

As a result of apartheid and the international cultural boycott, local academics and filmmakers have been excluded from the major African film festivals and congresses.

Since the unbanning of the ANC, PAC, and SACP and the concomitant political changes in South Africa, individuals in the local film and television industries have worked more closely with their colleagues in Africa.

It seems that there is going to be progressively closer contact and cooperation between the film and television industries of South Africa and other African countries.

It is particularly in French-speaking African countries, where ties with France continued to exist, that significant films were produced which were also acclaimed internationally. The involvement of the former colonial ruler did, however, have both a positive and a negative influence on the development of the indigenous film in Africa.

On the positive side, independent African directors received comprehensive support which enabled them to make films. France did, however, retain a part of the distribution rights in exchange for their contribution. This ensured that Western film distributors maintained their monopoly in the distribution of films in many African countries.

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Through various initiatives such as the film festivals in Ouagadougou and Tunisia, film training in Burkina Faso, and cooperation between African countries in respect of the co-production and interdependent distribution networks, much can be done to overcome the dependence on Western aid and to exploit new markets for African films such as South Africa.

Asian Cinema

By the late '60s and early '70s, Japanese cinema had begun to become seriously affected by the collapse of the studio system. As Japanese cinema slipped into a period of relatively low visibility, the cinema of Hong Kong entered a dramatic renaissance of its own, largely a side effect of the development of the wuxia blending of action, history, and spiritual concerns.

Several major figures emerged in Hong Kong at this time - perhaps most famously, King Hu, whose 1966 Come Drink With Me was a key influence upon many subsequent Hong Kong cinematic developments. Shortly thereafter, the American-born Bruce Lee became a global icon in the 1970s.

From 1969 onwards, the Iranian New Wave led to the growth of Iranian cinema, which would later go on to achieve international acclaim in the 1980s and 1990s.

The most notable figures of the Iranian New Wave are Abbas Kiarostami, Jafar Panahi, Majid Majidi, Bahram Beizai, Darius Mehrjui, Mohsen Makhmalbaf, Masoud Kimiay, Sohrab Shahid-Sales, Parviz Kimiavi, Samira Makhmalbaf, Amir Naderi, and Abolfazl Jalili. Features of New Wave Iranian film, in particular the works of Kiarostami, have been classified by some as postmodern.

The 1970s also saw the establishment of Bangladeshi cinema following the country's independence in 1971. One of the first films produced in Bangladesh after independence was Titash Ekti Nadir Naam (A River Called Titas) in 1973 by acclaimed director Ritwik Ghatak, whose stature in Bengali cinema is comparable to that of Satyajit Ray and Mrinal Sen.

Another great film of Bangladesh is Mita's 'Lathial' (The striker), which was the best movie of the year of 1975. 'Lathial' got the first National Award as the best film, and Mita got the first National Award as best director.

In the cinema of India, the 1970s saw a decline in 'Parallel Cinema' and the rise of commercial Hindi cinema in the form of enduring masala films, a genre largely pioneered by screenwriter duo Salim–Javed, with films such as the Mumbai underworld crime drama Deewaar (1975) and the "Curry Western" movie Sholay (1975), which solidified Amitabh Bachchan's position as a lead actor.

Commercial cinema further grew throughout the 1980s and the 1990s with the release of films such as Mr. India (1987), Qayamat Se Qayamat Tak (1988), Tezaab (1988), Chandni (1989), Maine Pyar Kiya (1989), Baazigar (1993), Darr (1993), Hum Aapke Hain Koun..! (1994) and Dilwale Dulhaniya Le Jayenge (1995).

By this time, the term "Bollywood" was coined to refer to the Hindi-language Bombay (now Mumbai) film industry. The most successful Indian actors between the 1990s and the 2010s are Aamir Khan, Akshay Kumar, Salman Khan, and Shah Rukh Khan.

During the 1980s, Japanese cinema - aided by the rise of independent filmmaking and the spectacular success of anime - began to make something of an international comeback. Simultaneously, a new post-Mao Zedong generation of Chinese filmmakers began to gain global attention.

Another group of filmmakers, centered around Edward Yang and Hou Hsiao-Hsien, launched what has become known as the "Taiwanese New Wave".

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The 1980s is also considered the Golden Age of Hong Kong action cinema. Jackie Chan reinvented the martial arts film genre with a new emphasis on elaborate and dangerous stunts and slapstick humor, beginning with Project A (1983).

John Woo began the "heroic bloodshed" genre-based on triads, beginning with A Better Tomorrow (1986). The Hong Kong New Wave also occurred during this period, led by filmmakers such as Tsui Hark.

With the post-1980 rise in popularity of East Asian cinema in the West, Western audiences are again becoming familiar with many of the industry's filmmakers and stars.

A number of these key players, such as Chow Yun-fat and Zhang Ziyi, have "crossed over", working in Western films. Others have gained exposure through the international success of their films, though many more retain more of a "cult" appeal, finding a degree of Western success through DVD sales rather than cinema releases.

In the modern era, the success of Israeli and diaspora Jewish cinema can be observed in industry giants ranging from Michael Ovitz, Michael Eisner, Lew Wasserman, Jeffrey Katzenberg, Steven Spielberg, and David Geffen.

However, few of these ever focused on Jewish issues with the sometimes exception of Spielberg.

In the first decade of the 21st century, several Israeli films won awards in film festivals around the world. Prominent films of this period include Late Marriage (Dover Koshashvili), Broken Wings, Walk on Water and Yossi & Jagger (Eytan Fox), Nina's Tragedies, Campfire and Beaufort (Joseph Cedar), Or (My Treasure) (Keren Yedaya), Turn Left at the End of the World (Avi

Nesher), The Band's Visit (Eran Kolirin) Waltz With Bashir (Ari Folman), and Ajami. In 2011, Strangers No More won the Oscar for Best Short Documentary. In 2020, Parasite become the first non-English language film to win the Academy Award for Best Picture at the 92nd edition.

American Cinema

Filmmakers in the 1990s had access to technological, political, and economic innovations that had not been available in previous decades. Dick Tracy (1990) became the first 35 mm feature film with a digital soundtrack. Batman Returns (1992) was the first film to make use of the Dolby Digital six-channel stereo sound that has since become the industry standard.

