

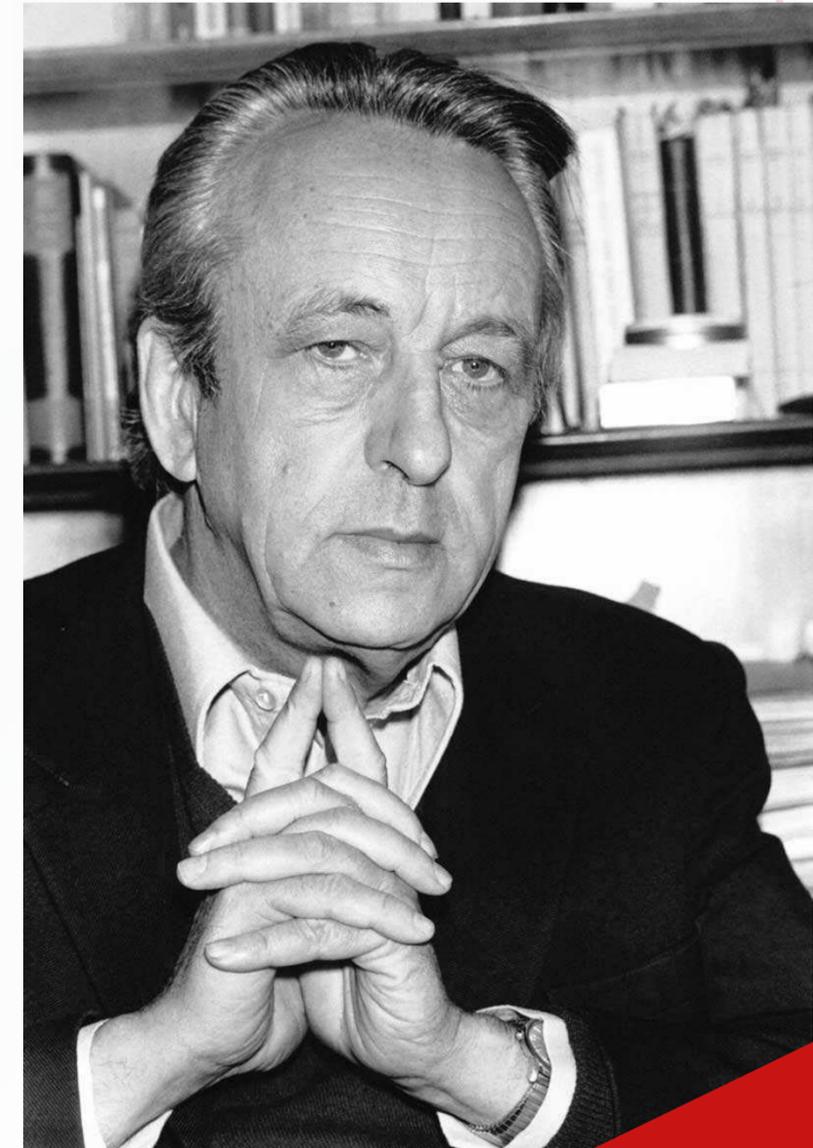
Ideology and Ideological State Apparatuses

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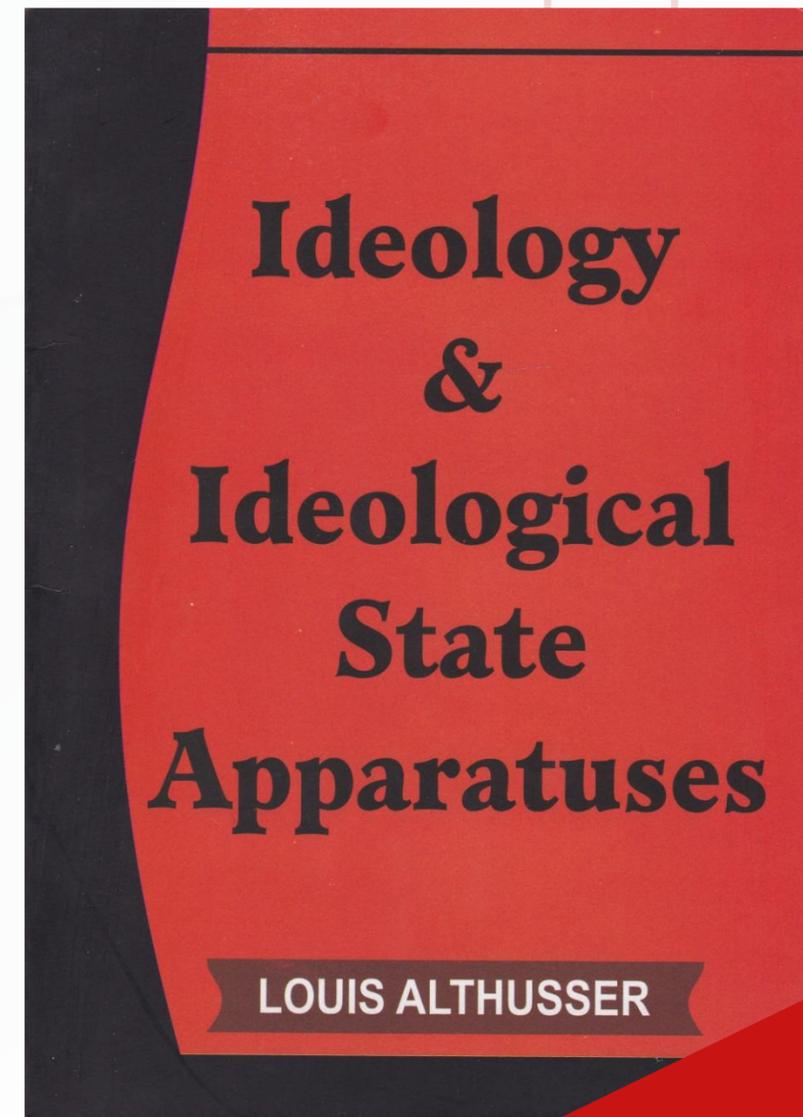
Louis Althusser

- **Born:** 1918, Algeria – **Died:** 1990, France
- **Philosopher & Marxist theorist**
- Key figure in **Structural Marxism**
- Taught at the **École Normale Supérieure**, Paris
- Challenged traditional, humanist interpretations of Marx
- Best known for:
 - *For Marx* (1965)
 - *Reading Capital* (1965)
 - *Ideology and Ideological State Apparatuses* (1970)
- Influences: **Marx, Freud, Lacan**
- Legacy: Impact on **media theory, education, cultural studies, and critical theory**



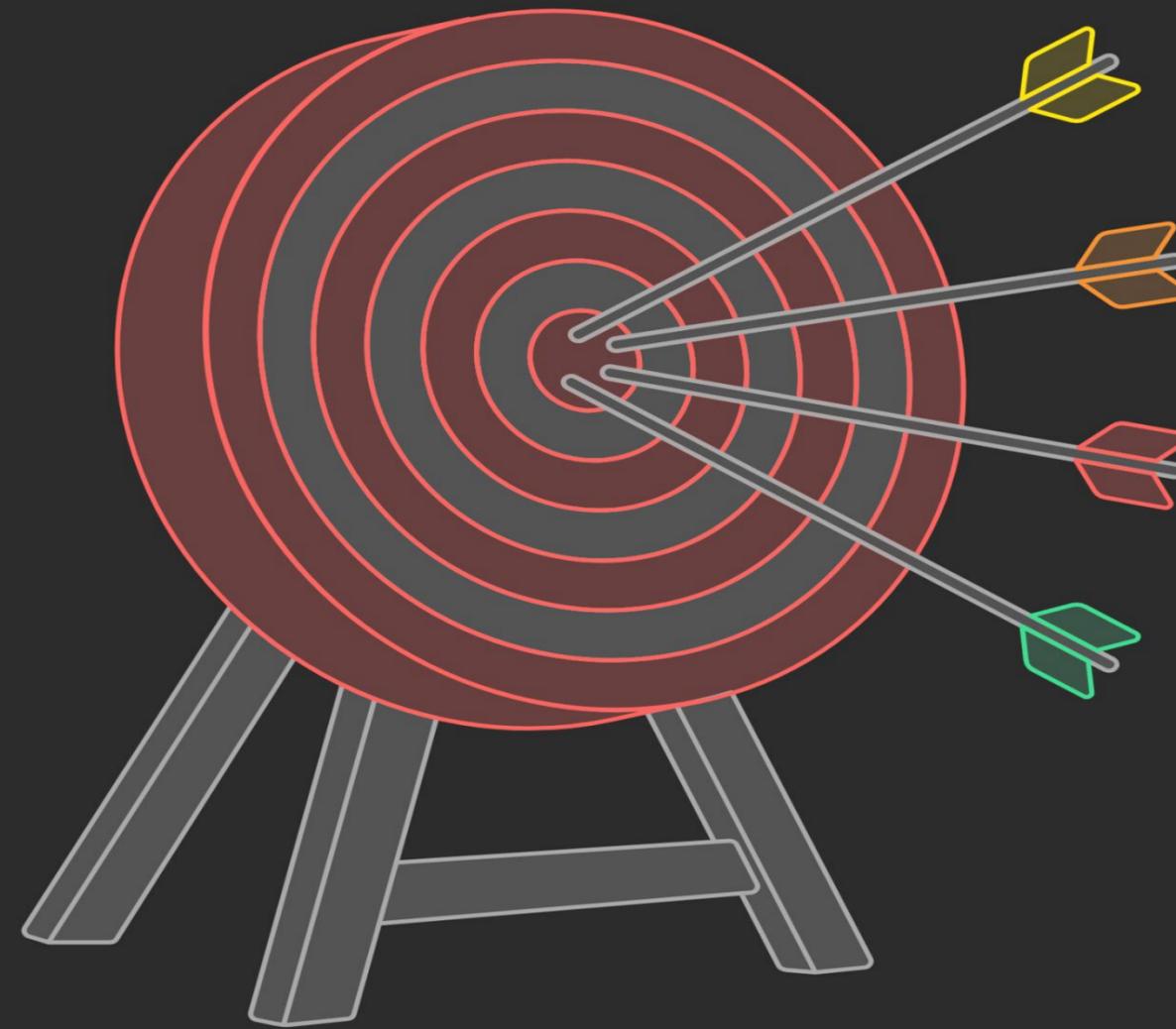
About the Essay

- ❑ It was first published in 1970.
- ❑ The central concern of the text is how dominant ideologies are maintained and reproduced within a society.
- ❑ Relationship Between Proletariat & Bourgeoisie



For the sake of clarity and analytical depth, this essay may be divided into three distinct sections.

Ideology and Ideological State Apparatuses



Ideology

Core beliefs shaping society



Condition of Production

Economic context influencing ideology



Infrastructure and Superstructure

Societal framework supporting ideology



State Role

Implementation and enforcement of ideologies

Ideology

Ideology is the shared beliefs and values held in an unquestioning manner by a culture.

Example- Religious Ideology

Many Muslims, Hindus, and Christians adhere to deeply rooted religious ideologies that shape their worldview and guide their daily lives. For many believers, these systems of thought are accepted as absolute truths, often inherited through family, community, and tradition, and therefore are seldom subjected to critical questioning or doubt.





Machinery/ Equipment.

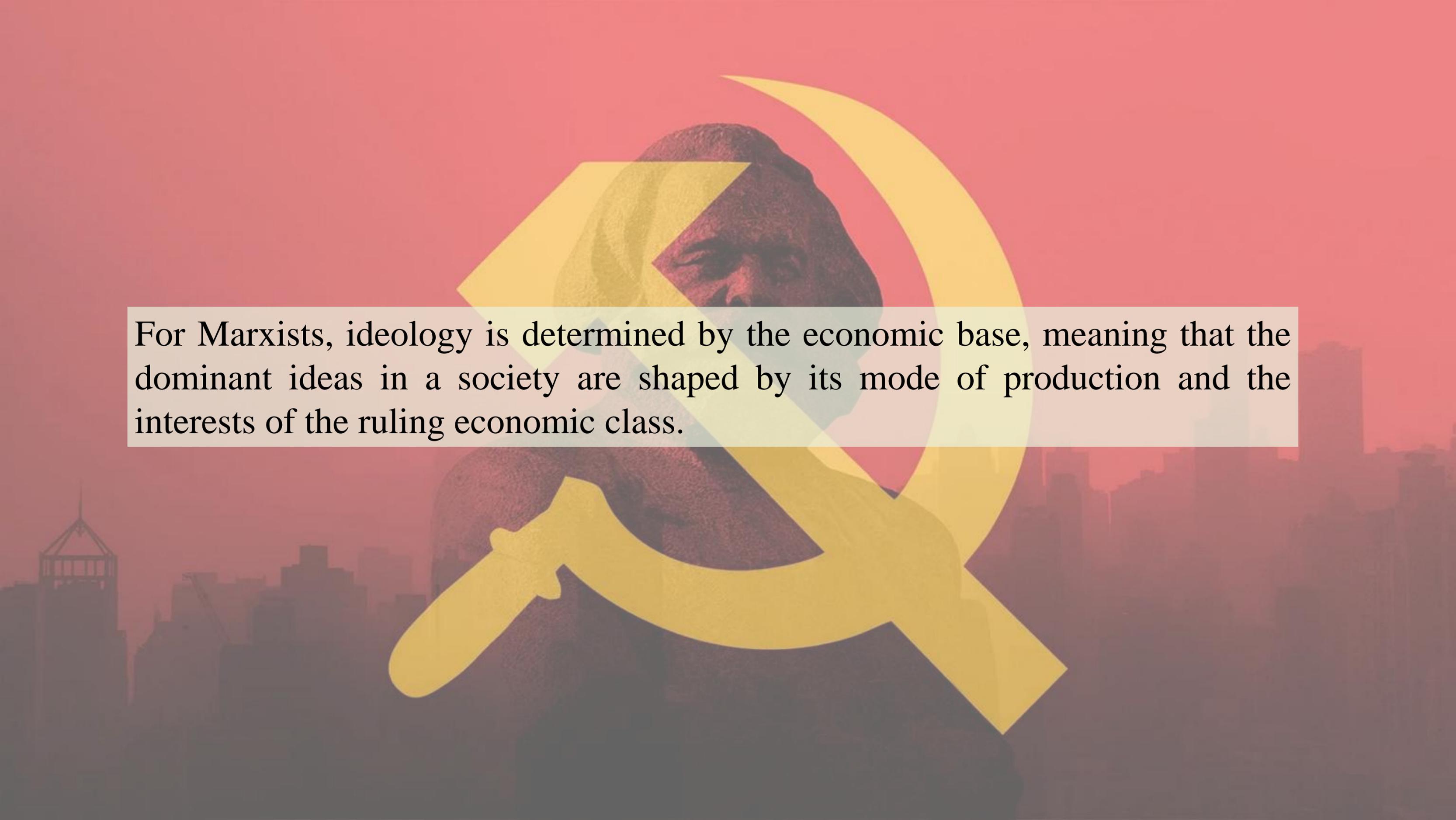
An Ideological State Apparatus is a means or mechanism used to establish and maintain a particular ideology.

Example- The **education system** works as an Ideological State Apparatus by teaching values, beliefs, and norms that align with the dominant ideology, helping to shape how students think and behave.



