

# [Film final!!](https://assignbuster.com/film-final/)

Avant-garde/experimental filma non-conformist approach to cinema. In opposition to dominant or mainstream cinema, some filmmakers set out to create films that challenge normal notions of what a movie can show and how it can show it. These films work independently of the studio system. Not aiming to make a profit, often shown in museums.

recognizable by its efforts at self-expression or experimentation outside mainstream cinema.”“ Man on Wire”

Found-footage filmsfilms that use film strips borrowed or cut from other movies or discarded footage. Abstract filmsnon-narrative visual/sound experiences with no story and no acting. They rely on the unique qualities of motion, rhythm, light and composition inherent in the technical medium of cinema to create emotional experiencesRepresentational abstractin this form, there are recognizable forms and objects in the film“ Bridges Go Round” (Clarke, 1957) – bridges in NYC; about taking a bridge out of its everyday contextPassage a l’acte” (Arnold, 1993) – remix of “ To Kill a Mockingbird” kitchen sceneNormal scene abstracted into a new meaningNon-representational abstractunrecognizable forms and objects in the film (but aren’t the moths and leaves in Mothlight “ recognizable”?) confused\* (Maybe because ‘ Mothlight” is not about the bits of insects and leaves but rather about the pattern on the screen and the play of light and dark, so even though there are recognizable images, they don’t represent actual insects/leaves, they’re just a means by which to experiment with (YEP! It’s just like Composition in Blue. Even though we know the objects in the film are squares and circles, it’s not about the realization of those forms, but about the texture and rhythm that’s happening in the film.) thanks guys. y’all are so smart“ Mothlight” (Brackage, 1963) – lyrical film – put insects, grass, leaves on clear film and ran it thru the camera: all about form“ Lavender Mist” (Jackson Pollock, 1950)Film strip from “ Arnulf Rainer” (Kubelka, 1958-60)“ Composition in Blue” (Fischinger, 1935) – abstract animationGerman animator; patterns move to music; blues to reds, cubes to circlesflicker films are part of the non-representational abstract. with the Mothlight film we saw: it’s NOT about what is going on but about the texture, shape, and color rhythm. the film “ composition in blue’ is also nonrep. Associational filmsa type of form in which the film’s parts are juxtaposed to suggest similarities, contrasts, concepts, emotions and expressive qualities. (Ex: “ A Movie” (Bruce Conner) – found footage/collage film; illusions of continuous space)Categorical filmsA type of filmic organization in which parts treat distinct subsets of a topic. For example, a film about the Unites States may be organized into 50 parts, each devoted to a state. filmmaker uses simple patterns of development(move from small to large, local to national, personal to public, and so on). Ex. Your film on butterflies might begin with a smaller species and work up to large ones or it might go from the drab to colorful types. organized by sections, each focusing on a subject; provides an overview and concludes with a valueMarch of the PenguinsRhetorical filmsaddresses the viewer openly, trying to move the viewer to a new intellectual conviction, to a new emotional attitude or to action. Emphasis on opinion. Attempts to persuade the viewer to make a choice. (Argument from source, subject-centered arguments and viewer centered arguments) A type of filmic organization in which the parts create and support an argument. Organized like an essay.“ The River” (1930), “ Waiting for Superman”, commercials, “ An Inconvenient Truth”, “ Miss Representation,” “ Food, Inc.” (2008)Flicker filmalternate black and white frames that are in a patterned way: it’s about editing, no subject matter. objective is editing rhythm. Oskar Fischinger(Composition in Blue)- stop motion (Non-representational)Shirley Clarke(Bridges Go Round)- representational abstract, showed various bridges around new york. Martin Arnold(Passage à l’acte)- representational, took a scene from To Kill A Mockingbird and re-edited it and added different sounds. basically, rewinds short segments to create repetition. ( annoying “ To Kill A Mockingbird” clipBruce Conner(A Movie)-associational, collage of scenes from different movies and other b-roll w/ a single musical score (1958)Stan Brakhage and the Romantic tradition (1940s-1960s)Not to entertain or educate, nor to oppose CHC, but to make one rethink cinema and what art is; thought provoking and engagingtrance filmusually a protagonist wandering in a dream like state“ Meshes of the Afternoon” (Deren, 1943) – dream structure, irrational