Text FOR Slides hare on Equilibrium

**Equilibrium Film Study Presentation Transcript**

* 1. FILM STUDY WORKSHOP PRESENTS EQUILIBRIUM Libria The World of Equilibrium Enter the world of Equilibrium where there is no war, emotions are suppressed, and artistic expression forbidden. The guardians of order are an elite fighting force of Grammaton Clerics who specialize in the martial arts system and code of the Gun Kata. There is nothing they cannot do to enforce the ideals of their society but what would happen if a first class cleric suddenly began to feel?
* 2. EQUILIBRIUM CASTCleric Preston Partridge Brandt Mary Dupont
* 3. UNDERSTANDING FILM LANGUAGE:Film is a modern literary form:• films may be studied with the same criteria we use to analyse written materiale.g. Characters, setting, plot and atmosphere• When studying films, however, we also need to analyse the cinematographiceffects used to create a successful film from a script.FILM TITLE: the title is important as it IDENTIFIES and becomes SYNONOMOUSwith the film. Novelty in Science Fiction:G E N R E : genres, usually referred to as types of films. The protagonists has an- A genre is easier to recognise than to define aggressive, warrior-like quality-Western, comedy, musical, romance, drama, horror, Science but also a warm , emotionalFiction, Suspense side.-Some genres stand out by their subjects or themes. A gangsterfilm centres on large scale urban crime. A science fiction film features a technology beyond the reach ofcontemporary science. A western is usually about life on some frontier necessarily the West-Musicals are recognizable chiefly by their manner of presentation: singing, dancing, or both.-And some genres are defined by the distinctive emotional effect they aim for: amusement in comedy, tensionin suspense films.-We refer commonly to thrillers, yet that term may encompass horror films, detective stories, hostage filmslike Die Hard, or Speed, and many other.-“Comedy” is a similarly broad term that includes slapstick comedies like Liar Liar, romantic comedies likeGroundhog day, parodies like the “Austin Powers” series
* 4. GENRE continued:WHAT GIVES FILMS OF A TYPE SOME COMMON IDENTITY ARE SHARED genre conventions WHICHREAPPEAR IN FILM AFTER FILM♣ certain plot elements may be conventional. We anticipate an investigation in a mystery film; Revengeplotlines are common in Westerns; a musical will find a way to provide song and dance situations. Thegangster film usually centres on the gangster’s rise and fall as he struggles against police and rivalgangs. In a cop thriller, certain characters are conventional: the shifty informer, the comic side-kick, theimpatient captain who despairs of getting the squad detectives to follow procedure.♣ CINEMA CAN ALSO DEFINE GENRES THROUGH CONVENTIONAL ICONOGRAPHY. A genre’siconography consists of recurring symbolic images that carry meaning from film to film.
* 5. Themes: what do we know already?A theme is the message the film gives to its audience:-Common themes include love, peace, war, friendship, romance, marriage, fantasy orTragedy-SymbolsPLOTS – SCENES AND SEQUENCESThe plot is the storyline with its different threads-In visual literature, the essential events of the story are arranged into scenes- Scenes provide a skeleton for the film- Each scene is limited in a sequence of shots-The sequence fits together like pieces of a puzzle- the opening sequence is of vital importance. It sets the scene, the tone and mood forwhat is to follow.
* 6. Film form:FORM AND FEELING:Certainly emotion plays a large role in our experience of form. To understand this role, let us distinguishbetween emotions represented in the artwork and an emotional response felt by the spectator. If an actorgrimaces in agony, the emotion of pain is represented within the film. If, on the other hand, the viewerwho sees the painful expression laughs (as a viewer of comedy might), the emotion of amusement is feltby the spectator. Both types of emotions have formal implications.Emotions represented within the film interact as parts of the film’s total system. For example, thatgrimace of pain might be consistent with the character’s response to bad news. A character’s slyexpression may prepare us for the later revelation of his or her villainous side. Or a cheerful scene mightstand in contrast to a mournful one. A tragic event might be undercut by light-hearted music. All emotionspresent in a film may be seen as systematically related to one another through the film’s form. From this image, one becomes involved with their hands, there is suggestion as well feeling in their Movement, the wayward curl of his hair, his down-trodden eyes, her focus on his brow, and
* 7. MISE - EN - SCENE Mise-en-scene means “putting it into the scene”. Mise-en-scene includes those aspects of film that overlap with the art oftheatre: setting, lighting, costume, and the behaviour of the figures. In controlling the mise-en-scene, the director stagesthe event for the camera.ASPECTS OF MISE-EN-SCENESETTINGSince the earliest days of cinema, critics and audiences have understood that setting plays a more active role in cinema thanin most theatrical styles. Setting is the background, the atmosphere of the scene or narrative.The human being is all-important in the theater, The drama on the screen can exist without actors. A banging door, a leaf inthe wind, waves beating on the shore can heighten the dramatic effect. Some film masterpieces use man only as anaccessory, like an extra, or in counterpoint to nature, which is the true leading character. – Andre BazinSetting can overwhelm the actors, or it can be reduced to nothing. Settings need not possess realistic-looking buildings, aswitness the comic-book cityscapes of such films as Tim Burton’s Batman. The overall design of a setting can shape how weunderstand story action. A full-size setting need not always be built. Through much of the history of the cinema, filmmakersused miniature buildings to create fantasy scenes or simply to economize (save money). Parts of settings could also berendered as paintings and combined photographically with full-sized sections of space. Now, digital special effects are usedto fill in portions of the setting.In manipulating a shot’s setting, the filmmaker may create props – a short for property. When an object in the setting has afunction within the ongoing action , we can call it a prop.In the course of a narrative, a prop may become a motif. The shower curtain in Psycho is at first an innocuous part of thesetting, but when the killer enters the bathroom the curtain screens her (?) from our sight. Later, after the murder, NormanBates uses the curtain to wrap up the victim’s body.