Apparatus

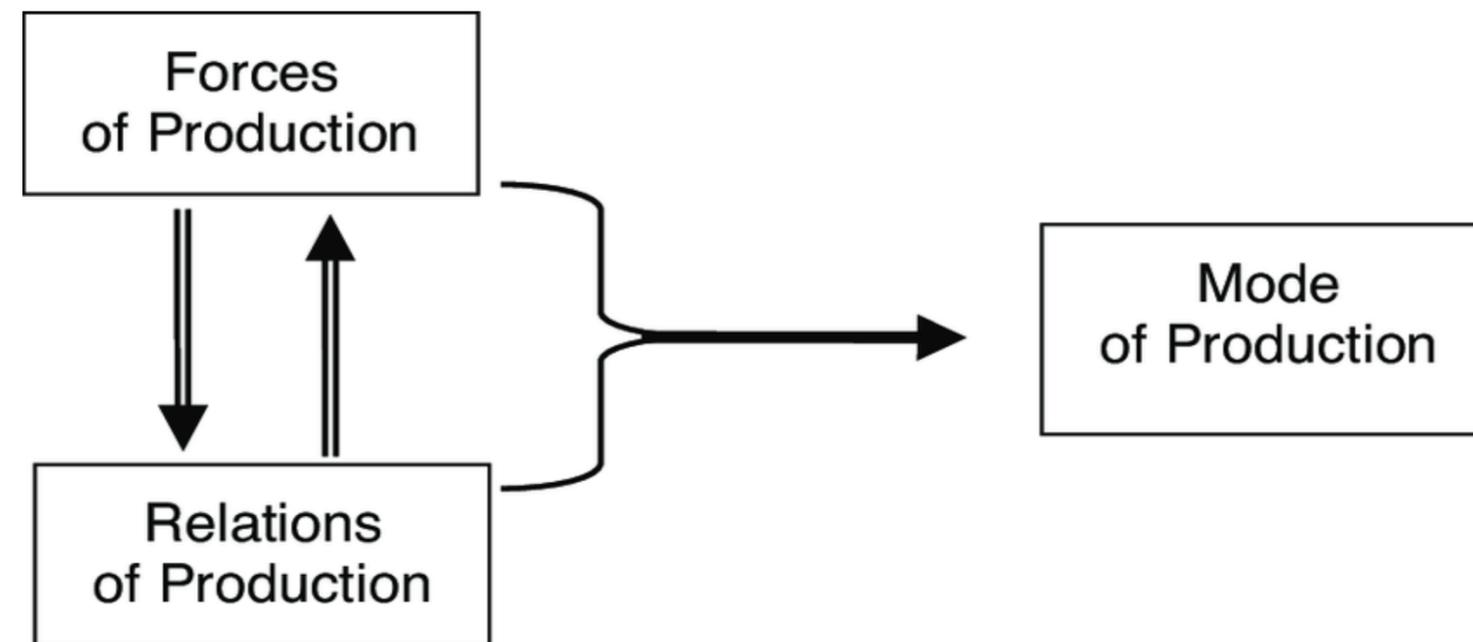


The background of the slide is a solid red color. In the center, there is a semi-transparent portrait of Karl Marx. Overlaid on this portrait is a large, bright yellow hammer and sickle symbol, the emblem of the Communist Party. At the bottom of the slide, there is a dark silhouette of a city skyline with various buildings of different heights.

For Marxists, ideology is determined by the economic base, meaning that the dominant ideas in a society are shaped by its mode of production and the interests of the ruling economic class.

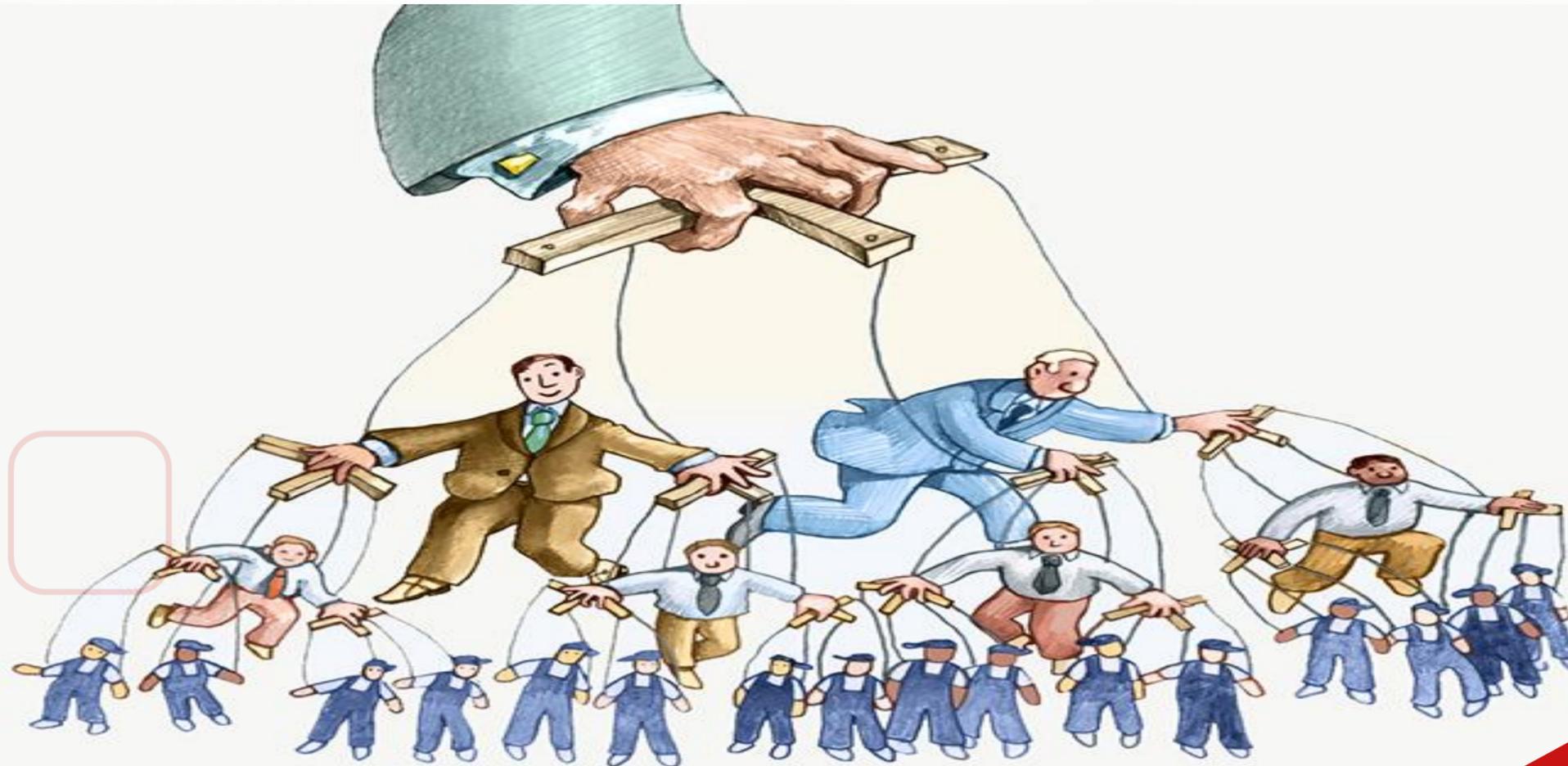
Condition of Production

The mode of production consists of two main parts: **Productive forces** and **The existing relations of the productions.**



Condition of Production

1. Productive forces refer to everything involved in producing goods and services — this includes labor (workers or proletariat), tools, technology, and raw materials. It is an ongoing, endless process where the proletariat (working class) continually produces the goods needed to sustain society. According to Louis Althusser, productive forces are very important for the continuation of society, and this process is supported and organized through the wage system, where workers are paid wages for their labor.



Condition of Production

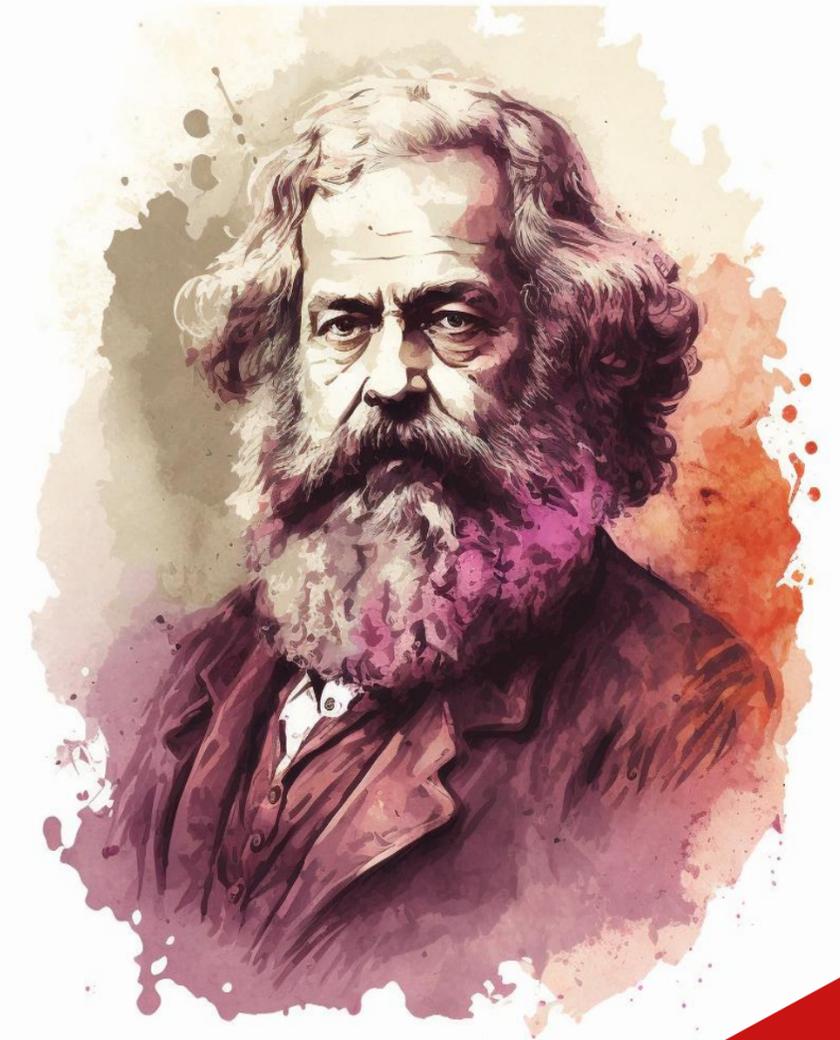
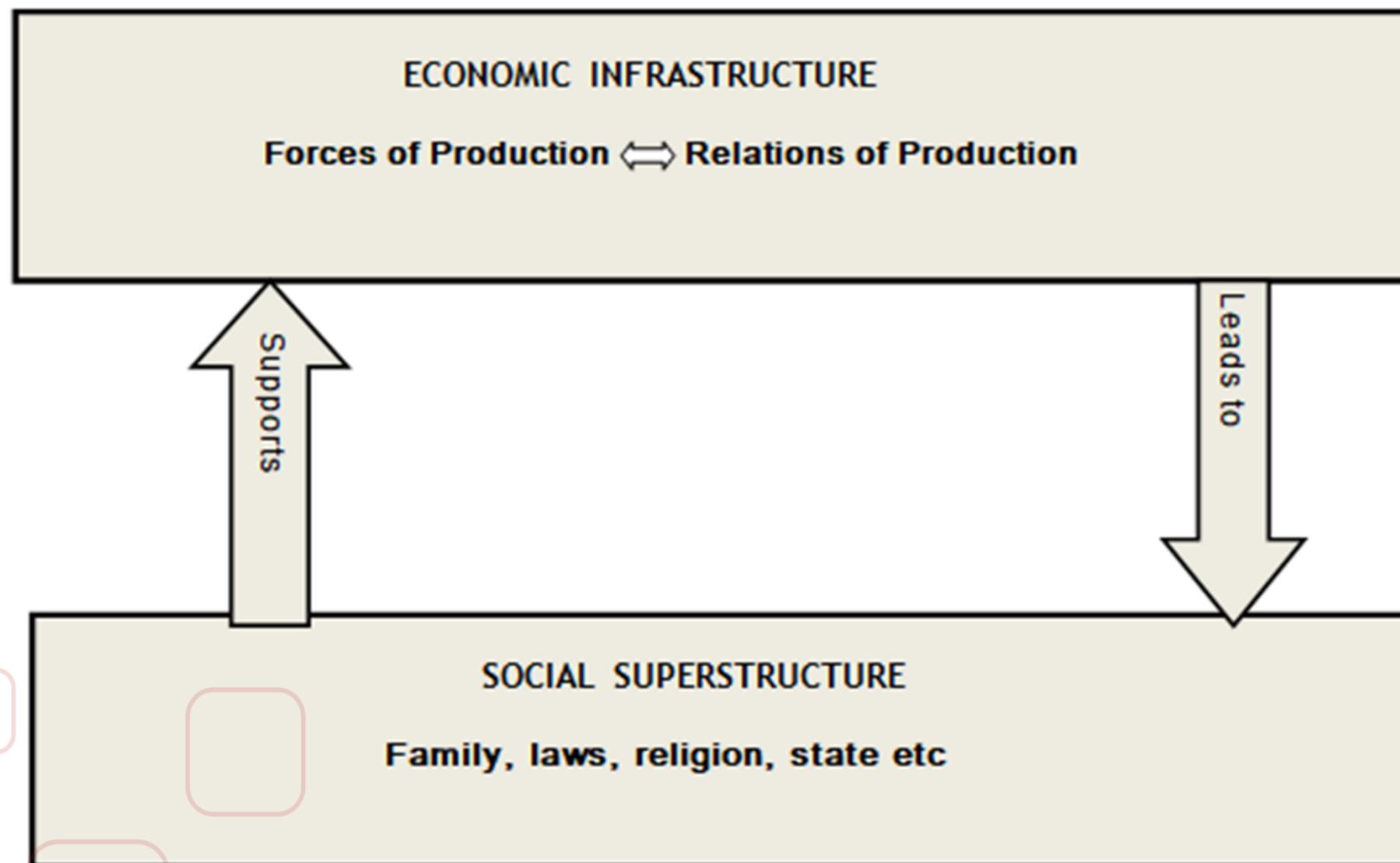
2. Relations of the production describe the social and economic relationships between different classes during production. In capitalist society, the bourgeoisie (capitalist class) own and control the means of production — factories, machinery, and resources — while the proletariat (working class) sell their labor to the bourgeoisie and serve their interests by working in the industries.

Together, these two aspects shape how a society functions economically and socially, influencing both production and power relations.



Infrastructure & Superstructure

In Marxist theory, society is divided into two interconnected parts:
Infrastructure and **Superstructure**.



Infrastructure

Infrastructure (or the economic base) refers to the foundation of society — the **mode of production**, which includes the productive forces (labor, tools, technology) and the relations of production (the relationships between classes involved in production). This economic structure shapes how goods and services are produced and distributed, forming the material conditions of society.



Superstructure

Superstructure consists of the social and cultural institutions and practices that arise from the infrastructure. This includes institutions such as government, education, religion, law, and the media. It also includes morality, art, culture, literature, and other forms of social expression. The superstructure reflects and helps maintain the economic base by promoting ideas and values that support the existing social order.



Example

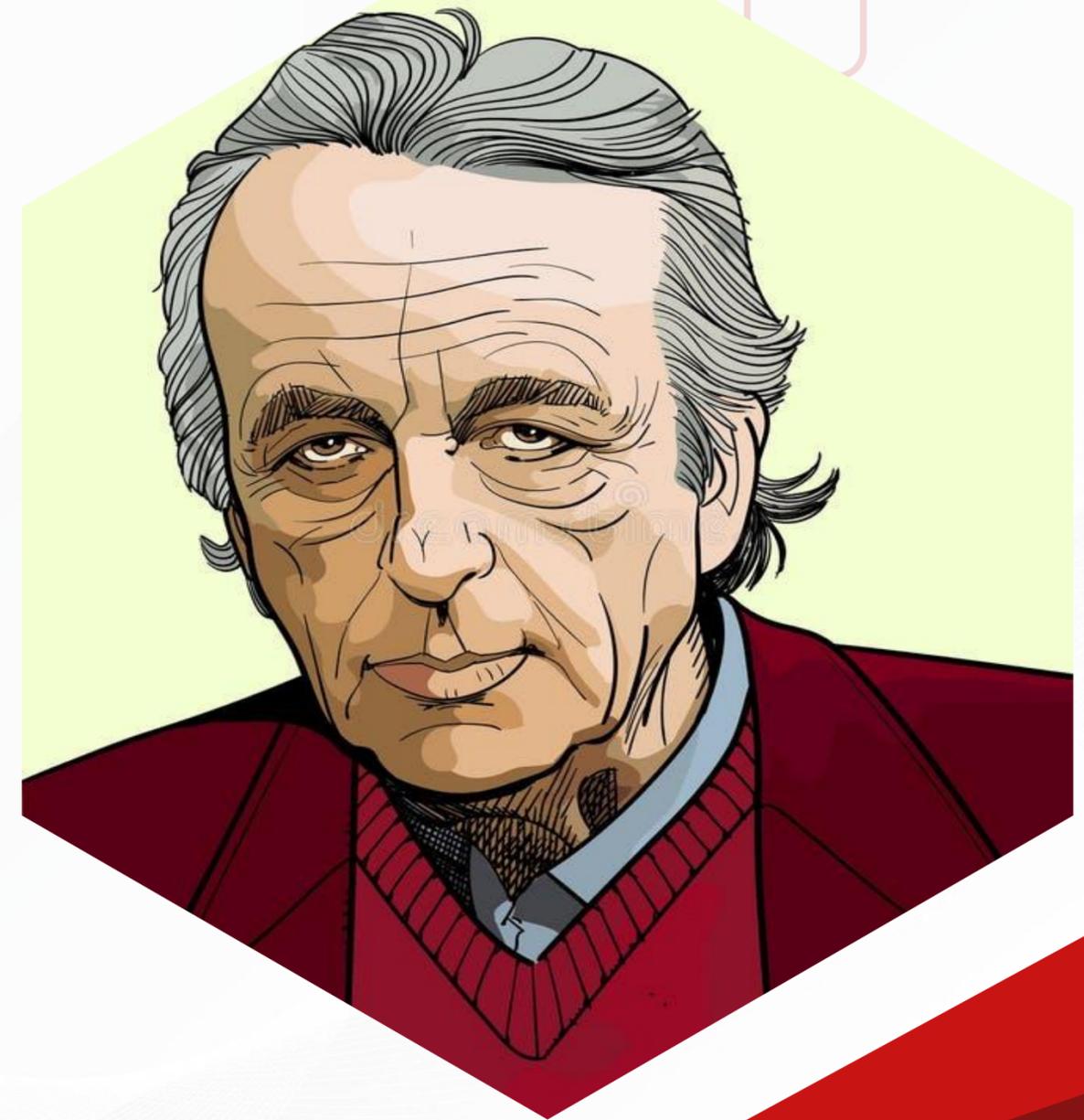
Prostitution is shaped by economic conditions (infrastructure), where poverty or lack of jobs may force people into sex work. At the same time, the social and cultural institutions (superstructure) like laws, religion, and public opinion influence how prostitution is treated—some countries legalize and regulate it, while others criminalize or stigmatize it. These differences reflect how society manages and controls this issue based on its values and economic system.