Computer-generated imagery was greatly facilitated when it became possible to transfer film images into a computer and manipulate them digitally. The possibilities became apparent in director James Cameron's Terminator 2: Judgment Day (1991), in images of the shape-changing character T-1000.

Computer graphics or CG advanced to a point where Jurassic Park (1993) was able to use the techniques to create realistic-looking animals. Jackpot (2001) became the first film that was shot entirely digitally.

In the film Titanic, Cameron wanted to push the boundary of special effects with his film and enlisted Digital Domain and Pacific Data Images to continue the developments in digital technology which the director pioneered while working on The Abyss and Terminator 2: Judgment Day.

Many previous films about the RMS Titanic shot water in slow motion, which did not look wholly convincing.[57] Cameron encouraged his crew to shoot their 45-foot-long (14 m) miniature of the ship as if "we're making a commercial for the White Star Line".

Nesher), The Band's Visit (Eran Kolirin) Waltz With Bashir (Ari Folman), and Ajami. In 2011, Strangers No More won the Oscar for Best Short Documentary. In 2020, Parasite become the first non-English language film to win the Academy Award for Best Picture at the 92nd edition.

Even the Blair Witch Project (1999), a low-budget indie horror film by Eduardo Sanchez and Daniel Myrick, was a huge financial success. Filmed on a budget of just $35,000, without any big stars or special effects, the film grossed $248 million with the use of modern marketing techniques and online promotion.

Though not on the scale of George Lucas's $1 billion prequels to the Star Wars Trilogy, The Blair Witch Project earned the distinction of being the most profitable film of all time, in terms of percentage gross.

The success of Blair Witch as an indie project remains among the few exceptions, however, and control of The Big Five studios over filmmaking continued to increase through the 1990s.

The Big Six companies all enjoyed a period of expansion in the 1990s. They each developed different ways to adjust to rising costs in the film industry, especially the rising salaries of movie stars, driven by powerful agents. The biggest stars like Sylvester Stallone, Russell Crowe,

Tom Cruise, Nicole Kidman, Sandra Bullock, Arnold Schwarzenegger, Mel Gibson, and Julia Roberts received between $15-$20 million per film and in some cases were even given a share of the film's profits.

Screenwriters on the other hand were generally paid less than the top actors or directors, usually under $1 million per film. However, the single largest factor driving rising costs was special effects.

By 1999 the average cost of a blockbuster film was $60 million before marketing and promotion, which cost another $80 million.

Nesher), The Band's Visit (Eran Kolirin) Waltz With Bashir (Ari Folman), and Ajami. In 2011, Strangers No More won the Oscar for Best Short Documentary. In 2020, Parasite become the first non-English language film to win the Academy Award for Best Picture at the 92nd edition.

Since then, American films have become increasingly divided into two categories: Blockbusters and independent films.

European Cinema

Neo-noir film directors refer to 'classic noir' in the use of Dutch angles, the interplay of light and shadows, unbalanced framing; blurring of the lines between good and bad and right and wrong, and thematic motifs including revenge, paranoia, and alienation.

Typically American crime dramas or psychological thrillers, film noir had common themes and plot devices, and many distinctive visual elements. Characters were often conflicted antiheroes, trapped in a difficult situation and making choices out of desperation or nihilistic moral systems.

Visual elements included low-key lighting, striking use of light and shadow, and unusual camera placement. Sound effects helped create the noir mood of paranoia and nostalgia. Few major films in the classic film noir genre have been made since the early 1960s. These films usually incorporated both thematic and visual elements reminiscent of film noir. Both classic and neo-noir films are often produced as independent features.

After 1970 film critics took note of "neo-noir" films as a separate genre. Noir and post-noir terminology (such as "hard-boiled", "neo-classic" and the like) are often rejected by both critics and practitioners.

Robert Arnett stated, "Neo-noir has become so amorphous as a genre/movement, any film featuring a detective or crime qualifies." Screenwriter and director Larry Gross identifies Alphaville, alongside John Boorman's Point Blank (1967) and Robert Altman's The Long Goodbye (1973), based on Raymond Chandler's 1953 novel, as neo-noir films.

Gross believes that they deviate from classic noir in having more of a sociological than a psychological focus. Neo-noir features characters who commit violent crimes, but without the motivations and narrative patterns found in film noir.

Neo-noir assumed global character and impact when filmmakers began drawing elements from films in the global market. For instance, Quentin Tarantino's works have been influenced by Ringo Lam's City on Fire. This was particularly the case for the noir-inflected Reservoir Dogs, which was instrumental in establishing Tarantino in October 1992.

Importance of Film Festivals

The film festival, gathering, usually annual, for the purpose of evaluating new or outstanding motion pictures. Sponsored by national or local governments, industry, service organizations, experimental film groups, or individual promoters, the festivals provide an opportunity for filmmakers, distributors, critics, and other interested persons to attend film showings and meet to discuss current artistic developments in film. At the festivals, distributors can purchase films that they think can be marketed successfully in their own countries.

The first festival was held in Venice in 1932. Since World War II, film festivals have contributed significantly to the development of the motion-picture industry in many countries.

The popularity of Italian films at the Cannes and Venice film festivals played an important part in the rebirth of the Italian industry and the spread of the postwar Neorealist movement.

In 1951 Kurosawa Akira's Rashomon won the Golden Lion at Venice, focusing attention on Japanese films. That same year the first American Art Film Festival at Woodstock, New York, stimulated the art-film movement in the United States.

Probably the best-known and most noteworthy of the hundreds of film festivals is held each spring in Cannes, France. Since 1947, people interested in films have gathered in that small resort town to attend official and unofficial showings of films.

Other important festivals are held in Berlin, Karlovy Vary (Czech Republic), Toronto, Ouagadougou (Burkina Faso), Park City (Utah, U.S.), Hong Kong, Belo Horizonte (Brazil), and Venice.

Short subjects and documentaries receive special attention at gatherings in Edinburgh, Mannheim and Oberhausen (both in Germany), and Tours (France).

Some festivals feature films of one country, and since the late 1960s, there have been special festivals for student filmmakers. Others are highly specialized, such as those that feature only underwater photography or those that deal with specific subjects, such as mountain climbing.

