

Why Study Film?

1. Important popular art
2. A central part of our everyday lives
3. A medium that impacts our lives

Films can shape our views on many things

- How ideas are created
- Language and understanding how ideas are formed
- Studies what's around us and further away
- How we engage with the world

Four Aspects of Film Culture

1. Aesthetic film studies - film as an art
 - most common type of film studies
 - study of film as an artistic expression and popular mass art
 - includes genres, styles, individual directors or film artists
2. Social film studies - film as a social practice
 - how we experience the film
 - different modes of exhibition
 - who makes films and for who
3. Economic film studies - film as a commodity on a market
 - films were invented to make money
 - expensive to produce films
 - bought and sold on the market
4. Technological film studies - film as a technological apparatus
 - use of technology to produce films
 - how technological development has changed the content of films we watch
 - many technologies used in film productions such as sound mixing technologies

The Film Chain

- Production
- Distribution

-Exhibition

-How do films tell stories?

-How do they create characters?

-Film is more than an art, it is a social practice

-Films have different roles within society

-How are moods shaped in film?

-How rhythm and effect and motion are created

Preproduction - part of the script is made, they get money, secure rights, assemble crew, with actors hired.

Production - part of film is shot, images and sounds are assembled,

Postproduction - part of film is edited, effects are added, test screenings are held

Must think: *Where did the money for film come from?*

Distribution- mostly financed by distributors that producer strikes deals with.

Controls where the films can be seen.

-different release strategies will be used

-*Spiderman* played in so many theatres because they took money from the bank and need money back ASAP before interest accumulated.

Exhibition - Where and when the film is and how it is presented is important. Film on our phone is different than film in a theatre or screening in class.

The whole film chain matters to our experience.

Fllm and Audience "meeting"

1. Experiential circumstances

-who we are

-age, gender, race

-how we view the movie

2. Experiential histories

-who we are

-education, relationships, travel and knowledge

-for how we interpret a movie

3. Identification

-who we are

-which characters we sympathize with

4. Cognition

-how we make sense of the film

-Different people have different views of film and how they interpret them

Film Screening: *House of Flying Daggers* (Zhang Yimou, 2004)

Visual Aspects about Film and Audiovisuals **Wednesday September 11, 2019**

The Visual Aspect of Film

-Filmmakers want to tell a story

-All our mental abilities help us to understand the world and the story world

-We react to the film with emotions, we experience an emotional rollercoaster

-It is a social experience

-How do we react? Are we enthusiastic? Absorbed in the story?

-Why do we react and how?

-Are there specific motives and themes?

-Addresses both mind and body in the film, we will jump when there is a jumpscare, cry during a sad moment

-Filmmakers have many different tools

-Goal of the story is to make us absorbed and reflect

-familiarize basic film tools

-understand film as a social and economic practice

Diegesis - The Story World (film term)

In *House of Flying Daggers* the diegetic world is outside

In *The Shining* the story world is inside

Mise-en-scène (must have an accent when writing it)

-"Placement in scene" or "onstage"

-A French term

-Altered later using digital effect

4 Elements of Mise-en-scène

1. Setting and sets

-enhances beauty

-gives space

-important in every movie

2. Props
 - chosen carefully like sets
 - can be used to show a character's abilities
 - can be tools for the characters
 - same props can be used in different ways
3. Actors and costumes
 - extremely important
 - carefully chosen
 - use of makeup is important
4. Lighting
 - how people are lighted
 - how a set is lighted

Cinematography

-basic unit is the shot

5 Elements of Cinematography

1. Framing
 - can be really long
 - virtual importance
 - what we see
2. Depth of field
 - big or small
 - what is inferred outside the frame
 - how the shot is focused, is all of it clear?
3. Colour and contrast
 - is it realistic?
 - is it clear?
 - are the colours bright?
4. Movement
 - how are characters moving?
 - how is the camera moving?
 - what is moving in the shot?
5. Special effects
 - always has some sort of special effect
 - images are always manipulated
 - cameraman takes lots of shots
 - images always are edited

