

NCERT Solutions for Class 12

English Kaleidoscope

NON-FICTION - FILM MAKING

Questions

Stop and Think (Page no.151)

1. What childhood memories does the author recollect that had a bearing on his later involvement with film-making?

Ans: The childhood memories that led the author to film making starts with the setting projector with its chimney and lamp. He says that he found both the instruments mystifying and fascinating. He recalls that he produced his first film which was nine feet long and brown in colour. In the film, there was a girl lying asleep in a meadow. After some time, she wake up and stretched out her arms and then disappeared to the right. The film was a great success and it was projected every night until it broke and could not mended anymore. He talks that cinematography is based on deception of the human eye. He memorises that his grandmother had a very large apartment in Upasala where he used to listen the Cathedral bells.

2. What connection does the author draw between film-making and conjuring?

Ans: The author lays stress on the film making and conjuring and says that both the arts are almost the same. He recalls his childish excitement of being a conjure. To make a film of one hour, he sits twenty seven minutes in complete darkness. He uses an apparatus which is used to take advantage of certain human weaknesses. Through the apparatus, he takes his audience in a highly emotional manner and make them laugh, scream with fright, smile, believe in fairy stories, become indignant, feel shocked, charmed, deeply moved or yawn with boredom. Thus, in film making, he uses tricks for the audience to spell bound them.

Stop and Think (Page no.154)

1. What is the nature of the first impressions that form the basis for a film?

Ans: According to the author, the first impressions that form the basis for a film are the elements which are not clear in mind. These elements may be a bit of conversation, a shaft of light, a few bars of music or a hazy and unrelated event. He mentions that to make films, conditions, pensions, pictures, rhythms and characters are important. The author tells that the more definite and clear the marching orders, the easier it is to reach the goal which is the basis of his conduct as director. He is of the opinion that script is a very imperfect technical basis for a film. No doubt, the ideas take place in our mind. They appear and disappear but leave everlasting pleasant dreams and become part and parcel of the film but they do not become a part of the actual story.

2. Which art form is film-making closest to? What is the reason for the similarity?

Ans: According to the author, music is essential for film making. Music is closest to film making. He claims that there is no art form that has so much in common with film as music and its impressive rhythm. If there is no music in the film, it will become only a dead product of a factory. No film can get success without the rhythm of music. Music directly effects our body, mind and soul. The author recalls that he has always been a music lover since his childhood. Music has been a source of delight and recreation for him. Thus, he proves that music is the closest form to film making.

Stop and Think (Page no.156)

1. Quite often a film made out of a book is not very successful. Discuss.

Ans: The author is of the opinion that there is a great difference between film and literature. So it is necessary that making films out of books should be avoided. The irrational dimension of a literary work is often unable to be translated into visual terms and if it is done, it destroys the special, irrational dimension of the film. It also enforces to make an infinite number of complicated adjustments of literature to make a film. The author does not

want to be an author or write novels, short stories, essays, biographies or even plays for the theatre. What he wants to make are films about conditions, tensions, pictures, rhythms and characters. It is very difficult to convert a book script into a motion picture. A film based on book has no originality. So, film made out of a book is not very successful.

2. What, according to Bergman, is the relationship between a film-maker and his audience?

Ans: Bergman advocates the free relationship between film-maker and his audience. He thinks that a film-maker and his audience have equal rights and importance and so are the critics and reviewers also. He thinks that the audience have right to comment about the film as he sees it. They should interpret the film according to their own mind. The author does not want to interpret his work to others. He does not want to prompt the critics what to think. He wants his audience either to be attracted or repelled. He clearly thinks that a film is made to create reaction. That is why he openly admits that if the audience do not react one way or another, it is an indifferent work which is worthless.