There is some reason as to why these film festivals are important:

1. Expose independent cinema to new audiences

Most of the general public is bombarded with marketing messages about mainstream movies. A good festival shows films and related content that are resistant to the commercial pressures of the standard mainstream fare. It is through independent films made by independent voices that new ideas are expressed. A great film festival champions these ideals at its core.

2. Test screenings

Over the decades we have seen many filmmakers use the platform of our festival as a test screening.

In 1951 Kurosawa Akira's Rashomon won the Golden Lion at Venice, focusing attention on Japanese films. That same year the first American Art Film Festival at Woodstock, New York, stimulated the art-film movement in the United States.

They attend and canvas the audience in much the same way as commercial film production companies test screen their films. After weighing and gauging the audience's reaction at a film festival screening, the filmmaker may choose to re-edit their film prior to a commercial release.

3.Marketing exercise

The importance of film festivals to a filmmaker rests in the marketing nous of the film festival they attend.

Any filmmaker, large or small, needs to raise awareness of their film. Large studios use large-budgeted public relations and marketing campaigns out of the financial reach of an independent filmmaker.

There are three ways a film festival strives to assist the filmmaker in their film's marketing:

a. Awards

Winning an award is a great reason to put laurels on a festival poster. Of course, the stature of the festival will determine the importance of the award.

But does a passerby really read which festival has awarded the film? And if the laurel comes from a prestigious festival like Raindance – wouldn't the filmmaker make the important laurels larger?

Raindance Film Festival has a wide range of awards, from its features and (OscarTM qualifying) shorts to its dynamic Virtual Reality strand.

b. Reviews and interviews

One of the great reasons to attend a festival is to start the hype of the film. Getting local bloggers and reviewers to view and comment on a movie is one-way filmmakers start the buzz about their latest projects.

c. Selling the film

Certain festivals are really good at attracting film acquisition executives and commissioning editors to their screenings. These film buyers attend hoping to discover and acquire the latest hot property before their competitors do.

4.Learning

Many festivals have engaging panel discussions and masterclasses on aspects of filmmaking. These are of interest to both filmmakers and to the general public. Events like these are a useful way to promote the filmmakers and their films, as well as to help attendees learn about what goes on behind the mysterious black curtains shrouding the film industry.

A good series of learning events at a festival will also strive to create debate about important issues facing not only filmmakers but humanity in general. At Raindance festival past we have engaged in panel discussions on a wide range of general interest topics: everything from climate change, to racial and sexual prejudices and social injustices.

5.Networking

The film industry is a people industry. It's not what you know, but whom! Attending a festival with an audience of like-minded people from all walks of life is a great way to expand your circle of influence, underscoring again the importance of film festivals. Whatever your position in the film industry, or whatever your interest in filmmaking, a film festival is a terrific place to meet new people.

6.Platform for new talent

Festivals have traditionally been the place where professionals and filmmakers alike go to spot new talent. I can remember the first time I went to a film festival in my native Toronto and was completely swept away by Jim Jarmush's debut Stranger Than Paradise. The fact that he attended in person, adorned in black with a mop of prematurely white hair was an added bonus to his 1984 TIFF screening. Raindance itself has championed new filmmakers like Edgar Wright, Christopher Nolan, and many others since its launch in 1993.

7.Tourism and the local economy

Any community with a successful film festival prides itself in the artistic, cultural, and commercial kudos a festival brings. For a local community, it's not just the red carpet and all the hype surrounding a festival. It's the jobs the festival creates, the hospitality provided to visitors, and the buzz around the commercial establishments in the festival area. Not to mention the hotels, snacks, and meals festival attendees use while at the festival.

With 20,000 attendees in 2018, Raindance estimates that the boost to the Central London economy to be in excess of £1,000,000. In 2019, for example, Raindance has engaged with the local businesses to amplify the festival and to bring business to the local area of London's Leicester Square that hosts the festival.

8. De facto theatrical release

Distribution expert Jonathan Sadler will confirm how difficult a theatrical release of an independent film has become. He has assisted many filmmakers who use the whirl of excitement surrounding their festival screening as a precursor to their home video and/or online distribution release. And why not? Film festivals run in movie theatres. And it's a great opportunity for a filmmaker to strut their stuff in front of the public. And who knows? They might win an award as well!

9.Community engagement

Film festivals are a great way to unite a community. A festival can get a wide range of people to enjoy films, engage with the filmmakers, as well as celebrating the stories told with the verve and enthusiasm of the filmmakers. Festival creates a sense of community, where locals mingle with visiting filmmakers and share their experiences, and react to the work they have seen.

10.Celebrate diversity

We do live in very troubled times. Polarisation is a trend best opposed. And what better way to break down prejudices than through cinema. Is it not that most of today's troubles are caused by a misunderstanding of how different people live? Or how they live, work or play in different cultures with different religions? And what better way to break down this misunderstanding than to take an audience to this different world and show how life really is?

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24 Crafts of Movie Making

Fr. Benedict Rajkumar
(Fr. Raj Benny)

Film making is an elaborate process that requires the working of different crafts in the process of making a movie. Specifically, a total of 24 crafts makes up the most essential requirements of the workings of the film industry.

01. Script

Every film is based on some story, and every story is narrated in a form of a script.

It is the script that determines the scope of the film, from actors to directors to musicians and choreographers and all involved.

The script dictates what each one of the cast and crew needs to do. The script is the real hero of the film.

02. Cast and Crew

The cast of a film refers to all the people who work in front of the camera while the crew involves the people working behind it.

Basically, everyone in the filmmaking process makes up for its cast and crew even when finalizing the cast itself is one of the 24 crafts involved.

It is the job of the director and the casting director to seek out actors and artists who would most fit the characters and make the right choice based on-screen tests and auditions.

03. Production

The movie industry might be a money-minting venture but the profit is earned only when it is initially invested.

To meet the requirements of such investment that cater to the charges of the cast and crew as well as to the expenses incurred in set building and location filming and publicity, production houses or producers pitch in with their money.

Needless to say, production then is one of the starting points of the 24 crafts that rule the film industry

04. Direction

Director is the captain of the ship. The direction department involves a team of assistant directors, associate directors lead by the main director.