* 8. COSTUME AND MAKE-UPLike setting, costume can have specific functions. In some films costumes may be quite stylized, calling attention to theirpurely graphic detail. Throughout 300 The movie costumes are carefully orchestrated with one another in their colours,their textures, and even their movements. Costumes can play important motivic and causal roles in narratives. To think ofDracula is to recall how his billowing cape enwraps his victims. In the runaway bus section of Speed during a phoneconversation with Jack, the villain Howard refers to Annie as a “Wildcat”; Jack sees Annie’s University of Arizona sweaterand realises that Howard has hidden a video camera aboard the bus. Thus a costume provides the clue that Jack outwitHoward.Any portion of a costume may become a prop: a pair of glasses (L.A. Confidential),shoes (The Wizard of Oz), a jacket. InTitanic, Rose’s diamond pendant is both a treasure which the explorers hope to find and her romantic link with Jack.Film genres make extensive use of costume props – the frontier’s six-gun, the gangster’s automatic pistol, the dancers’ tophat and cane. Costume is often coordinated with setting. Since the filmmaker usually wants t emphasize the human figure,setting may provide a more or less neutral background, while costumes helps pick out characters. Colour design isparticularly important here. For the part of Cleric Preston, the director had to ensure a hard, emotionless look on Christian Bale’s face. His eyebrows were thickened with pencil and straightened, his tight-lipped and makeup accentuates his nose to emphasise masculinity as well as control and dominance, Mary is dressed in a pale peach, the shade emphasises her philosophical viewpoint at the time but also her soft, vulnerability to her emotions as opposed to the monotone colours of the rest of scoiety
* 9. MAKE-UPMake-up was originally necessary because actors’ faces would not register well on earlyfilm stocks. Up to the present, it has been used in various ways to enhance theappearance of actors on the screen. Today makeup usually tries to pass unnoticed, but italso accentuates expressive qualities of the actor’s face. Since the camera may recordcruel details that would pass unnoticed in ordinary life, any unsuitable blemishes,wrinkles, and sagging skin will have to be hidden. The makeup artist can sculpt the face,making it seem narrower or broader by applying blush and shadow. Viewers expect thatfemale performers will wear lipstick and other cosmetics, but the male actors are oftenwearing make-up too.Film actors rely on their eyes to a great extent, and makeup artists enhance that area.Eyeliner and mascara can draw attention to the eyes and emphasize the direction of aglance. Nearly every actor will also have expressively shaped eyebrows. Lengthenedeyebrows can enlarge the face, while shorter brows make it seem more compact.Eyebrows plucked in a slightly rising curve add gaiety to the face, while slightly slopingones hint at sadness. Thick, straight brows, commonly applied to men, reinforce theimpression of a hard, serious gaze. Thus eye makeup can assist the actor’s performance. In the above image of Mary’s imageMakeup can aim at complete realism. Bizarre makeup plays a major role in genres like echoes through costume the extenthorror or comedy. In recent decades the craft of makeup has developed in response to of her offence, her lips red as well asthe popularity of horror and science-fiction genres. Rubber and Plasticine compounds coat all suggests devilish attributes.create bumps, bulges, extra organs, and layers of artificial skin in such films as David Her complexion is blushed and her hair spirals in her face, this gives herCronnenberg’s The Fly and Tim Burton’s Edward Scissorhands. In Speed, Sandra Bullock’s a rebellious and tainted image. Hereyeliner, shadow, and arched eyebrows make her eyes vivid and give her an alert cloak echoes history as to the wayexpression. For the same scene, the eyeliner on Keanu Reeves makes the upper edges of witches were burnt during thehis eyes stand out. In such contexts, makeup, like costume, becomes important in Salem witch trials considering mostcreating character traits or motivating plot action. women were witches.
