

Literature, Culture and Media
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Lecture - 44

**Language of Films: Mise-en-scene, Type of Shots, Camera Angles and Movements,
Montage**

Welcome dear participants, so far we have discussed the development of the art of cinema, its interconnections with literature, the difficulties which films have in the adaptation of a novel for film purposes. Today, we would discuss certain technical terms and certain techniques and conventions which have been developed in cinematography to represent the reality in a particular manner.

The first term which is often used is mise-en-scene which is a French term which means placing on stage. In the theatre, it used to refer to everything which was available on the stage including the lighting arrangements, the props, the background, the actors, etc.

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Mise-en-Scene

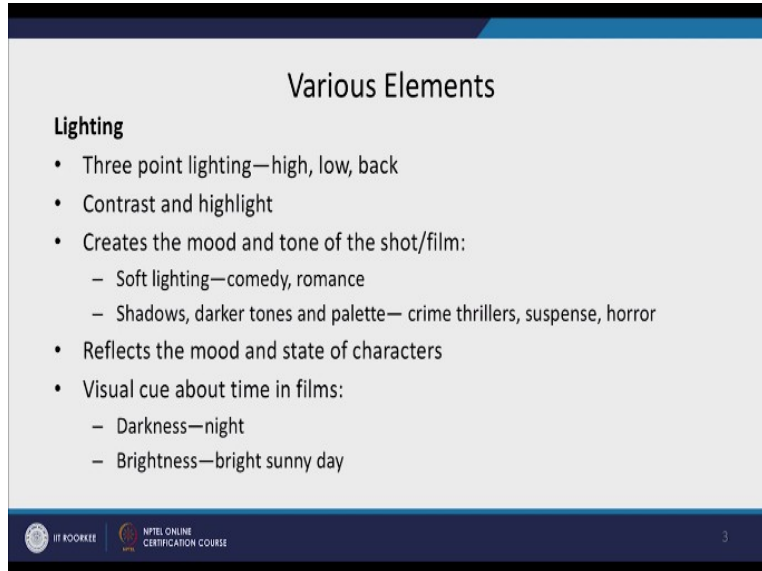
- The French term means 'placing on stage'
- Refers to everything that's part of the stage in theatre—lighting, props, background, actors
- In cinema, it includes all the aspects that go into the creation of an individual shot—lighting, composition, costumes, actors, props, background.
- Thus, mise-en-scene relates to the spatial aspects of films.
- Visual space
- Modifier of space as opposed to montage which modifies time

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In cinema also therefore it includes all these aspects that go in the creation of an individual shot, that is a substitute for the old age theatre. So let us say that the lighting composition, the costumes of the actors, the actors themselves, their get ups, the props and the backgrounds which are used to create a particular shot come under the discussion of this term mise-en-scene.

So it relates in a way to the special aspects of the film, it helps us to understand the visual space and whereas the montage is a modifier of the time. We find that mise-en-scene is a modifier of space.

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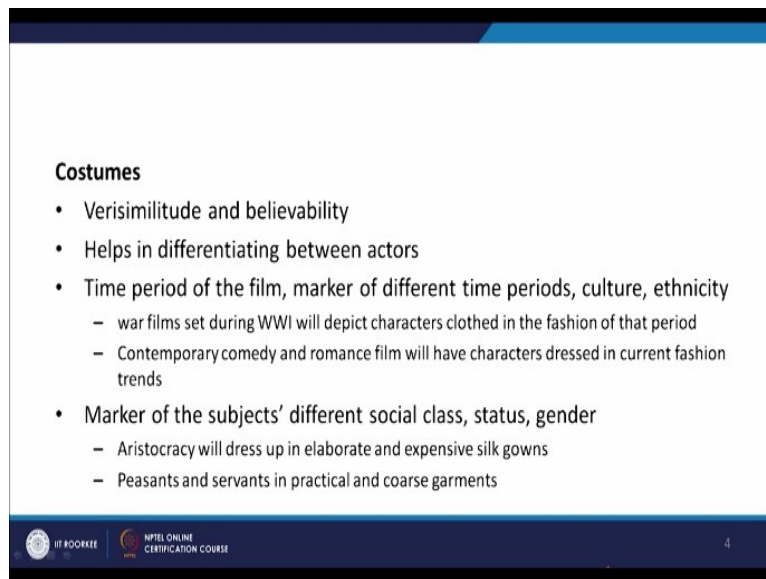
The slide is titled "Various Elements" and has a sub-section "Lighting". It contains a bulleted list of lighting techniques and their effects. The list includes: Three point lighting—high, low, back; Contrast and highlight; Creates the mood and tone of the shot/film: - Soft lighting—comedy, romance; - Shadows, darker tones and palette— crime thrillers, suspense, horror; Reflects the mood and state of characters; Visual cue about time in films: - Darkness—night; - Brightness—bright sunny day. The slide also features logos for IIT KOOBEE and NPTEL ONLINE CERTIFICATION COURSE at the bottom, along with the number 3.

Various elements which go in the understanding of mise-en-scene are lighting which we would discuss at this point. The lighting is arranged in three points. It can be termed as high, low and back. This type of light arrangements are used to develop a particular type of a contrast or to highlight a particular character. They are also used to create a mood with the help of the lighting.

For example, for depicting a climate of romance or a light hearted comedy, the lighting arrangement can be soft. On the other hand, the shadows and darker tones and palettes can be used to show the oncoming of something evil, the crime thrillers, the suspense or a horror film, etc. So these lightings reflect the tone of the scene as well as they also reflect the mood of the character.

They also suggest the particular timings, for example darkness for the night for this stormy scene also a particular lighting arrangement can be used to suggest that the daylight is represented by the clear lighting arrangements.

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Costumes

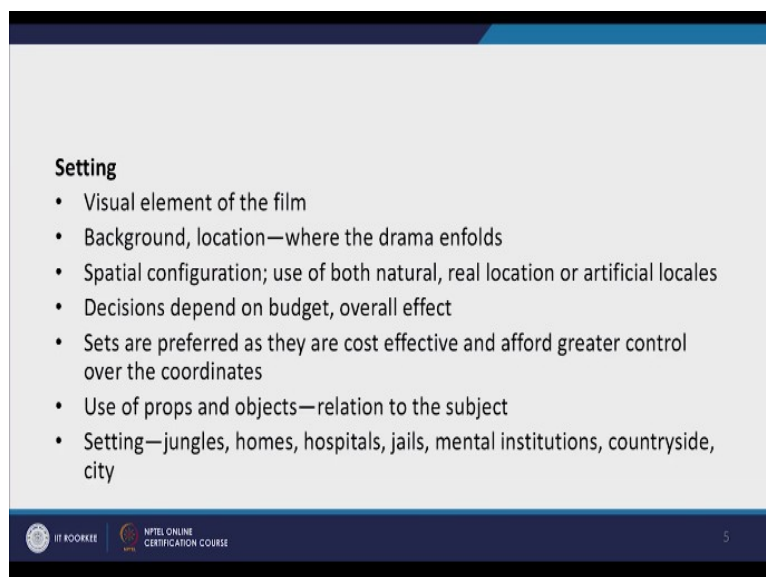
- Verisimilitude and believability
- Helps in differentiating between actors
- Time period of the film, marker of different time periods, culture, ethnicity
 - war films set during WWI will depict characters clothed in the fashion of that period
 - Contemporary comedy and romance film will have characters dressed in current fashion trends
- Marker of the subjects' different social class, status, gender
 - Aristocracy will dress up in elaborate and expensive silk gowns
 - Peasants and servants in practical and coarse garments

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Costumes are also an important part of filmmaking because they help us to understand the verisimilitude which is necessary to appreciate a movie and they add to the believability of the movie. It also helps us in differentiating the actors and also the time period which is represented in a movie. For example, the costumes of a World War movie would be very different from the costumes of a science fiction.