The direction department is responsible for the whole making of the film. Director must handle all the people of all the other crafts and make them work and extract what he wants from them.

05. Cinemotography

A film experience becomes enjoyable when the camera work is of excellent quality.

The filming of any visual medium, therefore, is of immense importance when it comes to making the overall output work.

A film that does not look good on the screen will not find many viewers and therefore not be able to meet its purpose.

The director might direct the film but it is the cinematographer who films it and makes it a memorable experience. Cinematography is an indispensable craft of filmmaking.

06. Music

Music is the heart of the film. The music director composes music and songs for the film according to the situations of the story and the taste of the director.

The music director involves a team of musicians and sound engineers who give shape to his musical ideas.

Since the language of music is universal, it directly appeals to the heart of the audience and makes it an integral part of the movie experience.

Many times, the story of the film dwells deep in its music and that plays an important role in the film making.

STUNT DIRECTION

CHOREOGRAPHY

07. **Stunt Direction**

While not all films might seem like the type of action movies that involve mind-blowing stunts, movies generally still depict certain degrees of movement that are beyond the reach of the ordinary man.

Even a simple jump that looks so effortless on-screen can be really remarkable business and it is to the credit of stunt directors and stuntmen who make it look as if it is some action of everyday life.

To this extent, stunt direction is another of the impeccable crafts among the 24 vitals of filmmaking. Perfectly directed stunt sequences and action scenes many times turn out to be the hallmark of films that attract.

08. Choreography

Choreography is a vital craft of films that involves creating dance steps that either convey some aspects of the story or may purely serve entertainment purposes.

The choreography team includes Choreographers, assistant choreographers, and dancers who are also an essential element in the process of filmmaking.
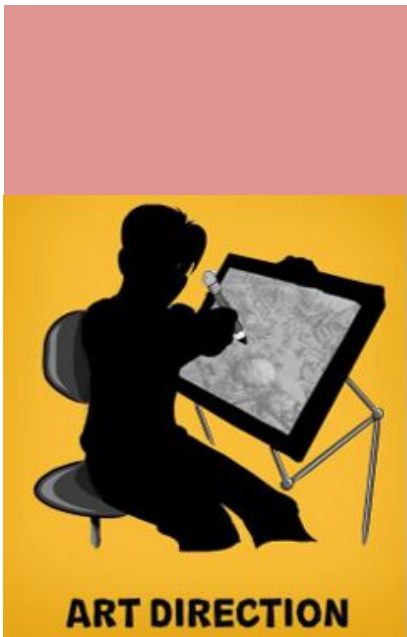
09. Art Direction

The glamour of the film is entirely dependent on the work of the Art department.

Art direction is responsible for the set designing, the colors of the location, etc. When it comes to actors and directors delivering their best, it also is the settings where the movie has filmed that play an important role.

Extravagant scenes require extravagant sets and not every scene can play out well in every environment. This is where art direction steps in as another of the 24 crafts uniquely essential to each film.

From designing the set to ensuring that the locational setting is in line with the demands of the scene and the movie, art direction works on the visual aspect of movies to churn out a creative experience that entices with its every sphere of work.

10. Editing

The most important part of the post-production process, and that which makes any movie the logical sequence of shots that it is, is taken care of by film editors.

All the rushes which were shot will be sent to the editing studio for editing, colour grading, and VFX works (which means the visual effects which include special effects, graphics, wire removing etc)
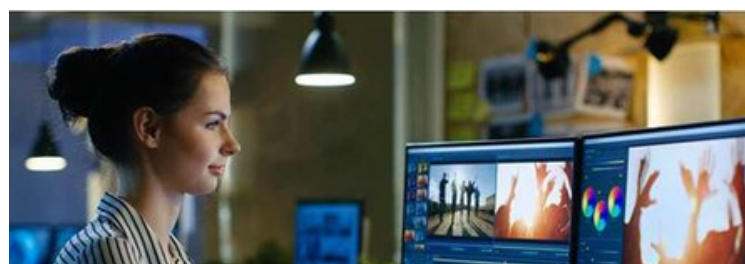
It is only the excellence of the film editor that can lead to such a film being produced that immerse the viewer completely into it.

Often referred to as the invisible art, editing involves creative mingling of shots in such technicality that every transition is as seamless and as smooth a process that leaves no scope for making out the edits.

In fact, it is in being so subtle in the editing craft that makes the editing department stand out when it comes to the filmy world.

11. Dubbing

The post-shoot dubbing becomes very essential to make the film as flawless as possible.

While actors do sometimes dub their own lines, oftentimes it's also the dubbing artists who lend their voices to some characters which enhances the sound quality and the viewing experience of the movie. In such a capacity, dubbing is also an essential encompassment of the cinematic process.

PHOTOGRAPHY

MAKEUP
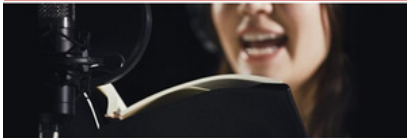
12. Still Photography

Still, photography is also one of the requisites of the filmmaking process.

A process underway during the shooting itself, much like the other 24 crafts, still photography is crucial in the film world in a different way.

The various shots and captures obtained by the photographers find a place in movie posters and other such promotional materials that go a long way in determining the box office collections of films.
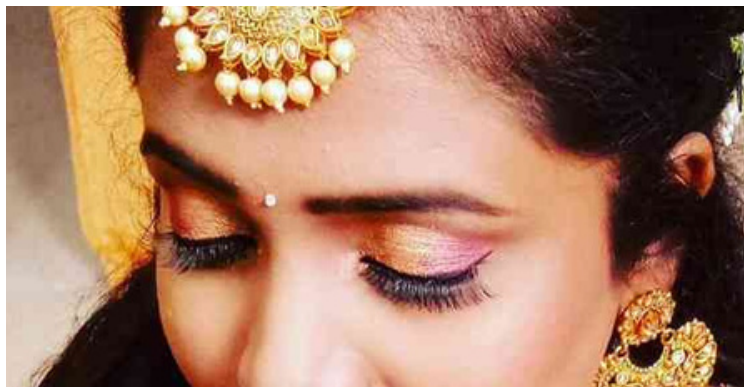
13. Makeup

As visual mediums of art films live a bit too much in appearances.