editsLyrical filmMothlight, Delicacies of Molten Horror Synapse) -images presented as subjective experiences seen through the eyes of the filmmaker; use of abstract properties of cinema as art“ Reflections on Black” (Brackage, 1955)Brackage was concerned with how things looked, and the imaginationAndy Warhol and the conceptual tradition (1960-1970s)Not just challenging but completely overthrowing the rules of art: art and criticism become the same thingLooked back to “ dada” and “ surrealism”“ Underground” Cinema- Can someone elaborate on what this is? Warhol was Fluxus in film, he was a minimalist but actively sought to make art a commodity; was shooting 2 films a week for under $1500xHe loved CHC and the studio system; he was already well known in pop-art movement, abstraction, and originalityClaimed not to have a larger point–> no artistic statement, just for profit“ Sleep” ( Warhol, 1965)“ Eat” – 45 minutes of his friend eating a mushroom“ Empire” – 8 hr shot of the Emp. State from dusk till dawnHe shot in 24 fps but showed his films in 16 fps (took longer to view than it did to shootthem)Fluxus Groupa continuous flow”; art world was too professionalizedProjects were designed so that they couldn’t be replicated“ Zen for Head” (Paik, 1960)Is it art? Does it have to be tangible? Does there have to be an artist? Art could be anything and anyone could be an artistScreen Tests“ Edie Sedgwick” (Warhol, 1965) – no narrative or storyHow is it classified? Subject does very little – to evoke emotions from you; about the experienceAnimationany process whereby artificial movement is created by photographing a series of drawings, objects, or computer images one by one. Small changes in position, recorded frame by frame, create the illusion of movement. Film animation techniquesFilm animation techniques include drawing/painting, cels, direct (manipulating the film itself), object/pixilation (The Nightmare Before Christmas 1993) and computer animationtransferring live performancesTransferring live performances includes rotoscoping techniques (Through a Scanner Darkly, Fuji) and motion capture (animation for Gollum from Lord of the Rings)Drawn animation(Winsor McCay, Gertie the Dinosaur) – Similar to flip books. Gertie was drawn on a series of cards by William McCay. Live action prologue. 12 minutes and is very basic; but there were thousands of cards to make Gertie come to life. Another example is Bambi Meets GodzillaCel animationLayering clear plastic sheets or celluloid with each containing portions of the scene on top of each other. Sleeping Beauty (Disney) vs Duck Amuck (Warner Bros)Sleeping Beauty utilized cel animation to have detailed scenery. Duck Amuck – 4 separate shots. Long take. Warped temporal flow. Plays with off screen and on-screen space. Daffy communicates with unseen animator and paint brush. Disney’s style is more realistic while Warner Bros. usually goes for more cartoonish drawing. Rotoscoping (Robert Breer, Fuji)Projects live-action footage onto drawing board to be traced. Can be done with paper/cards, or computer. Cheaper than doing it wrong and having to fix it.“ Fuji” – train ride sketched over on paperFuji – develops according to principles of abstract form. Breer introduces most of the motifs that will be varied across the film to create its principles of abstract form. Uses rotoscoping to only trace part of a figure or object. Leaves in some of the live action footage so that we know the images are tracings. Disney’s Cinderella a notable exampleDirect/cameraless animation (Norman McLaren, Blinkity Blank)Animators can scratch film and work directly on it, creating an image without a camera. (Composition in Blue)“ Blinkity Blank” etched visuals And sound onto filmObject animation/pixilationSome animators use three dimensional objects that can be twisted and shaped frame by frame to create movement. “ Clay-mation”. (Tim Burton’s “ The Nightmare Before Christmas”) Wallace & GromitPixilation is a term applied to frame-by-frame movement of people and ordinary objects. (ex: https://www. youtube. com/watch? v= JqPOUPcu0BQ) Also known as stop-motion3D computer animation and motion captureAnimation close to reality without the constraints. “ Monsters, Inc.,” 2001. Took years of development for technology to get where it is today. Motion captures; using special motion capture cameras and equipment to send 3D motion data to a computer. Most common type is optical. Gollum/Andy Serkis in LOTR. James Cameron’s Avatar (at least the alien portions) were done almost entirely in motion captureDocumentaryDocumentary films are those films that purport to present factual information about the world outside the film and that presents itself factually. Narrative forma type of filmic organization in which the parts relate to one another through a series of causally related events taking place in time and space.