

Film Theories-André Bazin

French film critic and film theorist.

He argued for films that depicted what he saw as "objective reality" (such as documentaries and films of the Italian neorealism school)

Bazin sees cinema as "an idealistic phenomenon"

André Bazin

- He advocated the use of deep focus (Orson Welles), wide shots (Jean Renoir) and the "shot-in-depth", Long takes, Diegetic sounds, Location shooting
- **Deep focus cinematography** is a kind of camera angle that allows the Cinematographer to keep everything in perspective without favoring foreground, mid-ground, or background. Everything is lit and visible.

André Bazin

- ◉ Deep focus shots need to be accentuated by the mise-en-scene so that the characters, and their surroundings, pop.
- ◉ . The use of deep focus means that the mise-en-scène is more significant and meaningful, as everything can be seen very clearly.

Bazin

- Bazin also preferred long takes
- A long take is a continuous shot, which may last for several minutes without a cut.
- It can bring fluency to a sequence and raise tension,
- it is often used to build towards a climax. It also shows events in real time and creates the illusion of reality

Bazin

- ⦿ This is ironic, as the long take requires greater planning and rehearsal than most other shot types.
- ⦿ The audience is more active in viewing the long take as they are constantly aware of what might enter into the frame at any moment or of what the character might discover by the end of it and this builds up their expectations.

Bazin Hand held camera

- ◉ When the camera is held by the camera operator rather than mounted on a tripod or other device, the footage appears shaky.
- ◉ This is a technique, which is difficult to master but allows the filmmaker to create an intimate feeling and can enable the spectator to engage more closely with the action

Bazin

- ⦿ Giving a documentary feel, and can therefore add to the verisimilitude of the scene
- ⦿ Early cameras were heavy and made them more difficult to use in this way.
- ⦿ Hand-held camera only really developed as a technique for the first time during World War II, when lighter cameras were available and were used to record actual documentary footage.

Bazin

- The technique was then later adopted by both mainstream and independent cinema.

Location Shooting

- This is the practice of filming in the actual setting in which a story takes place rather than on a constructed set
- Location shooting offers a greater illusion of reality to the audience.
- It enables the filmmaker to place things in their real-life context and provides opportunities for both realism and spectacle.

Naturalistic Acting

- This is a style of acting which attempts to create an illusion of reality.
- In naturalistic acting performers will use every-day physical movements rather than extravagant and unrealistic poses and will aim to speak their lines in a manner which feels believable and sounds authentic

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- ⦿ Diegetic sounds in the soundtrack helps to add to the sense of realism.
 - ⦿ Diegetic sound, on the other hand, relates to sound and music which originate within the world of the film and are therefore the only sounds which the onscreen characters are able to hear and experience

personalism

- Bazin, who was influenced by personalism, believed that a film should represent a director's personal vision. This idea had a pivotal importance in the development of the auteur theory

Appreciative criticism

- Bazin also is known as a proponent of "appreciative criticism", the notion that only critics who like a film should review it, thus encouraging constructive criticism.

Bazin

- Bazin divided filmmakers into three types:
- • montagists – who use editing to create meaning and manipulate time and space
- • expressionists – who use mise-en-scène to create meaning and portray a character's emotions;
- Realists – who do not distort time or space but attempt to depict reality.

AUTEUR THEORY

- Auteur theory, theory of filmmaking in which the director is viewed as the major creative force in a motion picture
- In film criticism, auteur theory holds that a director's film reflects the director's personal creative vision, as if they were the primary "auteur" (the French word for "author")

Auteur theory

- Auteur theory has influenced film criticism since 1954, when it was advocated by film director and critic François Truffaut.
- This method of film analysis was originally associated with the French New Wave

Auteur theory

- The film critics who wrote for the French film review periodical *Cahiers du Cinéma*
- Auteur theory was developed a few years later in the United States through the writings of The Village Voice critic Andrew Sarris.

Auteur theory

- Sarris used auteur theory as a way to further the analysis of what defines serious work through the study of respected directors and their films.
- The championed filmmakers such as Akira Kurosawa, Satyajit Ray, Alfred Hitchcock, Howard Hawks, and

Auteur theory

- ◉ Jean Renoir are known as absolute 'auteurs' of their films
- ◉ André Bazin, co-founder of the Cahiers, provided a forum for Auteurism to flourish,
- ◉ He explained his concern about its excesses in his article "On the Auteur Theory"

Auteur theory

- The auteur theory, which was derived largely from Astruc's elucidation of the concept of *caméra-stylo* ("camera-pen"), holds that the director, who oversees all audio and visual elements of the motion picture, is more to be considered the "author" of the movie than is the writer of the screenplay.

Auteur theory

- Fundamental visual elements as camera placement, blocking, lighting, and scene length, rather than plot line, convey the message of the film.

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