

Example of stating why 2 films represent a radical new film style movie review

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Movie making began long time ago. However, radical cinema came up in the early 1960s. Within the time given, there have been distinct ways to determine the creation of a movie. Most people who came to radical film making had little knowledge. Due to their poor level of knowledge, the film makers developed the already existing cinematic techniques. The cinematic techniques include; first, the shots, improvisation, close-ups, camera location and type of lighting. Among other cinematic techniques include the use of jump cuts. They are the edits made in a continuous scene of footage, without having to transit hence gives the criterion of jumping over. Modification of these techniques evolved to radical film making.

The French new wave is well illustrated in the movies 400 blows and Breathless. The filming in movie The 400 blows shows radical changes made via the French New Wave Movement. It skillfully makes use of cinematic devices. The guidelines of the kind of technique to be used are illustrated within the theme of the movie to make a child as honest as possible.

Because of that, camera angles play a vital role in directing the emotions within scene. High angle shots are used. They are effective since they develop the whole feel of the scene. The high angle shots are used in three different scenes to illustrate different emotions.

First the high angle shots used help illustrate the feeling a childhood state of innocence. As indicated, Antonie Dionel is commences innocent. The high angle involves the school teacher, Mr. Gigey who is illustrated by a high angle close-up. The teacher is then described by the kind of shot as authoritative and full of power. The high angle shot is also used to show the view of buildings and the sky. This is there to demonstrate that when a child

is dropped into a new environment, he or she feel overwhelmed. This is because the environment seems larger than they actually know.

The use of panning shots and tracking is also vivid in film. There are sporadic shots in Paris and the use of jump cuts and tracking shots reveal how Antoine is going to develop mischief and changes in his life. The use of a freeze frame especially at the end of the film is clear.

Together with the movie 400 Blows, Breathless (1960) was the first feature directed by Jean-Luc Godard. It was more radical moving from kinetic action to leisurely scenes of hanging- out, chatting aimlessly and moving about the boulevard. The movie is unified by the use of abrupt jump cuts and roaming camera. The roaming camera is aimed at involving the sidewalks, homes, shops and streets of Paris into the cinematic energy. Being the backbone of radical movie making, the movie Breathless has standards of continuity editing. The movie also involves talking directly to the camera. For example, Michael's dialogue scene indicates him talking directly into the camera. This indicates need for improvement in movie making. In a famous scene, Michael is driving a car and with him is a girl whose name is Patricia. In the event of Michael describing her beauty, the camera does jump cut to a shot on her face. These jump cuts do not show continuity within the scene.

The edits in the movie breathless indicate flow with Michael's voice. This is rather different if the shot remained steady. An additional camera technique that gives the film a distinct rhythm is the use of hand held camera. As Michael and Patricia meet for the first time, there is the use of handheld camera as they walk down the streets of Paris. The scene is a wonderful visual counterpoint. The jump cuts and the long takes, even though different

in technical terms serve the purpose of giving the movie a unique rhythm and flow. There is ample use of cinematic techniques in the movie.

In the " Mr. Hulot's Holiday" movie, there are some techniques that are implied to support the context of the movie. There is minimal dialogue hence it is limited towards background sounds. There are long shots of scenes with many characters. This is believed to create an attention towards audience attention on the comical nature of humankind when linking group-wise. However, the movie uses man-made sounds hence categorizing it into the silent comedy category. The use of rambunctious soundtracks gives accompaniment the farcical failures of Mr. Hulot. They create the events of cause and effect within the comedy. In the movie " Mr. Hulot's Holiday, there is the use of camera. The camera is moved from left to the right every time there was an explosion. There are three adjustments done to the camera. These movements move either parallel to the zoom. These movements cause a feeling.

In the movie Breathless, there is evidence of simple shots in the beginning. Examples of these shots are implicated where Belmondo plays a wannabe gangster called Michael. In the later part of the movie, Michael is killed despite Rachael's efforts to hide him. Beyond the elementary plot, there is the use of sudden jump-cuts. This is done to a particular subject but the shots are done at different angles. There is a vivid use of meandering dialogue and erratic hand-held camera movements. This kind of film created a sensation among the 1960s audience.

In the movie Grand Illusion, there is the use of sound techniques and extensive camera movements that create a deeper-focus in the cinema.

There is an active use of shots. For example, there is a long-shot. This is illustrated by Rauffenstein is seen at an eye-level, as he makes to open the door closely followed by Boeldieu. The camera tracks the players closely and effectively. Effectively, the principals remain in the long shots and the guards remain in the medium shot. The shot shows unremitting movement. The courtyard contains pools of light and darkness, which help create a sculptural effect. These effects keep the film at its toes to express the theme.

In conclusion, there is evident radical change in the movie-making world. The movies including Breathless and 400 blows entail radical change in movie making. The styles and the techniques used in the movie making express the themes of the movies. Extensive use of shots and camera angles is evident in the New French Movie making styles. The shots give the movies a continued and detailed form of emotion within the movie, the movement and the ideas within the movies. The camera angles used by the camera operators ensure that the images taken are not shaky. This is as opposed to the prior methods of camera operation that resulted to vague images. This has been a tremendous advancement within film-making.