“ Food, Inc.” – aimed to work on the mind of viewers and their opinion on the food industry (rhetorical film)Documentary’s manipulations of “ reality”: style, form, institutional contextdocumentaries can manipulate opinions and even information depending on how the footage is shot and edited together. Some people believe that “ staging” a scene that may have already happened is crucial for some documentaries to get their story across. John Griersoncoined documentaries to be the creative treatment of actuality. Raw footage needed film tactics to produce a POVPrior planning of plot, story, shotsStaged materials: recreate events“ pictorial quality” – high degree of MES control (artificial lighting, continuity editing, 35mm film)post-synch sound and voice-of-God narration to direct attention and moodConventions of traditional documentary (ex.: Nanook of the North)in traditional documentaries there are staged events and high quality imaging. There is also a lot of prior planning, a high degree of MES control, continuity editing, the use of heavy and obtrusive 35mm cameras, and post-synchronous sound (“ voice of God” narration. See below). Financed by a fur trading company (Revillon Furs)– shows fur trade as healthy– I remember her mentioning that all the footage for this documentary was lost (pretty sure it got burned in a fire), so they went back and “ recreated” every shot. Plus, they told Nanook to do several things in the film, so it wasn’t truly organic. Correct–all of the original film burned in a fire so it had to be shot twice; Nanook was told to bite a music record to make it appear like he was ignorant even though he knew perfectly well what it was. Conventions of Direct Cinema/cinéma vérité (ex.: Primary)Direct Cinema – characteristically records an ongoing event as it happens, with minimal interference by the filmmaker. Emerged in 1950s and 1960s most notably in political documentaries like “ Primary”“ Primary” followed Humphrey and Kennedy’s electionGeneral Qualities: little prior planning, no staged action, rougher visual image (camera operator just followed the subject), frequently hand-held camera on 16mm, direct sound (recorded live, avoiding non-diegetics)WWII newsreel photography – very little control over MESMore objective and minimal interference: observe and recordInvention of tape recorder and lighter cameras allowed more flexibility and movement of cameraHoop Dreams – four years of footage in three hours – lot of subjective choiceCinema verite – Cinema truth.“ voice-of-God” narratorMorgan Freeman in March of the Penguins. Basic narrator that is never seen and knows everything about the subjects of the documentary, and informs the viewer. documentary “ objectivity” documentaries cannot be completely objective because of the choices that go into making one (organization, which scenes are used, etc.), direct cinema aims to be MORE objective than traditional but it cannot ever be fully objectiveErrol Morris’ “ The Thin Blue Line”: traditional v. Direct Cinema documentary conventions“ I wanted to make a film about self-deception.. about our need to believe what we want to believe.” – MorrisNarrative film, but also enriches the basic story and suggests how difficult the search for truth can be. Non-linear with story events. Viewer tends to side with Adams and distrust witnesses and police, but Morris never definitively favors Adams or criticizes others. No voice over narrator explaining the situation, and no captions to identify speakers or provide dates. Speakers look directly at the camera. (What is the effect of this? A: It puts the viewer in the position of the detective. It’s left up to you to listen to and interpret the information provided by the different witnesses in order to form your own conclusions about who was guilty and what really happened.)Music is unresolved (what exactly does that mean? A: Philip Glass, a minimalist composer wrote the score. The chord progressions never resolve like in a regular score and there’s lots of repetition and doesn’t fit traditional styleHow is it traditional? lot of interviews, ability to edit, placement of interviews, heavily controlled MESHow is it Direct Cinema? the tape recorder at the endHow is it neither? score was the same throughout, some sounds were loud and direct, use of silence, no voice-over narrationAuthorship’s industrial contextDirector can rightly be called the author of his/her film. Authorshipcontrol of the film. The style of the director comes through the film in unique ways. Authorship criticism proposes that a single person, usually the