Graduate Certificate in Film Restoration

Film History and Theory

Academy Awards:
The Academy Awards, also known as the Oscars, are a set of awards for artistic and technical merit in the film industry. They are given annually by the Academy of Motion Picture Arts and Sciences (AMPAS) to recognize excellence in cinematic achievements. The awards were first presented in 1929, and they are considered one of the most prestigious honors in the entertainment industry. Categories include Best Picture, Best Director, Best Actor, and Best Actress, among others.

Auteur Theory:
Auteur theory is a critical framework that posits the director as the primary creative force behind a film. Developed in the mid-20th century by French film critics, auteur theory suggests that a director's personal vision and style are evident throughout their body of work, regardless of the genre or subject matter. Directors such as Alfred Hitchcock, Martin Scorsese, and Quentin Tarantino are often cited as examples of auteurs.

Black-and-White Film:
Black-and-white film refers to a type of film that is devoid of color, using only shades of gray to represent images. While color film became dominant in the mid-20th century, black-and-white film continues to be used for artistic purposes, evoking a sense of nostalgia or enhancing the mood of a story. Classic films such as "Casablanca" and "Schindler's List" were shot in black and white for dramatic effect.

Blockbuster:
A blockbuster is a high-budget film that is expected to generate significant revenue at the box office. Blockbusters are typically characterized by large-scale action sequences, special effects, and star-studded casts. Films like "Avatar," "Jurassic Park," and the Marvel Cinematic Universe movies are examples of blockbuster films that have achieved commercial success worldwide.

Cahiers du Cinéma:
Cahiers du Cinéma is a French film magazine founded in 1951 by André Bazin, Jacques Doniol-Valcroze, and Joseph-Marie Lo Duca. The magazine became influential in the development of auteur theory, with critics such as François Truffaut and Jean-Luc Godard contributing articles that championed directors as the primary authors of their films. Cahiers du Cinéma played a significant role in shaping the French New Wave movement.

Cinematography:
Cinematography refers to the art and practice of capturing images on film or digital media. The cinematographer, also known as the director of photography, is responsible for making artistic and technical decisions regarding lighting, camera angles, and shot composition to visually tell the story of a film. Cinematography plays a crucial role in creating the mood and atmosphere of a film.

Classic Hollywood Cinema:
Classic Hollywood cinema, also known as the Golden Age of Hollywood, refers to the period from the 1910s to the 1960s when the American film industry dominated global cinema. Characterized by glamorous stars, studio system production, and narrative conventions, classic Hollywood cinema produced iconic films such as "Gone with the Wind," "Casablanca," and "Citizen Kane."

Continuity Editing:
Continuity editing is a style of film editing that ensures visual and narrative consistency between shots to create a seamless filmic experience. Developed in the early 20th century, continuity editing uses techniques such as shot-reverse shot, match cuts, and eyeline matches to maintain spatial and temporal coherence within a scene. Filmmakers like Alfred Hitchcock and Steven Spielberg are known for their mastery of continuity editing.

Diegesis:
Diegesis refers to the fictional world of a film, including the characters, events, settings, and sounds that exist within the narrative. The term encompasses everything that is explicitly shown or heard on screen, as well as the implied or off-screen elements that contribute to the story. Understanding the diegesis of a film is crucial for analyzing its narrative structure and thematic depth.

Experimental Film:
Experimental film is a genre of filmmaking that explores unconventional techniques, structures, and themes outside the mainstream cinematic norms. Experimental filmmakers often challenge traditional storytelling conventions and experiment with visual and auditory elements to create unique cinematic experiences. Notable experimental filmmakers include Maya Deren, Stan Brakhage, and Andy Warhol.

French New Wave:
The French New Wave, or Nouvelle Vague, was a film movement that emerged in France in the late 1950s and early 1960s. Characterized by innovative storytelling, non-linear narratives, and stylistic experimentation, the French New Wave filmmakers, including François Truffaut, Jean-Luc Godard, and Agnès Varda, rejected traditional filmmaking conventions and embraced a more personal and spontaneous approach to cinema.

Genre:
Genre refers to a category or classification of films that share similar themes, settings, characters, and narrative structures. Common film genres include comedy, drama, horror, science fiction, and action, among others. Genres help audiences and filmmakers identify and understand the conventions and expectations associated with different types of films.