Stop and Think (Page no.159)

1. What is the story of the Cathedral of Chartres and how does the author relate it to his profession?

Ans: While telling about the old story, the author tells us about the Cathedral of Chartres. This Cathedral was burnt to ashes and ruined completely. Then it was thought to rebuild it. Then, thousands of people came to complete the task. Several artists came with their instruments to take part in its rebuilding. Different kinds of people were there including master builders, artists, labourers, clowns, noblemen, priests etc. They all worked hard to rebuild it on its old side. But they all remained anonymous and no one knows to this day who built the Cathedral of Chartres. The author wants to convey the idea that it was a collective effort of the people without giving individual importance. He tells that while making a film, he gives importance to team work not to individual. This is the secret of his success.

2. What are some of the flaws of the world of film-making today?

Ans: According to the writer, today, the individualism is on the highest pedestal. It is the greatest bane of artistic creation. No one is ready to tolerate even the smallest wound. Such wound is considered to be of the eternal importance. The artist considers his isolation, his subjectivity, his individualism almost holy. We groan about our loneliness without listening to each other. We do not consider that while doing so, we are killing one another to death. The people stare into each other's eyes but deny the existence of others. We become so limited that we walk into circles. We become so full of anxiety that we can no longer distinguish between true and false. Even we find ourselves between the gangster's whim and to purest ideals.

Understanding the Text

1. Pick out examples from the text that show Bergman's sensitivity to sensory impressions which have made him a great film-maker.

Ans: The text is replete with the different examples of Bergman's sensitivity. During his shooting of 'The Virgin Spring' at Northern Province - Dalarna, it was very cold and they were dressed properly. They had their equipments and were properly being assisted by actors, electricians, makeup men, script girl etc. All of a sudden they saw some cranes floating in a circle above their heads. He realized that it was extremely difficult to shoot movie in Sweden. Through his sensory organs, he heard sweet music, sound of flowing water, piano music and all that came from the remarkable picture of Venice. He used an apparatus with which he could sway his audience in a highly emotional manner-make them laugh, scream with fright, smile, believe in fairy tales, feel shocked, charmed, deeply moved or perhaps yawn with boredom. He conjured the tricks very effectively.

2. What do you understand of the complexity of the little invisible steps that go into the making of a good film?

Ans: There are so many things which have very complicated and difficult in film making. They are transformation of rhythms, moods, atmosphere etc. Then comes dialogue. It is an invisible step that go into the making of a good

film. This is the only thing that can be transferred from that original complex of rhythms and moods. To write dialogues, one needs a technical as well as imaginative skills and feelings. Even after writing dialogues, there arise some problems regarding its delivery, rhythm and tempo. The author tries to get instructions regarding location, characterization, and atmosphere into his screenplays but success depends upon the ability of writing and perception of the readers which are not always predictable.

3. What are some of the risks that film-making involves?

Ans: According to the author, a film is essentially a story told in motion. There is a series of moving pictures through which the story is interpreted to the common man. So it is essential that the story should be set in a way that it is understood by the common man. But film industry is facing a threat of failure, criticism and indifference. Due to their high ambition, the film-makers should take care about their initiative and creative ability which is almost vanished from film industry. If the film-maker fails to convey his message, it will fall flat and become a great failure. The author struggles hard to attract the people to see his film otherwise it will prove to be fruitless. It will become a huge risk in the process of film-making. So they should use their skills for the entertainment of the people instead of concentrating their selfishness.

4. What misgivings does Bergman have about the contemporary film industry?

Ans: Bergman was a great film-maker. He opines that the contemporary film industry believes in the creation of only original work. It is the time when the artist remains unknown and his work is considered the glory of God. It was their belief to seclude themselves and create work in solitude. The artist does not tolerate even a smallest blot on his ego so he prefers has isolatory creation. But they fail to understand that film-making is a continuous process. Everyone takes inspiration and learning from one other. The author greatly advocates that the ultimate source of knowledge is learning from one another. The author wishes that the contemporary film industry should make collective efforts with positive and broad-minded attitude. When we become selfish, we find ourselves unable to identify between true and false and

gangster's whim and the purest ideals. Only then, a person may get success in film industry.