And the very way in which the costumes are depicted we find that the authenticity is also given to the depiction. The time period of the film is marked by the costumes and at the same times, it is used to mark the status, the class, the gender, etc of different characters. On the basis of the costumes, we find that with a simple glance, the spectator can find out whether a person the character belongs to the higher class the elite or to the working class, etc.

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Setting

- Visual element of the film
- Background, location—where the drama unfolds
- Spatial configuration; use of both natural, real location or artificial locales
- Decisions depend on budget, overall effect
- Sets are preferred as they are cost effective and afford greater control over the coordinates
- Use of props and objects—relation to the subject
- Setting—jungles, homes, hospitals, jails, mental institutions, countryside, city

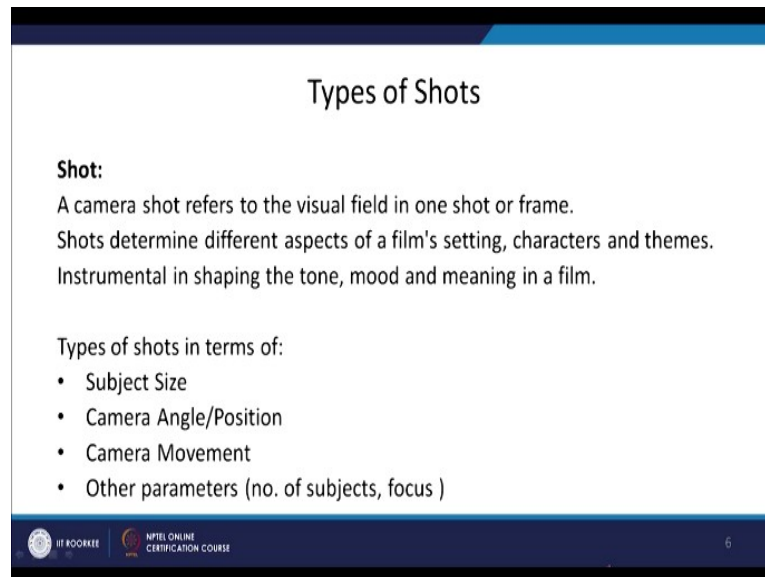
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So the settings are the visual element which is provided in the film. They incorporate the background and the location also and all related special configurations which go into the projection of a particular scene. In the films, we find that depending on the finances which are available, the natural scenes as well as the artificial settings can be used in a way we find the technology has played a very major and significant role in substituting the setting.

So we find that with the help of computer graphics, the need of creating a particular type of setting can be done away with as we have seen in the VFX used very effectively in TV serials like *Game of Thrones* and other science fiction movies also. However, these decisions about the settings depend on the budget, the time which is available as well as other facilities which one has to take care of.

So normally it is considered that the sets or VFX created special effects are helpful because they are cost effective and at the same time filmmakers can have greater control on them. So the use of props and objects is depicted in relation to the subjects also and different type of settings can be easily made with the help of computer simulations also.

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The slide is titled "Types of Shots" and contains the following text:

Shot:
A camera shot refers to the visual field in one shot or frame.
Shots determine different aspects of a film's setting, characters and themes.
Instrumental in shaping the tone, mood and meaning in a film.

Types of shots in terms of:

- Subject Size
- Camera Angle/Position
- Camera Movement
- Other parameters (no. of subjects, focus)

At the bottom of the slide, there are logos for IIT ROORKEE and NPTEL ONLINE CERTIFICATION COURSE, and the number 6 in the bottom right corner.


There are different types of shots also. The shots, the word shots refers to the visual field which is available in one frame or in one shot. These determine different aspects of a film setting, characters as well as themes also. They are instrumental in shaping the tone and the mood and as well as the meaning of a film and there may be different types of shots in terms of the subject size, the camera angle, the camera movement, etc which we would discuss right now.

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1. Shots Based on Subject Size

Three Types

1. **Long/Wide**
 - Extreme Long Shot
 - Long Shot
 - Medium Long Shot
2. **Medium**
 - Medium shot
 - Medium close-up
3. **Close**
 - Close-up
 - Extreme close-up

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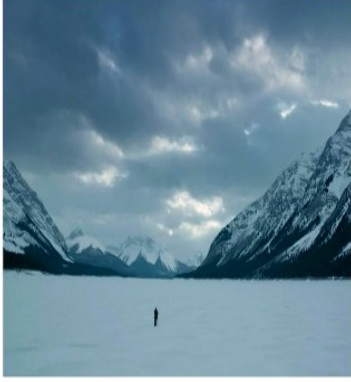
So the shots based on subject size are of three types, they may be long or wide or medium and close. The long and the wide shots can be considered as extreme long shot and medium long shot.


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Extreme Long Shot

- Subject seen from a distance
- Often used as an establishing shot
- Information in terms of space-time
- Character may not be discernible
- Establishes character's physical and psychological relationship with the environment

Eg: *The Revenant*



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And I think that with certain example this idea becomes clear to us. In extreme long shot, we find that the subject is seen from a distance. We can look at this particular projected image which is from a very recent movie *The Revenant*. In it, we find that the major character has been portrayed against a particular background in a way it is known as an establishing shot which introduces a particular background to us which also sets the tone of the movie in a very effective way.

It also informs us of the space and the time related situations, the character himself or herself may not be very discernable but it may have a panoramic description of the background which helps us to understand the relationship which a character has with a particular setting. In the long shot, we find that the emphasis is both on the subjects and the surroundings.

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Long Shot

- Frame contains the full subject
- Emphasis on both the subject and its surroundings
- Discernable physical appearance
- Subject's relationship to the environment tells us about the tone and mood
- Eg: *The Pirates of the Carribean: Dead Man Tell No Tales*



The slide features a list of characteristics for a long shot and an example image. The image shows a character in a dark, period-appropriate outfit running through a large crowd of people on a beach. The character is the central focus, and the background is filled with many other people, creating a sense of a large-scale event or battle.


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The frame contains the full subject and at the same time we find that the main character may have the discernable full appearance and the background is also discernible. These type of shots are used to project the relationship of the character with the environment and also they tell us about the tone and the mood which the filmmaker wants to project. This particular image from *The Pirates of the Caribbean: Dead Man Tell No Tales* is very clear example of an effective and beautiful long shot.

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Medium long Shot

- Splits the difference between a long shot and medium shot
- Subject is shown from knees up
- A low angle (from the ground up) in this shot will make the subject look menacing or powerful.
- A high angle(from the top) in this shot will make the subject look vulnerable or exposed.
- Eg: *The Dark Knight*



The slide features a list of characteristics for a medium long shot and an example image. The image shows a character in a dark, industrial setting, possibly a hallway or a room with large pipes. The character is shown from the knees up, and the lighting is dramatic, with strong highlights and deep shadows.

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Medium long shots are normally filmed or used in a film to suggest the hierarchical relationships with a character. It splits the difference between a long shot and a medium shot and the character is shown from knees up. So when it is a low angle that is the character or the actor is shown from the ground up, we find that it makes the character look rather menacing and powerful.

In this particular image from *The Dark Knight*, we find that the menacing attitude of the character is discernable in this medium long shot.

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Medium Shot

- Frames the subject from the waist up
- Frames the subject within a discernible space
- Better view of the subject's expressions, reactions and emotional states
- Eg: *Sherlock*



The image shows two men standing in a medium shot against a cityscape background. The man on the left is wearing a dark coat and a scarf, looking slightly to the right. The man on the right is wearing a dark coat and has his arms crossed, looking directly at the camera. The background features St. Paul's Cathedral and the London Eye under a cloudy sky.


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On the other hand, we find that in the medium shot, the subject is shown, the character is shown from the waist up and the character is also shown from a discernible space where we can have a very clear view of the character's expressions also, their emotional states and at the same time the background is also discernible. It is not completely overshadowed. This particular is still from a popular TV serial based on *Sherlock Holmes* is a very beautiful specimen of a medium shot.

