**Midterm**:

Mid-term VIS 155

A six pages, double space, 12 points Courier font. It is due in section by May 16.

The first four weeks of the quarter have been focused on redefining the relationship between “Documentary” and “Fiction”.  Traditionally these are thought as two separate “territories” the difference of which can be articulated by the fact that one (“documentary”) entertains a relationship with “the real” and the other (‘fiction”) is pure “construction”.

You will choose a minimum of eight scenes -four from Michel Brault’s work [Pour la suite du Monde; Le temps Perdu; Genevieve; Children of Silence] and four from People on Sunday to put in question this assumption and examine its validity.

Focus on visual techniques (composition; framing; editing) and attempt to show that “documentaries” are essentially “fictional” enterprises.

Two caveats:

1) Use frame grabs to articulate your analysis and do not waste time describing in imprecise terms the scenes you have chosen.

2) Provide a proper bibliography at the end of your paper and establish the source of any quotation you choose to use.

6pgs double spaced 12pt courier

due May 16th section

assignment: ….\*see blog

-redefining relationship between *documentary* and  *fiction.*  Thought of as separate territories, one real the other fiction.

-choose 8 scenes (min) to put in question this assumption and examie its validity.

+ 4 from Michel Brault’s work

+4 from “People on Sunday”

-focus on visual techniques (composition; framing; editing) and show that “documentaries” are essentially “fictional” enterprises.

caveats:

1. use frame grabs to articulate analysis
   1. annotations throughout text, put image at end in appendix… etc
2. provide prober bibliography to establish quotation sources (if any)

**Michel Brault films shown in class:**

-Pour la suite du Monde

-Le temps Perdu

-Genevieve

-Children of Silence

These films are for educational purposes, so please do not share or distribute these copies.

*Pour la suite du monde - [https://www.dropbox.com/s/allja9xst98z0w5/Bault\_PourLaSuitDuMonde.m4v](https://www.dropbox.com/s/allja9xst98z0w5/Bault_PourLaSuitDuMonde.m4v" \t "_blank)*

*Les enfants du silence - [https://www.dropbox.com/s/m9s2y0oc5s2o4q3/Brault\_lesenfantsdusilence.m4v](https://www.dropbox.com/s/m9s2y0oc5s2o4q3/Brault_lesenfantsdusilence.m4v" \t "_blank)*

*Le temps perdu - [https://www.dropbox.com/s/pbs5p36ilakhxwi/brault-letempsperdu.m4v](https://www.dropbox.com/s/pbs5p36ilakhxwi/brault-letempsperdu.m4v" \t "_blank)*

*Genevieve - [https://www.dropbox.com/s/pvo8e7xqfkvdo1j/brault-genevieve.m4v](https://www.dropbox.com/s/pvo8e7xqfkvdo1j/brault-genevieve.m4v" \t "_blank)*

Book: “The Five Cs of Cinema”

-a good reference for paper

**References:**

1. Lev Manovich’s tutorials on visualizing films with imageJ <https://docs.google.com/document/d/1PqSZmKwQwSIFrbmVi-evbStTbt7PrtsxNgC3W1oY5C4/edit>

Otis Ferguson readings:

1. [https://www.dropbox.com/s/xzqywc0oywajc42/Ferguson2.pdf](https://www.dropbox.com/s/xzqywc0oywajc42/Ferguson2.pdf" \t "_blank)
2. [https://www.dropbox.com/s/72qhuaav2bkaai1/Ferguson.pdf](https://www.dropbox.com/s/72qhuaav2bkaai1/Ferguson.pdf" \t "_blank)

The Brault readings:

1. [https://www.dropbox.com/s/jc9g571vxmcp1sl/Brault-1.pdf](https://www.dropbox.com/s/jc9g571vxmcp1sl/Brault-1.pdf" \t "_blank)

The 5 C's of Cinematography:

