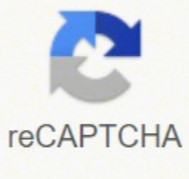I'm not robot

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Aspects of film form

Film style refers to recognizable cinematic techniques used by filmmakers to create specific value in their work. These techniques can include all aspects of film language, including: sound design, mise-en-scène, dialogue, cinematography, editing, or direction.[1] Style and the director A film director may have a distinctive filmmaking style that differs from other directors, similar to an author's own distinctive writing style. Through the analysis of film techniques, differences between filmmakers' styles become apparent.[2] There are many technical possibilities available to filmmakers. As a result, no single film will be made using every single technique. Historical circumstances, for example, limit the choices for the director. During the silent film era, filmmakers were not able to use synchronized dialogue until sound became possible in the late 1920s.[3] Films before the 1930s were black and white; now directors have the choice of shooting in color tints or black and white.[4] Directors can choose how to use film language. One of the most noticeable ways to affect film style is through mise-en-scène, or what appears on the screen. Lighting, costumes, props, camera movements, and backgrounds are all part of mise-en-scène. There are countless ways to create a film based on the same script simply through changing the mise-en-scène.[5] Adjusting these techniques creates meaning and can highlight aspects of the narrative. Many filmmakers will create the overall film style to reflect the story.[2] Style and audience Many films conform to the Classical Hollywood narrative film style, which is a set of guidelines that many filmmakers tend to follow. The story in this style is told chronologically in a cause and effect relationship. The main principle in this film style is continuity editing, where editing, camera, and sound should be considered "invisible" to the viewers. In other words, attention should not be brought to these elements.[6] While many filmmakers conform to these guidelines, there are other filmmakers that ignore the guidelines and do bring attention to the film techniques. These filmmakers may violate the standard conventions of film in order to create an innovative style or draw attention to particular aspects of film language. The director decides what is and is not on the screen, guiding what the audience looks at and notices. Although the audience may not consciously absorb film style, it still affects the viewer's experience of the film.[2] When viewers watch a film, they may have certain expectations based on previous experiences of film because some techniques are commonly found in film and have become conventional. For example, after a long shot there may commonly be a cut to a closer view. If a character is walking across the stage, the audience expects the camera to pan or follow the character's movement. Viewers expect to interact with and be a part of the film, rather than simply being shown a group of images. These expectations come from experiences with both the real and film worlds; we follow a character in our real world with out eyes, just as a camera pans to follow a character on the screen. The audience expects films to appear like real life, and be shot according to a certain style. Classical Hollywood narrative film styles and the conventions of other genres help to guide the audience in what to expect.[2] Some film makers use styles that challenge these conventions. Difference between genre and film style Film style and film genre should not be confused; they are different aspects of the medium. Style is the way a movie is filmed, as in the techniques that are used in the production process. Genre is the category a film is placed in regarding the narrative elements.[7] For instance, Western films are about the American frontier, romance films are about love, and so on. Film style categorizes films based on the techniques used in the making of the film, such as cinematography or lighting. Two films may be from the same genre, but may well look different as a result of the film style. For example, Independence Day and Cloverfield are both sci-fi, action films about the possible end of the world. However, they are shot differently, with Cloverfield using a handheld camera for the entire movie. Films in the same genre do not necessarily have the same film style. Therefore, film genre and film style are two separate, distinct terms in film. Types of film styles Absolute Arthouse Art horror Arthouse action European art Auteur Bourekas Documentary Cinéma vérité Direct cinema Documentary mode Fly on the wall Cannibal Experimental Film-poem Film noir Neo-noir Heimatfilm Kammerspielfilm Narrative Underground German underground horror Spaghetti Western Realist Poetic Neorealist Socialist Social Kitchen sink Structural Surrealist Group styles While film style can describe the techniques used by specific filmmakers, it can also be used to describe a movement or group of filmmakers from the same area and/or time period. New Wave movements American ('New Hollywood' or 'Movie Brats')[8] Australian ('Australian Film Revival') Brazilian ('Cinema Novo' or 'Novo Cinema') British Czechoslovak French (Nouvelle Vague) — the inaugural New Wave cinema movement German ('New German Cinema') Hong Kong — a movement led by director Tsui Hark Indian ('Parallel cinema') — began around the same time as the French New Wave Japanese (Nuberu Bagu) — began around the same time as the French New Wave Malayalam ('New generation') Mexican ('Nuevo Cine Mexicano') Nigerian ('New Nigerian Cinema' or 'New Nollywood') Persian/Iranian — began in the 1960s Romanian Taiwan Toronto Thai American groups/movements: American Eccentric Cinema Cinema of Transgression Classical Hollywood Film gris L.A. Rebellion New Hollywood No wave British groups/movements: Brighton School British New Wave Documentary Film Movement Free Cinema French groups/movements: Cinéma du look Cinéma pur French impressionist Lettrist New French Extremity Nouvelle Vague German groups/movements: Berlin School German Expressionist New German Cinema New Objectivity Prussian film Italian groups/movements: Calligrafismo Cinecittà Commedia all'italiana Hollywood on the Tiber Italian futurism Italian neorealism Poliziotteschi White Phones Telefoni Bianchi Other groups/movements: Budapest school Cinema da Boca do Lixo Dogme 95 Erra Cinema Nigerian Golden Age Grupo Cine Liberación New Queer Persian Film Polish Film School Praška filmska škola Pure Film Movement Remodernist Soviet Montage Soviet Parallel Swedish realism Third Cinema Video film era Vulgar auteurism Yugoslav Black Wave References ^ Kuhn, Annette; Westwell, Guy (2012). A Dictionary in Film Studies. 