Editing

-Many films are edited to join the narrative together

3 Elements of Editing

1. Rhythm, pace, energy and pulse
 - fast or slow timing
 - rhythm impacts the pace
 - various types of energy
2. Establish space and time
 - how the shots are linked
 - use of editing strategies
 - eg you know it's night time when you see that it's dark outside in the diegetic world.
3. Audience engagement
 - how shots join together
 - different ways to engage with audience
 - can be absorbed with the film or watch from a distance

Use of Images

- Creates the story world
- Conveys information
- Creates mood and atmosphere
- Gives us insight to human life
- Gives us ideas from society

Film Screening: *The Shining* (Stanley Kubrick, 1980)

The Sonic Aspect of Film

Wednesday September 18, 2019

Film is an audio visual medium

- Sound is very important
- Sound effects are important
- Emotions can be triggered and our bodies can react with sounds. Eg. we jump when we hear a crash

**Sound changes the image
Image changes the sound**

- Always experience sound and images together

- Storytelling is impacted by music and imagery
- Fight scenes wouldn't be the same without sound

Diegetic Sound

This is sound and music that belongs to the world of the characters. For example a radio playing in a character's bedroom

Non Diegetic Sound

This is the sound that do not belong to the world of the characters. For example the background music of a film

Basic Elements in Audio-Visual Media:

1. Voice
 - can hear gender
 - accents (get a sense of where they are from)
 - creates atmosphere (if they are yelling or whispering)
 - background music will go down once a character speaks
2. Music
 - some films have nearly no music
 - not all music belongs to the story world (like background music)
3. Diegetic sound (ambient sound)
 - sound in the film
 - part of the story
4. Sound effects
 - does not naturally belong in the world of the story
 - added for the purpose of effect
 - impact the movie
 - has to be done right
5. Silence
 - silence can be powerful

Diegetic sound and sound effects can be blurred since they are enhanced. For example the music playing in Jack's head as he is losing control of himself.

Primary Functions of Sound

1. Continuity
 - different sounds glue everything together

- continuity units it together
- use the same music for the continuation

2. Orientation

- orient in space and time
- easy to navigate story and follow
- orients the imaginary

3. Atmosphere

- gives tone and rhythm to the story
- sound can be better to create emotion
- gives mood

4. Pointing (narrative or diegetic cueing)

- points to important aspects of the movie
- sound of heavy breathing or snoring can indicate a character's asleep

Everything from a big orchestra to a small creaking door can create unity for the film.

Secondary Functions of Sound

1. Creating rhythm and pulse

- can be in synch or syncopated (off beat)

2. Exposition and information

- gives different types of information (tense background music for a scary scene)

3. Creating character

- have leitmotifs
- character's could have their own theme song

4. Signalizing interior states

- what goes on in a character's mind

5. Creating suspense of action

- gives tension to the story, can change from boring to intense

6. Create affects and effects

- emotions and feelings

7. Establishing a generic or contextual link

- different sounds for different types of film
- for example a war movie will use weapons for their sounds

Film Screening: *The Hurt Locker* (Kathryn Bigelow, 2008)

The "Ecology" of Film

Wednesday September 25, 2019

- Films are narratives, storytelling with audio-visuals

The 3 Areas of Film Studies

1. Film History

- how films are made in black and white to the films made today
- film/content patterns
- changes in industries and social norms
- history of technology

2. Film theory

- study nature and theory of cinema
- what is cinema? What type of art/entertainment?
- how do we see a film?
- how does film impact society?
- how have changes in the medium form?

3. Film analysis

- how we make sense of the narrative
- how are we making meaning?
- how can sounds/images impact how we react to the diegetic world?
- how do the camera, makeup, sets, costumes work?

What is Cinema?

- What is the medium specificity about film?
- unique visuals and edits
- edits of visual and audio together

-Film is a combination of all other arts

-Literature, painting, design, architecture, comics, music, drama theatre, musical theatre can all be linked to film.

