

Intro to film

[Literature](#), [Russian Literature](#)



Intro to film What are the three distinguishing elements of Neorealism as seen in DeSicas *Bicycle Thieves*? Neorealism is a movement that involves creation of films using low class people. The movement was common post World War II Italian filmmakers (Rabiger 109). The film *DeSicas Bicycle Thieves* relies on various aspects of neorealism intended to pass its nonrealistic message to the audience. The most outstanding neorealist element in the film is showing things or people in their usual occurrence. The film also uses untrained or real actors whose objective is the reasons of producing the film rather than how to do it.

2. Discuss what filmmaking technique Andrew Sarris calls "a revolutionary battle cry" in Eisenstein's *Battleship Potemkin*.

In the film, Eisenstein's *Battleship Potemkin* a revolutionary battle cry technique as referred by Andrew Sarris is the usage of lead heroic characters. The film has massive usage of heroic characters. The film producer used such characters for thematic and interest purpose. The film technique or usage of heroic lead characters, demonstrates the change from communist ideology to multiculturalism.

3. Peter Bogdanovich's essay on *Ford's "How Green Was My Valley"* says that "memory-image take us back through the rest of the story." Describe an important memory-image from that film.

A significant memory-image in the film "How Green Was My Valley Says That" occurs in the last scene of the film. In this scene, Morgan's family is having supper as they reflect the happy moments that they spent together. The scene is also crowned by a crescendo of the film's theme song and voices of the Morgan's family members. A scene whereby, Angharad watches

Huw and Gruffyd as they disappear into the blooming flowers on the hillside follows.

4. Using Bordwell-Thompsons definitions of a " film movement," briefly describe how the film " Battleship Potemkin" belongs to a particular movement.

The battleship Potemkin belongs to the Montage movement. This movement began in 1924 and lasted until 1930. The explicit explanation of Russian history was the main characteristic of films produced under this movement. The strong political message and soviet philosophy in the film is the main characteristic that identifies it as a montage movement's film.

Work Cited

Rabiger, Michael. Directing Film techniques and aesthetics. New York. Taylor & Francis, 2001. Print