director, may be primarily responsible for important features of films. Furthermore, by comparing a number of films by the same director, one may find significant similarities among them — and those similarities point to something like an artistic vision. Hollywood mode of production (ex.: The Wizard of Oz)“ Wizard of Oz” (MGM, 1939)Head of Prod. – Louis B. MayerU. P. – Mervin LeroyAss. Prod. – Arthur FreedThey wanted Shirley Temple but she was contracted to another studioJudy Garland as Dorothy ???? Director changes: Richard Thorpe–> George Cukor–> King Vidor (did the beginning and end scenes)–> Victor Fleming (specialized at technicolor)No real single author though credit is given to Fleming: arguably Freed and 3 writers, and producersThe studio system & the hierarchy of labor (head of production -> unit producer -> departments)costume, music, set design, research, directors)Directors and actors belonged to a studio and worked for them exclusivelyHead of Production – find films and assign actorsUnit Producer – assigned 6-10 films/yr, assign writers and directorsDepartments(each w/ a head) – costumes, music, set design, research, art designDirectors seen as contracted laborers; actors seen as marketableEvolution of authorship criticismstudios didn’t pay attention to the actual film and got in the way of authorshipCahiers du Cinéma and the “ politique des auteurs” called for changes in the way films were being made“ politique des auteurs” – director is the film’s authordirector’s w/ a unique style were held in higher praise“ Rebel Without a Cause” (Nicholas Ray)“ The Rules of the Game” (Renoir, 1939)Many Americans thought French Cahiers (note: Cahiers means “ journals” in French. The people who wrote for the Cahiers du Cinéma should not be called Cahiers) critics were crazy“ Tradition of Quality” film was just like the book. flat and sticks to the story. Based on respectable literature“ Hunchback of Notre Dame” (France, 1956)Others wanted directors to have all the sayAndrew Sarris on the auteur theory (The American Cinema: Directors and Directions)Best way to study film was to study the directorsin his book he ranks (certain) directorscan’t look at one film of a director, you have to look at them allideally, the strongest personality at film production should be solely the directorWanted to fight the traditional studio systemfocused on the visual style of films rather than the script, because directors had the most influence therecondemns what he calls “ forest criticism,” which basically lumps all of Hollywood (the “ forest”) together rather than focusing on the “ trees” (individual films)Auteur theory: benefits and drawbacks-benefits: led to greater acceptance of film as an artformled to a reevaluation of American filmsput new emphasis on visual stylehad impact on film practice-drawbacks: privileges consistency over qualitychampions directors contributions at the expense of collaborators-does not take into account maturation/development of a filmmaker over the course of a career. Problems of IntentionalityHawks – didn’t think himself an artist, yet was praised by cahiers as oneWelles – didn’t credit his collaboratorsHitchcock didn’t credit his collaborators or influencesElements of authorship (themes and narrative patterns, narrational strategies, stylistic strategies) Orson Welles and Spike Lee (Do the Right Thing) as auteursspike lee did the (right thing)’dolly’ shot which is where he would put actors on a dolly and then move the dolly. made it appear as though the actors were floating. He also places characters in triangular staging. Themes and narrative patterns(note: films should be italicized rather than placed in quotes)Scorsese: “ Taxi Driver” and “ Mean Streets” Spielberg: “ E. T.”, “ Hook”, “ Close Encounters of the Third Kind” childlike wondermenthttps://www. youtube. com/watch? v= VS5W4RxGv4sBurton: “ Edward Scissorhands” and “ Corpse Bride” John Ford: “ The Grapes of Wrath”(1940), “ Stagecoach”(1939), “ The Man Who Shot Liberty Valance” (1962)optimism to deep cynicism over his career thru his filmsfor Ford, something got lost in progression in AmericaWelles: beloved by auteurshipCitizen Kane 1941The Magnificent Ambersons 1942Journey Into Fear 1943The Lady from Shanghai 1948Macbeth 1948Othello 1952Touch of Evil 1958The Trial 1962F for Fake 1975The Other Side of the Wind (filming 1970-76, release?)Narrational strategiestemporal effects, omniscient/unrestricted narration, tons of strategies – no limitStylistic strategiesHawks: his films seem flat on the surfaceOliver Stone: rapid cuttingKubrick: lengthy tracking and lots of camera workSpike Lee: “ Do the Right Thing” highly criticised film by whites (critics believed film would cause race riots)4 racially motivated