



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
 -  Cinemascope 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
 - 1930s Big Five
 - 1948 Divorcement
 - Exhibition
 - 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*