The Role of the State

Louis Althusser, a Marxist philosopher, provides a detailed explanation of how the state functions to maintain and reproduce the dominant ideology necessary for the continuation of the existing social order. According to Althusser, the state uses two main types of apparatuses to achieve this:

- 1. Repressive State Apparatus (RSA)**
- 2. Ideological State Apparatus (ISA)**



RSA

Repressive State Apparatus (RSA):

This includes institutions that primarily rely on force or repression to maintain order and enforce the dominant ideology, such as the police, military, and judiciary. The RSA operates openly and directly through laws and physical coercion when necessary.

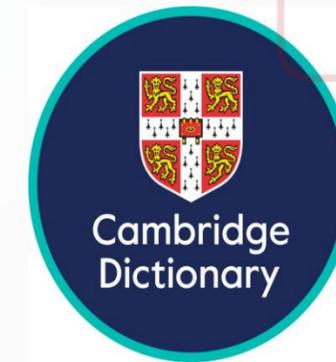


ISA

Ideological State Apparatuses (ISA): These are more subtle and diverse institutions that work mainly through ideology rather than force. Examples include schools, family, religious organizations, media, cultural institutions, and political parties. ISAs shape people's beliefs, values, and behaviors by spreading and reinforcing the dominant ideology, often unconsciously.



RSA & ISA



Althusser argues that although the Repressive State Apparatus (RSA) controls people mainly through force and repression, it is the Ideological State Apparatuses (ISAs) that are more effective in shaping people's beliefs. ISAs "hail" or call out to individuals through ideology, making them recognize themselves as subjects within society. This process, called **interpellation**, leads people to accept and internalize the dominant ideology as something natural and normal. As a result, the existing social order and economic system are maintained without the need for constant use of physical force..

noun [C or U]

a description or an identity given to someone or something; the process of giving someone or something an identity.

Example

In schools (an ISA), students are taught discipline, respect for authority, and certain social values. When a teacher calls a student by name, the student “recognizes” themselves as the person being addressed and as a student expected to follow rules. This is interpellation — the student accepts their role and the values promoted by the school, which supports the wider social order and dominant ideology without needing force.

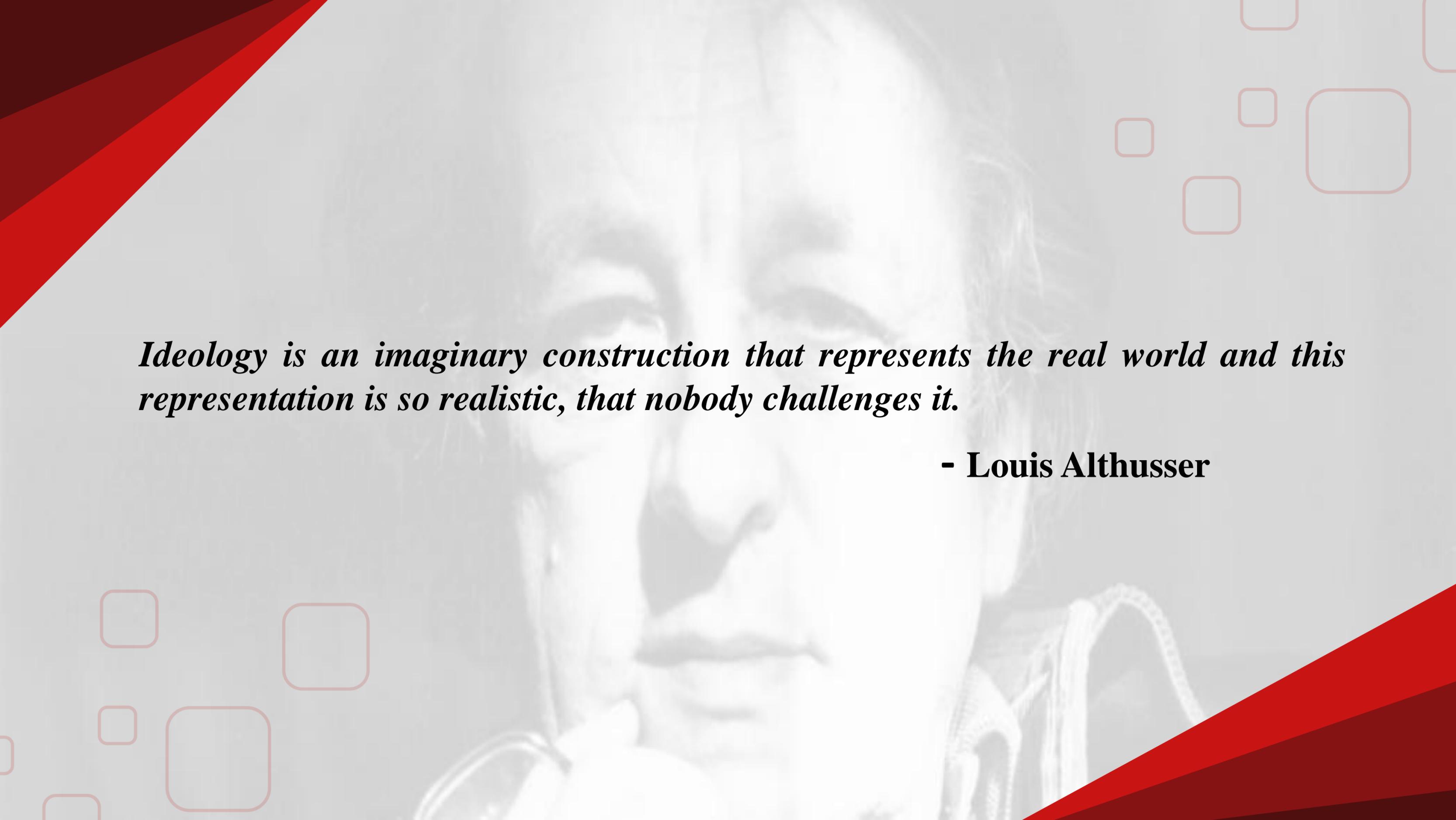


Conclusion

The state, therefore, plays a central role in both creating and enforcing ideology by using these apparatuses to reproduce the relations of production. The dominant class controls the means of production and uses the state apparatuses to ensure their ideas and interests continue to dominate society.

In summary, Althusser's theory shows that ideology is not just a set of ideas but a material practice embedded in institutions, and the state is the key actor in producing, disseminating, and enforcing ideology to sustain the existing power structure.

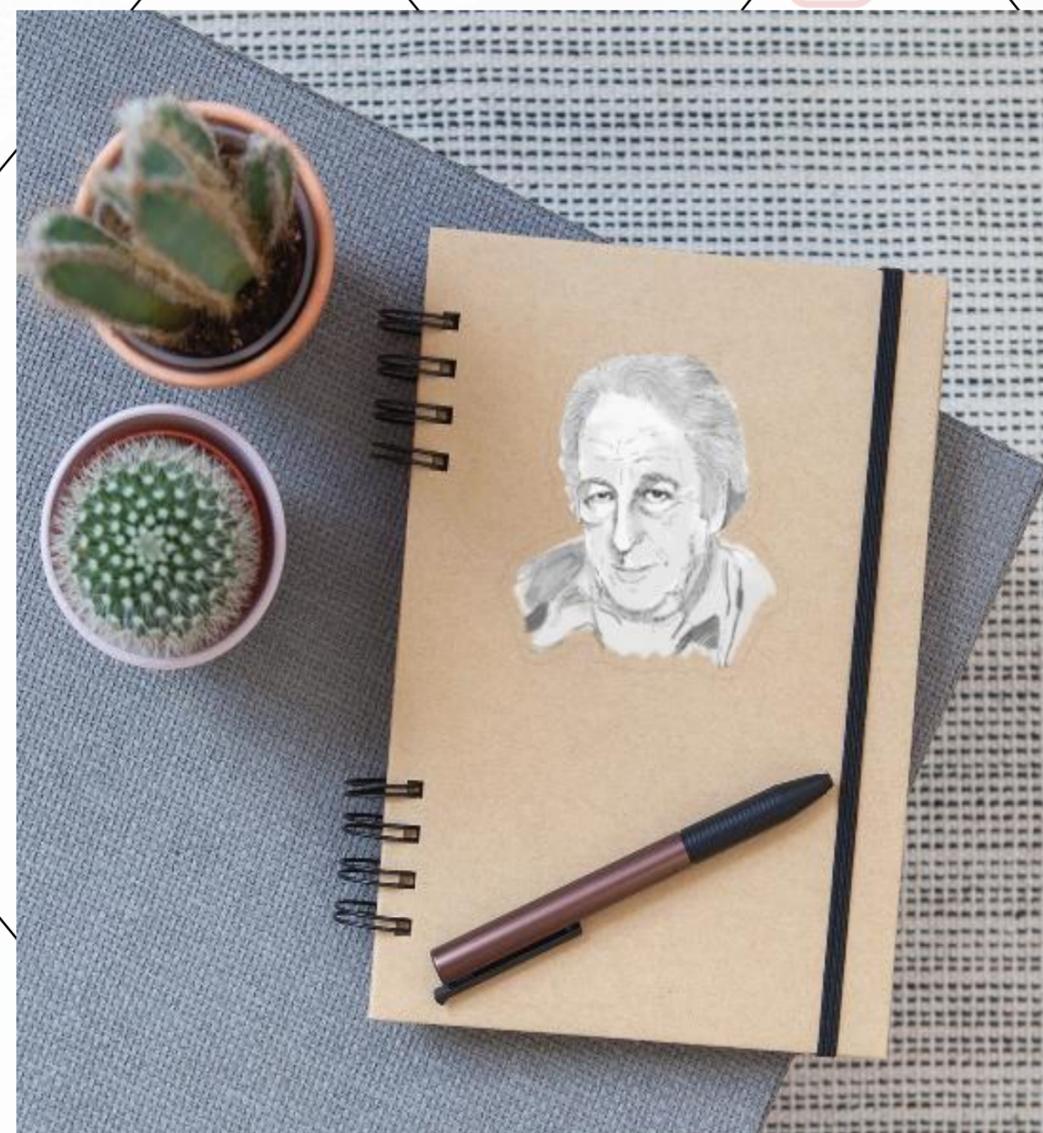




Ideology is an imaginary construction that represents the real world and this representation is so realistic, that nobody challenges it.

- Louis Althusser

Thank You





Raymond Williams
Advertising

As a Magic System



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Raymond Williams (1921–1988)

- **Background:** Welsh-born critic, novelist, and academic; working-class roots shaped his lifelong focus on class, culture, and social change.
- **Key Figure in Cultural Studies:** One of the founders of Cultural Studies, alongside Hoggart and Hall. He broadened the definition of “culture” beyond elite art to include **media, popular culture, and everyday life**.
- **Cultural Materialism:** Developed the idea that culture must be studied in relation to its **material conditions**, economic structures, and social power.
- **Media, Culture & Capitalism:** Saw media and communication as **central institutions** of modern capitalism—shaping identity, values, and social relations.
- **Advertising: The Magic System** (1960, rev. 1980): His classic essay arguing that advertising is the “**official art of modern capitalist society**”, working like *magic* by attaching emotional and social meanings (love, success, freedom) to commodities.



Historical Concept of Advertising

Pre-Industrial Advertising (before 18th c.)

- Ads were simple and **informative** → telling buyers *what* the product was, *where* to get it, and at *what price*.
- Example: town criers, posters, and newspaper listings for local markets.
- Goal = provide **practical information** about goods.

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100 Circulars for 4s

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74, CHANGERY LANE, LONDON.
(Est. 1884.)
Telegrams: "Glossator," London.
Telephone No. 690, Holborn.

THE A & H "Tasteless" CASTOR OIL

PURE, ACTIVE, AND ABSOLUTELY FREE FROM
ODOUR AND UNPLEASANT TASTE.

At 6d., 1s., 1s. 9d., 3s. and 9s.

The above is an entirely new article, and if not in
stock, can be readily procured by any Chemist.

SOLE MANUFACTURERS,

ALLEN & HANBURY'S,
PLOUGH COURT, LOMBARD ST., LONDON.

Special Notice to the Dental Profession.



Listerine

in the
Original Package



WE beg to announce that, in addition to the regular size 14-oz. bottle in which LISTERINE is offered to the trade, a smaller package, containing **three ounces** is now placed upon the market; the consumer of LISTERINE is thereby enabled to purchase, under the seal and guarantee of the manufacturer, even the smallest quantity likely to be required.

Wholesale druggists throughout the United States are prepared to promptly supply Pharmacists with the new size LISTERINE.

ORIGINAL PACKAGE.
3-oz. Size—LISTERINE—Price 25 cents.

Lambert Pharmacal Company, St. Louis.

Historical Concept of Advertising

Industrial Capitalism (19th c.)

- Rise of **mass production** created a surplus of goods.
- Competition between producers → need to **create demand** beyond basic needs.
- Advertising started to **persuade** consumers, not just inform.

FAT or THIN
HELLO! HELLO!!
WHAT'S THE MATTER?
If too fat, you can get thin easily, by using Obesity Fruit Salts. Price \$1 by mail. If you are too thin, use our Fat-ten-u Food Tablets. Price \$1 post-paid. Book free. **LORING & CO.**
42 W. 22d St., Parlor Q, New York.
3 Hamilton Place, Parlor O, Boston.
115 State St., Parlor F, Chicago.

This advertisement features two illustrations: a woman on the left and a man on the right. The woman is wearing a large, puffy dress, while the man is wearing a thin, tight suit. A speech bubble from the woman asks 'WHAT'S THE MATTER?' and the text below explains the products for both body types.

for you  for me
The Pause That Refreshes

This advertisement shows a woman with short blonde hair holding two bottles of Coca-Cola. Below her is a green and white sign with the Coca-Cola logo and the slogan 'The Pause That Refreshes'.

WATERPROOF SHOES
BOX CALF SHOES
AVOID IMITATIONS.
ONLY THE REAL KIND
SOLD BY
W. P. FARMER
823 ELM ST.
MANCHESTER.

This advertisement features a large illustration of a black leather shoe. A small figure of a man is kneeling at the base of the shoe, holding up the sole. The text is arranged in a bold, blocky font.