crimes in the movie from NYC in 1980s that derive from actual eventsfeatures a complex cluster of central characters, intertwining several story lines; complex for normal CHC (not CHC)challenges notions of classic realism (direct camera address)Themes: “ period piece”, “ social problem film” Style: melodramatic use of music, mobile, flashy camerawork, extreme camera angles, direct address/racist rant, bright stylized color and lighting, “ The Dolly Shot”, foregrounds editing via montage, triangular staginga “ street film” w/ unique style to create authentic example of the poetic creation of filmspace – tensions mount as do the street spacesTime and space: growing racial tension in NYC, single street and dayTonal Shifts: mix of comedy and tragedyprotagonist is Mookie, Greek chorus, causality is unclear and little resolutionMotifs: opposition, boombox, black/white, MalcolmX/MLK, violence/non, young/old, The Color REDWelles: wide-angle lens, deep space staging, tracking, long takesyou can’t have something get in the way of unrestricted access“ Macbeth” 10 minute take and big change of style amidstffffffffc” Lady from Shanghai” mirrors and fragmentation theme (Welles uses this in a lot of his movies)technique from French New Wave“ Touch of Evil” long tracking shot/take – follows car thru naturally lit border towndeep space themeInterrogation scene – use of deep space and focus allowed continuityEvolution of Alfred Hitchcock’s critical reputationKnown as the “ Master of Suspense”– Alfred Hitchcock Presents (TV Show): further advanced his public persona and helped to make him a household brand name– Known for his Cameos in each of his films (craftiest appearance was in Lifeboat [1944], in which he appeared in a newspaper ad about obesity)· Hitchcock is recognized as a great director world wide.· 1939: moved from England to America.· Was first shunned and disliked. Very much in the public eye, ironic commentary on murder was how he was seen

· Personally, widely recognized like Orson Welles.· Hitchcock is now known as great artist. Subject matter stylistic techniques

Summary of Hitchcock’s career and public personaareer: 1. early period (1920-1939) made movies for middle class brits and his filmscontained certain techniques (snappy, rapid-fire dialogue) that were desired by theenglish audience. Blackmail (first British part-talkie and one of the first to use mentally subjectivesound)The Man Who Knew Too MuchThe Thirty-Nine Steps2. middle period: He created films with women’s themes and had female protagonists. He also slowed the pace of his films for american audiences. RebeccaShadow of a DoubtNotorious3. later period: hollywood (1951-1976) was the height of his popular success. majority of his most known films were made between 1951-1964Strangers on a TrainRear WindowVertigoNorth by NorthwestPsychoThe BirdsMarnie (last notable/critically acclaimed of his films; 1964)Public persona: he did tv shows, she showed a clip from his talk show. Was very mysterious and eccentric. Dr. Bolding–“ ironic commentary from a portly English gentleman” Hitchcock’s elements of authorship (Psycho)he likes to put ordinary, naive characters/people in random/dangerous situations (ordinary people plunged into danger)“ The Man Who Knew Too Much” couple see a spy assassin“ North by Northwest” the “ wrong man” variation – hero must prove innocence“ Notorious” average girl spying for US on Nazishe said that psycho was a ‘ fun’ film to make. there were parallels between norman and marion- they were both escaping reality. she was fleeing and he is fleeing in his mind. they are both hiding something and leading double lives. Transference of Guilt is another theme prevalent in Hitchcock’s filmsprotagonist is innocent but slightly responsible (Example: Rear Window, in which the audience is also guilty of wanting a murder just like Jeff)“ doubling” – transfer guilt from character to character thru similarities“ Shadow of a Doubt” her uncle is a serial killer“ Rear Window” audience feels guilt“ Sweetness and light merely covers up that chaos world” Protagonist can’t trust anything once out of their own world“ Suspicion” seemingly safe place becomes dangerous“ The Birds” everywhere is threatenedNarrationRange of Narration: suspense is unrestricted, surprise is restricted (15 minutes of suspense vs. 15 seconds of surprise; Hitchcock largely preferred suspense)Some characters know what is about to happen, most are clueless“ Rear Window” restricted to Jeff’s knowledge then a shift to unrestricted“ The Birds” clip of birds gathering behind the girlDepth of Narration: “ Vertigo” shots that suggest mental illness, retrograde zoom, perceptual subjectivityStylePOV editing: “ Rear Window” Innovative Sound: “ Rope” moving