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Medium Close-up

- Frames the subject from the chest up.
- Favors the face.
- Keeps the subject at a distance.
- Eg. *The Big Lebowski*



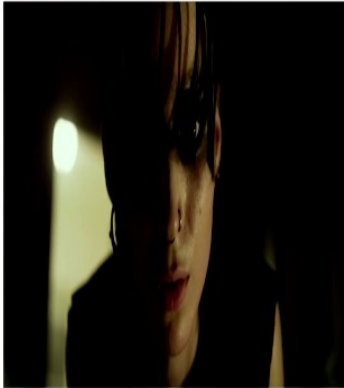
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Medium close-up as you can make out focuses on the photograph of a chest up position of a particular actor or actress. It favours the face but at the same time it keeps the subject or the character at a certain distance as this particular example shows us.

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Close-up

- Frame a part of the subject
- In close-ups, if the subject is a person, the frame is filled with the subject's face
- It calls attention to the reactions and emotions of a subject
- Usually used in situations, where the subject is undergoing a state of physical, emotional or psychological upheaval
- Brings the subject close to the audience
- Favoured during monologues
- Eg: *The Girl With the Dragon Tattoo*



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All of us are familiar with the word close-up, it frames a particular part of the character in close-up if the subject is a person then the frame is filled with the subject's face and then it calls attention to the reactions and emotions of a subject. Normally, it is used to suggest the extent of the emotional upheaval which is being portrayed by a character. It is usually used in those situations when a character is undergoing severe, traumatic psychological difficulties or upheavals.

It also brings a subject close to the audience and it helps the audience to have certain type of relationship or feeling or empathy towards these characters. It is also a particularly favourable shot during the filming of dialogues and this example from the film *The Girl with the Dragon Tattoo* exemplifies it.

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Extreme close-up

- The entire frame is filled up with the subject
- Generally a specific body part is emphasized
- If it's an extreme close-up of the face, then, the focus could be on the eyes, lips, mouth
- Captures the slightest changes in the facial expression
- Used to bring the subject close to the audience
- Deployed to communicate a sense of intensity and urgency
- Eg: *X-Men: First Class*

An extreme close-up photograph of a character's face, likely from the movie X-Men: First Class. The character is wearing a white, metallic-looking helmet with a large 'V' shape on the forehead. The focus is on the character's eyes, which are blue and looking directly at the camera. There is a small, bloody wound on the character's forehead, just above the right eye. The lighting is dramatic, highlighting the texture of the helmet and the intensity of the character's expression.

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In comparison to that, we find that extreme close-up is used when a particular emphatic expression has to be displayed. The entire frame is filled up with the subject and generally we find that the focus is on a body part. If the focus is on the face, we find that the camera focus is either on the eyes or on the lips, the mouth of the character because the emotional state can be best exhibited either by the expression of the eyes or by the curve of the lips on a man's face.

It also captures the slightest change possible and in fact the capability of an actor to impersonate a particular emotion is extremely important in this type of extreme close up shots. They are deployed to communicate a sense of urgency, a sense of intensity and this photograph from *X-Men: First Class* illustrates the meaning of this extreme close-up shot very succinctly.

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2. Camera Angle/Position


- Low Angle shot
- High Angle shot
- Eye level shot
- Bird's eye shot
- Dutch angle shot

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Low angle shot

- In these kind of shots, the camera is positioned at a low height
- Shot is captured from the ground up
- Emphasizes the power relation between characters
- Villains, monsters and arch-nemesis would look more powerful and menacing in such shots
- Similarly, low angle shots enhance the power, aura and status of the subject by making them look larger than life
- Eg: *The Invisible Man*



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We can also have different camera angles and they are listed here and let us try to discuss them very briefly. As we have already seen an example of a low angle shot, we find that in this type of shots the camera is positioned at a low height. A shot is captured from the ground up and it emphasizes a power relationship between characters. So in this type of low angle shots, we find that villains and monsters, etc are projected in a more powerful and menacing positions.


People who hold a superior position or a position of power like kings, bosses, etc are also portrayed with the help of this low angle shot to suggest the supremacy of these characters in a particular situation. So it enhances our understanding of the power, the aura and the status

by making them look larger than life and this photograph from *The Invisible Man* illustrates this idea of a menacing power with the help of a low angle shot in a very graphic manner.

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High angle shot

- The camera is placed at a greater height
- It looks down to the subject
- Makes the subject look powerless, inferior, exposed and vulnerable
- Eg: *The Citizen Kane*



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Opposite to that is a high angle shot which is a reverse of the low angle shot; it also shows the hierarchy status of power relationships. In this particular type of a shot, camera is placed at a greater height, it looks down at the subject and makes a subject look powerless in a position which is humiliating which is vulnerable and therefore the person who is depicted in this particular position feels exposed and threatened.

This particular example from the famous movie *The Citizen Kane* also illustrates the vulnerability and the confused status of this character with the help of this high angle shot.

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Eye Level Shot

- The camera is positioned at the eye level
- Mimics how people interact with others in real life
- The eye level shot puts the subject in a neutral position unlike low angle and high angle shots
- No sense of superiority or inferiority
- Eg: *Forrest Gump*



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The eye level shot is basically an attempt to mimic the way people normally behave in their day-to-day life. Here in this shot we find that the camera is positioned at the eye level, so the eye level shot puts the subject in a neutral position unlike the low angle and the high angle shots and it does not depict any sense of hierarchy either of being powerful or powerless in either way.

So the eye level shots suggest a neutrality in terms of our relationship with the subject portrayed on the screen.

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Bird's Eye (Over head) Shot

- Taken from a considerable height
- The camera is attached to a crane, drone or helicopter
- Captures a great deal of the location
- Used in establishing shots
- Follow the subject's movement
- Capture feelings of solitude, isolation, death, doom, freedom/release
- Often used in chase and battle sequences
- Magnitude

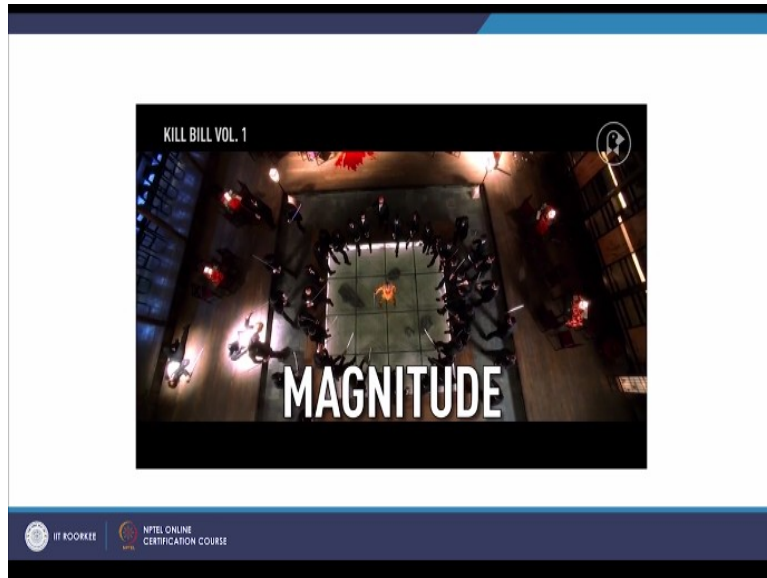
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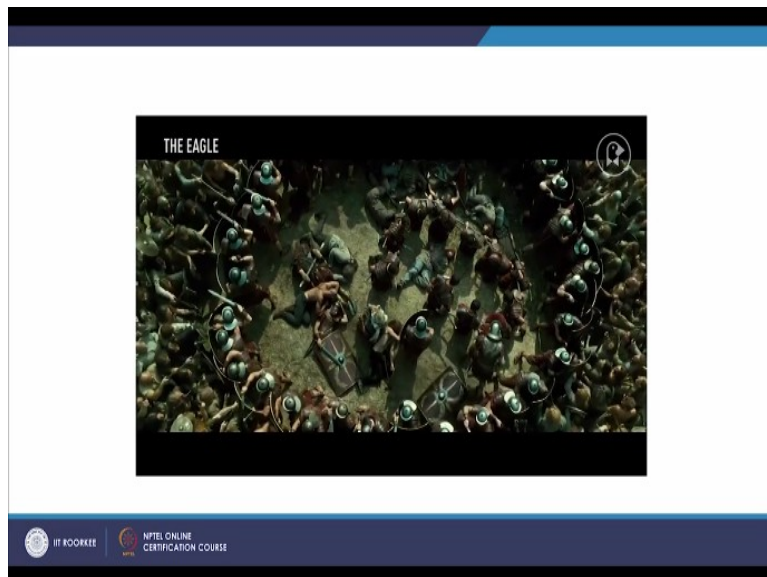
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The shot which is Bird's Eye view is an overhead shot which is taken from a considerable height as a name the title itself, the nomenclature suggests. Often we find that in the filming of these shots, the camera is attached to a crane or to a drone or to even a helicopter and it captures a great deal of the location simultaneously. Normally, it is used in establishing shots, shots which introduce us to a particular introductory aspect of a movie they also capture feelings of freedom, release, solitude, isolation, etc and they are used in chase sequences as well as in battle sequences. Here is a video which we would play for about 30 seconds to give you an understanding of what this shot exactly illustrates.