-Films can be combinations of different genres

-Most genres have existed for centuries

-Economics are just as important as the art

The BATMAN

SHIFTING SIGNIFIER OF A COMPLEX CULTURAL PHENOMENON

Films have:

- Changes in society
- Changes in marketing strategies
- Economic conditions of the film industry and comic industry
- Technical and aesthetic development
- Political and social considerations such as censorship
- Conventions of the superhero genre

Midterm Review for October 2nd 2019

- 3 definitions 10 x 3, can be one sentence
- 1 short "essay" question 70 points
 - write a passage
 - use examples from films watched in class

Essay due for November 13

- have a thesis
- think of audience
- pay attention to detail
- not a film review but a film analysis

Film Screening: *The LEGO Batman Movie* (Chris McKay, 2017)

Film and Society

Wednesday October 2, 2019

- There is a relationship between film and society
- Filmmakers use different tools that are available to them
- How films are regarded in society
- Films are like "mirrors" of society
- Films have an impact on society and society has an impact on films

Film is seen as a dangerous medium because -

1. Nitrate Film Stock
 - early films were highly flammable
 - many tragedies in early film history

2. The reception situation
 - mixing of genders and race in the dark especially during times of segregation
 - one issue was Viola Desmond's experience in a theatre
3. Content and form
 - film can be a very powerful medium

Media and Moral Panics

1. Technology
2. New media

People always had issues with new technologies, even before film. For example novels had people complaining that they women and children especially were reading too much.

Censorship and self-censorship

- many different forms of censorship
- self censorship used in order to prevent federal censorship
- Hollywood controversies

MPPDA - Motion Picture Producers and Distributors of America

-Goal of this was to renovate the images of the movie industry

1. Foreign relations
2. Controlling unionization
3. Self-censorship

Censorship in Canada

1. 1911-1935 - Provincial Censorship of Films
2. 1935-1968 - The Production Code Era
3. 1968-Present - Rating Era

Battleship Potemkin

- Very powerful film
- Banned in many countries because it was so powerful
- Many feared for a communist revolution because of its narrative
- Some places just banned the music because of its emotional force
- Inspired by "Classical Conditioning"

Film Screening: *Battleship Potemkin* (Sergei Eisenstein, 2004)

4 Aspects of the “meeting” between film and an audience member

1. Experiential circumstances
-who we are race, gender, age wise
2. Experiential history
-who we are in the sense of education, relationships, travels
3. Identification
-who we are and which characters we decide to sympathize or engage with
4. Cognation
-who we are when it comes to making sense of the film

-audience engagement is important
-important aspects of spectatorship

Identity and spectatorship

Encoding - How meaning is created and expressed in a film by its producers. For example BATMAN is very childish, “war is a drug” and how Danny lives in a very violent lifestyle

Decoding - How we in the audience react to, make sense of, and interpret films. How we interpret all the encoded stuff

3 “Reading Positions” distinguished by Stuart Hall

1. Dominant readings - Agree with the main theme of the film
2. Oppositional readings - Disagree or reject the dominant
3. Negotiated readings - Both can have their appeals

The film, *Die Hard*, was watched with homeless people and they were not in favour of the main character, instead they were supporting the antagonists. This is an example of an oppositional reading.

Audience Engagement

“The structure of sympathy”-Murray Smith

1. Recognize them
 - first level of engagement
 - need to recognize character as a person
 - they are an individual
2. Alignment
 - second level of engagement
 - how narrative gives us insight with the characters
 - use of communication and information
3. Allegiance
 - third and last stage of engagement
 - makes us sympathize with the characters

Stars and Engagement

- During *The Shining*, it is easier to feel something with Jack because Jack Nicholson is a film star
- The star system is not only in film
- People want stars
- First films didn't include credits
- Stars matter to engagement and identity
- We idolize stars

Coda: Geography and Cultural Identity

- Geography and cultural identity is something to think about
- Identity means belonging and self creation
- We are different people with different circumstances
- Cultural, regional, geographic and personal identities are what we all have

Film Screening: *Bon Cop Bad Cop* (Erik Canuel, 2006)

Film and the Representation of Race

Wednesday October 30, 2019

- Films can shape how we see race
- “Race films” where films directed and acted by other races
- Things have gotten better in modern society
- Race/skin colour is still impactful outside of the film

- Depiction of race in audiovisual media
- Pay attention to characters
- Films are about people

Characters in Film and Media

1. Round characters

- Many individual traits
- there is a past history
- think of their actions, what they are doing and going through
- has goals
- emotions

2. Flat characters

- very few character traits
- we don't know them very well
- no inner life
- don't know what they're motivated by

3. Stereotypes

- not even a real character
- super flat in a sense
- individual personality is reduced
- can be dehumanizing and degrading
- lose identity of being a character

-Jack is a pretty flat character in *The Shining*, like Wendy too, but we know more about him.

