

COMM 1851- 2.1



[/ Xyz]
Descriptive claims are what happens and how characters and plot
Evaluation claims are reviewing the film
Interpret claims are about meaning and significance

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COMM 1851- 2.2



[/ SYNCHRO]
Denotative is literal meaning (signifier)
Connotative is symbolic meaning (signified)
Sign- anything that gives meaning (sound, image, angles, plot points, etc.)

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COMM 1851- 2.2 #1



[/ Xyz]
ICON= Smoke is smoke
INDEX= Smoke is fire
SYMBOL= Smoke symbolizes death

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COMM 1851- 2.3



Themes vs Motif

- **Themes** differ from motifs in that themes are ideas conveyed by a film.
- **Motifs** are repeated symbols that represent those ideas.
- **Leit-motif**: reiteration of those theme.



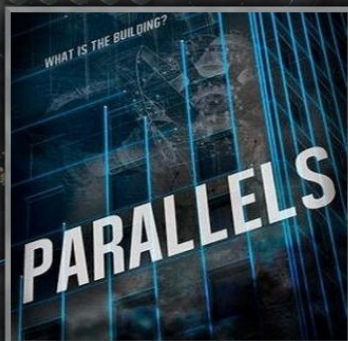
[/ Xyz]
Motifs are repetitions of significance

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COMM 1851- 2.4



[/ Xyz]
Parallels are motifs that are compared between 2 things

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[/ SYNCHRO]
Means black film, with a bleak tone
Setting: Like The Dark Knight Trilogy
Protagonist: Like Batman
Femme Fatale: Leads to character downfall, Damsel in distress: helpless

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COMM 1851- NARRATIVE STRUCTURE



Typical Narrative Structure

Three Act Structure

- Setup – introduce characters, goals, setting, relationships. Setup main conflict, protagonists and antagonists
- Development – plot complications. Reactions to conflict.
- Resolution – Climax. Protagonist usually wins out. Closure

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COMM 1851- PRINCIPLES OF CLASSICAL STYLE



Unobtrusive Craftsmanship

- Use stylistic techniques to draw in viewer without calling attention to filmmaking process.
- Cinematic "invisibility" - allows audience to get lost in story

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COMM 1851- PRINCIPLES OF CLASSICAL STYLE



Unity

- Cause and effect
- Easy to understand motivation in characters' behavior

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Characters

- Goal Oriented - what main character is trying to achieve.
- Audience identification and involvement
- Protagonist - identify with
- Clear "good" and "bad" or Protagonist and Antagonist

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Clarity

- Character motivations, film space, time, events, plot unambiguous.
- No confusion over these elements. Everything clear and explained

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Closure

- Plots - raise questions, problems, then solves them.
- Usually "happy" endings - but even when not, no ambiguity. No questions left unanswered.
- We know how to feel.

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Alternatives to Classical Style

- Film as art
- Filmmaker's POV and vision over strict plot or narrative.
- Breaking narrative conventions

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Documentary

- "Alternative" to traditional narrative film
- Presenting "real world"
- But shaped as a narrative or "story"

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Documentary

- Tells real stories – establishing real people and events but . . .
- Rely on Narrative Structure and Devices, just like fictional films.
- Choices made how to film and how to edit – "creative" choices that influence "reality"

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Documentary

- Coined by John Grierson
- "Creative treatment of actuality"
- Filmmakers shape reality
- Choices made for structure, cinematography, sound and editing
 - Influences how the audience interprets

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Documentary

- Has a reason for being. Not purely for entertainment
 - Educate viewers about pressing issues
 - Introduce viewers to extraordinary people and their achievements
 - Capturing humor and pathos of everyday life
 - Use tools to create a profound experience

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Documentary

- Expository vs Observational
- Issue Driven vs Character Driven
- Past Tense vs Present Tense

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COMM 1851- 3 STAGES OF PRODUCTION



Three Stages of Production

- Pre-production (Before filming takes place)
 - Script (screenwriters)
 - Location scouts
 - Casting and Crew
 - Storyboarding

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COMM 1851- 3 STAGES OF PRODUCTION



Three Stages of Production

- Production
 - Producer
 - Director
 - Cinematographer
 - Sound recording
 - Script supervisor
 - Production assistants
 - Gaffer (head electrician)
 - Grip (lighting/rigging technicians)
 - Set design
 - Actors

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COMM 1851- 3 STAGES OF PRODUCTION



Three Stages of Production

- Post-Production
 - Director
 - Producer
 - Editor
 - Sound Editor; Foley
 - Distribution

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COMM 1851- PRODUCER



Producer

- in charge of business aspects, administration, acquiring rights, financial aspects (making the film process possible)

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COMM 1851- DIRECTOR



Director

- in charge of the actual filmmaking process; everything that goes into the actual filming. Interpreting screenplay to screen

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COMM 1851- FRENCH NEW WAVE



French New Wave

- Viewed director as the ultimate "artist" or "author" of a film.

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COMM 1851- AUTEUR THEORY



Auteur Theory

- Best films are those that display "signature" of individual personality; recurring themes, techniques, concerns, plots, obsessions.
- Director's personal statement or signature can be seen throughout films, and vision "matures" and becomes more certain.

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Film is an art of personal artistic expression
Auteur (author or artist)- director

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COMM 1851- IDEOLOGY



Ideology

Set of beliefs about our world - shared and individual views about society. Includes political and personal views.

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COMM 1851- DOMINANT IDEOLOGY



Dominant Ideology

Shared, generally accepted view of the world and how things should be.

Influenced by media, politics, family life, group affiliations, regional factors, more.

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COMM 1851- DOMINANT IDEOLOGY 光



Dominant Ideology

Most films support dominant ideology - support the "status quo" ("the way things are").

Don't usually challenge these dominant beliefs.

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COMM 1851- DOMINANT IDEOLOGY 光



Dominant Ideology

Films can help define the status quo.

Movie images stereotype, generalize. And through significant repetition of images and ideas, they can help shape our definitions.

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COMM 1851- DOMINANT IDEOLOGY 光



Dominant Ideology

What if we don't fit into the dominant ideology?

How are you "portrayed"?

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COMM 1851- IDEOLOGY 2 光



Film often doesn't delve into complexities.

Presents stereotypes and generalizations

Generalizations can support and define Dominant Ideology.

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