5. Compare Bergman's views about making films out of books with that of Umberto Eco's.

Ans: Bergman is of the opinion that a novel cannot be put into a film completely so he wants that film-makers should avoid film-making out of books. It is quite impossible for a film director to translate the literary theme into visual terms. So it destroys the special, irrational dimension of the film. A book helps a person triggering the intellectual faculty while film helps triggering the emotions. This is the reason why Bergman thinks that the film made out of a book has no its originality. He thinks that the individual effect of each of these two arts forms on the audience is starkly different from each other. On the other hand, Umberto Eco asked his publishers not to sell the rights of the novel to Cinema. He believes that the novel finds its zenith of popularity when it is converted into a movie. So the film indirectly helps the novel. This practice hurts a novelist. The character is shown quite different in a film than that of in a novel.

Talking about the Text

1. According to the author, split-second impressions form a 'mental state, not an actual story, but one abounding in fertile associations and images'. Compare this with Virginia Woolf's experiment with the stream of consciousness technique in 'The Mark on the Wall'.

Ans: The description of split second impressions by Ingmar Bergman is quite similar to the technique of stream of consciousness by Virginia Woolf in her *The Mark on the Wall*. Woolf has presented a series of different images when she jumps, skips, and hops from one thought to the other by putting different images in *The Mark on the Wall*. Virginia Woolf presents insight of her mind. She puts different images but these images do not form actual stories. She presents figments of her thoughts and views. In *Film Making*, Bergman talks about the split second impressions that becomes the theme of the film. These impressions do not form an actual story but helps in forming a mental state abounding in images and fertile associations. These primary elements strive hard to get definite form.

2. Bergman talks about the various influences in his life including his parents and his religious upbringing. To what extent are an individual's achievements dependent on the kind of influences he or she has had in life? Discuss.

Ans: A person gets different kinds of experiences and influences throughout his life. The experiences and influences always remain with him and help him in shaping his nature and personality. This is the reason these influences play a vital role in his success. So is true with Bergman. He depicts a picture of his childhood reminiscences including his religious upbringing which finally shaped his career as an eminent filmmaker. No doubt, a child is the best imitator and if his parents are sensitive and sympathetic enough, he learns all their virtues and develops them into his own personality. He develops the virtues of efficiency, regularly, hard working, sincerity, punctuality, financial responsibilities etc. In fact, a person's personality is an amalgamation of thoughts, feelings and behaviour. Such person can never be a selfish person. He always thinks broadly and cares about everyone. Bergman's virtues including religious upbringing helped him to shape his personality and finally his career.

Appreciation

1. Autobiographical accounts make interesting reading when the author selects episodes that are connected to the pursuit of excellence. How does this apply to Ingmar Bergman's narration of the details of film-making?

Ans: It is a true fact that autobiographical elements certainly enhance the interest in the reading of a literary task. Bergman also shares the various anecdotes with his readers. He talks about his personal experiences as a film-maker. His autobiographical account helps him a lot to connect his readers on a personal level. In the beginning of the story, he tells about his experience when he was shooting 'The Virgin Spring' in the northern Dalarna when suddenly, they saw several cranes floating over their heads. This incident reminds him how dangerous film-making in Sweden is. He portrays his hunger for perfection as a film director. He talks about the difference between film and literature. He used to hear Cathedral bells and experienced sunshine from the big windows. He enjoyed the music of piano from the next apartment. The large picture of Venice is magical for him. Thus, his

autobiographical elements add a lot to his filmmaking and make his writing interesting.

2. Comment on the conversational tone of the narration. Compare this with the very informal style adopted by Umberto Eco in the interview.

Ans: In his story 'Film Making,' Ingmar Bergman puts self explanatory description. In the story, he describes his autobiography and self experience in a conversational tone with an effective way of writing. He tricks and creates an illusion by covering all aspects of his life from childhood to a fully professional film-maker. But he puts everything in a conversational manner. Through a conversational tone, the readers are connected on a personal level picking out the incidents and relating them with their own lives. On the other hand, Umberto Eco's interview is in an informal style which seems more close to reading a documentary. It is based on dialogue pattern. It is contrary to Bergman's conversational tone. Umberto Eco interprets only whatever is asked from him. Thus, the reader remains aloof from the writer. Thus, Umberto Eco has a confined scope while Bergman has a wide scope of narration.