-Racism is beginning to take place as Jack begins to lose his mind

-We get to know him more

-Mise-en-scène contributes to creating characters and to racial imagery

-There is also a black character in *The Shining*, who works as a cook in the hotel. He quickly becomes a very disposable character when Jack kills him

-There is a Native American theme in the Overlook Hotel

-In *The Hurt Locker*, there are many flat characters, however, we get to know James more after meeting Beetham

-James becomes more round and we see his family back home in America

-Many of the other characters are more flat, there is not much development for them

-In *Bon Cop Bad Cop*, the two officers are pretty flat

-Audience must piece together information about the characters

- Mise-en-scène is very important to this film, especially with changes in locations
- Stereotypical cop, not racial but regional differences since one is from Ontario while the other one is from Quebec

- Characters can be very different
- We can learn a lot about them and see them change throughout the movie
- They could be sympathetic or not
- Even can have multiple protagonists in a film. For example *Bon Cop Bad Cop*

Two Classical Edition Patterns

1. Point-of-view shots
 - we see with a character
 - we are in their shoes
 - easier to feel the character
2. Shot/reverse shots
 - editing pattern has three cameras
 - there is a 180 degree rule for continuous space

A so-called "Shirley-card" is to help a filmmaker or photographer calibrate the camera to properly light a subject. White is "normal" lighting

- Built in bias with tech itself

Film Screening: *Get Out* (Jordan Peele, 2017)

Film, Bodies, and Sexualities

Wednesday November 6, 2019

- Many factors create our identity
- Cultural construction of gender, bodies and sexuality matters
- Film is more than just entertainment
- There are many abstract factors of film
- Sex and sexuality if a key part of human experience
- Sex has been key appeal for film
- Fascination and fear come with these topics
- Cultural context is important too
- Kisses on screen were not allowed for a long time
- Americans forced Japanese people to have movies with kisses in 1946

-Sex is constructed like gender roles

Spectatorship

- shift taken place in the last 30 years of how we perceive audience activity in the cinema theatre
- in the theatres we engage with films in the dark
- conceived of watching a film like an intense dreamlike emotional activity
- engaging films

Psycho-Semiotic

Passive audience
Unconscious desires
Irrationality
Emotions
Film positions the audience

Cognitivist approach

Active audience
Conscious mental operations
Rationality
Cognitive, logic operations
Audience positions the film

- Both passive and active during a movie
- We use both emotions and cognition
- Bodies do matter when experiencing a film
- "Body genres"

Body Genres

- Some films want us to react with our bodies
- Those are called body genres
- One of the most important body genres is horror, we jump out of our seats when something scary happens
- Experience very naked display of emotions
- Audience feels what is seen and heard onstage

3 Central Body Genres

1. Horror
 - we shiver, sweat or scream
2. Melodrama
 - tears, use of tissues
3. Pornography
 - bodily desire

A 4th body genre could be - **Comedy**, causes us to laugh
-However, not always bodily

In body genres we react with what is going on with the characters

Representation of bodies and sexualities

-Horror films are interesting with gender representation
-Woman in horror are usually "punished" for being sexually active
-Killer usually kill the sexually active woman first, leaving the innocent ones as the survivors
-A film director once said to "torture the woman" but woman in horror survive more than men

4 Points In Mainstream Cinema When it comes to Gender and Sexuality

1. Harder for women to direct films today.
The only woman to receive an Oscar for best direction is Kathryn Bigelow, who made The Hurt Locker
2. Women are often minor characters than men and more flat
They are more passive or stereotyped
Or they are objects to look at
3. Heterosexuality is the norm
Mainstream films tend to have a lot of heterosexuality
Sex acts would be limited or hinted because they want a bigger audience
4. Limited sexual expression in mainstream films
A lot has changed over time about what is considered to be "normal"