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External links Media related to Films by genre at Wikimedia Commons Retrieved from " Score: 0% Rank: Correct Answer: Elements of Film is a way to compose every scene in a film and constitute the essence of film. There are five elements of film which is narrative, cinematography, sound, mise-en-scene, and editing. These five elements help determine the film and a way to judge a film. In the group of The Graduate, directed by Mike Nichols, can be determined and judged upon using those five specific elements that constitutes elements of film. Every movie can be determined by it as it also helps analyze a scene of the movie. In this case, The Graduate will be judged upon and explained through the elements. The first Element of Film is the narrative. A narrative is similar to the plot of the movie but a narrative is talking about what the movie is, the characters and the world. The whole film follows the protagonist, Ben who is a recent college graduate that doesn't really know what to do with his life. The whole film is basically portraying the struggles of Ben as he tries to find his purpose. He undergoes serious relationship struggles as he has an affair with a fellow family friend, Mrs. Robinson. Soon after he meets her daughter Elaine; he falls in love with her. A conflict is risen at this point as the relationship with Mrs. Robinson is known to both families. Elaine intends to marry another man but Ben arrives and steals her away from the altar. At the end, they both sit in the bus and the look on their faces is the reality of what happened. A narrative is more like story telling as it shows character development. Second Element of Film is cinematography, which is basically 'writing in movement'. It is the way the film was framed, toned and colored in its own way of photography. Examples of cinematography that was seen in the film and one of them is The Party. In that scene, the camera gave a response to the audience as it used claustrophobic close ups to the main character, Ben. It gives the audience the 'suffocation' feel that the character itself is feeling throughout the scene. Another example is the Bus scene towards the end. In that scene, the camera takes a long take where we get to see the actor's performance (Dustin Hoffman who played Ben). The is able to take in the switch of panic as Ben still at the end of the movie, still doesn't know what to do. Although earlier, Ben was eager to find Elaine and the way the cameras portrayed that made the audience feel the pressure and the time of the wedding clicking, as his he struggles through his journey. The cinematography in the film is great example of showing the audience and connecting them to the character. The sound is one of the most powerful aspects in film that has three components to it. Sound in film has sound effects, dialogue and music. Music usually shapes the feelings and the perceptions of a scene in a film to the audience. Dialogue and sound effects go together in a way that they are essential that helps us bring us to the world of the film itself. In The Graduate, it has a song called "The Sound of Silence" as it is used many times throughout the whole film. It helps us understand the character, Ben, as he tries to find himself in the film. The sound in the film mainly relates to Ben as it translates to his behavior, especially when he goes to search for Elaine. Mise-en-scene is practically everything that appears in the films' frame. Everything in the film counts for mise-en-scene. We can see it throughout the whole film of The Graduate. WHen Ben is in his car and when it stops out of gas, that signifies his search is over but he doesn't give up. There is a motif in the film which is the song, "Here's to you Mrs. Robinson" as it is played in the movie. That is another part of the mise-en-scene. What I have noticed in this film, was that the director worked hard to put and try to incorporate 'real' life events in the film. The last part of Elements of Film is editing. A editor of a film works hard to put the whole movie together from all the scenes. Editor is also responsible for cuts being made in the film; scenes as an audience don't see. An example of editing is during the montage of The Graduate. There you can see how all the scenes connect to each other and how the music goes along with it. The whole scene shows how the film has captured Ben's mood the whole time, how he's drifting from one thing to the next. Its an example from transitions from one scene to the next. Using Elements of Film to analyze films, makes us understand their true structure and how they incorporate a big part in the film industry. It is essential for us to understand them in order to understand the film most of the time. In this case, The Graduate was one of the films that was a bit easy to see and understand these elements. Of course for most of the scenes, it's a bit tricky to point them out. In the end, we understand the true functions of the elements and we understand their purpose and the part they take in to make our movies as wonderful as they are now.

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