Not just in the aesthetics, these appearances go also a long way in the actors sitting perfectly in sync with the characters they are portraying.

Even in portraying emotions and looking a certain way, makeup plays a really versatile role.

Makeup men work their level best in designing and modulating the appearance of the cast and crew in such a way that they suit best for their character in front of the camera.

14. Costume Designing

Make-up and costume work hand in hand when it comes to what they deal with in the world of films.

Dressing a particular way helps give off the vibe of the characters being portrayed.

Whether it be mainstream films or art ones, the costumes need to be in tone with the nature of the character.

The costume designing team with their talented designers and fashionists creates the costume for each and every character that appears in the movie.

15. Publicity Designing

In competitive times of today, publicity is as important for a film as a good storyline.

Publicity designing spans numerous reaches from poster designing to online promotion to media meetups to evaluating public response through which the pulse of the audience can be judged and the movie be marketed as potentially entertaining and wholesome to them.

Publicity plays a very peak role in bringing the movie before the audience.
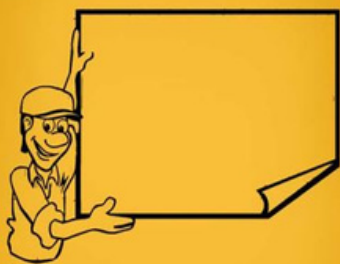
16. Audiography

Despite being a visual medium, films also play through a wide range of senses, including the auditory sense.

Sound plays quite an extensive role in making cinema a more assertive medium of the arts. Even with actors, it isn't only just their body language and emoting that makes them deliver a good film.

Dialogues play as important a role in films as does silence in such scenes that ask for it.

Audiographers and sound engineers work mainly on the three segments of dubbing, re-recording and sound effects to make it more comprehensible to the audiences.

From background scores to diction and speech, the pursuit of audiography is towards such ends that make every film a complete package in itself

17. Junior Artist Agents

Since junior artists inevitably fit the demand for the movies, they are coordinated by agents known as junior artists agents.

These agents or coordinators make arrangements for these artists to appear in movie scenes as and when required.

18. Junior Artists

No matter how impeccable an actor or the protagonist might be, it still is only the presence of the antagonist that lets this brilliant actor shine through.

But while actors and even supporting actors are lauded for their performances, not many laurels make their way to the junior artists who also are crucial to films.

Apart from the main cast of the film, all the other artists who appear on the screen are junior artists.

They don't have much weight in the film. They appear for hardly a few scenes of the film and that too without any specific importance with the story.

Junior artists basically happen to be all such people within the movie frame who make for fleeting appearances on screen.

Be it the background dancers or the many that make up the crowds and enjoy no special relevance when it comes to the storyline, these people still form a part of the 24 crafts without which film making would never be possible.

19. Production Executives

While the film producer is one who puts his money into the project, the production executive is one who is in charge of it.

From supervising the allocation of money to meet all requirements to securing permission for outdoor shooting to overseeing production also from the technical perspective, a production executive's job encompasses all aspects of filmmaking.

20. Production Assistants

Production assistants are the people who run around on the sets of movies, as set assistants or the set boys.

From office assistants who handle phones and deliveries and scripts to set assistants who ensure that the shoot is not cut short due to external disturbances, these are the people involved in production in different capacities all through the filmmaking process.

21. Outdoor Unit Technicians

Outdoor unit technicians, as the name suggests, are people who look after the technical aspects of outdoor shooting.

These range from camera assistants who handle the camera when it is not in use to electricians who ensure the uninterrupted supply of power and also such people who are entrusted with the security of the entire film unit.

CINEMA DRIVERS

22. Production Women and Cinema Drivers

Production women attend to everyone involved in the filmmaking process.

They perform all the cleaning work in the shoot premises under the direction of the production assistants and are therefore also known as cleaners.

Cinema Drivers are the vehicle operators who also look after the generators and the other equipment in the shooting van.

23. Outdoor Lightmen

Light is a defining factor in films where emotions are played out in the degree of the prevailing lights and the shadows.

Apart from such purely cinematic aspects, light also is crucial for films to retain their aesthetic appeal by making it a delightful experience to devour with the eyes.

Much like cinematography, lighting pans the work of the camera in the film to an extent that can make or break films. To adjust this requirement of lights, outdoor lightmen work round the clock on film sets making the necessary arrangements of lighting equipment and stuff.
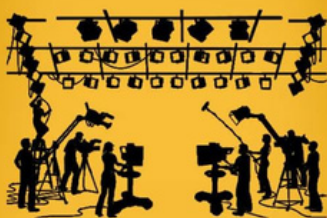
24. Studio Workers

Studio workers are the people who come to be generally involved in movies under the art director. This wing involves molders, painters, carpenters, electricians, etc. They find work in the filmmaking process as part of its 24 requirements.

These are the people who help the sets to find expression in the way the art director had envisioned it in requirement of the demands of the script and the director. The spectacular film settings that become tourist attractions in themselves would not be possible without the involvement of the studio workers.

Facilitating Skills
for Cineliteracy Sessions
Dr. Magimai Pragasam

Cinema Literacy offers us knowledge on film studies including film analysis, genre studies, film history, film theory, and film appreciation.

We get to know how films tell stories, how filmmakers organize information, use light and sound, and how films create a unique aesthetic and social experience.

In the process, we also develop a critical vocabulary of filming techniques and research practices that help us to analyze, interpret, discuss, and write about film.

We learn the art of unpacking the images and think about how visual and audio tools reflect the thinking and imagination of the filmmaker. We also understand how well the artists are trying to express the director's mind through their acting skills. Ultimately, we realize that it is the teamwork of many creative people.

As film teachers, we need to see more films and analyze them either with friends or independently. We need to equip ourselves with all the necessary tools and skills to appreciate and evaluate a film.

We need to share our knowledge and experiences with others especially our younger generation so that they get motivated to appreciate films, get what they offer, apply their critical mind to evaluate them, understand how films are made, and finally participate in film-related activities.

The following points may help you when taking up cineliteracy sessions to the various audience:

1.You need to know well about what are you going to share with the participants.

2. Invite the participants too to share their experiences on the topic of the session.

3. The simple technique commonly used is to ask simple questions in a non-threatening manner and motivating them to answer. Appreciate them immediately for their contributions.