German Expressionism:
German Expressionism was a film movement that originated in Germany during the 1920s, characterized by distorted visuals, dramatic lighting, and psychological themes. Influenced by the Expressionist art movement, German Expressionist filmmakers like Fritz Lang and Robert Wiene created visually striking films such as "Metropolis" and "The Cabinet of Dr. Caligari" that explored the dark recesses of the human psyche.

Italian Neorealism:
Italian Neorealism was a film movement that emerged in Italy after World War II, focusing on realistic portrayals of everyday life and social issues. Filmmakers such as Vittorio De Sica, Roberto Rossellini, and Luchino Visconti used non-professional actors, on-location shooting, and naturalistic storytelling to capture the struggles of ordinary people in post-war Italy. Key films of Italian Neorealism include "Bicycle Thieves" and "Rome, Open City."

Jump Cut:
A jump cut is a jarring edit in a film that creates a discontinuity in the visual continuity of a scene. Jump cuts often involve a sudden shift in time, space, or subject within a single shot, resulting in a disorienting effect for the viewer. Filmmakers like Jean-Luc Godard and Stanley Kubrick have used jump cuts as a stylistic device to convey tension or provoke the audience's attention.

Long Take:
A long take, also known as a continuous shot or sequence shot, is a filmmaking technique that involves an extended uninterrupted shot that lasts for an extended period of time. Long takes are often used to create a sense of realism, immersion, and tension in a film, as they capture the action in real-time without cuts or edits. Notable examples of long takes include the opening sequence of "Touch of Evil" and the tracking shot in "Goodfellas."

Method Acting:
Method acting is an acting technique that emphasizes emotional authenticity and psychological realism in performance. Developed by Stanislavski and popularized by actors like Marlon Brando and James Dean, method acting encourages actors to draw from personal experiences and emotional memories to create believable characters on screen. Method actors often engage in deep research and immersive preparation to inhabit the roles they play.

Mise-en-scène:
Mise-en-scène refers to the arrangement of visual elements in a film, including sets, props, costumes, lighting, and actors' performances. The term, which translates to "putting in the scene" in French, encompasses everything that appears on screen and contributes to the overall aesthetic and meaning of a film. Directors like Orson Welles and Alfred Hitchcock were known for their meticulous attention to mise-en-scène.

Montage:
Montage is a film editing technique that involves the juxtaposition of different shots to create a seamless sequence of images. Montage can convey the passage of time, create emotional impact, or build narrative structure through the strategic arrangement of shots, cuts, and transitions. Filmmakers like Sergei Eisenstein and Dziga Vertov were pioneers of montage theory in early Soviet cinema.

New Hollywood:
New Hollywood, also known as the American New Wave, refers to a period of filmmaking in the late 1960s and 1970s that saw a shift towards more innovative and socially conscious films produced by a new generation of directors. Directors like Francis Ford Coppola, Martin Scorsese, and Steven Spielberg

revitalized American cinema with films such as "The Godfather," "Taxi Driver," and "Jaws," challenging traditional Hollywood conventions.

Parallel Editing:
Parallel editing, also known as cross-cutting, is a film editing technique that involves cutting between two or more separate actions or locations to create tension, suspense, or thematic connections. By interweaving different storylines or events, parallel editing can build narrative complexity and intensify the pace of a film. Notable examples of parallel editing include the climax of "The Godfather" and the train sequence in "The Untouchables."

Postmodernism:
Postmodernism in film refers to a cultural movement that emerged in the late 20th century, characterized by a skepticism towards grand narratives, authority, and traditional forms of representation. Postmodernist filmmakers often blend genres, reference other films, and deconstruct cinematic conventions to challenge viewers' expectations and question the nature of reality. Films like "Pulp Fiction," "Fight Club," and "The Matrix" are considered examples of postmodern cinema.

Pre-Code Hollywood:
Pre-Code Hollywood refers to the era in American cinema from the introduction of sound in the late 1920s to the enforcement of the Production Code in 1934. During this period, filmmakers had more freedom to depict controversial and taboo subjects such as sex, violence, and social issues in their films. Pre-Code Hollywood produced provocative and daring films like "Scarface," "Baby Face," and "Red-Headed Woman."