camera, “ Blackmail” one of 1st British talkies“ Dial M for Murder” Virtuosic Visual Style: “ Notorious” long crane tracking in to the key in her hand“ Topaz” directly downward camera angle over two characters, her dresslooks like a flower or blood spilling on the floor“ Strangers on a Train” style and camera work helps restrict knowledgemurder from reflection on glasses clip“ Psycho” shower murder scene, trailer showing Hitchcock’s dark humorCritics were interested in Hitchcock’s violence towards women in his films. His films were ambivalent towards women as men were during mid 1900s. He projected the social aspects of the time in his films. Genrecore/periphery model – type or formula. Group of films that share similar characteristics. A field of familiar conventions filmmakers can draw on when making films, and that audiences can draw on when trying to make sense of films. Categories of genre conventions (narrative, thematic, stylistic) define genreSetting: ie westerns are in the west mainly “ No Country for Old Men” Formal elements: “ The Killers” Effects (emotional): “ Written on the Wind” Narrative: plots/situations, charactersgangster rise and fallkung fu revenge“ Stagecoach” young gunslinger“ Scream” & horror/thriller – there is a formula – victim/monsterThematic: general underlying meaningsmusical: conflict is usually work vs romancesci-fi: is technology good for us? westerns: wilderness vs civilization, safety vs Lawless (great movie btw)“ Dracula” (Browning, 1931) sexual threat to normal coupleStylistic (Icons)certain images thru repetition create certain weight“ The Big Combo” (Lenis, 1955) film noir; wide angle lens, lighting“ The Searchers” (Ford, 1956) western; tiny figures set against huge landscapes, white hats are good, black are bad guys, a gun as a symbol of strength and honor, but that is different in gangster filmsJohn Wayne is an iconsound in horror flicks – vast change in sound (volume) and pitchIconscertain images thru repetition create certain weight (horror movie sounds, John Wayne)Emergence style(experimental): transplanted from other media: detective from literature, musicals from broadway. The Great Train RobberyDevelopment of Western Hybridsbegin to take on their own conventions“ Stagecoach” solidified western conventions by using lone ranger, transforming wilderness into civilizationJohn Ford used bigger stars to ground genre“ My Darling Clementine” (Ford, 1946): clip of Doc and Wyatt Erp in saloon sceneRefinement stylewesterns in 1950s: protagonist and being a lonerhero fed up with civilization and goes a little crazyBaroque styleextreme self-consciousness within genreparodies and spoofs push conventions to absurdity“ For a Few Dollars More” (Leone, 1964) gunslinger showdown clipClassic style“ El Dorado” (Hawks, 1967)“ The Maltese Falcon”: firstly a detective film then noir laterHybridscomedy westerns, sci-fi thrillerSubgenres“ Dawn of the Dead” Cycleswithin genresshort term fads ie “ Scream” and “ Saw” distinct periods of timeEvolution of the Western Hybrids, sub-genres, cyclesthe development of film led to several hybrids of genres. For example, Every Which Way But Loose is a Western AND a ComedyFilm theoryanalyzes the nature and functions of the cinema. Defines cinema and how it works. criticism has theory in it, but it is not film theoryStructuralismanalyzes the different components that make up a text and how they are organized; break down cultures rather than languageClaude Levi-Strauss- wanted to figure out the basic systems that make cultures workInfluenced by linguisticsMyths: studied myths and found commonalitiesstructuralists are more scientific film scholars who helped legitimize the field of film studiesMarxismForegrounds unequal class structures, looks at history and society in terms of inequalities– Walter Benjamin: “ The Work of Art in the Age of Mechanical Reproduction” (1936)Loved film bc it recreated life for other people– Theodor Adorno and Max Horkheimer: “ The Culture Industry” (1944)– Louis Althusser- influenced French critics (ideology)focused on ideology: “ Imaginary representation of real relations in which we live” Studied why people oppose the broad ideologiesComolli and Narboni (Cahiers) on Douglas Sirk: while Sirk’s films look like CHC, all the normalness crushes the charactersPost-Structuralism (structuralism + subjectivity)Response to Structuralism; basis of most film theory nowWe need cultural context; Scientific approach inadequateSpawned important branches (Psychoanalysis, Apparatus Theory, Spectatorship, etc.)Semioticsstudy of sign systems. Sign= signifier (word, picture, or gesture)Signified= mental concept that the word, picture, or gesture, provokesPsychoanalysisdream screens: cinema screens