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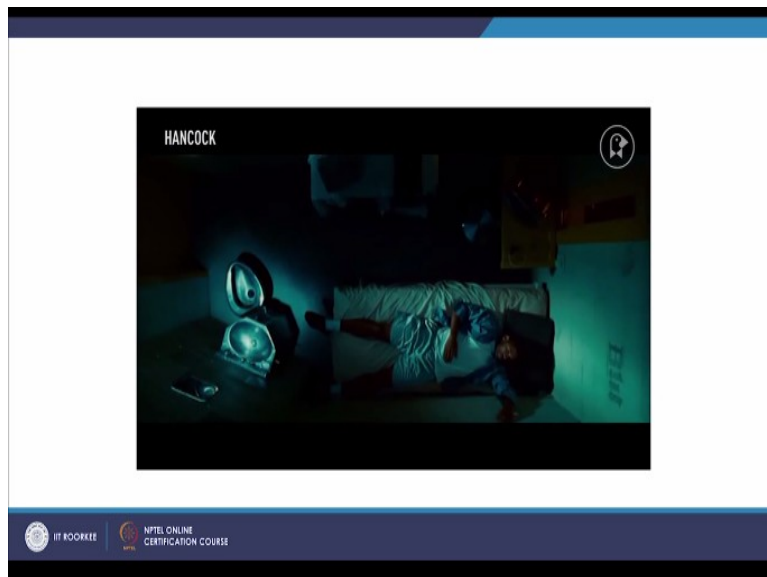
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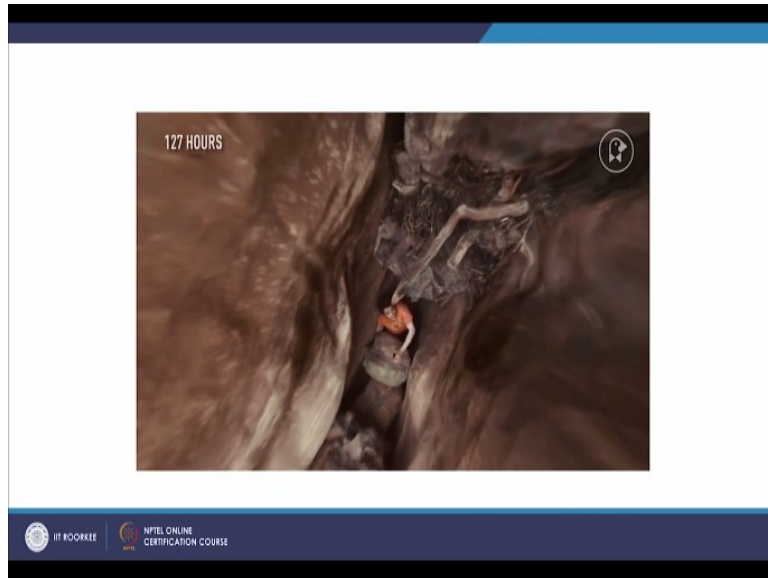
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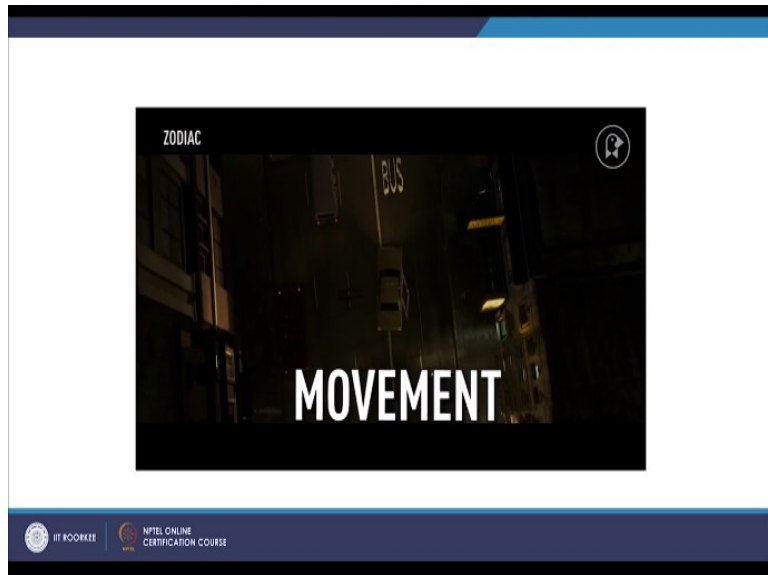
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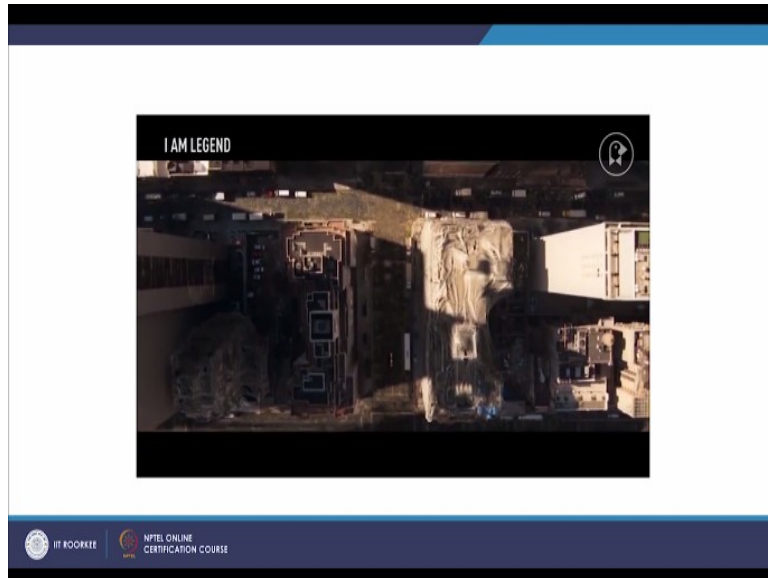
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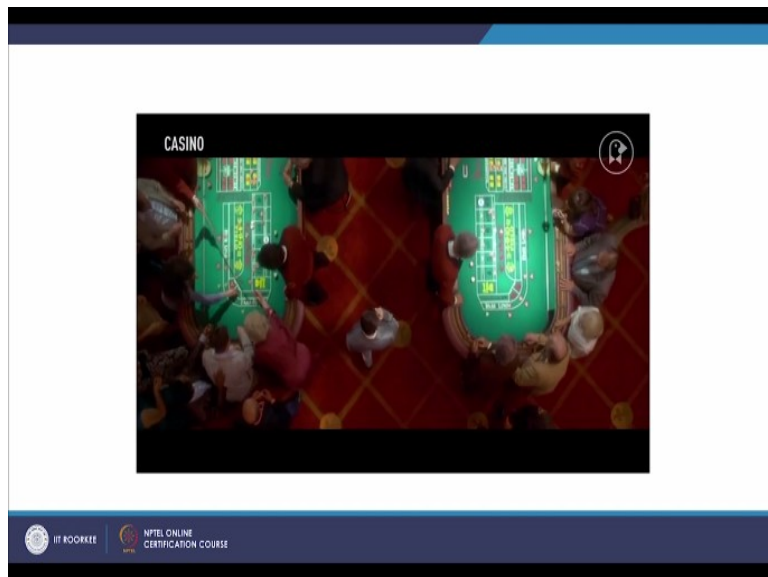
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Dutch Angle