4. Always focus on how you can enhance their understanding of what is being discussed and help them to remember the key learning.

5. Prior to the session, set your learning objectives: What do you want your participants to Know, Feel and Do after your session?

6. When preparing for the session, gather enough information on the topic you are going to deal with. Group them into small sections so that it is easy for you to share without confusion.

8. Connect yourself with the participants right from the start, create sufficient interest, motivate, and influence them for a positive outcome. They come closer to you when you call them by their names.

9, It's always helpful to know the background of the participants if you are addressing them for the first time, for example, their age, gender, culture, prior knowledge on the topic etc.,

10. Make use of all the local facilities. Get the local support. Plan and decide in advance where will you be placing the projector, screen, poster, etc., Have you brought a good copy of the film/clipping for the screening?

11. Reflect on what will happen as the result of your session, and how will you know them? (for example, they ask for more sessions, they ask for regular sessions, they promise to see some good films at home, they promise to write down key learning from the film every time they watch, they promise to discuss about films with their parents, family friends etc.,)

12 Use some effective tools for better understanding, for example, short films, climax scenes, important clippings, posters on cineliteracy components, roleplays, flashcards etc.,

13. Participants are interested when you engage them with meaningful activities. For example, let them share what they liked and what they did not like in the film in a small group discussion. Let them talk about interesting scenes, dialogues, cinematography, climax, the central theme etc.,

14. Acknowledge and respect the views of every participant.
From time to time check the interest level of your participants. If you observe disinterest in some, engage them creatively, change the dynamics of the session and make it more interesting to all. A very short story, a joke or a puzzle can help you.

15. Icebreakers are activities to help participants to get acquainted with each other. It builds team spirit.

17.   Energisers are quick, fun activities to enliven the participants, to motivate and improve their energy level.

18. Skill-based sessions: You can describe an incident and tell the participants to convey it through a series of shots.

For example, the event: The parents present a birthday gift to their child in a surprising manner. Shots: Son wakes up (long shot). Looks at something kept in the middle of the hall. (CU). The gift pack covered with a cloth (CU). Son walks towards the gift (MS). The face of the boy (CU). Removes the cloth (MS), Glow on boy's face (CU). Faces of hiding parents (MCU). Son takes the pair of shoes with a smile (MS). Father and mother come out from their room singing happy birthday to you (LS).

19. Knowledge-based Sessions: The participants are shown a short film/climax of a popular film / one-line story of a film and asked to discuss the important message.

20. Creative session: The participants are asked to modify the story or the climax of the story.

A Model Session

1.   Write down the topic of the session on the board or fix a related poster that can be seen by all. This will act as a signpost and create needed interest in the minds of participants.

2.   Introduce a very short game or exercise so that their creative faculties are stimulated. For example, without moving the face, let their eyeball move to the following directions one after the other: Left top, Right top, Left middle, Right middle, Left bottom, and Right bottom. As you say the directions loudly, they move their eyeballs towards that direction. This exercise is done for about fifteen seconds.

This is an NLP exercise to stimulate memory and creativity. Any physical or mental activity will make them cheerful and get ready for the session.

3. Introduce the topic. For example, 'Dear students, we use language to speak, read and write. Language helps us to understand each other better and communicate our feelings with others. Cinema has its own language. Unless and until we learn film language, we may not be able to enjoy the film and get enlightened by it. Let's learn the film language today'.

4. Gather information from them on the topic so that you can build on them.

5. Share with them the learning objectives of the session. For example, 'at the end of the session, you will be able to know a few key terms used in film language, you will feel how important it is to learn the film language and finally, you will use the film language in future to have a better experience of film viewing.

6. Now, use a tool to generate a discussion. A film clipping or a short film could be screened. A story could be told. For example, if your session is on 'Film evaluation' screen a short film and gives them one or two questions to discuss in small groups.

The questions could be: Do you agree with the conclusion of the film? If you were to be the filmmaker, how would you have presented?

7. If your session is on the portrayal of women in films, screen a clipping from a film and ask them to discuss in small groups the following questions: Does the film uphold human dignity? What could be the actual intention of the director for making this film or portraying characters as we have seen in the film? How can it be told differently?

8. If your session is on film experience, screen a short film or a clipping and let them discuss the following aspects: Does the film lead you into transcendence? What kind of experience you underwent while watching the film and what value it has added to your life?

9. Each group can make a brief presentation and finally you consolidate those sharing and add up your points.

10. Building on what they have shared will strengthen the learning process.

11. In the end, get their feedback to find out whether your objectives have been met or not. Do not forget to do the following during the session:

12. Appreciate their responses.

13. Clarify when they raise doubts. If you do not know, ask if any one of the participants can respond or tell them you would answer that question in the next session.

14. Ask simple questions to make them involved in the session.

15. Simple language is always recommended. Explain difficult terms using simple examples.

16. Keep time. Use humor. Use your voice and body language well to express your mind.

Checklist

1. Have I taken the notepad where I have written the important points and the order of the session?

2. Have I taken the right teaching tool? (For example, the short film, clipping, poster, case studies, etc)

3. Gadgets: Computer, LCD projector, screen, switchboards, speakers, necessary cables, etc.,

4. In case if I use a questionnaire-based exercise, do I have enough copies?

5. Do I have a backup plan to manage the unforeseen circumstances? (ex: power failure, breakdown of equipment, etc)

Film Evaluation Questionnaire

Scoring:
5 = Excellent, 4 = Very Good, 3 = Good,
2 = Average, 1 – Below Average

1. How do you find the title?
2. How do you find the central theme of the film?
3. Does the film reflect reality?
4. Is the conflict presented in the film clear to you?
5. Does the film lead you into transcendence?
6. Does the film uphold human dignity?
7. How far do you agree with the ending of the film?
8. How do you find the values presented in the film?
9. How do you find the opening of the film?
10. How do you like the screenplay?
11. How do you find the development of the story? Does it move smoothly?
12. Does the film demand emotional participation?
13. Do you feel your time had been spent well and you were enriched by the film?
14. Would you recommend this film to others?
15. How do you like the background music? Does it enhance the quality of the film?
16. How do you like the Camera work? Compositions, movements, the volume of shots, lighting, etc
17. How do you like the acting? Do they reflect the real-life characters?
18. How do you like the editing of the film? How do you find the rhythm, pace, and tempo? Continuity and transitions?
19. How do you like the costume used in the film?
20. How do you like the locations where the film had been shot?