Language Work

A. Vocabulary

Find out and write down the definitions of the following terms used in the film industry

script project montage flashback

stage prop footlights

Ans: Script : The written form of a play, film, speech etc. or a system of writing.

Project : A piece of work, often involving many people that is planned and organized carefully or a collected information about a certain subject.

Montage : A picture, film or piece of music that consists of many separate items put together, especially in an interesting or unusual combination.

Flashback : A part of a film, play etc. that shows something that happened earlier in time than the main story.

Stage Prop : A prop, formally known as property, is an object used on stage or screen by actors or dancers during a performance or screen production.

Footlights : Lights set in a row along the front of the stage floor and shielded on the audience side.

B. Grammar

We saw in the grammar section of the unit on Freedom that a sentence can consist of clauses and phrases.

Let us now look at the basic form of a sentence and study its parts. A sentence consists of a subject and a predicate. Take the sentence

My grandmother had a very large old apartment in Uppsala. The sentence here talks about ‘the grandmother’. ‘The grandmother’ is the subject of the sentence. What is said about the subject ‘grandmother’ is the predicate of the sentence. ‘had a very large old apartment in Uppsala’ is the predicate.

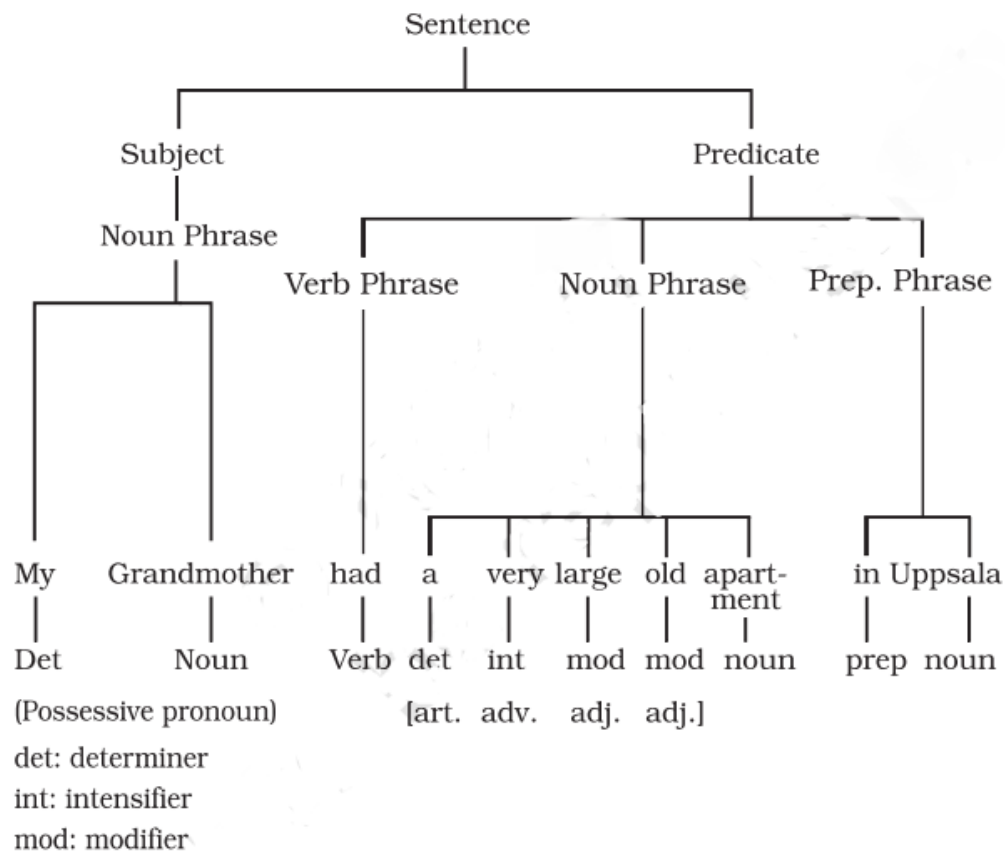
Generally a sentence begins with the subject. The predicate begins with a verb. ‘had’ is the verb in the example above. The subject answers the question ‘who’ or ‘what’ before the verb.