represent your blank dreaming mind. Mirror Stage: when an infant looks in a mirror and recognizes itself as human individual, but this image is misrecognition for the image is an illusionhelps us experience things as human subjectsbut the truth is a lie bc its only a reflectionDream Screens: Studied movies like studying dreamsdesires, repression, etc. Voyeurism, repression, narcissism, and complicated relationships with parentsfeminismobjectification of female bodies. a woman as the image and a man as the bearer of the look or gaze. women are visual pleasures in narrative cinema. (laura mulvey)Laura Mulvey: “ Visual Pleasures in Narrative Cinema” the camera in CHC is a male way of gazing at womenmen tend to be the active agent, women are passive“ Winter’s Bone” Gay/LesbianMulvey’s binary is heterosexual; it oversimplifies desire and excludes lesbian and gay viewpointsDoes the gaze have to be straight and male? Hitchcock’s attitudes about and approaches to adaptationhe never thought of himself as an adaptor nor did he want the public to view him as an adaptor. “ what i do is, read a story only once and if i like the basic idea, i forget all about the book and start to create cinema’Abend v StewartThe case over the copyrighting of “ It Had to be Murder”. The Stewart is actor Jimmy Stewart. The Supreme Court ruled in favor of Abend. This case was a game-changer for copyrights in Hollywood. Major differences between Woolrich’s “ Rear Window” / “ It Had to be Murder” and Hitchcock’s Rear Window: The short story had a male assistant named Sam, while the movie had a female nurse named Stella. Additionally, the movie features a love interest named Lisa. In the book, Thorwald dies. He is arrested in the film. In the movie, we know that Jeff is in a cast from the very beginning while we only find this out in the last lines of the short story. The sound of a cricket chirping was supposed to be the sound of death. Approaches to interpreting Lady Macbeth and the witches (Polanski, Wright, Morrissette, Kurosawa’s Throne of Blood)Throne of Blood = Samurai settingKurosawa’s adaptation of Macbeth had Lady Macbeth provide a logical argument for Macbeth to murder the king. Either die being known as a traitor or become a traitor to save your own life and reputation. Lady Macbeth states that Banquo will notify the king of the witch’s prophecy.

Also this adaptation makes use of the play’s view of the witches with beards and the adaptation uses an androgynous forest spirit. The forest spirit also states the prophecy of Banquo and Macbeth with an eerie voice which can either be male or female. Lastly, the spirit is seen spinning a wheel of thread. Thread is commonly used to represent the connection of fate. Such as red thread being tied between two lovers who are destined for one another.

Changes after the studio systemThe studio system was thought to have died out in the 1950’s (supposedly due to home television; ticket sales were at an all-time high in 1946 but have always been on the decline since then)Today’s moviemaking studios mostly DISTRIBUTE (all $$ is in the distribution)United States v. Paramount, Inc., et ala paramount case (ha) that decided the fate of movie studios owning their own theatres and holding exclusivity rights on which theatres would show their filmsSeen as the “ first nail in the coffin” of the Hollywood Studio SystemThe United States issued this case due to the fact that the studios had vertically integrated the market by producing, distributing, and exhibiting films at their own theatres. (OLIGOPOLY)Brought about a slump in the movie businessBefore this there were the “ Big 5” studios and the “ Little 3” Big 5- Paramount, Warner Bros, Loews’/MGM, 20th Century Fox, RKOLittle 3- Columbia, Universal, United ArtistsIndependent filmno money from distribution deal and no money from studio during production. Lord of the Rings as an “ indie” Produced by New Line Cinema which operated independently from Time Warner until 2008 and had 26 international distributors. Contexts of digital production and exhibition during the last decade or soDigital ProductionLower image quality, slowly getting betterFilm Stock vs. Digitalfilm stock better quality but more expensiveFilm35 mm film stockBillions of color shades7000 lines of resolution5000 when the print is made “ shimmer” ExpensiveDigitalMillions of color shades4000 linesNo “ shimmer” More affordableExhibitionAt the turn of the century, there were only around 15 digital projectors that were inside theatres across the world. However, due to the success of Avatar, digital projectors are appearing in theatres everywhere. It is believed that at the end of 2013, around 99% of movie theatres will have a projector with digital capability.