How Films Construct Gender and Sex in Mainstream Media

1. Who looks, it's usually men
-active male gaze
-who is looking and who is being looked at is important to consider
-point of view shots of who is looking
2. Who are being looked at, usually the women
-they are defined by their looks
"Objectifying women"
-treating them like objects instead of actual human beings

3. Double plot of the classic narrative
 - characterized by a double plot
 - specific goal must be met by a typical goal oriented male dude
 - And a heterosexual romance
 - Or in *Bon Cop Bad Cop* the exception is their "bromance"

- Idea of woman or man and gender and sexuality is built into the narrative
- Woman are seen as spectacles or sexual objects
- Men look while women are being looked at

The Documentary Genre

- Claimed to be real
- Direct arguments about the real world
- Shows us the real world
- All constructions and narratives
- Represents pre-existing events, people, and locations
- Different than fiction
- Deals with the "truth"

Concept of Family Resemblances

A = B = C = D = E but A ≠ E

Different, but still the same family

Coda

-Important question to ask is - How are sex and sexuality tied to questions of race, gender, power, violence and national belonging?

Film Screening: *Tongues Untied* (Marlon Riggs, 1989)

Film and Narrative Style Wednesday November 13, 2019

- Numberless narratives in the world
- Film is also numberless
- Films are different from different periods of time and countries
- Share many aspects with narrative organization
- Most mainstream films have the same ideals

- Filmmaking is a vast ecosystem
- Ideas are stolen and/or recycled
- Many parodies, revisions and reshaping
- Array of options and possibilities for film

Narrative Structure

-Most films we watched (except for the documentary *Tongues Untied*) have narrative aspects

5 Main Aspects of Cinematic Narration

1. Conflicts and goals
 - boring if there was no conflict
 - main characters have goals
 - House of Flying Daggers*, the "Flying Daggers" have goals to change society and the power structure
 - Bon Cop Bad Cop*, the cops had to find out who the murderer is along with conflicts with Ontario and Quebec
 - conflicts and goals get resolved at the end
2. Characters fit plot action
 - characters are fit for plot action
 - defined by what they contribute to the conflict
 - some characters will change like Jack from *The Shining*
3. The protagonist is the focus of the story
 - main character is introduced ASAP
 - Bon Cop Bad Cop* had both protagonists introduced in their kitchens
 - Battleship Potemkin* had no individual protagonist instead it was the mass themselves
4. Time pressure and deadlines
 - heated up action with pressure on the main character and their goals
 - good way of generating suspense
 - "a bomb will go off if the protagonist can't stop it"
 - "the cop will be fired if he can't find the killer"
 - The Hurt Locker* has rotation time to create tension,
5. Plot is organized in midsize units
 - often called acts
 - each part is about 20-30 minutes long

Act 1: Set up - the introduction of characters and the plot

Act 2: A complicating action - goal isn't easy to reach

Act 3: Development section - a thickening plot

Act 4: A climax - the plot reaches the end along with the goal

Act 5 can be the epilogue, but there isn't always one

-Those are the foundation of the classic narrative

-Used in many films

The Classic Narrative Style

The 8 C's of Classic Narrative:

1. Clarity

-main overarching stylistic ideal

-should be as clear as possible

-we should know who the protagonist is and what is going on

-we should know where and when it is taking place

-characters are understandable

2. Coherence

--story and character must be coherent

3. Continuity

-should be as seamless as possible

-it's bad if the audience begins to question where they are or who the main characters are

4. Chronology

--linear fashion

-flashbacks are important

-should be clear if it's a flashback

-use cues or stylistic elements to keep viewers oriented

5. Construction

-unity is an important goal

-everything at the end will all fit

6. Conflict

-motor of the story

-relations between the main characters

7. Causality
 - cause and effect will explain what will happen
8. Conventions
 - many conversations throughout the story
 - between various characters