* 10. LIGHTINGMuch of the impact of an image comes from the manipulation of lighting. In cinema, lighting is more than justillumination that permits us to see the action. Lighter and darker areas within the frame help create the overallcomposition of each shot and thus guide our attention to certain objects and actions. A brightly illuminated patch maydraw our eye to a key gesture, while a shadow may conceal a detail or build up suspense about what may be present.Lighting can also articulate texture: the soft curve of a face, the rough grain of a piece of wood, the delicate tracery of aspider’s web, the sheen of glass, the sparkle of a faceted gem.Lighting shapes objects by creating highlights and shadows. A highlight is a patch of relative brightness on a surface.Highlights provide important cues to the texture of the surface. If the surface is smooth, like glass or chrome, thehighlights tend to gleam or sparkle; a rougher surface, like a coarse stone facing , yields more diffuse highlights.There are two basic types of shadows; attached shadows and cast shadows. An attached shadows occurs when light failsto illuminate part of an object because of the object’s shape or surface features. If a person sits by a candle in a darkenedroom, patches of the face and body will fall into darkness. Most obviously, the nose often creates a patch of darkness onan adjoining cheek. This phenomenon is shading, or attached shadow.Bu t the candle also projects a shadow on the wall behind. This is a cast shadow, because the body blocks out the light.Lighting also shapes a shot’s overall composition. A shot’s lighting affects our sense of the shape and texture of theobjects depicted. If a ball is lit straight from the front, it will appear round. If the same ball is lit from the side, we will seeit as a half-circle.“The proper use of light can embellish and dramatize every object” Josef von Sternberg.
* 11. four major features of film lighting: quality, direction, source and colourLighting quality refers to the relative intensity of the illumination. Hard Lighting creates clearly defined shadows, crisptextures, and sharp edges, whereas soft lighting creates a diffused illumination. In nature, the noonday sun createshard light, while an overcast sky creates soft light.The direction of lighting in a shot refers to the path of light fro its source or sources of objects lit.COLOUR- colour expresses and affects moods and emotions.Colours may be dark, light, bright, dull, muted, warm or cold.Colours are often used to suggest certain moods or effects. white – innocence/purity red – danger/anger/ passion Yellow- happiness blue – aloofness/coldness Green – growth/hope black – darkness / evilLIGHTING:Frontal lighting can be recognized by its tendency to eliminate shadows. This is when the lighting is faced directly atthe object.Side lighting is used to sculpt the character’s face.Backlighting, as the name suggests , comes from behind the subject filmed. It can be positioned at many angles: highabove the figure, at various angles off to the side, pointing straight at the camera, or from below. Used with no othersources of light, backlighting tends to create silhouettes (shadows).Under-lighting suggests that the light comes from below the subject. Since underlighting tends to distort features, itis often used to create dramatic horror effects, but it may also simply indicate a realistic light source, such as afireplace. As usual, a particular technique can function differently according to context.Top-lighting is exemplified where the spotlight shines down from almost directly above the person or object’s face.
* 12. Lighting may be bright, soft, muted or diffused A bright light may portray happiness or daylight A dim light may reflect sadness, a sombre mood or night-time Key lighting Provides the main source of lighting on the set, and is often used to highlight central subject. Backlighting Creates a shadow effect or a silhouette on the subject, as the light is placed behind the subject Fill lighting May be used to create or eliminate shadows or to emphasize certain aspects.The key light is the primary source, providing the dominant illumination and casting the strongestshadows. The key light is the most directional light, and it usually corresponds to the motivating lightsource in the setting. A fill light is a less intense illumination that “fills in”, softening or eliminating shadowscaused by the key light. By combining the key light and fill, and by adding other sources, lighting can becontrolled quite exactly.
* 13. Three-point lighting, one of the basic techniques Back light of Hollywood cinema Key light Three-point lighting system demands that the lamps be rearranged virtually every time the camera shifts to a new framing of the scene. In spite of the great costs involved, most Hollywood films will have a different lighting arrangement for each camera position. Such variations in the light sources do not conform to reality, but they do enable filmmakers to create clear compositions for each shot. camera Fill lightThree-point lighting was particularly well suited for the high-key lighting used in classical Hollywood cinema adother filmmaking traditions. High key lighting refers to an overall lighting design that uses fill and backlight to createlow contrast between brighter and darker areas. Usually, the light quality is soft, making shadow areas fairlytransparent. High-key lighting is not used simply to render a brightly lit situation, such as a dazzling ballroom or asunny afternoon. High-key lighting is an overall approach to illumination that can suggest different lighting conditionsor times of day.Low key illumination creates stronger contrasts and sharper, darker shadows. Often the lighting is hard, and filllight is lessened or eliminated altogether. Low key lighting has usually been applied to sombre or mysterious scenes.The effect is of chiaroscuro, or extremely dark and light regions within the image.