Historical Concept of Advertising

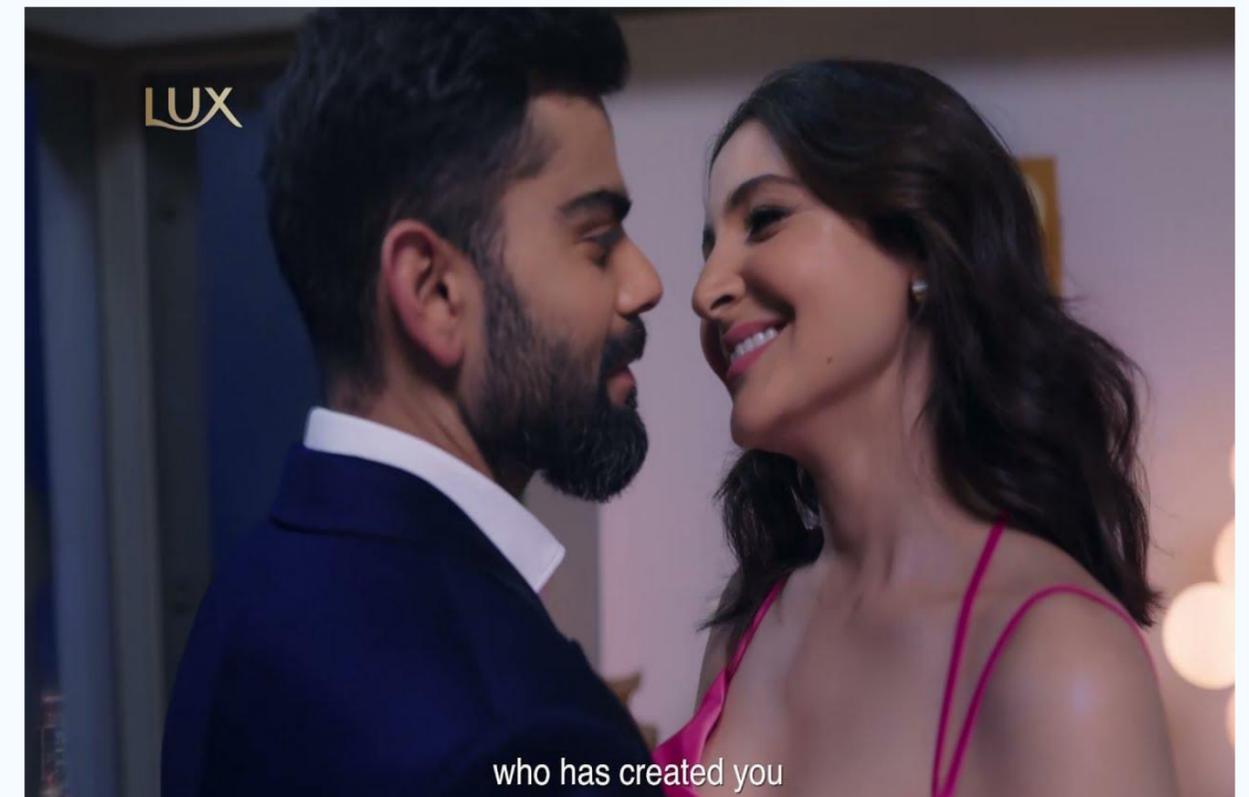
Modern Advertising (20th c. onward)

- Shift from information → **persuasion & fantasy**.
- Ads began attaching **emotional and symbolic meanings** (status, beauty, happiness, success) to products.
- Example: Soap = romance; Car = freedom; Cola = happiness.
- Advertising became a **cultural system** shaping desires, not just a marketplace tool.



Central Argument

- **Beyond Goods → About Meanings**
- Modern advertising rarely focuses only on a product's practical use.
- Instead, it constructs a “**story**” or “**image**” around the product.
- **Attaching Social & Emotional Values**
- Commodities are linked to **human desires and emotions**.
- Example:
 - Soap = romance & attraction, not just cleanliness.
 - Car = freedom, status, masculinity, not just transport.
 - Cola = friendship & happiness, not just a drink.
- **Advertising as “Magic”**
- Like a spell, advertising gives ordinary objects **powers they don't really have**.
- Everyday goods become **symbols** of success, beauty, love, or modernity.
- This “magical” association convinces people that buying goods can fulfill **deep social and emotional needs**.



Advertising as a Magic System

Bronisław Malinowski (1884–1942)

• **Who he was:**

- A Polish-born **anthropologist**, one of the founders of modern social anthropology.
- Famous for his **fieldwork in the Trobriand Islands (South Pacific)**.
- Known as the “father of participant observation” because he lived among the people he studied.

• **Key Idea on Magic:**

- Malinowski studied how traditional societies used **magic, religion, and ritual**.
- He argued that **magic arises when people face uncertainty, risk, or lack of control**.
 - Example: Fishermen didn’t use magic when fishing safely in lagoons, but used magic rituals before **dangerous ocean fishing**.
- Magic = a **psychological and social tool** to cope with anxiety, pressure, and desire.



Why Williams uses Malinowski?

Williams borrows this idea to explain advertising. Just as rituals gave people a sense of security, advertising gives commodities “magical powers” that promise solutions to our anxieties (love, success, belonging).



Advertising as a Magic System

Anthropological Background (Malinowski)

- In traditional societies, **magic** was used when people faced **uncertainty, anxiety, or unmet desires** (e.g., rituals before fishing, harvest, or war).
- Magic provided a sense of control, comfort, and hope.
- **Williams' Argument**
- Advertising works in the **same way as magic**.
- It takes people's **real emotions & social pressures** (desire for love, success, belonging) and offers **commodities as solutions**.
- The product itself doesn't truly solve the problem, but advertising makes it *feel magical*.

• Everyday Examples of “Magic” in Ads

- **Perfume** → promises romance, desire, and mystery (not just a pleasant smell).
- **Smartphone** → symbolizes connectivity, status, and being “modern” (not just a communication device).
- **Sneakers (Nike/Adidas)** → linked to empowerment, courage, and athletic success (not just footwear).
- **Luxury Watch (Rolex)** → suggests prestige, wealth, and timeless success (not just a time-telling tool).
- **Fast Food (McDonald's/KFC)** → marketed as fun, family bonding, and happiness (not just cheap calories).

THE SHOE WORKS IF YOU DO.



The Nike Sweet Classic High is comfortable while still remaining in style. With great quality and a wide variety of colour options, these sneakers are perfect for casual use. Stay fly, stay fresh and get yourself a pair.

JUST DO IT.



nike.com

How the Magic Works

•Displacement

- Human needs (love, friendship, success, confidence) are **shifted onto products**.
- Example: Perfume ad suggests *romance & attraction* instead of just fragrance.

•Myth-Making

- Commodities are “**enchanted**” with symbolic powers they don’t really have.
- Example: Luxury watch = not about time, but *prestige and timeless success*.

•Repetition

- The same messages are repeated across **ads, billboards, TV, social media**.
- Over time, these associations feel “natural” (e.g., cars = freedom, youth = beauty).

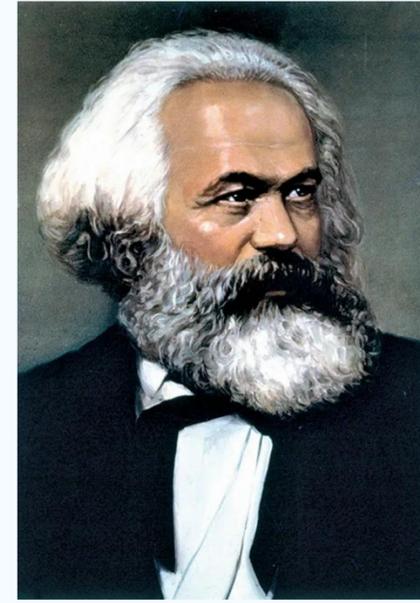
•Emotional Appeal > Rational Logic

- Ads speak to **desires and feelings**, not practical function.
- Example: Nike’s “*Just Do It*” doesn’t sell shoes—it sells *courage, empowerment, achievement*.

Link to Other Thinkers

Karl Marx – Commodity Fetishism

- In capitalism, commodities seem to have mystical powers.
- Social relations between people are disguised as relations between things.
- Ads reinforce this by making products appear to carry love, status, or happiness.



Louis Althusser – Ideology

- Ideology works by “hailing” or interpellating individuals.
- Advertising hails us as consumers (“You deserve this,” “Because you’re worth it”).
- It makes us identify with consumer roles without questioning them.



Roland Barthes – Mythologies

- Everyday cultural texts (ads, fashion, media) create **myths**.
- These myths disguise the economic and social realities behind products.
- Ads naturalize certain ideas (e.g., *driving a car = freedom, youth = beauty*).



Williams builds on all three — he shows that advertising is both fetishistic (Marx), ideological (Althusser), and myth-making (Barthes).

Case Study

Coca-Cola → “Real Magic” / Happiness

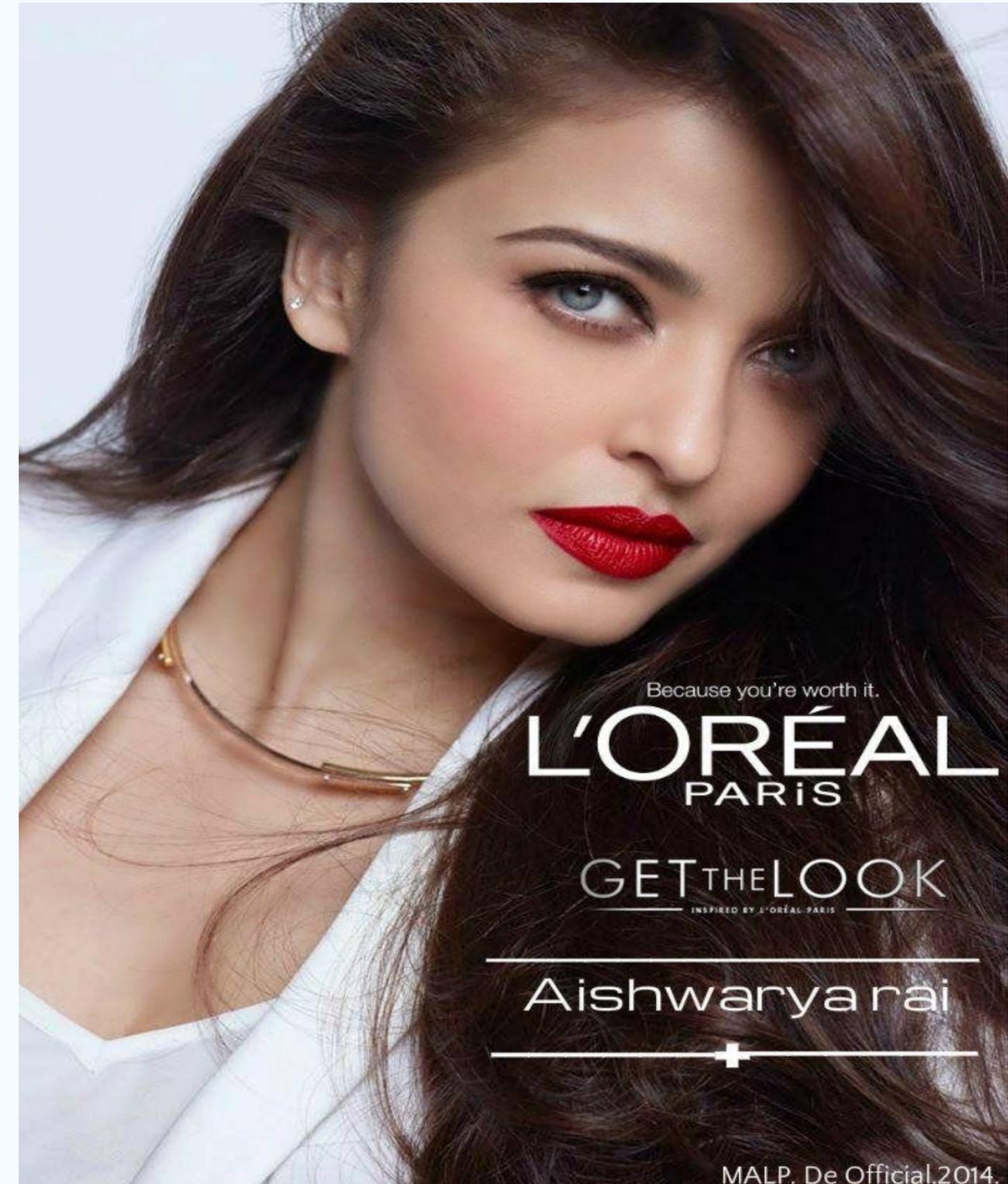
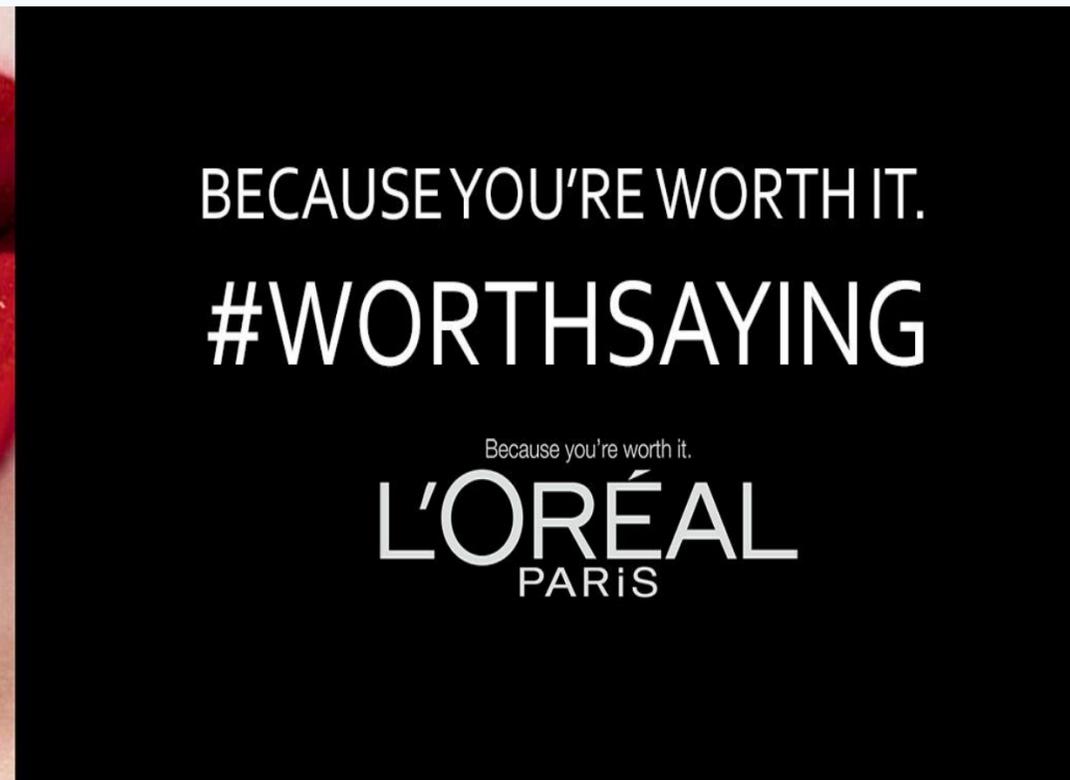
- ❑ Ads sell friendship, joy, togetherness, not just a drink.
- ❑ Example: holiday ads show families/friends united by Coke.



Case Study

L'Oréal → Self-Worth (“Because you’re worth it”)

- ❑ Selling *confidence, empowerment, and beauty ideals*.
- ❑ The product becomes a *symbol of personal value and self-esteem*.



Case Study

Grameenphone – “Cholo Bohudur” (Let’s Go Farther)

- Not just selling a mobile network.
- Symbolizes *connection, ambition, and national progress*.
- Ads often show youth, education, family unity → turning telecom services into a **dream of modernity and empowerment**.



“Advertising is ... in a sense, the official art of modern capitalist society.”





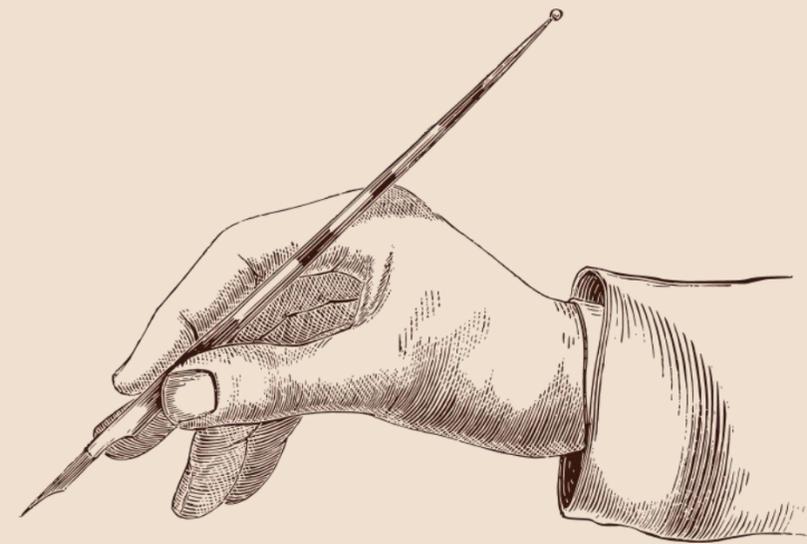
Thank you

Advertising is far more than the neutral transmission of product information—it operates as a powerful cultural force. By attaching magical meanings to commodities, advertisements transform ordinary goods into symbols of love, success, happiness, and identity. In doing so, they not only persuade us to consume but also shape our values, desires, and sense of self within consumer culture. As Raymond Williams argues, to truly understand modern society, we must learn to decode this “magic system” and recognize how advertising organizes both our economy and our everyday imagination..