Total :

Film Language

Extreme Long Shot (ELS): Here, the camera is at its furthest distance from the subject, giving importance to the background.

Long shot (LS): This shot covers the most part of the subject, for example from head to foot of a person with surroundings.

Medium Long Shot (MLS): This shot captures a person up to his/her knees.

Medium Shot or Mid-Shot (MS): Here, the person or its setting occupy roughly equal areas in the frame. It captures a person up to his/her waist. The hand gestures of the person can be seen in the frame. Medium shots are frequently used for the tight presentation of two actors (the two-shot), or with dexterity three (the three-shot).

Medium Close Shot (MCS): This shot captures a person up to the chest.

MCU (Medium Close-Up): Head and shoulders.

Close-up (CU): It captures the character's face, in detail so that it fills the screen. It abstracts the subject from a context.

BCU (Big Close-Up): From forehead to chin. Close-ups focus attention on a person's feelings or reactions and are sometimes used in interviews to show people in a state of emotional excitement, grief, or joy.

Establishing shot: Opening shot or sequence, frequently an exterior 'Overall View' as an Extreme Long Shot (ELS). Used to set the scene and tells us where the event is taking place.
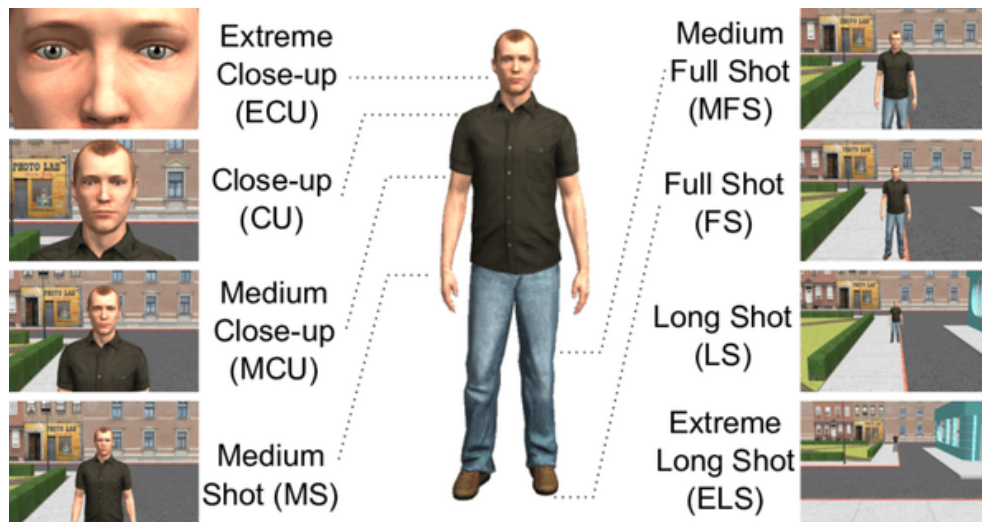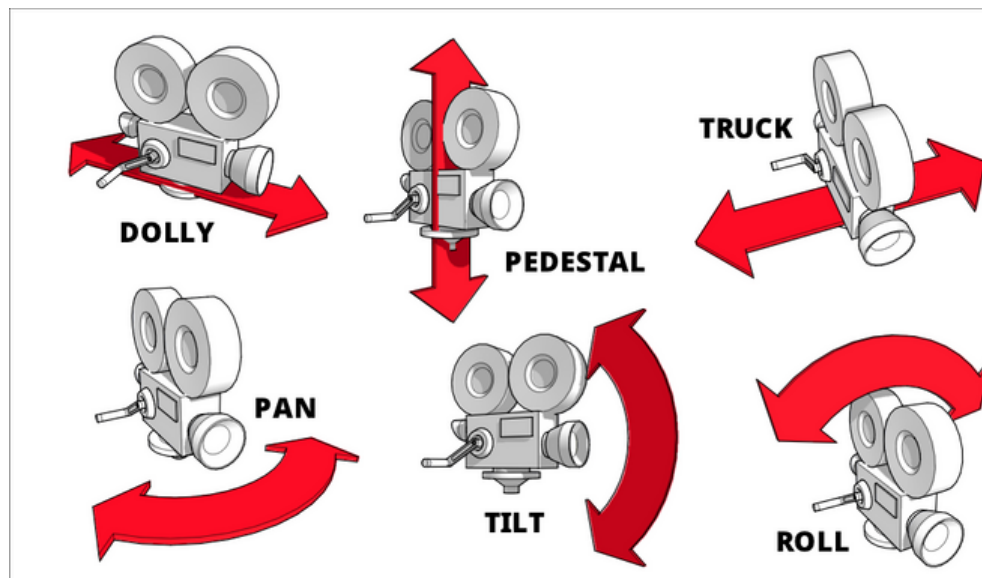
| Close Up (CU) | Big Close Up(BCU) | Extreme Close UP (ECU) |

Different Shot Sizes

Camera Movements

Different Angles

Point of View Shot

Over the Shoulder Shot

Two Shot

The angle of shot: It involves the direction and height from which the camera takes the scene. Usually, the subject is shot from eye level only. In a high angle or top angle, the camera looks down at a character, making the viewer feel more superior or powerful than him or her, or suggesting an air of detachment. In a low-angle shot, the camera is placed below the character, exaggerating his or her importance. An overhead shot is one made from a position directly above the action.

Point-of-view shot (POV): When you establish a performer is looking at something, the camera takes the position of that performer.

Two-shot: A shot of two people together. Three shots: A shot of three people together. Group shot has more than three people in the frame.

Selective focus: In this shot, only a part of the action field is in sharp focus through the use of a shallow depth of field. A shift of focus from foreground to background or vice versa is called rack focus.

Soft focus: An effect in which the sharpness of an image, or part of it, is reduced by the use of an optical device. In a frame, we see a foreground, middle ground, and background.

The main subject in a frame is called figure and all the other is called ground. The ground helps the figure to stand out prominently. The ground does not disturb or hinder the importance of the figure.

