## Kracauer - *Basic Concepts* (1960)

* After the Invention of photography, it was “inevitable” that humans would seek moving pictures to better reflect the world’s motion
  + 1860 Cook and Bonnelli invented photo bioscope: “we will see landscapes in which the trees bow to the whims of the wind, the leaves glitter and ripple in the rays of the sun”
* Early predictions for film seemed prophetic in their assumptions of what they could be capable of doing/capturing
* Film and photography would go hand-in-hand rather than film replacing photography as a medium of capturing real-life events
* Basic properties of Film:
  + Record and reveal the physical reality
  + Physical reality = material reality = physical existence = actuality = nature
  + “Canning” theatrics and self-contained stories isn't the film's true purpose
  + Canning is simply a good genre for film but not the main purpose (capturing real life)
* Technical Properties of Film:
  + Editing: continuity of shots (impossible with photography as a main-feature)
  + Techniques: close-ups, soft-focus, using negatives, multiple exposures, lap-dissolve, special effects, time manipulation, etc
* 2 Main Tendencies:
  + Lumière Brothers: Realism: everyday life/events like photography captures
    - Film examples: *Baby’s Breakfast*, *The Card Players*
    - *Teasing the Gardener* = comedy, storytelling elements
    - Recorded the world simply to “present” it: “Nature caught in the act”
  + Méliès: Theatrics: imagination and creativity to create stories like plays/fantasies
    - Was a Theater Director by trade, and his films often reflected this mentality by showing fantastical sets/settings/characters, etc
    - *An Impossible Voyage* seen as most famous/best work as a fantasy film
    - Exploited film making techniques and quirks (see techniques above)
    - *The Haunted Castle* utilized cinematic illusions to perfection to make a unique experience that would be impossible to replicate any other way
    - *Trip to the Moon* was best work, actors/actresses bowed as if on stage
* Physical Tendency
  + Realism vs Staged
    - *Pabsts Kameradschaft* argues that a staged mining disaster would feel more authentic than candid shots of an actual mining disaster
    - Cendrars argues opposite: that filming an identical scene where one is on a mountain and the other in a studio set; the mountain scene would feel more authentic bc the studio could not replicate EVERY small quirk/detail that the real location could
* Main Argument: What should Film as a medium be used for?
  + Realism/portrayal of reality (“drawings brought to life”)
  + Art is interpretative and should be free to portray whatever

## Bordwell - *Making Meaning* (1989)

* Idk I didn’t read it
* Damn these notes are really well organized
* Mine are not
* I write notes more like how i think,,
* And the issue is that i dont think
* also i wrote these during spanish class
* (sorry)

The beginning was saying smth like

The word interpret has many diff meanings, so he clarifies exactly what he means when he uses the word “interpret”

(put simply, it means to understand)

“In the chapters that follow I shall use the term 'interpretation’ to denote only certain kinds of inferences about meaning”

“Thus comprehension is concerned with apparent, manifest, or direct meanings, while interpretation is concerned with revealing hidden, nonobvious meanings.”

Important distinction i thought i should take note of,

Comprehension is understanding of the literal happenings, and interpretation is understanding of a deeper, sometimes hidden meaning

The article places emphasis on interpretation

To speak of hidden meanings, levels of meaning, and revealing mean-

ings evokes the dominant framework within which critics understaJ;ld

interpretation. The artwork or text is taken to be a container into

which the artist has stuffed meanings for the perceiver to pull out.

Alternatively, an archaeological analogy treats the text as having strata,

with layers or deposits of meaning that must be excavated. In either

case, comprehension and interpretation are assumed to open up the

text, penetrate its surfaces, and bring meanings to light. As Frank

Kermode puts it: ''The modern critical tradition, for all its variety, has

one continuous element, the' search for occulted sense in texts of

whatever period."

^summarized

The artwork is the vessel in which the moral or message is passed through

Interesting analogy but man i hate reading selections where much of the content can be reduced to one sentence with similar meaning…

“Meanings are not found but made.”

I guess this has to do with how the moral of a story is dependent on the audience

Comprehension and interpretation thus involve the construction of

meaning out of textual cues. In this respect, meaning-making is a

psychological and social activity fundamentally akin to other cognitive

processes.

Alright so here they compare the way one interprets an art form like how one conversates

“Meaning construction” will vary depending on your experiences

Construction is not ex nihilo creation;

there must be prior materials which undergo transformation.

Ex nihilo is “from nothing”

A composition, a camera movement, or a line of diaiogue may be ignored

by one critic and highlighted by another, but each datum remains an

Intersubjectively discriminable aspect of the film.

Ye basically highlighting how a film can be interpreted differently

Both comprehension and interpretation, then, require the spectator

to apply conceptual schemes to data picked out in the film. What sorts

of conceptual schemes might be used?

The first candidate might be a theory.

Scheme: a large-scale systematic plan or arrangement for attaining a particular object or putting a particular idea into effect.

Idk for sure, but i think this is saying that

for someone to comprehend or interpret an art form, in this case film, they need to have had prior knowledge

The audience’s basis of understanding can be thought of as a theory

They create their own viewpoint by applying their own previous experiences

Perhaps, then, a theory merely offers insights which can guide the

critic's interpretation. This formulation sounds appealing, and many

practicing critics would probably accept it.

A theory, shaped by someones previous experiences, is something that offers insights which can guide a critic’s interpretation of a film

ION FEEL LIKE DOING THIS NOMO

What else

Next he talks about the meaning of a film

He says that the moral of a story falls under one of 4 different categories…

I only read abt halfway

Alr we can go times new roman 12 again

Lik nothing evr happened

Back to ur regularly scheduled program

Diegesis: World of the Film / World of the Story

Diegetic = Inside the world of the film (ie music inside a scene like in an elevator that characters can interact with)

Non - Diegetic = Outside the world/story of the film (ie a voiceover in a movie is not heard by the characters)

**On Bordwell [In-Class Discussion]:**

What interpretation is NOT:

→ Finding the “real” or “correct” interpretation

→ Determining what the *author meant* (though that info may be valuable)

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Interpretation is *constructing* meaning with the raw material of the film

(Yes comic-sans)

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