* 14. CAMERAFOCUSThe focus of the camera lens can give the pictures soft or sharp lines. This is achieved bymeans of different filters and lenses.Soft focus Slightly blurred and is used to create a romantic, peaceful, gentle or surreal atmosphere.Sharp focus Reflects realityDifferentiated focus Combines focused detail with an unfocused backgroundFreezing of camera forces us to focus on a particular sceneshots EXAMPLE OF DIFFERENTIATED FOCUS: Father in the background emphasising his influence on Cleric’s discovery at the time Example: Sharp focus Reflects reality, this focus allows the viewer to be able to see the bareness of the character such as Mary in this scene.
* 15. CAMERA SHOTS: a director manipulates the viewer’s perception through the choice of shotThese are establishing shots as they set the scene.-The camera is placed at its furthest distance from the subject.-The setting/ background is emphasized while only revealing certain details of the subject.- These shots are often used to introduce the setting and atmosphere at the beginning of a scene. Thisgives the context in which the material is set.These show all or most of the subject e.g. A person- They give an overall picture, placing the characters in their setting.-The human figure is framed from about the knees up.-This shot permits a good balance of figure and background.
* 16. These film characters from the waist upwards against their background.-These allow you to observe facial expressions and body language such as tension. They alsoshow emotions and reactions between characters.-They reveal details of the characters’ surroundings and environment frames from the chest upwards.These move in and focus on detailed aspects of the characters and scenes e.g. The character’sface, showing little or no background-This shot shows just the head, hands, feet or a small object-This emphasises emotions or reactions to various circumstances e.g. Conflict in a relationshipThese focus on fine details, e.g. An eye or insect-They may capture emotions e.g. Surprise/ amazement/ shockThese show the characters in full, as well as other characters in the foreground and thebackground.-They create a sense of space for the characters within their environment.-A wide-angled lens may be usedThese are taken from the perspective of one of the characters- The director may want you to identify with this point of view
* 17. Long shot Medium close up wide shot
* 18. THE POWER OF SOUNDWhether noticed or not, sound is a powerful film technique for several reasons. For one thing, it engages adistinct sense mode. Our visual attention is accompanied by aural attention. Even before recorded soundwas introduced in 1926, silent films were accompanied by orchestra, organ, or piano. At a minimum, themusic filled in the silence and gave the spectator a more complete perceptual experience.-The sound we hear results from vibrations in the air. For example, in many films a long shot of a busystreet is accompanied by loud traffic noises, but when two people meet and start to speak, the volume ofthe traffic drops. Or a dialogue between a soft-spoken character and a blustery one is characterised asmuch by the difference in volume as by the substance of the talk.-Loudness is also related to perceived distance.-The frequency of sound vibrations affects pitch, or the perceived highness or lowness of the sound.The creation of the soundtrack resembles the editing of the image track. Just as the filmmaker may pickthe best image from several shots, he or she may choose what exact bit of sound will best serve thepurpose.Dialogue, the transmitter of information, is usually recorded and reproduced at maximum clarity. Importantlines should not have to compete with music or background noise. Sound effects are usually less important.Music is also subordinate to dialogue, entering during pauses in dialogue and effects.Dialogue do not always rank highest in importance. Sound effects are usually central to action sequences,while music can dominate dance scenes, transitional sequence, or emotion-laden moments without dialogue.In creating a soundtrack, then the filmmaker must select sounds that will fulfill a particular function. Inorder to do this, usually the filmmaker will provide a clearer, simpler sound world than that of everydaylife. Normally, our perception filters out irrelevant stimuli an retains what is most useful at a particular
* 19. "Libria, I congratulate you. At last peace reigns in theheart of man. At last war is but a word whose meaningfades from our understanding. At last, we are whole.Librians, there is a disease in the heart of man. Itssymptom is hate. Its symptom is anger. Its symptom israge. Its symptom is war. The disease is humanemotion. But Libria, I congratulate you, for there is acure for this disease. At the cost of the dizzying highs ofhuman emotion, we have suppressed its abysmal lows.And you, as a society, have embraced this cure.Prozium. Now we are at peace with ourselves andhuman kind is one. War is gone. Hate, a memory. Weare our own conscience now, and it is this consciencethat guides us to rate EC-10, for emotional content, allthose things that might tempt us to feel, again, anddestroy them. Librians, you have won. Against all odds,and your own natures. You, have, survived." From: Ms. G. Ismail

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