Encoding



Decoding



Stuart Hall



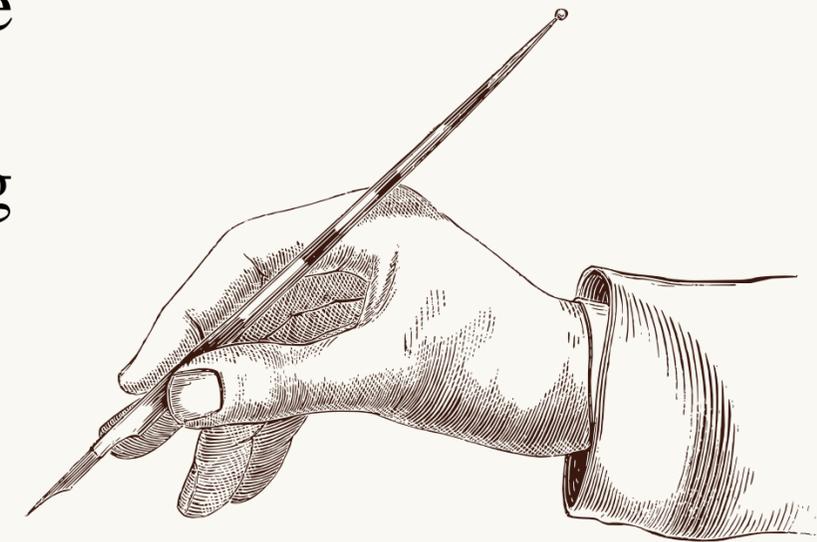
Stuart Hall

- **Stuart Henry McPhail Hall** (3 February 1932 – 10 February 2014) was a Jamaican-born British Marxist sociologist, cultural theorist, and political activist.
- Hall – along with **Richard Hoggart** and **Raymond Williams** – was one of the founding figures of the school of thought known as **British Cultural Studies** or the **Birmingham School of Cultural Studies (CCCS)**.
- In 1951, Hall won a **Rhodes Scholarship** to **Merton College at the University of Oxford**, where he studied and **English** obtained a **Master of Arts degree**.
- Hall presented his encoding and decoding philosophy in various publications and at several oral events across his career. The first was in "**Encoding and Decoding in the Television Discourse**" (1973), a paper he wrote for the Council of Europe Colloquy on "Training in the Critical Readings of Television Language" organized by the Council and the Centre for Mass Communication Research at the University of Leicester.



Key Concept:

- ▶ **Traditional view:** media messages are static, transparent and remain the same during communication.
- ▶ Hall challenges all three components of mass communications model, arguing that
 1. Meaning can not simply be fixed or determined by the sender;
 2. The message is never transparent; and
 3. The audience is not a passive recipient of meaning.
- ▶ Message is rarely interpreted as it was intended, distortion happens systematically. Reformulates the linear model of communication found within mass communication research.
- ▶ His model claims that TV and other media audiences are presented with messages that are decoded or interpreted in different ways depending on an individual's cultural background, economic standing, and personal experiences.



The Communication circuit

Production/Encoding:

Media producers encode messages with preferred meanings.

Influenced by ideology, institutional context, professional norms, etc.

Example: A news report may encode patriotism, authority, or trust in government.

Circulation:

How the message is transmitted (TV, radio, internet, etc.).

Use/Decoding:

Audiences interpret the message.

Interpretation shaped by social background, culture, experiences, ideology.

Reproduction:

How audiences use/act upon the meaning.



The diagram shows how media messages are produced (**encoding**) and interpreted (**decoding**) within different social, cultural, and technical contexts.

1. Encoding: Meaning Structures 1

This is the **production side** (media producers, broadcasters, advertisers, journalists, etc.).

- **Frameworks of knowledge:** Producers bring their cultural knowledge, ideology, and worldview.

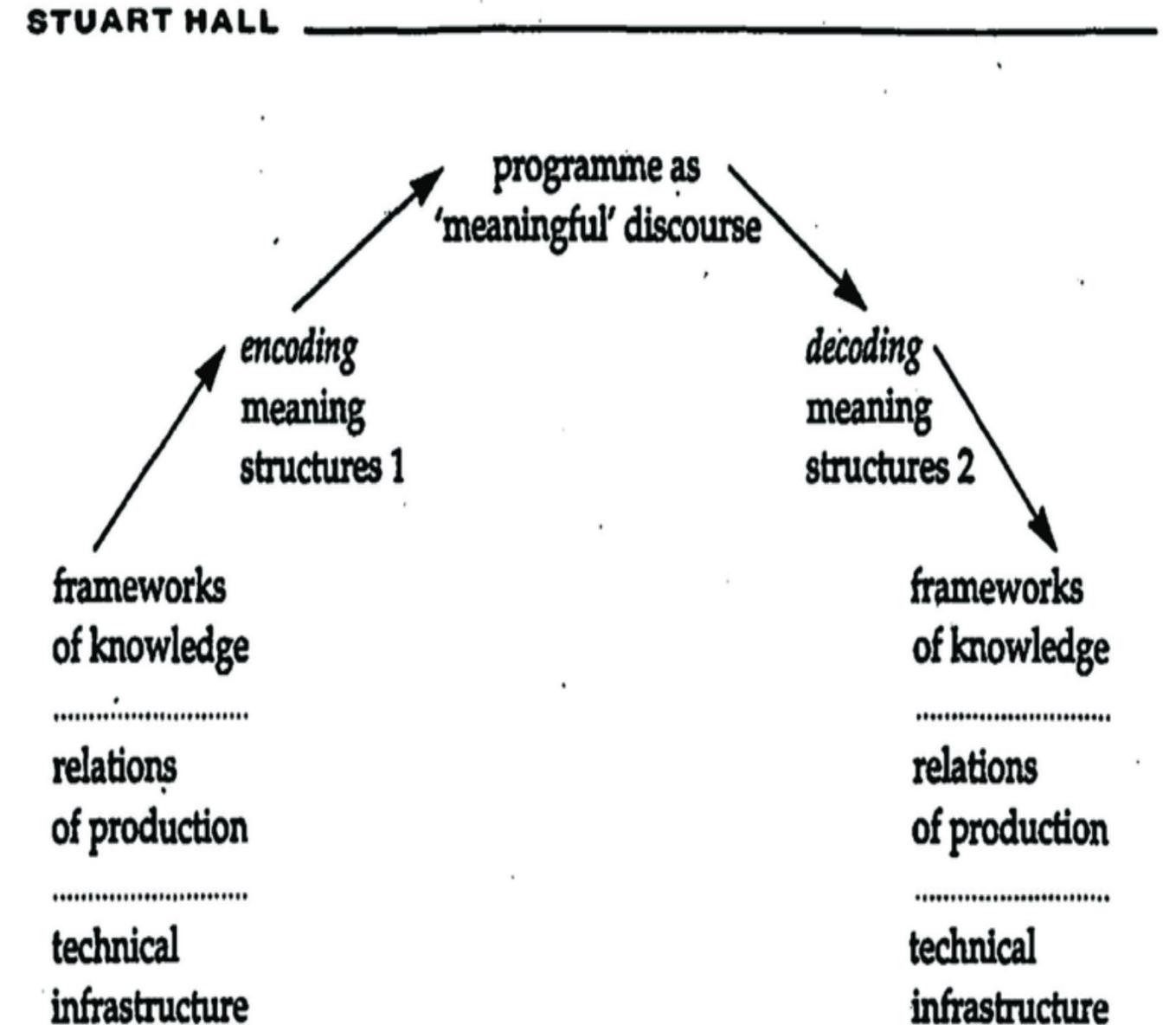
- Example: A news producer assumes patriotism is a shared value.

- **Relations of production:** The economic and institutional context in which media is created (capitalism, company interests, sponsorship, government influence).

- Example: Corporate-owned media encoding pro-business messages.

- **Technical infrastructure:** The tools/technology that shape the message (camera work, editing, sound design, platform algorithms).

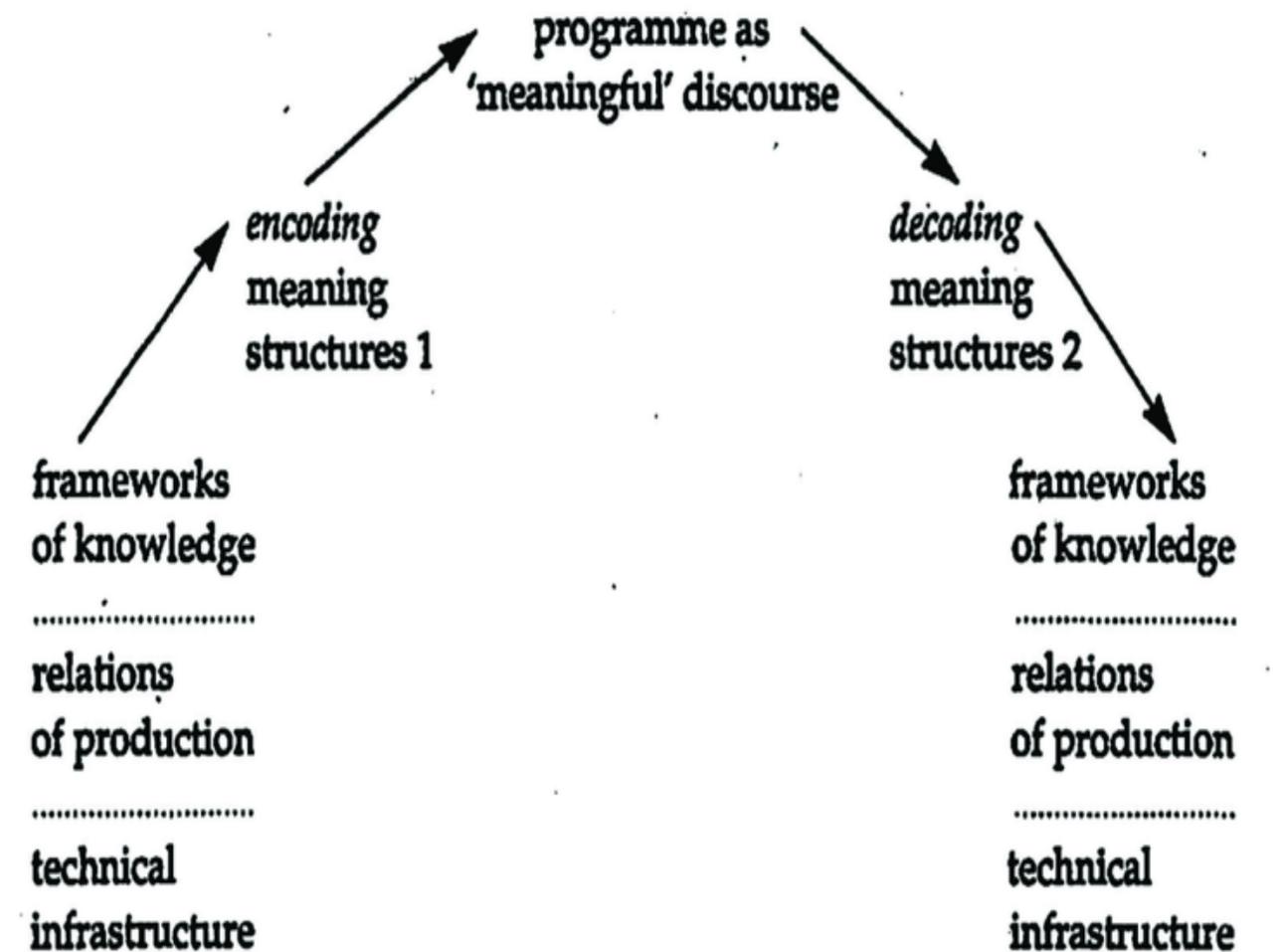
- Example: TV broadcast, YouTube algorithm, social media aesthetics.



2. The Programme as 'Meaningful' Discourse

- The **media text itself** (e.g., TV show, news report, advertisement, social media post).
- It carries the encoded ideology, but meaning is **not fixed**—it depends on decoding.

STUART HALL



3. Decoding: Meaning Structures 2

This is the **audience side**. Audiences interpret messages through their own contexts.

- **Frameworks of knowledge:** Audience uses their cultural background, beliefs, education, lived experience.

- Example: A farmer and a banker may interpret a news story on “economic growth” differently.

- **Relations of production:** Audience’s social and class position affects interpretation.

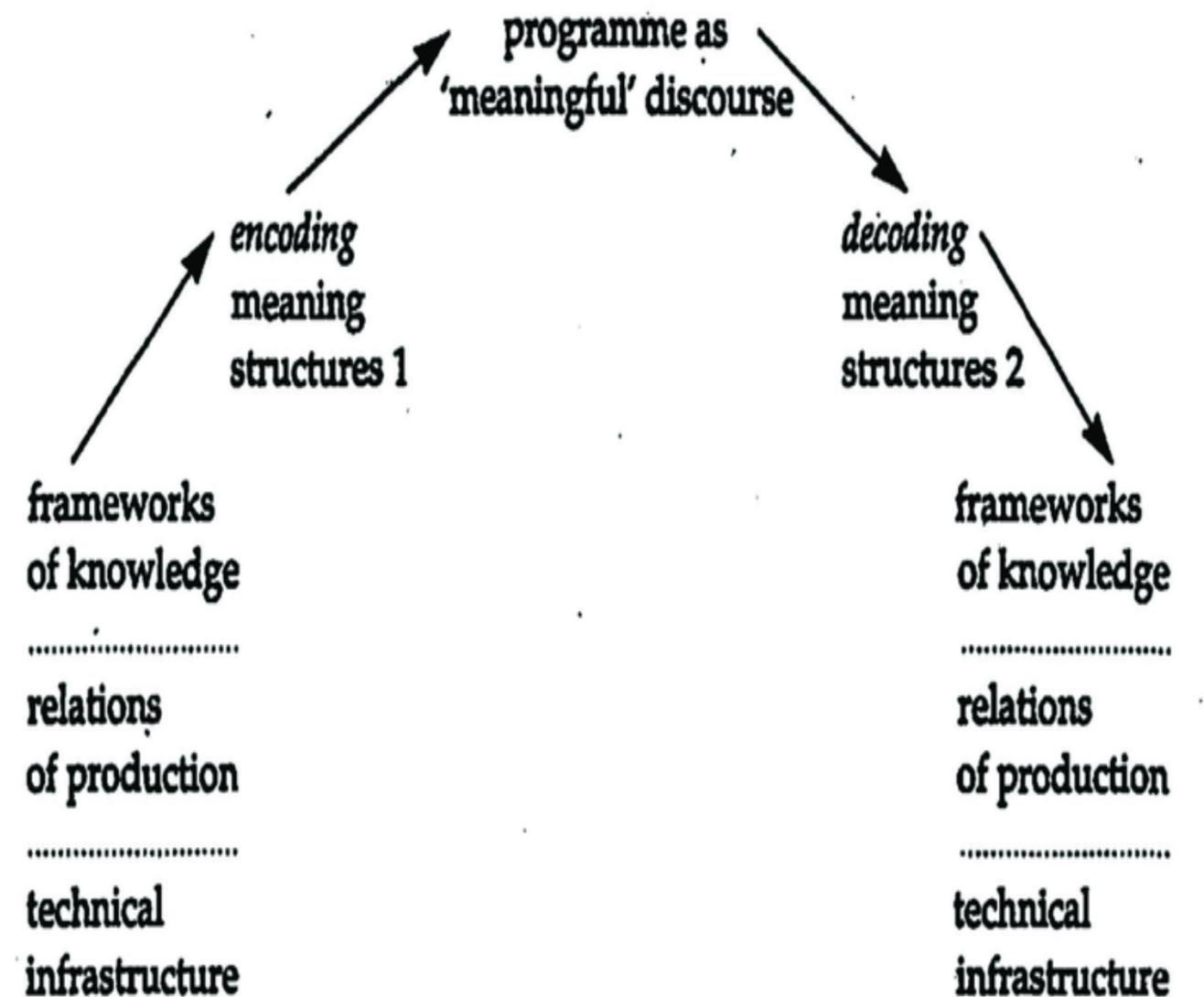
- Example: Workers may resist pro-capitalist messages; elites may accept them.