- Dutch or canted angle (Dutch tilt, oblique angle) shots are taken when the camera is slightly tilted to one side
- It disrupts the line of horizon
- Creates a sense of drama, confusion and disorientation
- Asymmetrical
- Feeling of chaos
- Eg: Scenes from *Slumdog Millionaire*

(https://youtu.be/W_1uFE_5KH8)



Another interesting shot is known as the Dutch angle. It is also known as the canted angle, the Dutch tilt or the oblique angle. Here we find that the shots are taken when the camera is slightly tilted so that the line of the horizon is disrupted. It is often used to suggest a sense of drama or confusion and disorientation. The asymmetrical projection of things on the screen suggests an asymmetry in the psychological and emotional state of the person or of the situation which the film wants to suggest.

This is a representative shot from *Slumdog Millionaire*. The link is also given here if you want to watch it for further understanding of the Dutch angle shot.

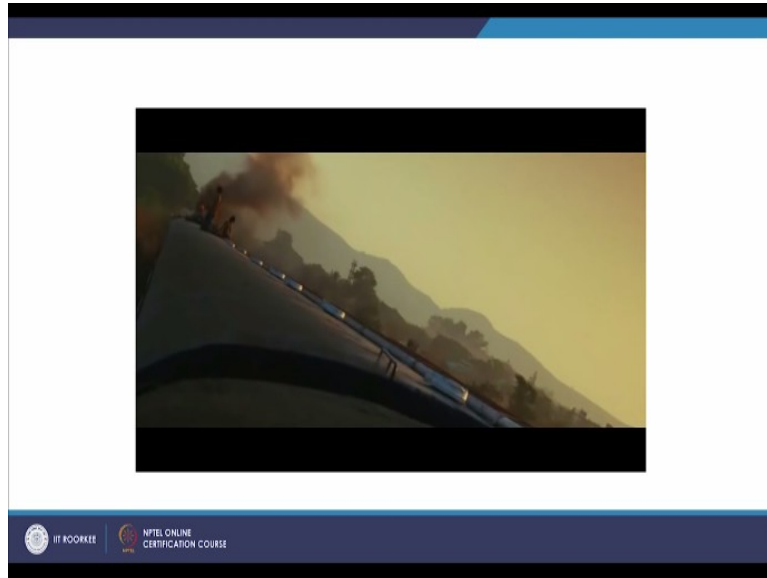
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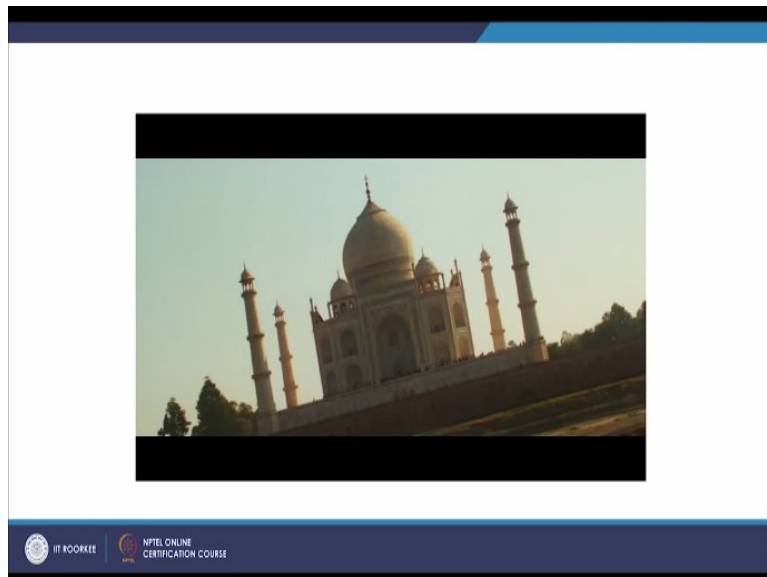
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3. Other Parameters

Focus

- Shallow Focus
- Deep Focus

Perspective

- Over the shoulder shot
- Point of view shot

Number of Subjects

- Single shot
- Two Shot
- Three Shot


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There are some other parameters which are based on our focus, perspectives and the number of subjects which can be there in a particular shot.

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Shallow Focus

- Limited depth of field
- The main subject is in deep focus
- Emphasizes the subject
- Blurs out the scenery or background
- Brings you closer to the subject
- Eg. Medium close-up, shallow focus shot in *Mary Antoinette*



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In a shallow focus, we find that the focus is on the main subject, the main character and the depth of field is rather limited. So the scenery of the background is rather blurred and the focus is on the face or the appearance of the main character. It also brings us to a closer understanding of the person who is being projected on the screen and at the same time it makes us aware that the person who is projected with the help of shallow focus has to play an important role in the movie.

This medium close-up, this shallow focus shot in *Mary Antoinette* also suggests this very feeling to the viewer.

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Deep Focus

- Both the subject/s and the background are in focus.
- Visually dense
- Establishes how the subjects relate to their surroundings.
- Eg. *12 Angry Men*




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In contrast, we find that in a deep focus shot, both the subjects and the background are in focus. It is a visually very dense shot and it establishes how the subjects relate to the surroundings and to a particular situation which is being contextualized with the help of this shot. This photograph from *12 Angry Men* suggests how deeply dense this photograph is. This situation also depicts the relationship of these 12 people who are being projected here with a particular context.

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Over-the-shoulder shot

- Camera shots differ on the basis of perspective
- In this shot, we see the character from the perspective of another character
- Often used to depict the conversation between characters
- Primarily used in dialogue-centric scenes
- Can establish distance, intimacy or conflict between characters
- Eg: Over-the-shoulder shot of Rose in *Titanic*



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This over-the-shoulder shot is used normally in conversational scenes. Here we find that camera shots differ on the basis of perspective and a character is project from the perspective of another character. So it is primarily a dialogue-centric shot and here we find that this representative face of the character Rose in *Titanic* also depicts the idea of over-the-shoulder

shot, so we find that this particular character is being projected from the perspective of another character.

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Point of View shot

- Shots which show the POV of one or more characters
- Takes us inside the mind of the character
- The audience sees what the character sees
- The shot only covers the actual visual field of the character
- Often used to create suspense and drama and used in horror and suspense thrillers
- Eg: *Being Malkovich*
(link: <https://youtu.be/Q6Fuxkinhug>)

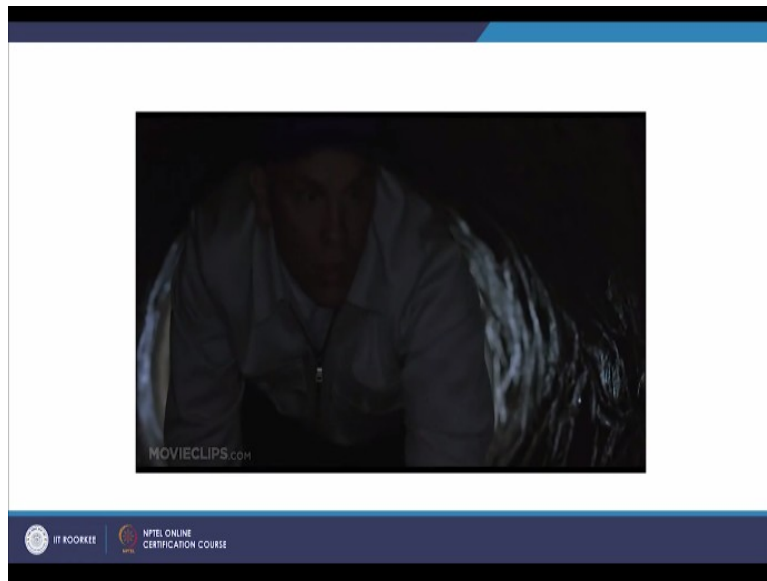


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The point of view shot is a very interesting one. It shows a point of view of one or more characters. It takes us inside the mind of the character and the audiences can see what the character can see. The shot only covers the actual visual field of the character and it has also been very effectively used in various sequences of *Harry Potter* particularly when Harry Potter thinks about Voldemort.