Question: ‘Who had?’

Answer: ‘the grandmother had’.

The object of a sentence generally comes after the verb. It answers the question ‘what’ after the verb. ‘Had what?’ ‘had an apartment’ is the answer. ‘Apartment’ is the object of the sentence. The word ‘apartment’ has an article and two adjectives preceding it.

‘a very large old apartment’; the word ‘very’ is an intensifier for the adjective ‘large’. We are also given information about the location of the apartment, ‘in Uppsala’. This is a prepositional phrase and consists of a preposition and a noun. ‘in Uppsala’ is an adjunct. It gives additional information.

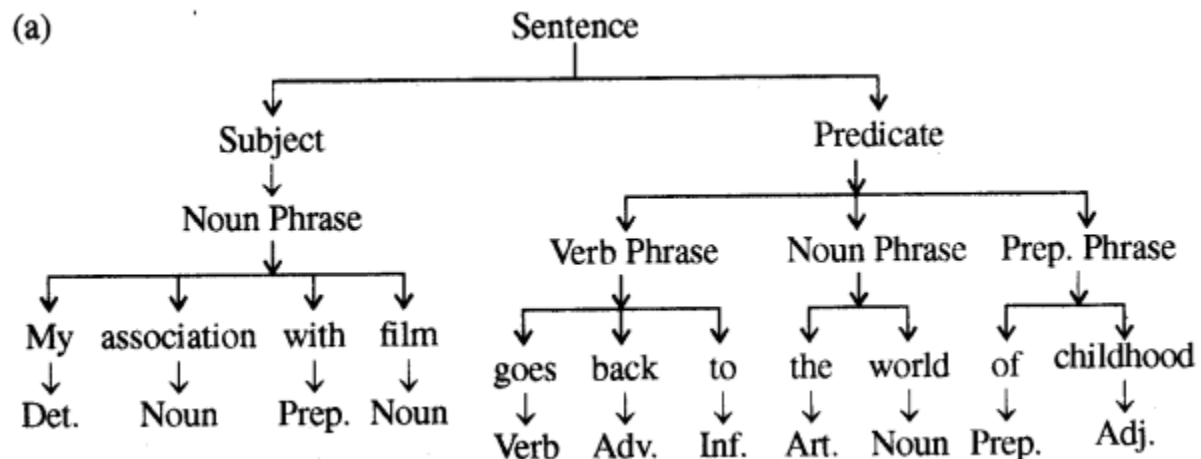


TASK

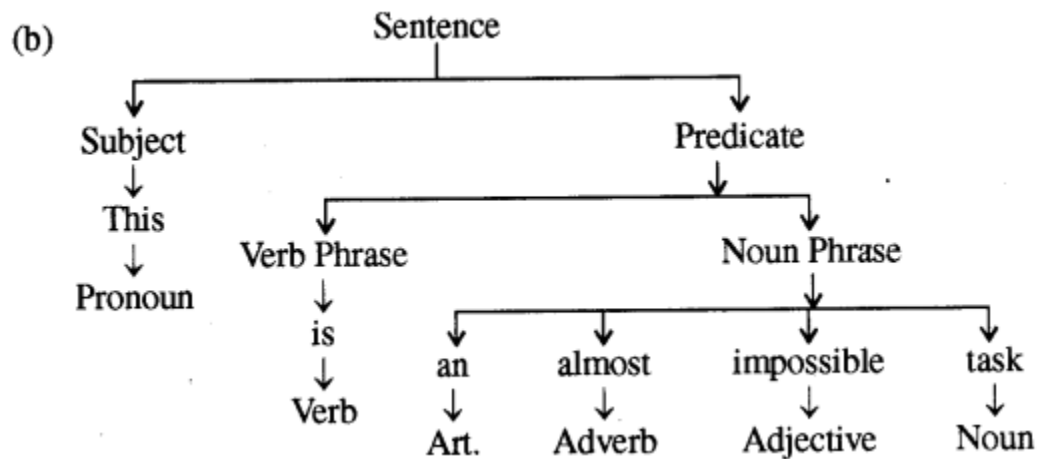
Analyse the parts of the following sentences according to the pattern above :

- My association with film goes back to the world of childhood.