The Modernist Narrative Style

-In many ways opposite to the classic narrative form

1. Expressivity and ambiguity
 - things are unclear
 - time and space can be unclear
2. Fragmentation
 - lacks deal wholeness
 - fragments or parts are more important
3. Openness
 - more room for interpretation
 - often leaves the story unfinished
 - fill in the blanks ourselves
4. Non-chronology
 - not linear
 - is it real or a dream?
 - has time passed?
5. Non-finality
 - open ending
 - lack of closure
6. Ambivalence
 - characters cannot be summed up in simple terms
 - anti-psychological attitude
7. Non-causality
 - cause and effect are not really linked
 - can be unclear
8. Reinvention

- film is consistently reinvented
- make new films

- Important to keep the two narrative forms in mind
- They are the ideal types
- Many films today combine both

Film Screening: *Rashomon* (Akira Kurosawa, 1950)

Cinematic Genres

Wednesday November 20. 2019

- There are many kinds of genres
- Genre movies are commercial
- Story telling with familiar characters in familiar stories
- Predictable and seems to be the same
- All a little different
- Standardized form of working with variation
- Get Out and The Shining are genres of horror
- The Hurt Locker is a war drama
- Genres are important to producers, consumers and critics

The genre contract = an implicit agreement between film and audience

- If a horror film is boring, it shouldn't be a horror film
- The film and it's producer will be in trouble with the audience if contract is broken
- Aristotle 2000 years ago wondered why people liked genre stories
- Studies of genres go back hundreds of years ago, despite films only being invented about 150 years ago

The Concept of Genre

1. A category
 - genres are categories
 - eg it's a musical or it is a crime film
2. Consumer index
 - used as a label for the audience
 - genres can give audience something to expect
3. A way of standardizing
 - films are usually made on a conveyor belt

-producers can use genres as a way of standardizing

4. A contract

- number of responses
- gives the audience expectations

5. A way of telling the story

- efficient way of storytelling
- an easy way of communication

6. A tool for mapping

- tool for production
- understand pop cinema with audience

7. A way to maintain a hierarchy

- establishes what is important
- superhero genres are very popular and mainstream

-Will work with style and genre content

-Usually conservative when it comes to topics like sexuality, gender and/or race in the story

-Stereotypes included in a lot of genre based films

Genre

1. Industry consciousness

- industry needs to know what they are making and marketing

2. Audience consciousness

- audience needs to know what they're expecting to get

-When films can be parodied then you have a real genre

-in parodies, people are deliberately making fun of the film

-people really understand it if they can parody it

-Genres shape our expectations before we see the film

-Audience knows what they'll watch

-Some genres known for being iconography for example, if it is a western, it is defined by horses and guns

-Genres are simple to define. Like horror and comedy

How Genres are Defined

1. Expected body reactions
 - what happens with action, suspense or crime
 - what we call body genres

2. Time and place
 - film takes place in a future, the genre will be science fiction
 - in the past, the film will be a period drama
 - a western would be a very specific past and place

3. Iconography or content
 - biopic - story of someone's life
 - musicals are defined by having characters break out into singing
 - there are crimes in crime films
 - gangster movies will have gangsters

4. Style
 - stylistic traits
 - film noir and melodramas
 - animation has its own unique style

There are a number of subgenres

- specifically in horror, eg. Gore, psychological
- can be very different
- slapstick comedy and stand up comedy are different forms of comedy
- genre films can be different but they belong in the same family

A = B = C = D = E but A ≠ E

- genres are international
- changes through times and borders
- different genres in different countries

-Martial arts films in Hong Kong inspired the samurai movies

The Japanese Genre System

- very unique system
- very detailed genre system
- inspired by America but different

Two Mega-Genres

Jidaigeki = period drama before 1868

Gendaigeki = modern drama after 1868

Other genres include:

Chanbara = traditional sword drama

Zankoku jidaigeki = the “gruesome” period drama

Giri = obligation

Ninjo = personal desires

The film *Rashomon* is in the modernist, it is a period drama
Kurosawa was inspired by western style

Film Noir - The “Black Film”