It is often used to create suspense and drama and used in horror and suspense thrillers and this is representation from a movie *Being Malkovich*. The link for it is also given if one wants to view it completely. We would play it for about 30 seconds to give you a clear idea of what we want to suggest by a point of view shot.

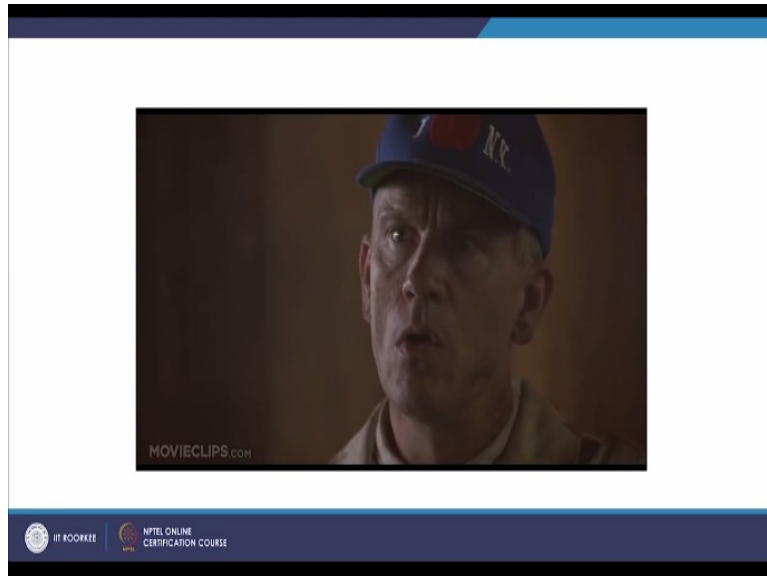
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Two-shot—Only two subjects in a frame



Shoulder-level two-shot in *Pulp Fiction*

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Three-shot—fits three subjects in a frame





Three-shot in *Harry Potter and the Deathly Hallows-Part I*

We also have other shots for example single shots with only one subject in the frame, two shots which has two subjects in a frame and three shots which fits three subjects in a frame. In all these type of shots you know single, double and three shots we find that the focus is on the subject or the characters and not as such on the background.

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4. Camera Movements



Camera Move	Description
Static	When the shot is locked off, the camera doesn't pan, tilt, zoom or change in any way.
<u>Pan</u>	When you rotate the camera horizontally (left-right) from a fixed location.
<u>Tilt</u>	When you rotate the camera vertically (up-down) from a fixed location.
<u>Pedestal</u>	When the camera is moved vertically up or down (without tilting).

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Different camera movements are also used to depict the intensity of filming a particular situation or a particular emotional response on the part of a character. I would particularly focus on pan, tilt and pedestal. Pan movement as you can understand is taken when a camera is rotated horizontally from a fixed position and tilt is when a camera is rotated vertically only from a fixed position, pedestal on the other hand is when camera is moved vertically upward down without tilting it.

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<u>Dolly</u>	When you move the entire camera forwards and backwards along a track.
<u>Truck</u>	The same as dollying, only you are moving the entire camera from left to right instead of forward and backward.
<u>Arc</u>	Used in combo with dolly or truck to show a curve in the dolly track.
Steadicam	When the camera is stabilized using a special rig onto the body of a specialized operator.
Handheld	The camera is held by the operator without a stabilizer.

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Dolly suggest the movement when the entire camera is moved forward and backward along a truck and the truck is also the same as dollying but we find that the movement is from left to right instead of being forward to right. The word arc suggests a combined movement of dolly and truck for a particular type of filming short.

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Crane or Boom	When you have a shot that starts extremely high and moves to a lower position or vice versa. Often used for overhead and establishing shots.
Zoom	When you zoom in or out of a subject (by changing the focal length).
Rack Focus	This is more a technique than a move. Rack focus is when the focus changes quickly from one subject to another in the same shot.
Dolly Zoom	A technique where the camera moves closer or further from the subject while simultaneously adjusting the zoom angle to keep the subject the same size in the frame.

Sourced from: <https://www.studiobinder.com/blog/shot-list-template-free-download/>

Crane or boom is a shot which starts extremely high and moves to a lower position or vice versa. It is often used for overhead and establishing shots. Zoom all of us can understand, rack focus is a technique rather a move and it is when the focus changes quickly from one subject to another in the same shot. Normally, it is used to depict contrast so that the movement of the story can be hastened smoothly.

For a detailed understanding of these different types of camera angles, the link is provided here.

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Montage

Montage is a technique in film editing in which individual shots are put together, assembled or combined into a sequence to condense time, space and information.

- Modifier of time
- Central to films as it is essential in conveying a lot of information within a short span of time
- Represents time and its passage; used to show the progress of characters
- Quick succession of shots put together to narrate events which occur over a long period of time
- Condense space and time-narrative sprints: Training montage is a classic example (months, years of training/practice compressed in a couple of minutes. Often used in sports movies, action-based movies. E.g. *Rocky II*, *Karate Kid*, *Batman Begins*, *Dr. Strange*) https://youtu.be/ABg0c_E7OOI

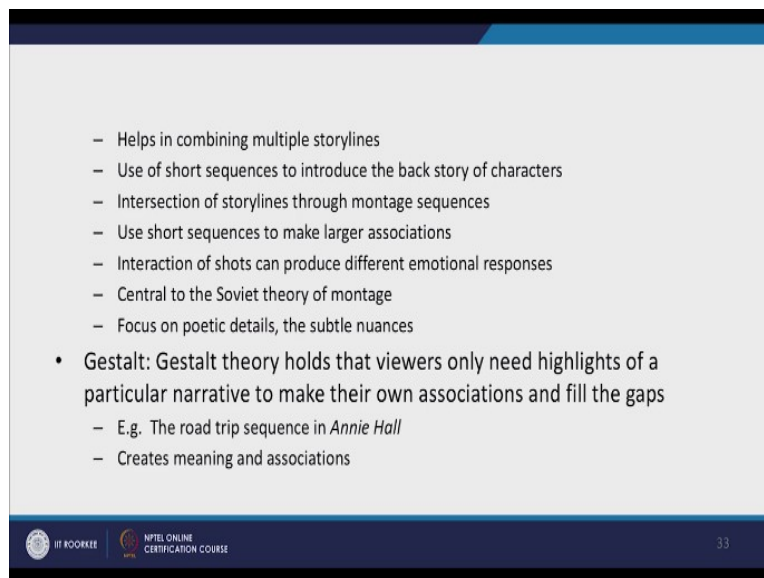
A very important term which I would prefer to discuss in somewhat detail is montage. Montage is a technique in film editing in which individual shots are put together as we have discussed earlier; it is used as a modifier of time. So it is central to films as it is essential to

convey a lot of information within a short span of time and it is used in particular situations so that it has now developed almost as a film convention.

So it is a quick succession of shots put together to narrate events which have taken a long period of time. So it suggests a procession of time to show the progress of characters and it condenses the space and time-narrative situations. It is a very popular scene, a popular way, a popular technique for suggesting the training sequences for different types of movies based on sports and action.

For example, in films like *Rocky the Part II*, *Karate Kid*, *Batman Begins*, *Dr. Strange* and the biopics which have been made on various sports stars, we find that the montage has been very effectively used to condense the long practice sessions which have ultimately transformed a young adolescent or a young boy into a famous athlete.

