



# BOOK 1 Approaches



## Film History

- Content of films
- How film was made
- How film was received
- Primary Sources
  - Films
  - Non-filmic sources

## SOCIAL

- Production
  - 1930s Studio System
  - 1950s 66% films made by independents
- Reception
  - Reviews vs audiences
  - Censorship
- Representation
  -  *Cape Fear, Thompson, 1962*
  -  *Cape Fear, Scorsese, 1991*

## TECHNOLOGICAL

- Sound
  - implications for lighting
  - Stylistic effects
  - Effect on musicians
  - Sound on disc vs Sound on film
  - Silent films obsolete 1930
- Colour
  - Aesthetic adjustment, not Technological advance
  - Technicolor - 3 strip camera control over whole process
  - 1955 Kodak single strip
- Screen Formats
  - Academy 1:1.33
  - too big to tell stories
  - incapable of close-up
  -  Cinerama 1:2.6
  - Cinemascope 1:2.35
  - Panavision 1:2.25
  -  Todd-AO - 70mm film
- Interpretations
  - Natural progress / Destiny
  - Social / Cultural
  - Industrial / Economic
  - Technological Determinism
    - Privileges machine over director
    - bw as aesthetic choice

## Film Theory

- How films create meaning
- Psychoanalysis
- Semiotics, Structuralism

## ECONOMIC

- Economics of a Film
  - Vertical Integration
    - Production
    - Distribution
    - Exhibition
  - 1930s Big Five
  - 1948 Divorcement
  - Box Office data
  - multimedia, ancilliary markets
- Marxist approaches
  - Oligopoly
  - Imperialism (Tunstall)
  - Frankfurt School
  - Adorno, Horkheimer, Marcuse
- Business History approaches
  - Market forces
  - Emphasis on distribution
  - removes film from film history
- Blockbuster Tradition
  - Titanic, Cameron, 1997*

## AESTHETIC

- Formative
  - Art should go beyond reality
  - Arnheim - Film as Art framing, editing
  - Eisenstein - Montage
  - Admired by Hitchcock
- Realist
  - Art should record reality
  - Andre Bazin - What is Cinema long takes, deep focus
  - Kracauer - Theory of Film
  - Nanook of the North, Flaherty, 1922*
- Masterpiece Tradition
  - Sarris - best directors make the best films
  - Cinema as an art form
  - Cahiers du Cinema - auteur theory reclaimed Hollywood
  - Citizen Kane, Welles, 1941*