Production Code:
The Production Code, also known as the Hays Code, was a set of industry guidelines that regulated the content of American films from 1934 to 1968. Enforced by the Motion Picture Production Code Administration, the code imposed strict moral standards on films, prohibiting the depiction of profanity, nudity, drug use, and other controversial topics. The Production Code was eventually replaced by the MPAA film rating system.

Silent Film:
Silent film refers to a type of cinema that lacks synchronized sound, relying on intertitles, music scores, and sound effects to convey dialogue and narrative. Silent films were prevalent from the birth of cinema in the late 19th century until the introduction of sound in the late 1920s. Silent classics such as "The Birth of a Nation," "Metropolis," and "Nosferatu" continue to be celebrated for their visual storytelling and artistic innovation.

Soviet Montage Theory:
Soviet Montage Theory was a film movement in Soviet Russia during the 1920s that emphasized the use of editing to create meaning and emotion in cinema. Developed by filmmakers like Sergei Eisenstein, Vsevolod Pudovkin, and Dziga Vertov, Soviet Montage Theory employed rapid cuts, juxtapositions, and metaphorical associations to convey political and social messages. Films like "Battleship Potemkin" and "Man with a Movie Camera" are examples of Soviet montage cinema.

Sound Design:
Sound design refers to the process of creating and manipulating sound elements in a film to enhance the auditory experience and storytelling. Sound designers use a combination of dialogue, music, sound effects, and ambient noise to establish mood, atmosphere, and realism in a film. Sound design plays a crucial role in immersing viewers in the world of a film and shaping their emotional responses.

Special Effects:
Special effects, often abbreviated as SFX, are visual or auditory illusions created in post-production or on set to enhance the spectacle and realism of a film. Special effects can range from practical effects like makeup and stunts to digital effects like CGI and green screen compositing. Blockbuster films like "The Lord of the Rings," "Avatar," and "Jurassic Park" are known for their groundbreaking special effects work.

Third Cinema:
Third Cinema refers to a movement in global cinema that emerged in the 1960s as a response to the dominance of Hollywood and European art cinema. Third Cinema filmmakers from the Global South, including Latin America, Africa, and Asia, sought to create films that reflected their cultural identities, social struggles, and political realities. Third Cinema films often prioritize community engagement, collective production, and anti-imperialist themes.

Tracking Shot:
A tracking shot, also known as a dolly shot, is a filmmaking technique that involves moving the camera along a fixed path to follow a subject or action within a scene. Tracking shots can create a sense of movement, intimacy, and perspective in a film, allowing viewers to experience the action from a dynamic vantage point. Directors like Stanley Kubrick and Paul Thomas Anderson are known for their mastery of tracking shots.

Vertical Integration:
Vertical integration in the film industry refers to the ownership and control of multiple stages of the production, distribution, and exhibition process by a single company or conglomerate. During the Golden Age of Hollywood, major studios like MGM, Paramount, and Warner Bros. practiced vertical integration by owning film studios, theaters, and distribution networks, allowing them to monopolize the industry and control every aspect of filmmaking.

Vérité Documentary:
Vérité documentary, also known as cinéma vérité or direct cinema, is a style of non-fiction filmmaking that emphasizes observational, unobtrusive, and spontaneous filmmaking techniques. Vérité documentaries strive to capture authentic moments, human emotions, and social realities without the use of voice-over narration or reenactments. Filmmakers like D.A. Pennebaker, Frederick Wiseman, and the Maysles brothers are associated with vérité documentary.

Western:
The Western is a genre of film that typically portrays the American frontier in the 19th century, focusing on cowboys, outlaws, and conflicts between settlers and Native Americans. Westerns often explore themes of honor, justice, and rugged individualism in the context of the wild west. Classic Westerns like "The

Searchers," "High Noon," and "The Good, the Bad and the Ugly" have become iconic symbols of American cinema.

Zoom Shot:
A zoom shot is a camera technique that involves changing the focal length of the lens to magnify or reduce the size of the subject within the frame. Zoom shots can create a sense of intimacy, tension, or dramatic effect by altering the viewer's perspective on the image. Filmmakers like Alfred Hitchcock and Martin Scorsese have used zoom shots to heighten suspense and emphasize key moments in their films.