Wide-angle shot: A shot of a broad field of action taken with a wide-angle lens. Ex: 28 mm.

Tilted shot: When the camera is tilted on its axis to get a dramatic effect, it's called a tilted shot. Such shots are often used in mystery and suspense films to create a sense of unease in the viewer.

High Angle Shot
Low Angle Shot
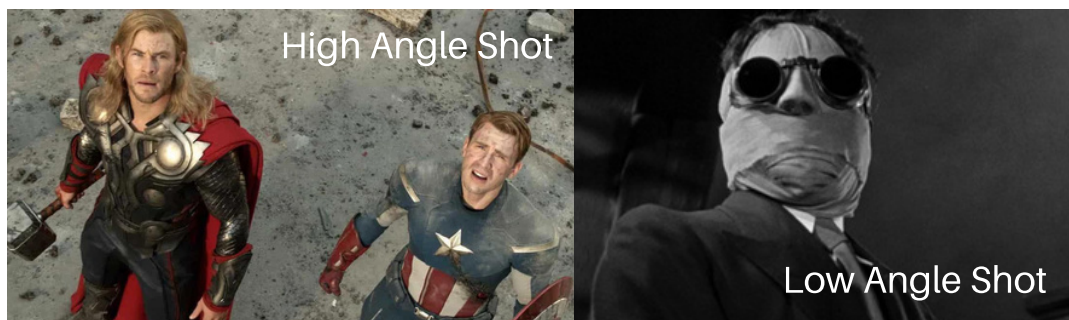
Zoom: While 'zooming in' the camera does not move; the lens captures the subject from a long shot to a close-up. The subject is magnified, and attention is concentrated on details previously invisible as the shot tightens. It may be used to surprise the viewer.

'Zooming out' reveals more of the scene as the shot widens.
Pan: From a stable position, the camera moves towards the right (Pan Right) and moves towards the left (Pan Left).

Following Pan: From a stable position, the camera follows a moving subject. The speed of a pan across a subject creates a particular mood and establishes the viewer's relationship with the subject.

Surveying pan: The camera slowly searches the scene: may build to a climax or anti-climax.

Tilt: From a stable position, a vertical movement of the camera, moving up (tilt-up) moving down (tilt down)..

Crab: The camera itself moves (crabs) right or left.

Tracking (dollying): Tracking involves the camera itself being moved smoothly towards or away from the subject (contrast with zooming).

Tracking in (like zooming) draws the viewer into a closer, more intense relationship with the subject; moving away tends to create emotional distance. Tracking back tends to divert attention to the edges of the screen. The speed of tracking may affect the viewer's mood.

Rapid tracking (especially tracking in) is exciting; tracking back relaxes interest. In a dramatic narrative, we may sometimes be drawn forward towards a subject against our will.

Hand-held camera: A hand-held camera can produce a jerky, bouncy, unsteady image which may create a sense of immediacy or chaos.

Few Important Terms in Cinema

1.Bird's-eye view: An aerial shot, taken from overhead at an extreme height.

2.Continuity and Montage: The organization of events or actions on film so that a story seems unbroken and remains consistent.

3.Crane shot: A shot taken from a high angle using a crane. The crane is a large mechanical device or arm that carries the camera and the camera operator.

4.Dissolve: This is a technique in which one shot fades out while another fades in.

5.Deep focus: A focusing method when all objects from the far background to the immediate foreground are simultaneously in sharp focus.

6.Dolly, tracking, or trucking shot: These are shots that capture moving action by using a camera that is mounted on a vehicle in motion.

7.Editing: The selecting and assembling of shots as per the script or imagination of the filmmaker when creating a film

8.Establishing shot: A shot that is used at the beginning of a film to provide context for the following shots. It is also called an extreme long shot.

9.Extreme close-up shot: Only a part or a specific feature of the character is captured on and fills the screen. Often, parts of the actor's face is captured through this shot.

10.Full shot: A shot taken from a distance that shows a character's full body from their head to their feet.

11.Mise-en-scene: How all elements, including actors, lighting, and props, are arranged within a frame

12.Montage: A technique in which rapidly edited shots are put together to create scenes with unusual effects often indicating quick lapses in time. Multiple exposures, superimposition, and dissolves may be used to create the desired effects.

13.Reaction shot: A shot that shows how a character reacts to a previous shot or scene.

14.Scene: One or more shots that are brought together by an incident, a minor climax or event, or a location.

15.Setup: Positioning of equipment such as lights and cameras to film a scene.

16.Shot: Shots are unedited film or images captured from the moment the camera starts rolling until it stops.
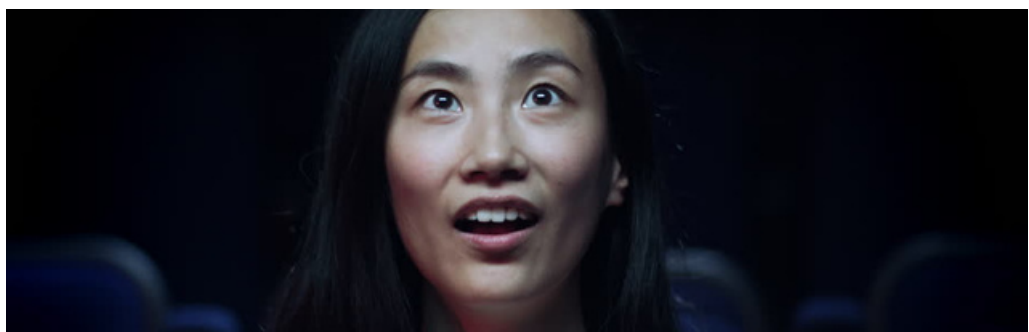
17.Telephoto lens: Telephoto lenses magnify objects from a distance but may offer a flatter perspective.

18.Wide-angle lens: A shot that provides an increased depth of field. When all three grounds are in sharp focus, you gain a greater depth of field..

19.Wipe: This is an optical effect that gives the appearance that a shot is being pushed off or wiped off of the screen.

20.Zoom lens: Here, the Camera operator is able to switch back and forth from telephoto to wide-angle shots without moving the camera.

21. Zoom shot: A shot taken with the assistance of a zoom lens

Reaction Shot