- **Technical infrastructure:** Access to media, technological literacy, and the medium used.

- Example: Watching a documentary on TV vs. a short TikTok clip.

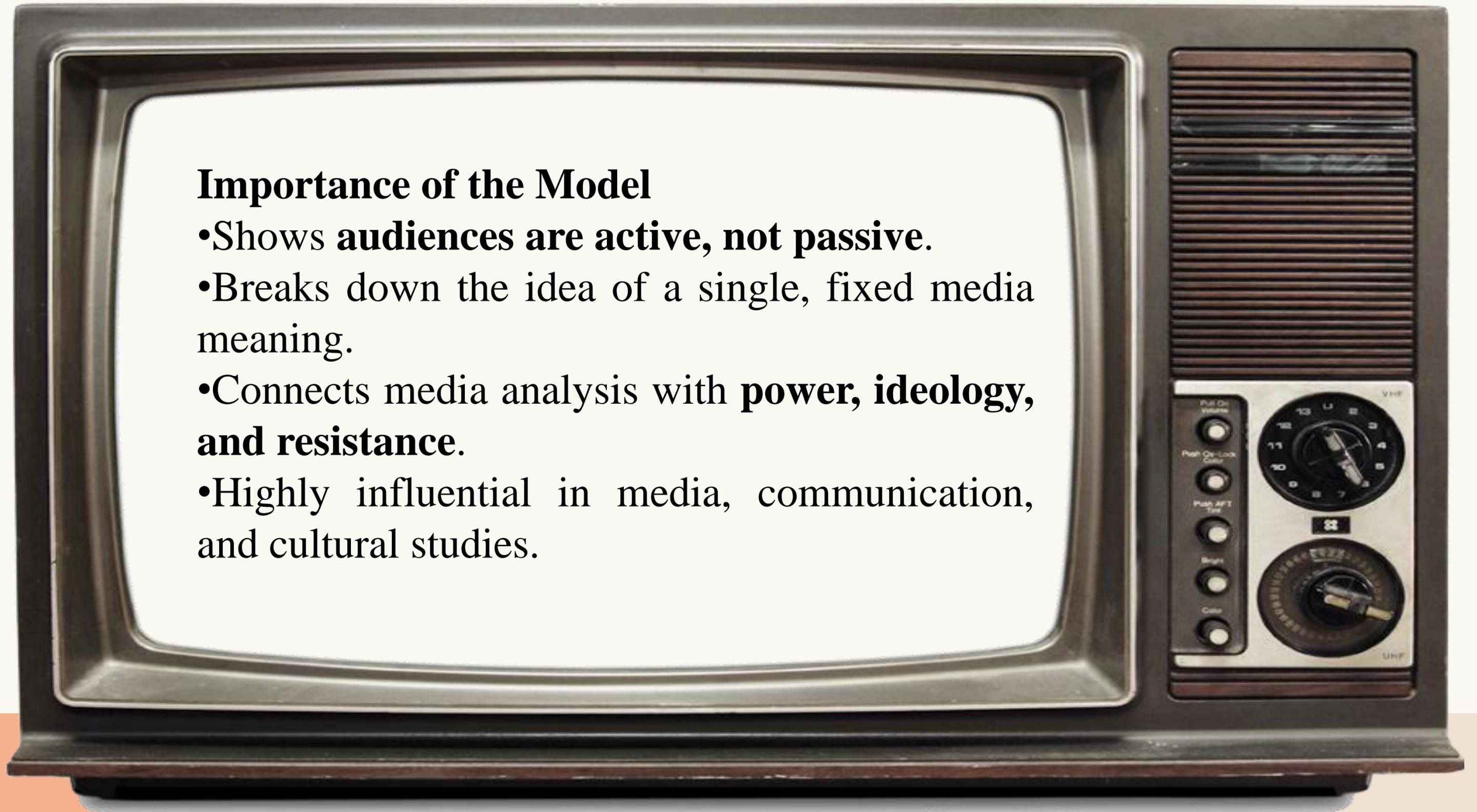
☞ Meaning is thus re-created by audiences—sometimes aligning with the producer’s intention, sometimes negotiated, sometimes oppositional.

STUART HALL



Importance of the Model

- Shows **audiences are active, not passive.**
- Breaks down the idea of a single, fixed media meaning.
- Connects media analysis with **power, ideology, and resistance.**
- Highly influential in media, communication, and cultural studies.



Three Decoding Positions

Hall identifies **three possible ways audiences decode messages:**

1. Dominant-Hegemonic Position

1. Audience accepts the preferred meaning as intended by producers.
2. Example: Government health campaign → Audience agrees and follows guidelines.

2. Negotiated Position

1. Audience partly accepts the preferred meaning but resists or modifies it in light of personal experiences.
2. Example: A worker watching a news item on “economic growth” may accept growth is good, but feel excluded personally.

3. Oppositional Position

1. Audience understands the preferred meaning but rejects it, creating an alternative reading.
2. Example: An anti-war activist watching patriotic war coverage interprets it as propaganda.

Conclusion



Hall's *Encoding/Decoding* model reveals the complex relationship between media producers and audiences. Media encodes dominant ideologies, but audiences may accept, negotiate, or resist these meanings. This makes media a site of ideological struggle.





History of the Cinema



Why Cinema Is Called the Seventh Art?

Origin of the Term

- The phrase “**Seventh Art**” (*Le Septième Art*) was coined by **Ricciotto Canudo**, an Italian film theorist, in **1911**.
- He wrote an essay titled “*The Birth of the Sixth Art*” and later expanded it to “*The Manifesto of the Seventh Art*” (1912, 1923).

Canudo believed that cinema was a new artistic form that **combined all the existing arts** into one unified experience.





The Six Classical Arts Before Cinema

Canudo listed six traditional arts in his time:

1. **Architecture** – the art of designing and constructing space.
 2. **Sculpture** – the art of shaping solid forms.
 3. **Painting** – the art of color and image on surface.
 4. **Music** – the art of sound and rhythm.
 5. **Poetry (Literature)** – the art of words and storytelling.
 6. **Dance** – the art of movement through the body.
- He argued that **cinema unites** all these arts.

How Cinema Combines All the Arts

Cinema is a synthesis of multiple artistic expressions:

Traditional Art	Expression in Cinema
Architecture	Set design, visual composition, and space arrangement
Sculpture & Painting	Framing, lighting, color, and visual texture
Music	Soundtrack, rhythm, emotional tone
Poetry/Literature	Narrative, dialogue, theme, symbolism
Dance	Movement of actors, camera, and editing rhythm



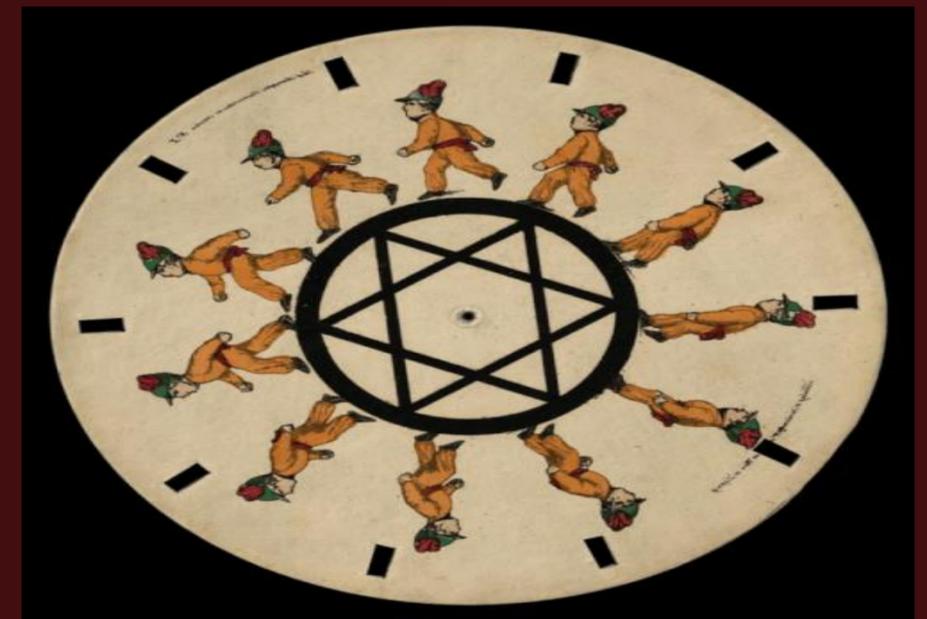
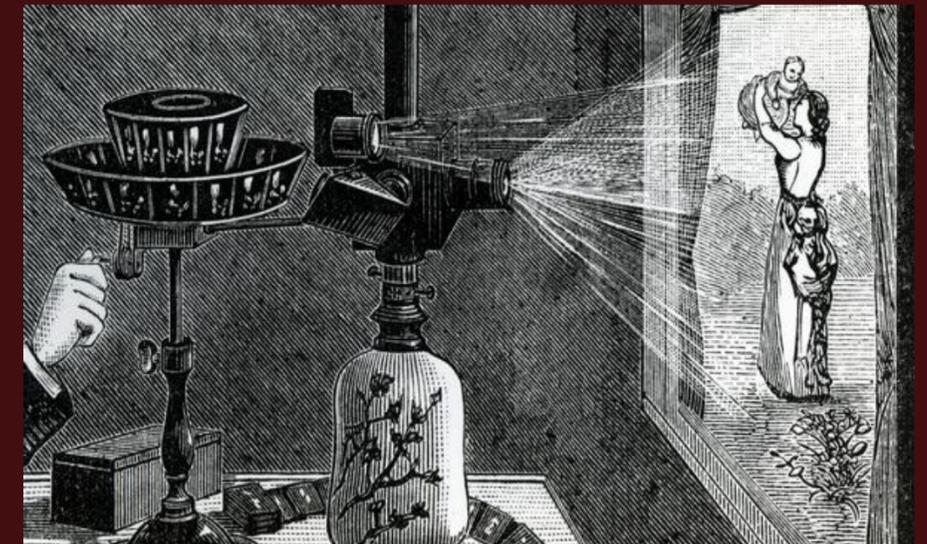
→ In other words, cinema blends space, sound, image, motion, and language to create a total work of art.



The Birth of Cinema (Late 19th Century)

• Technological Origins:

- *Persistence of Vision*: Scientists discovered that a rapid sequence of still images creates the illusion of movement.
- Early devices: **Zoetrope**, **Magic Lantern**, and **Phenakistoscope** paved the way for motion pictures.



• **Key Inventors:**

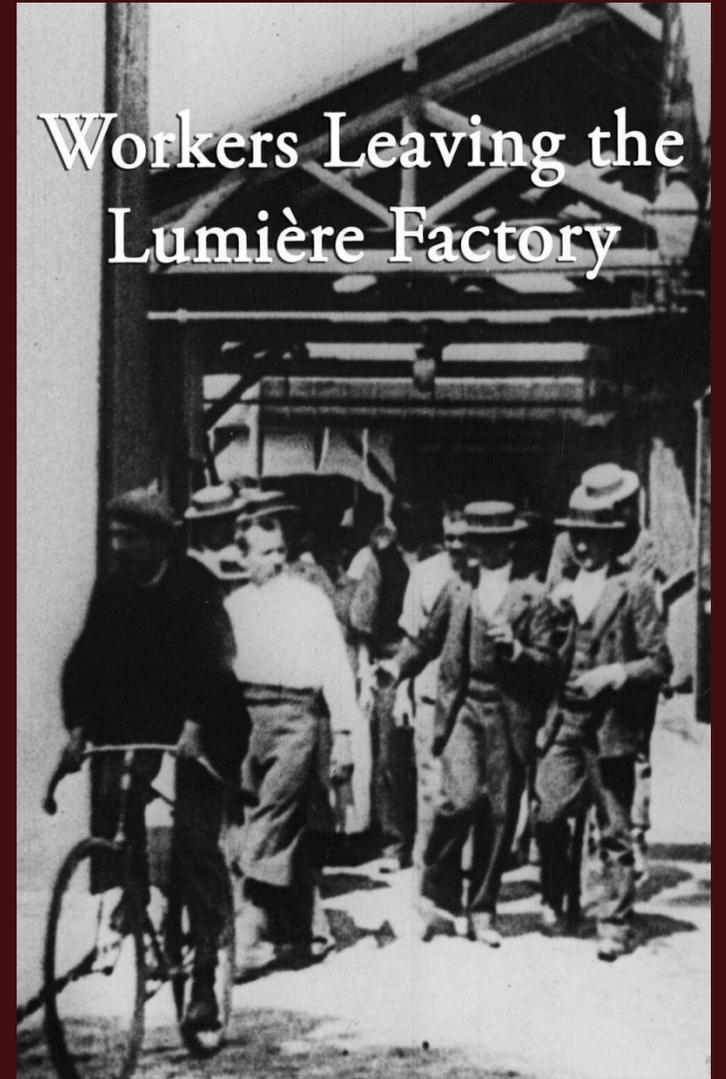
- *Thomas Edison* (USA): Developed the **Kinetoscope** in 1891, allowing one person to view short films through a peephole.
- *Lumière Brothers* (France): Invented the **Cinématographe** in 1895, which could record, develop, and project films for a large audience.



• **First Public Screening (1895, Paris):**

- Films included *Workers Leaving the Lumière Factory (1895)* and *Arrival of a Train at La Ciotat Station. (1896)*
- Audiences were shocked and amazed — some reportedly jumped when the train appeared on screen.

Workers Leaving the Lumière Factory



THE ARRIVAL OF A TRAIN AT LA CIOTAT



The Silent Era (1895–1927)

•Characteristics:

- No synchronized sound or spoken dialogue.
- Films used intertitles (written text) for dialogue/narration.
- Live musicians often accompanied screenings.

•Pioneers:

- *Georges Méliès*: Introduced fantasy and special effects (*A Trip to the Moon*, 1902).
- *Edwin S. Porter*: Developed early narrative film (*The Great Train Robbery*, 1903).
- *D.W. Griffith*: Innovated cinematic storytelling with cross-cutting, close-ups, and epic narratives (*The Birth of a Nation*, 1915).

•Hollywood Emergence:

- The U.S. film industry moved to **Hollywood, California**, due to cheap land, sunny weather, and varied landscapes.
- By the 1910s, Hollywood became the global center of cinema.

•Stars of the Era:

- *Charlie Chaplin, Buster Keaton, Mary Pickford, Douglas Fairbanks.*



Cross-Cutting

Cross-cutting is an editing technique where the editor switches between two or more scenes happening simultaneously in different locations to build tension or show connections, while close-ups are shots that are framed very tightly on a subject to emphasize detail or emotion.

Combining these techniques can create a powerful effect, such as cross-cutting between a hero defusing a bomb and the ticking clock, or between two characters' reactions via close-ups.



The Sound Era (1927–1945)

•Breakthrough:

- *The Jazz Singer* (1927) was the first feature-length film with synchronized dialogue.
- The term “talkies” became popular.

•Impact of Sound:

- Changed acting styles (less exaggerated gestures, more naturalistic).
- New genres flourished: musicals, gangster films, screwball comedies.

•The Hollywood Studio System:

- Major studios (Warner Bros., MGM, Paramount, 20th Century Fox) controlled film production, distribution, and exhibition.
- Actors and directors signed long-term contracts.

•Golden Age of Stars:

- Greta Garbo, Clark Gable, Katharine Hepburn, Humphrey Bogart.

•Global Developments:

- German Expressionism (*The Cabinet of Dr. Caligari*, 1920s).
- Soviet Montage cinema (*Battleship Potemkin*, 1925, by Eisenstein).



Post–World War II Cinema (1945–1960s)

•Italian Neorealism:

- Focused on ordinary people, poverty, and realism.
- *Bicycle Thieves* (1948), *Rome, Open City* (1945).

•French New Wave (Nouvelle Vague):

- Directors like Jean-Luc Godard (*Breathless*, 1960) and François Truffaut broke rules with jump cuts, handheld cameras, and personal storytelling.

•Japanese Cinema:

- Akira Kurosawa (*Rashomon*, 1950; *Seven Samurai*, 1954) influenced global filmmaking.

•Indian Cinema:

- Satyajit Ray's *Apu Trilogy* (1955–59) brought international recognition.
- Bollywood musicals rose as mass entertainment.