1. [https://www.dropbox.com/s/l6mcr5iv0mme6un/Five%20C%27s%20of%20Cinematography%20-%20Motion%20Picture%20Filming%20Techniques.pdf](https://www.dropbox.com/s/l6mcr5iv0mme6un/Five%20C%27s%20of%20Cinematography%20-%20Motion%20Picture%20Filming%20Techniques.pdf" \t "_blank)

People on Sunday:

1. [https://www.dropbox.com/s/1sgyz54nu003d0c/People%20on%20Sunday%201930%20BDRip%20720p%20%5Bmkvonly%5D.mkv](https://www.dropbox.com/s/1sgyz54nu003d0c/People%20on%20Sunday%201930%20BDRip%20720p%20%5Bmkvonly%5D.mkv" \t "_blank)

Pierre Perrault’s Île-aux-Coudres Trilogy:

1. <http://www.offscreen.com/index.php/pages/essays/ile_aux_coudres_trilogy/>

Paper “The relation of shot to shot”:

* Dimensions of film editing
  + Graphic relations between shot A and B
    - Continuity, a “graphic match”
      * PEOPLE ON SUNDAY: WEENIE SCENE
        + look at cross cutting scenes, graphic match and content match provide continuity
        + graphic match throughout multiple transitions between settings (sleep, hand) position of focus continuity during close-ups of laughter, continuity in style across settings. Adds to the intended overall happy/carefree/fun Sunday feeling, even though the two scneens are only related because they were placed next to each other temporally. The audience has been conditioned to not question the relation because the transition seems natural. (talk about
      * LE TEMPS PERDU:FRAME OF SHOT IS HOW BOY SEES GIRL
        + Framed over boy’s shoulder (over-the-shoulder shot) she is the focus of the scene, introduces character from behind, moves to closeups of girl, viewer seeing through his eyes. Framing: she exits and shot finally introduces you to the charactr with closeup of him in that moment of curiosity.
  + Rhythmic relations
    - Beat established by length of shots

POUR LA SUITE DU MONDE:CUTTING BETWEEN TWO SCENES TO TURN A SCNENE CHANGE INTO A RHYTHMIC TRANSITION

PEOPLE ON SUNDAY: montage in beginning of people moving through the city.

* + Spatial relations
    - Can start with a wide shot framing the whole and move to a part of that whole
    - Alternatively, can construct a whole from parts.
      * LES ENFANTS DU SILENCE: DOCTORS AT TABLE SCENE

PEOPLE ON SUNDAY: THE KISS

Paces back and forth between characters and wide and close shots at first, echoing the tension building between the two characters as they near their kiss. Once that happens, shots become tight and longer, showing the two in that moment as they are experiencing it: nothing else outside of them is important or relevant. ­­

* + - Cross cutting
      * PEOPLE ON SUNDAY: WAKING UP AND GETTING READY
        + Scene is well established cross cutting between following the man as he moves within this space, and back to the static framing of the girl still and sleeping.girl functions as a reference point for grasping the location of action. Also serves as an emphasis on the passage of time. (the way she is in shots throughout the scene).
  + Temporal relations
    - Flashbacks
      * LES ENFANTS DU SILENCE: CLASSROOM
    - Flash forwards

EVIDENCE:

“Space is rarely portrayed in a motion picture as it actually cxtsts, except in a single setting: and then it may be condensed or expanded by physi- cal. optical and editorial techniques. Illusions of space may be created in various ways” (Mascelli, Five C’s of Cinematography)

“The uses of cross-cuutng have one common characteristic : *Any evcnt* happen ing *arnnoheve* may be connected with any other event. Cross- cutting may present:

*Events occurrmq sinudtaneouslu,* but sepa- rated in space, may be depicted by alternately showing the progress of each. “ (Mascelli, Five C’s of Cinematography, p153)

-shot, scene, sequence, entire picture.

-types of camera angles: objective, subjective, point-of-view