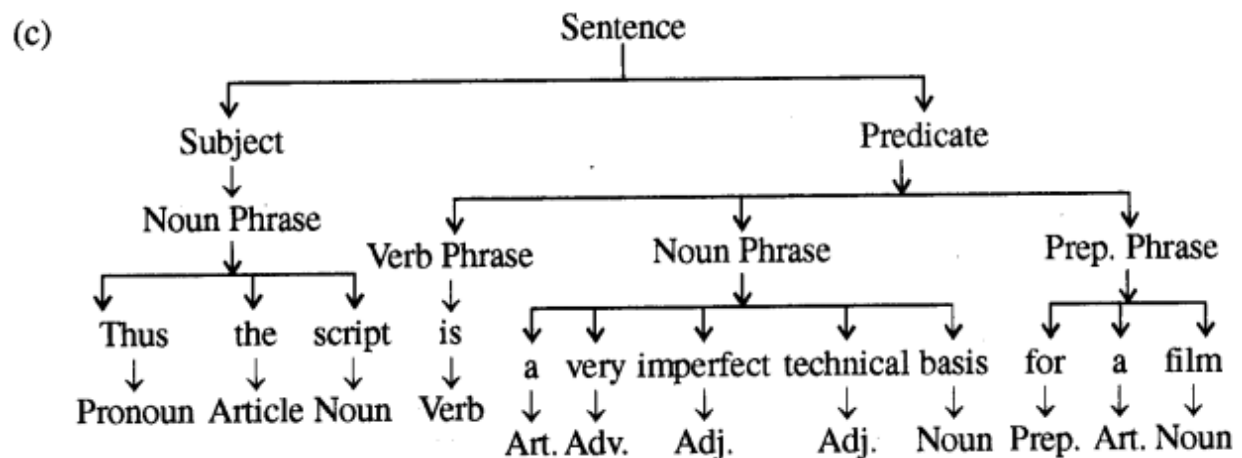
Ans:



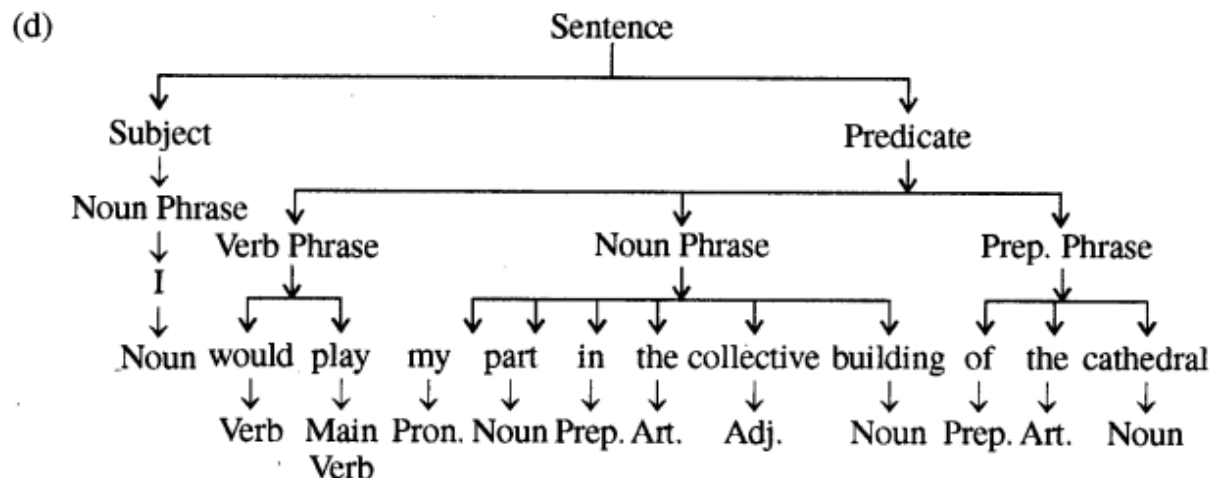
- This is an almost impossible task.