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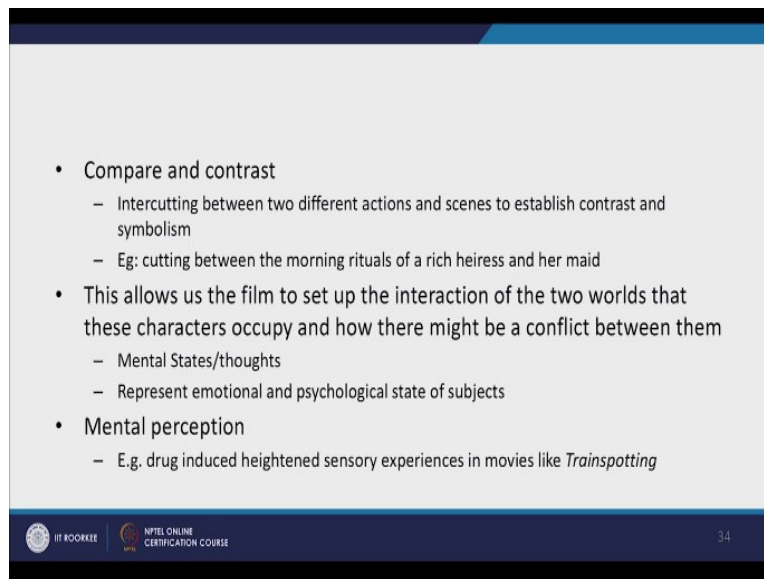
It helps us in combining multiple storylines also and it uses short sequences to introduce the back story of characters without going into a lot of detail. So we find that with the help of the montage the back stories can be covered in a very short limited number of scenes. So intersections of storylines, the short sequences, etc are used effectively to convey a passage of time. Montage has been used very effectively by the Soviet art filmmakers and Soviet art theorists also.

And according to them, the use of montage had enabled them to focus on poetic details and to communicate certain nuances of characterization. A particular way of looking at the

technique of montage is from the perspective of the Gestalt theory which holds that viewers only require certain highlights of a particular narrative to make their own associations and fill in the gaps.

So it also creates meanings with the help of creating associations. So montage as a technique helps us to create associations in order to understand the gaps within the passage of time as depicted in the movie.

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- Compare and contrast
 - Intercutting between two different actions and scenes to establish contrast and symbolism
 - Eg: cutting between the morning rituals of a rich heiress and her maid
- This allows us the film to set up the interaction of the two worlds that these characters occupy and how there might be a conflict between them
 - Mental States/thoughts
 - Represent emotional and psychological state of subjects
- Mental perception
 - E.g. drug induced heightened sensory experiences in movies like *Trainspotting*

The technique of montage is also used to compare and contrast different scenes. For example, intercutting between different actions and scenes to establish contrast and symbolism. For example, the morning rituals of a housemaid and the morning rituals of the rich heiress to whom this maid serves can also be used to show the contrasting manners of their duties and the way they spend their time.

It also allows the filmmaker to establish an interaction between two seemingly different worlds and world pictures and also you know it may suggest the conflict between the different mental states and thought procedures and may also represent the mental perceptions of people with the help of this technique.

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Soviet Theory of Montage

- The Soviet filmmakers and theorists looked at cinema and editing very differently
- An essential element that made film a distinctive art form
- Not seen as simply an editing technique
- Central to the processes of meaning-making
- Through montage, one can guide the psychological and emotional response of the audience
- Used montage in films for revolutionary purposes
- Three theorists—Lev Kuleshov, Pudovkin and Eisenstein

The technique of montage was very effectively used by the Soviet filmmakers. They have used it for revolutionary purposes and therefore we find that the technique of montage is often considered to be their legacy. They did not see it simply as an editing technique but they used it to suggest a particular type of meaning so that one can guide the psychological and emotional response of the audience.

So they used it as a way to interact with the audience and to provide certain it to the audience by eliciting a particular response from them. The three theorists who are particularly known in this regard are Kuleshov, Pudovkin and Eisenstein.

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Kuleshov

- Demonstrated via an experiment that audiences draw meaning from the interaction of shots rather than creating meaning from an individual shot alone.
- In his experiment, he filmed a shot of an actor with a neutral expression and combined this shot with three different shots— bowl of food, a child in a coffin, a pretty lady.
- He showed the resulting sequences to different audiences. All of them interpreted the man's expression differently based on the juxtaposition of shots.
 - Man + bowl of food= Hunger; man + a child in a coffin= sadness; man + pretty lady= happiness
- This idea that audience draw meaning and association from the interaction or juxtaposition of shots came to be known as the *Kuleshov Effect*

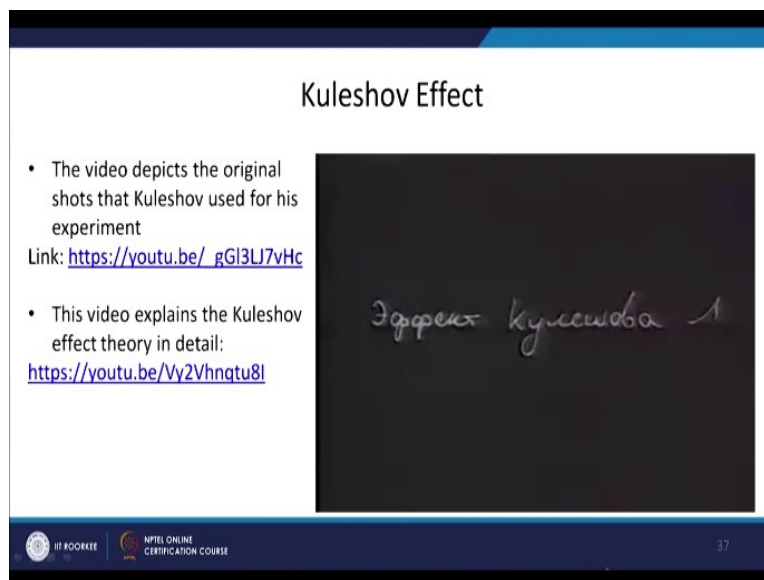
Kuleshov had demonstrated with the help of an experience that audience draw meanings from the interaction of shots rather than creating meaning on the basis of an individual shot only.

In this experiment, he had filmed a shot of an actor with a neutral but intense expression and combined this shot with three different items. He combined this shot, the same shot with a bowl of food, a child in a coffin and the photograph of a pretty lady.

And he showed in the resulting sequences that different audiences attest different significance to the same neutral yet intense expression of this actor. When this face was shown with a bowl of food, audience normally related it with hunger, when this photograph this particular close-up of an actor with a neutral yet intense expression was shown in association with the coffin of a child, it was associated with sorrow and disappointment and sadness.

And the same face combined with a pretty lady suggested happiness. So this idea that audience draws meaning and association from the interaction or juxtaposition of shots came to be known as the Kuleshov effect. Here is the video of the Kuleshov effect which can be seen and the links have also been provided.