1. A darker way of storytelling
2. A negation of the Classic Hollywood Cinema
3. A different lighting style
4. Man + woman ≠ true
5. New roles for women, they are more active and more round of a character
6. A “crooked” more than a linear form

Film Screening: *Gilda* (Charles Vidor, 1946)

Cinematic History - A Very Short and Very Concise History Wednesday November 27, 2019

- Film history is an aesthetic history of cinematic arts
- Art and a form of entertainment

- History of documentaries
- Common way of telling stories
- How have films changed? What stayed the same?
- Film started as an analogue medium
- Another way to tell film history is economically, how films are bought and sold on the market

- Focus on changes of social practices, experiences and audio visual medium
- Most films are screened on phones now
- New technologies and newer media like the radio and iPhones
- How has spectatorship changed?

The History of Film and Cinema

1. 1895-1930 The New Medium

- new, when the film was just invented

2. 1930-1960 The Big Medium

- Golden Age of film
- cinema ruled the entertainment market of the world
- many people went out to see films

3. 1960-Today The Nodal Medium

- ecology of film changes a lot
- still film and cinema is the nodal of an ecology of media
- film is important despite not being seen in the cinema

1895-1930 The New Medium

1890 The Invention of Film

- many people worked on film such as the Brothers Lumière in France
- 50 seconds long and very short
- audience members admired the moving screen

Dissemination and Standardization

- film captures movement unlike photography
- no colour yet
- December 1895 was a great day for film

Social Anxiety, Censorship, and Control

- film was regarded as a dangerous medium

- very strong and influential
- more powerful than the other forms of entertainment
- had to be controlled
- every place had its own form of censorship

Development of the Classic Narrative

- took a long time to tell a big story
- going to the movies meant seeing stories
- saw newsreels before the movies
- ways to tell stories change over time

The Role of World War I

- changed everything
- three biggest producers were France, Italy and Denmark with the US being fourth before the war

Hollywood Emerges

- 99 percent of English speaking films are from America
- emerges after WWI

Avant-Garde Challenges from Europe

- many different unique storytelling ways in Europe
- examples are German Expressionism, Soviet Montage, and French Impressionists

Coming of Sound

- strengthens the classic narrative
- strengthens continuity, and unity
- sound bridges forms

1930-1960 The Big Medium

Domination of the Classic Narrative

- no other media could compare to film
- big consumption of people's time and money
- film was the biggest form of entertainment
- all films tried to follow the classic narrative
- US films dominated the film industry

Production Code from 1934

- 1934 all films had to be sent to the Production Code Administration
- want to avoid federal censorship

Attacks on the Studio System

- Great Depression
- World War II
- Hollywood had 8 big studios
- in 1946 blockbooking became illegal
- those 8 studios dominated and were the most profitable in the US

Growing Competition from T.V.

- cinema became a drag to have to go to and it was costly
- could stay at home and watch it on the T.V. instead
- watch/play video games inspired by movies

New European Challenges

- more modernist narratives
- alternatives to classic film
- emerging of Italian Neorealism

New "World Cinema"

- Hollywood is on top, they buy up all the talent
- people from all over the world will come work at Hollywood

1960 - Today The Nodal Medium

Sinking Cinema Attendance

- film is not the big media anymore
- still at the centre of entertainment
- sinking attendance of cinemas all around the world, except for China

New Sensory Stimulation

- cinemascope
- more colour in film
- increase of audio tools to use

New Challenges from New Technologies

- challenges with audio visual tools
- challenges with distributions
- T.V. - cable and satellite along with DVD'S, Internet, Netflix etc

A Sound Revolution

- improvement of sound since the 1970's
- better sound equipment today

The Digital Revolution

-recent times with tech made films more digital.

Globalization and New Communication Technologies

-instantly able to watch a film when it releases

-big blockbuster films will try to release as many films at once because they need to get their money back as fast as possible

Post-Colonial “World Cinema”

-liberated countries

-like Hong Kong’s films in the 70s and 90s

-1980- raise of Bollywood

-Today Nigeria is producing the most films with over 1000 films a year

Film Screening: *Cleo from 5 to 7* (Agnès Varda, 1962)