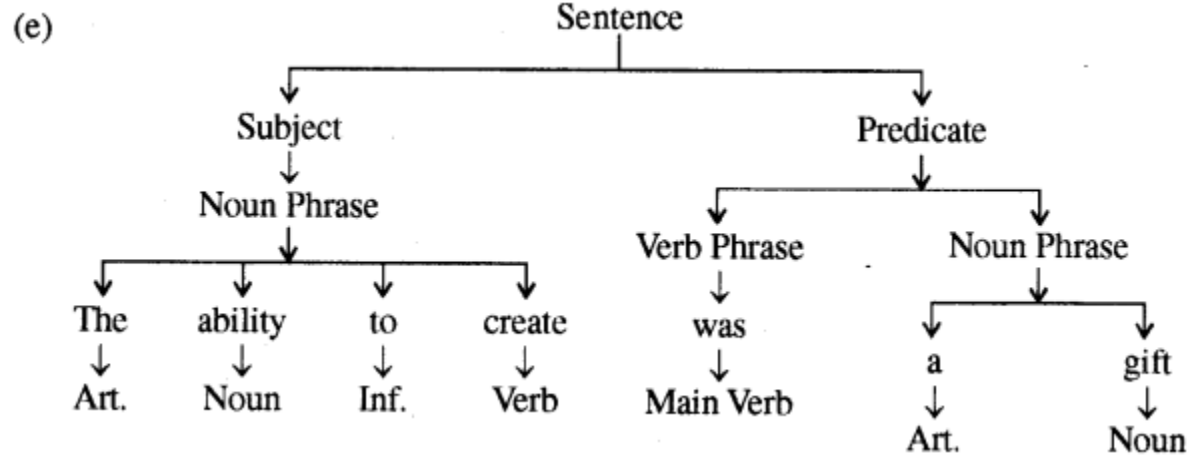
- Thus the script is a very imperfect technical basis for a film.



- I would play my part in the collective building of the cathedral.



- **The ability to create was a gift.**



C. Pronunciation

We have seen that it is not necessary, nor desirable, to pronounce every sound perfectly to be understood. Quite a lot of sounds that you might expect to hear are not actually pronounced. In rapid speech, sounds may be left out or elided, especially when they occur as part of a cluster of consonants. For example in the phrase ‘next day’, the /t/ is lost
next/ day

TASK

Mark the consonants that are left out or elided in the following utterances

- **new textbooks**
- **written scripts**
- **he must be ill**
- **mashed potatoes**

Ans:

- new textbooks -/t/
- written scripts - /w/

- he must be ill - /t/
- mashed potatoes - /e/

Things to do

Think of a particular episode that could be enacted. Now imagine that you are a scriptwriter and write the screenplay for the first ten minutes of the episode, in the following format

Title :

Actors :

Scene -1

Description

Dialogue

The column ‘Dialogue’ would contain the words to be actually spoken by the characters. ‘Description’ would include instructions regarding stage props, position of lights, movement of actors and so on.

Ans:

Title : Sholay

Actors : Dharmendra, Sanjeev Kumar, Hema Malini, Amitabh Bachchan.

Scene-1

Description : A police officer whose family was killed by a bandit named Gabbar Singh, decides to fight fire with fire and recruits two convicts = Jai and Veeru to capture Gabbar. He approaches them in jail, puts the proposal in front of them and they agree to bring in Gabbar Singh alive for a hefty price.

Dialogue

: Thakur ? welcome, sir this way

: I knew it the moment I received your letter Thakur

: That you wished to meet me.

: I took the first available train.

: I'm putting you to some trouble, Jailor.

: Not at all, Sir. Just name it whatever it be.

: I need two men. I..... Two?

: Do you recognize them?

: There's hardly a prison where they have not been held Thakur.

: This is Veeru. I and this is Jai.

: They're crooks, both of them. Thieves of the first order.

: I know.