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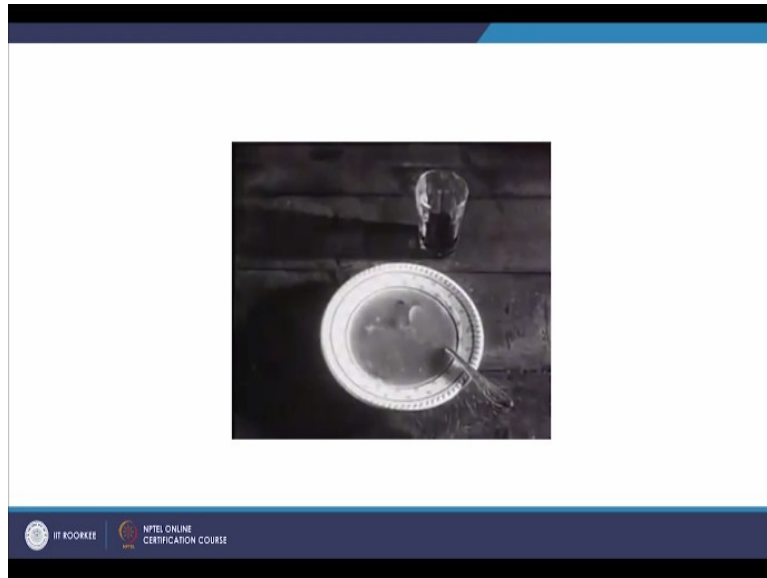
The slide is titled "Kuleshov Effect" and contains the following text:

- The video depicts the original shots that Kuleshov used for his experiment
Link: https://youtu.be/_gGI3LJ7vHc
- This video explains the Kuleshov effect theory in detail:
<https://youtu.be/Vy2Vhnqtu8I>

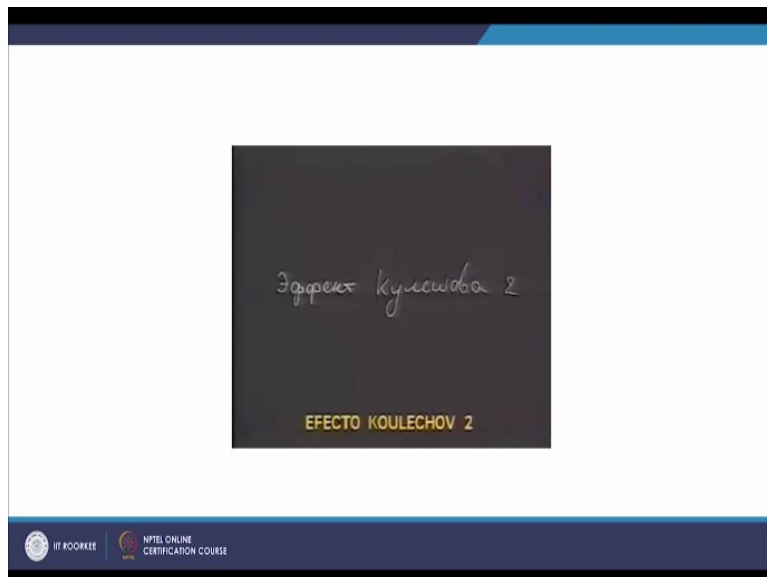
The slide also features a video thumbnail showing the handwritten text "Эксперимент Кюльшова" (Kuleshov's Experiment) in Cyrillic script.

At the bottom of the slide, there are logos for IIT Kharagpur and NPTEL ONLINE CERTIFICATION COURSE, along with the page number 37.

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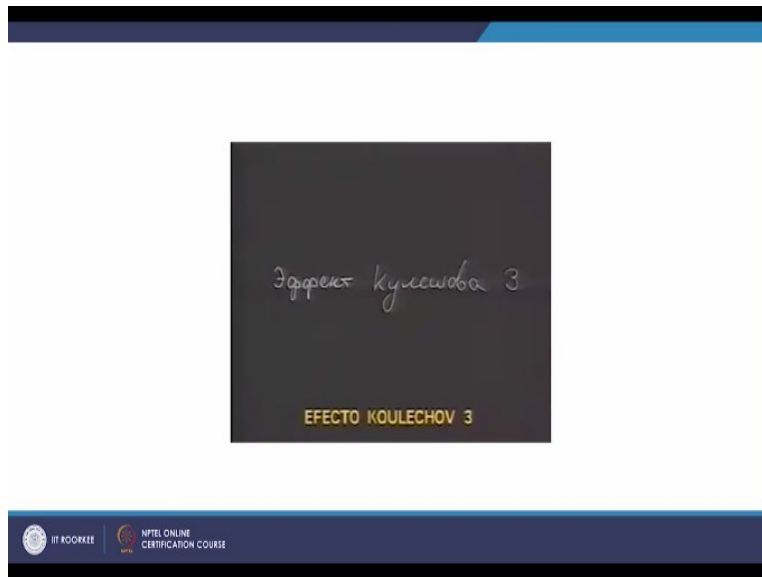
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Pudovkin and his five editing techniques

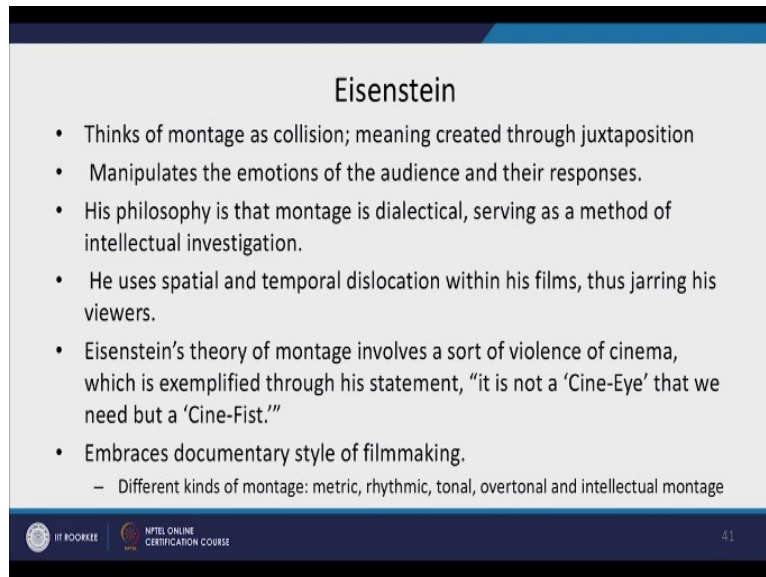
- Used montage to combine shots in order to create a comprehensive story
- Shots are building blocks, bricks
- Editing is about combining these blocks, using the raw material to create desired effects in people
- Developed five techniques of relational editing to create new meanings and associations
- Techniques : Contrast, Parallelism, Symbolism, Simultaneity, Leit motif
- The link explains all these techniques with examples:
<https://vimeo.com/76513972>

Another filmmaker who has a very dominant place as far as the theory of montage is concerned is Pudovkin. He has used montage to combine shots in order to create a comprehensive story and he has used shots as building blocks as bricks and these bricks and these shots could be used in different ways to create a particular impression in different situations.

So editing according to Pudovkin is about combining these shots. They were the raw material and they could be used to create the desired effect on the people. He also developed five techniques of relational editing to create new meanings and associations and these techniques are Contrast, Parallelism, Symbolism, Simultaneity and Leit motif. A very brief

understanding of these different techniques has been listed on the slides and a link has also been given for a better understanding of these ideas.

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Eisenstein

- Thinks of montage as collision; meaning created through juxtaposition
- Manipulates the emotions of the audience and their responses.
- His philosophy is that montage is dialectical, serving as a method of intellectual investigation.
- He uses spatial and temporal dislocation within his films, thus jarring his viewers.
- Eisenstein's theory of montage involves a sort of violence of cinema, which is exemplified through his statement, "it is not a 'Cine-Eye' that we need but a 'Cine-Fist.'"
- Embraces documentary style of filmmaking.
 - Different kinds of montage: metric, rhythmic, tonal, overtonal and intellectual montage

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The third person who is important to understand the Russian contribution is the work of Eisenstein. He has thought of montage as collision and he wanted to create meaning through juxtaposition. He has manipulated the emotions of audience and their responses with a very effective use of this technique of montage. His philosophy was that the montage is dialectical and it should serve as a method of intellectual investigation.

And not just as a film technique to put together certain scenes, so he has used the special and temporal dislocation within his films and thus often create a different type of influences which were sometimes jarring over the viewers. His theory of montage involves a particular type of violence of cinema and he also used to say that we do not require a cinema eye or a cine-eye.

But what we require is a cine-fist, so he had embraced documentary style of filmmaking and the different kinds of montages he had used were metric, rhythmic, tonal, overtonal and intellectual montages. So during this module we have taken up a discussion of certain terms and techniques which are helpful in understanding how the film is made and how the meaning is created with the help of this medium.

In the next module, we will take up a film as a case study to understand the application of these different types of techniques and adaptation theories which we have discussed so far.
Thank you.