A jump cut is a film editing technique where two sequential shots of the same subject are edited together, creating an abrupt, jarring jump in action or time. This happens when a section is removed from a single shot, causing the subject to appear to "jump" to a different position. While often used to create a fast-paced or disorienting effect, it can also be used to condense time or emphasize a character's state of mind.





New Hollywood and Global Trends (1970s–1990s)

•The Fall of the Studio System:

- By the 1960s, studios lost control as TV reduced audiences.

•The Rise of Auteur Filmmakers:

- Martin Scorsese (*Taxi Driver*), Francis Ford Coppola (*The Godfather*), Stanley Kubrick (*2001: A Space Odyssey*).

•Blockbuster Era:

- Steven Spielberg's *Jaws* (1975) and George Lucas's *Star Wars* (1977) introduced the “summer blockbuster.”

•Technological Advances:

- Widescreen, color, Dolby sound, special effects, early CGI (*Tron*, 1982; *Jurassic Park*, 1993).

•Independent Cinema:

- Quentin Tarantino (*Pulp Fiction*, 1994) and Sundance Film Festival gave rise to indie filmmakers.



Dolby sound originated with Ray Dolby, who founded Dolby Laboratories in London in 1965. The company's first major innovation was the Dolby A noise reduction system, which was introduced in 1966 to improve the quality of audio recordings by reducing background hiss.

The Digital and Global Age (2000–Present)

•Digital Revolution:

- Transition from 35mm film to digital cameras.
- Rise of CGI-heavy films like *Avatar* (2009).

•Global Cinema:

- Bollywood became one of the largest film industries.
- South Korea's rise: *Oldboy* (2003), *Parasite* (2019, Oscar Best Picture).
- Nigerian Nollywood produced low-cost, mass-market films.

•Streaming Era:

- Platforms like Netflix, Amazon Prime, Disney+ changed film distribution.
- Decline of traditional cinema halls, though blockbusters still attract mass audiences.

•Contemporary Issues:

- Representation of women, minorities, and LGBTQ+ characters.
- Debates over AI, VR films, and the role of cinema in a digital world.





Key Terms

Term	Meaning
Silent Film	Film without synchronized sound/dialogue
Talkie	Early sound film with synchronized speech
Montage	Editing technique combining short shots
Auteur	Director with a unique personal vision
CGI	Computer-generated imagery for visual effects





Cinema is more than just entertainment — it is a historical record, cultural product, and technological innovation. From silent black-and-white reels to 3D and streaming, cinema continues to evolve with society. Its history shows us how human imagination, storytelling, and technology work together to create one of the most influential art forms of modern times.



**THANK
YOU**

Cinematography

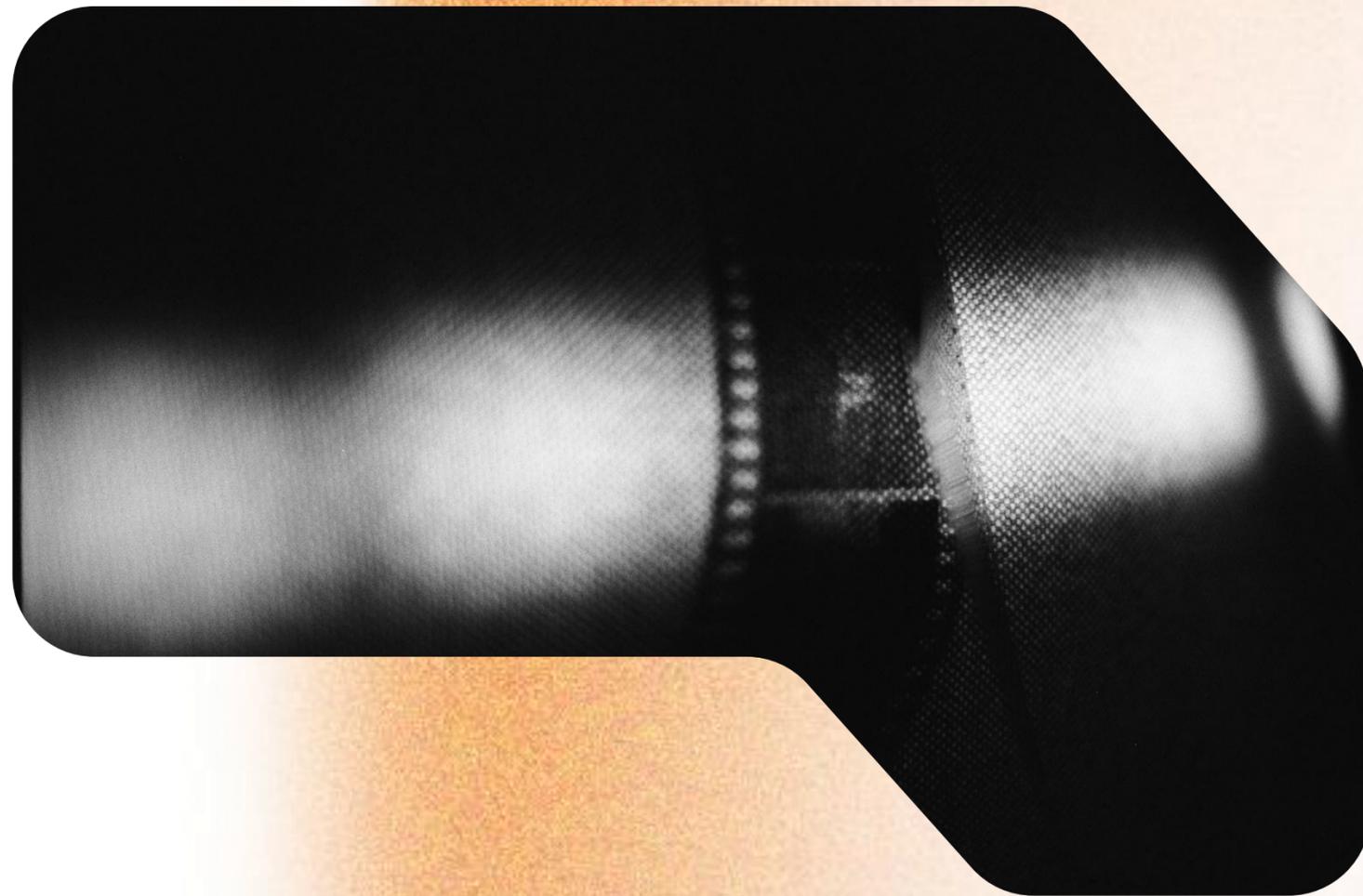
Adnan Shakur

Lecturer and Co-Head

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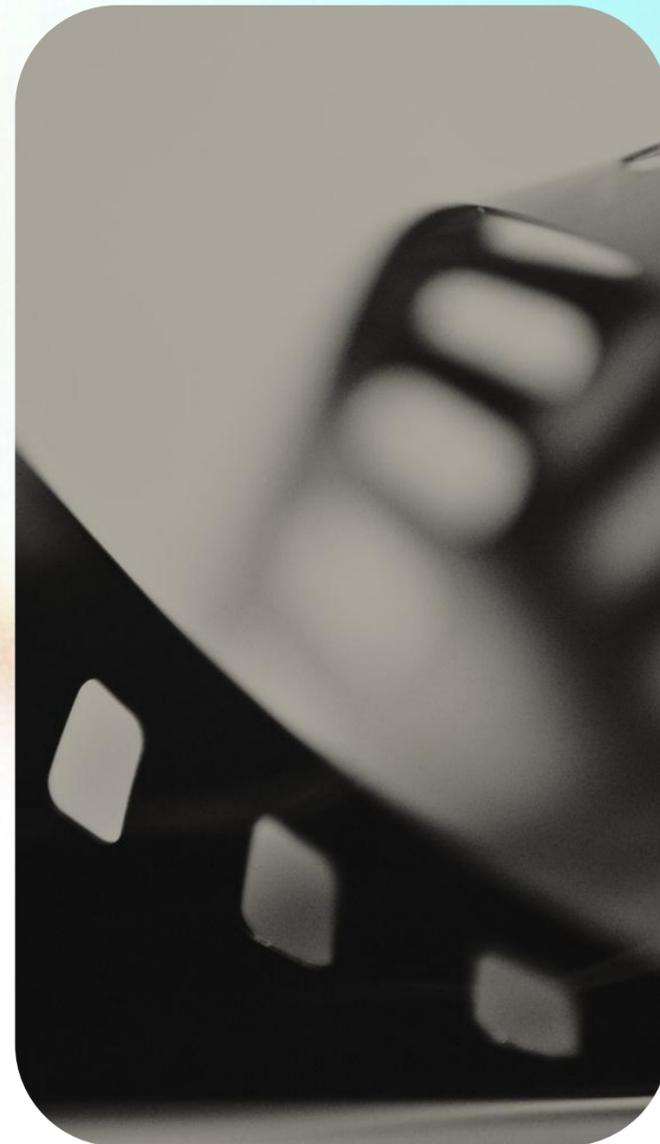


Cinematography involves the visual crafting of a film's images. It determines how audiences perceive narrative information, emotional tone, and spatial relationships. Cinematographers use framing, camera movement, lenses, and lighting to construct cinematic meaning.

Introduction



Creative Focus



Framing



Camera Movement



Lenses



Lighting

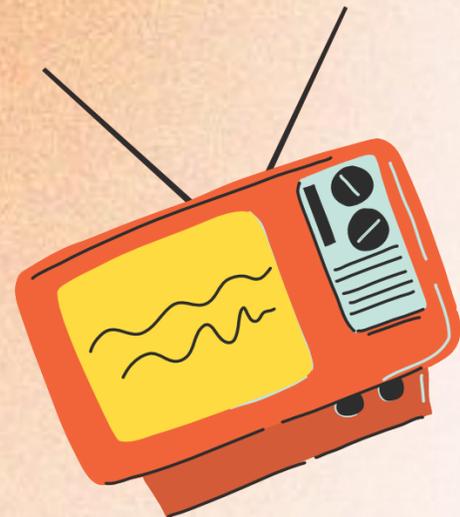
Framing refers to how the camera composes and encloses visual elements within the image.

Framing



A. Shot Size

- **Extreme Long Shot (ELS):** Establishes environment or geography.
- **Long Shot (LS):** Shows the full human body within a setting.
- **Medium Shot (MS):** Frames characters from waist or chest upward, often the most common for dialogue.
- **Close-Up (CU):** Highlights emotional or significant details, especially faces or objects.
- **Extreme Close-Up (ECU):** Emphasizes micro details to enhance intensity.



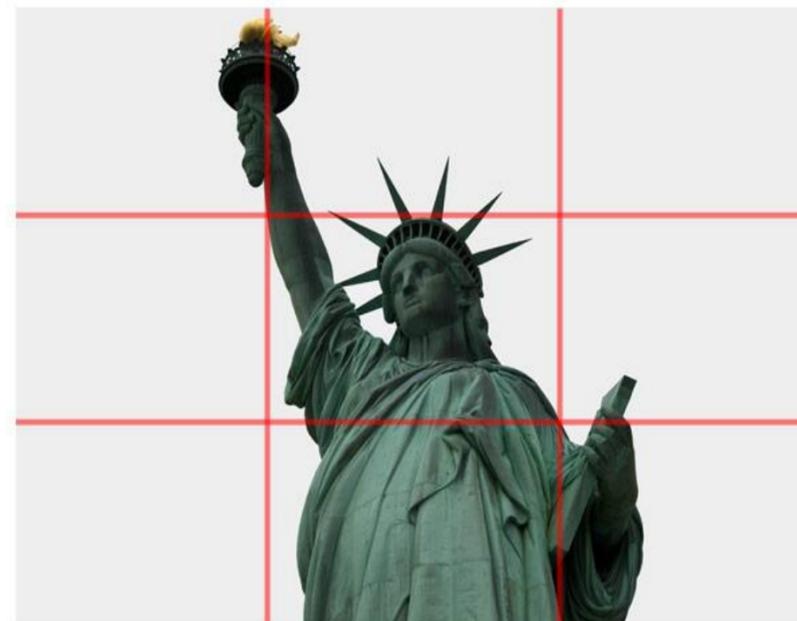
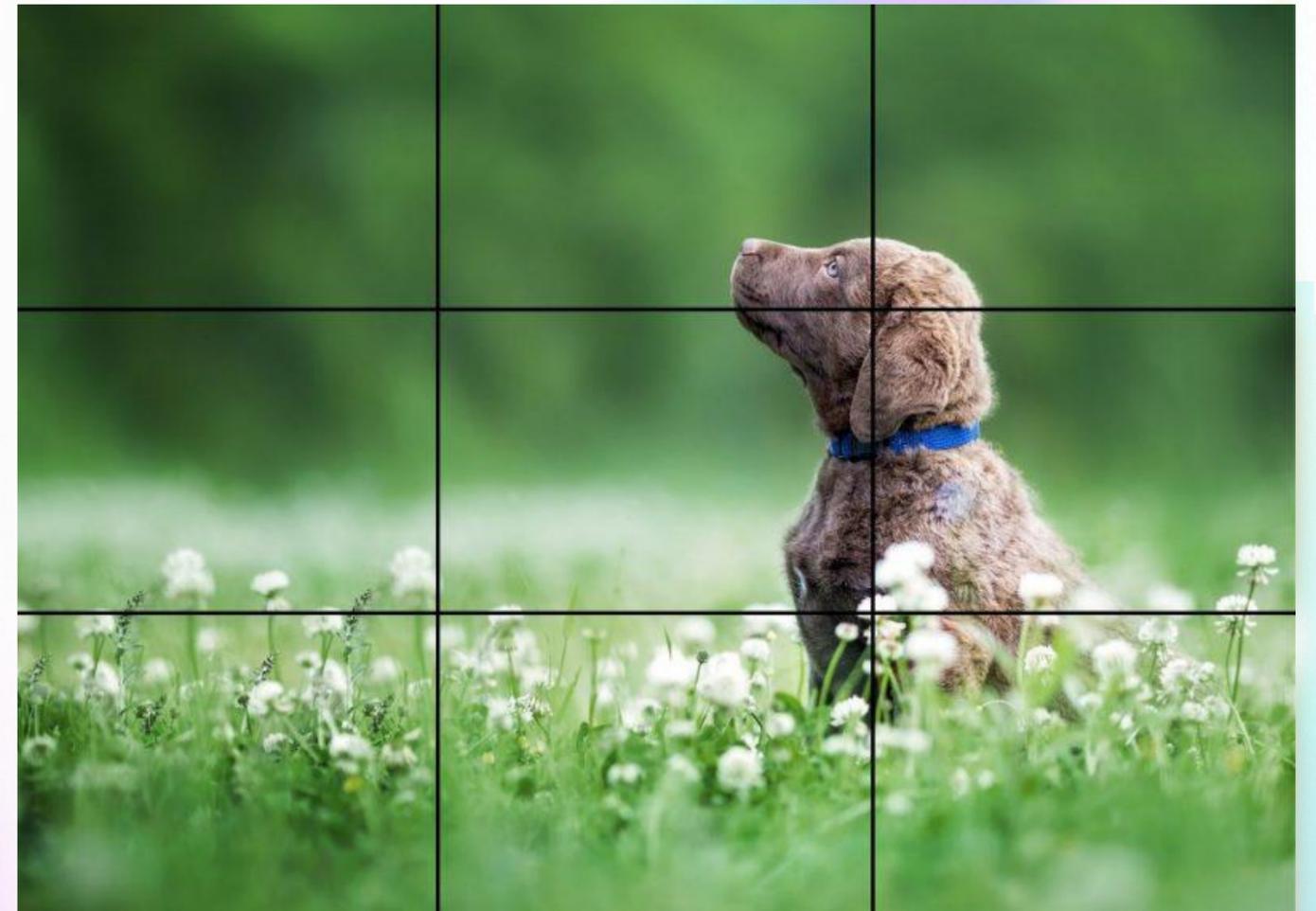
B. Camera Angle

- **Eye-level:** Neutral and realistic perspective.
- **High angle:** Conveys vulnerability or inferiority.
- **Low angle:** Suggests power, dominance, or threat.
- **Canted/Dutch angle:** A canted or Dutch angle is a camera shot where the camera is tilted on its roll axis, causing the horizon and vertical lines to be at an angle to the frame. This technique creates a sense of unease, disorientation, or psychological tension in the viewer and is used to convey instability, madness, or a sense of imbalance in the scene.

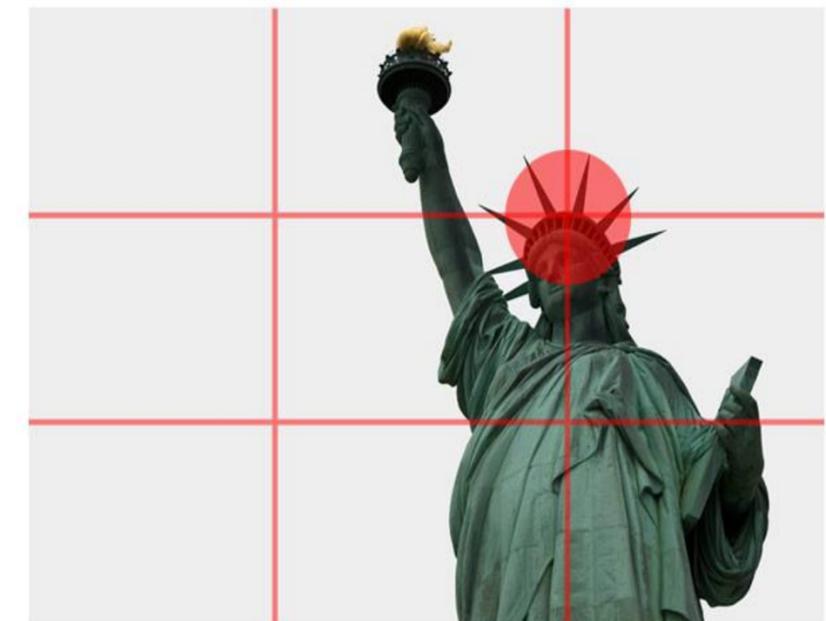


C. Composition Principles

•**Rule of Thirds:** The rule of thirds is a compositional guideline that divides an image into nine equal parts by two horizontal and two vertical lines. To apply it, place your subject along these lines or at the points where they intersect to create a more balanced and visually appealing composition. This technique is widely used in photography and design to guide the viewer's eye and create stronger, more compelling visuals.



Central Focal Point



Focal Point Using
The Rule Of Thirds

•**Deep vs. shallow space:** Use of background depth to guide focus or emphasize isolation. A shallow depth of field refers to a small area in focus. Often the subject is in focus, while the background is blurred. On the contrary, A deep depth of field keeps multiple planes of the image in sharp focus simultaneously, allowing both foreground and background details to remain visible and encouraging viewers to explore the entire visual space.



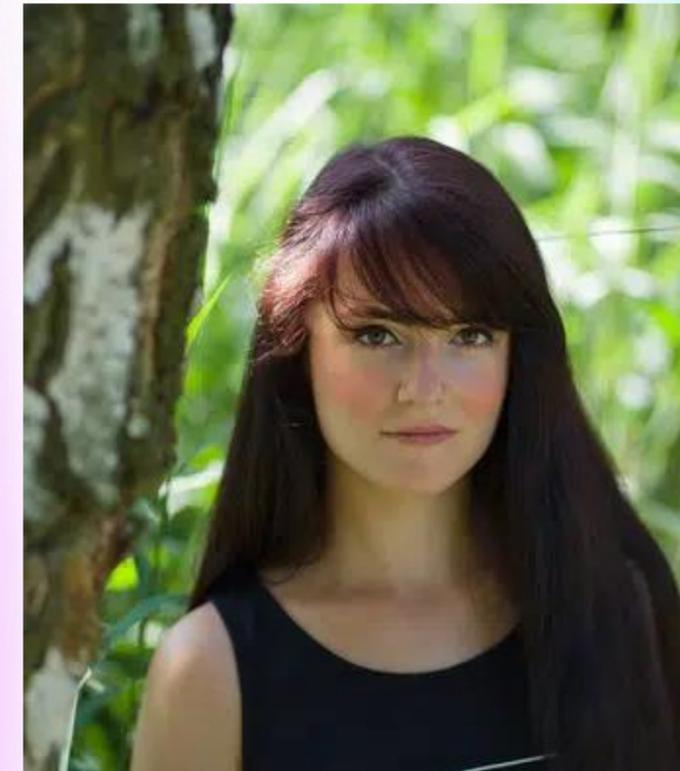
Wide
Focal Length

Long
Focal Length

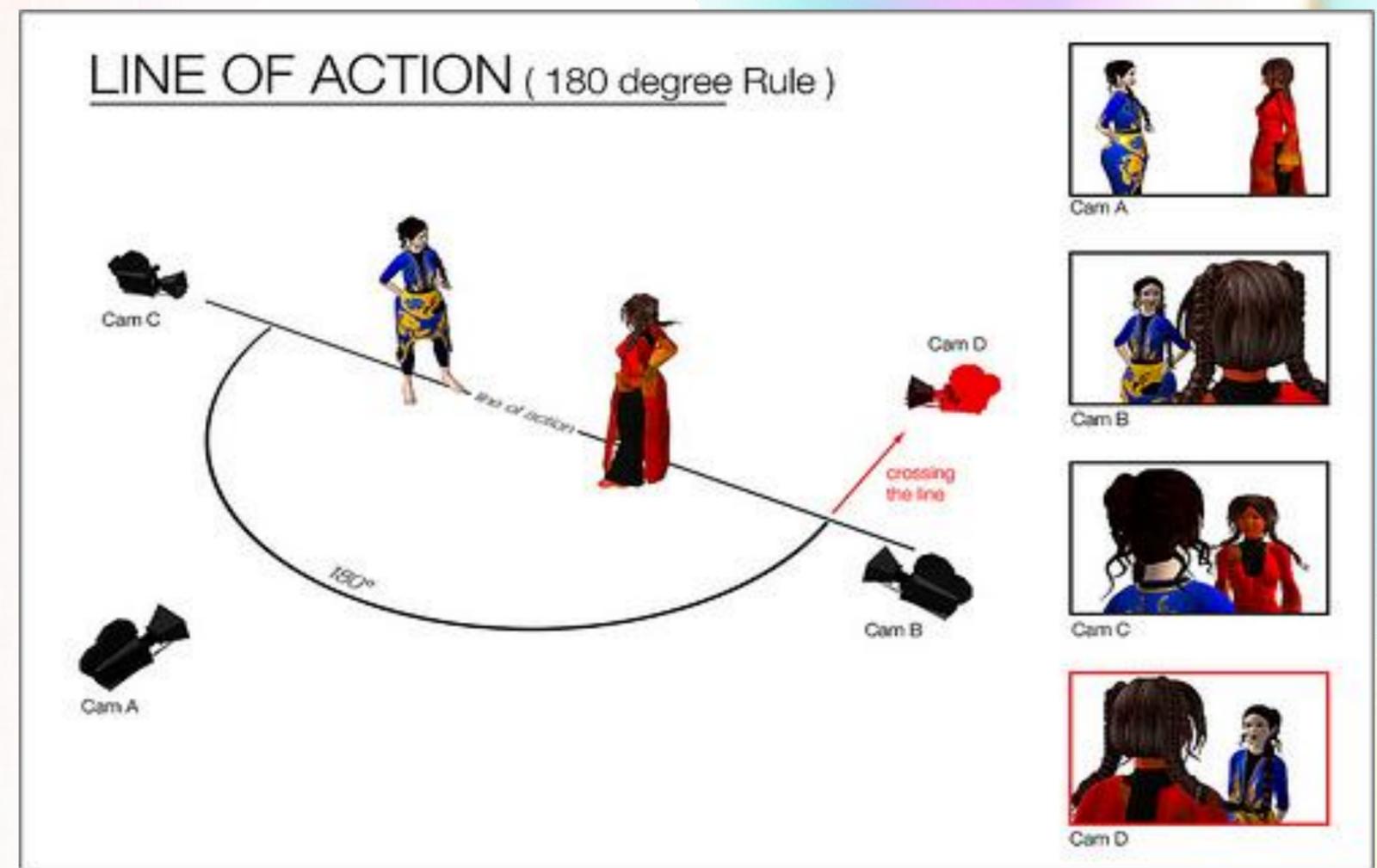
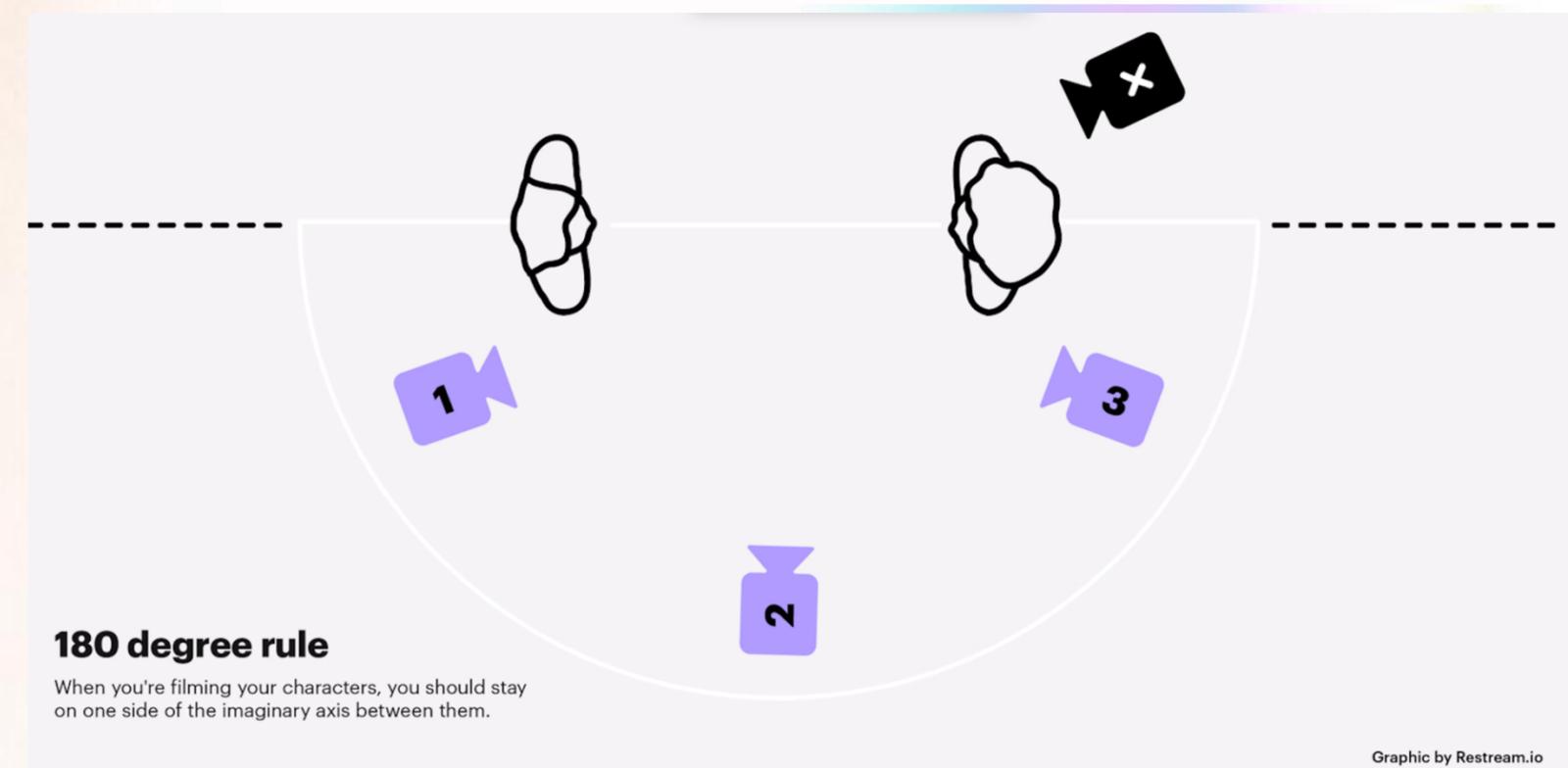


Deep
Depth Of Field

Shallow
Depth Of Field



•**Screen direction:** Screen direction is the apparent direction of movement or orientation of a character or object within a film frame from the audience's perspective. Filmmakers use screen direction to maintain continuity, which helps the audience follow the action without confusion. Consistent screen direction is crucial; for example, if a character walks from screen left to screen right, they should continue to do so in subsequent shots to avoid making it appear they've reversed course. The 180-degree rule is a guideline that says the camera should stay on one side of an imaginary line drawn through the characters or action to maintain continuity.



Camera Movement



Camera motion introduces dynamism and shapes the viewer's emotional alignment.



Common Movements

- **Pan:** Horizontal rotation from a fixed position. Tracks environment or follows action.
- **Tilt:** Vertical rotation. Reveals vertical scale or shifting gaze.
- **Tracking/Dolly Shot:** Camera travels through space with subject. Creates immersion and spatial fluidity.





Crane/Jib Movement: Elevated vertical or sweeping motion for dramatic emphasis.



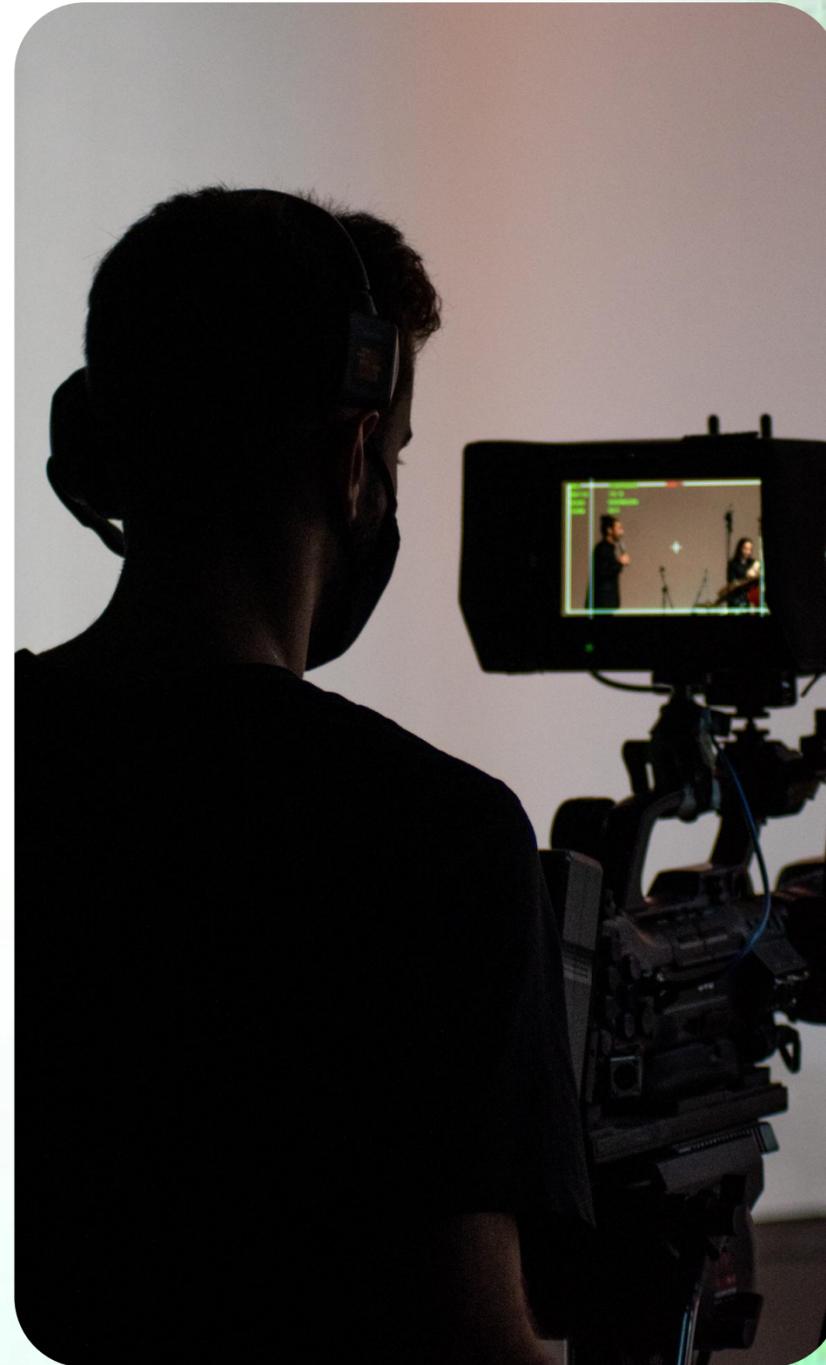
Steadicam: Smooth handheld movement that follows characters intimately.



Handheld: Unstable, documentary-like texture conveying realism or chaos.



Zoom: Optical magnification without physical movement. Often carries psychological effect.



Lens choice shapes the viewer's visual and emotional experience.

Lenses

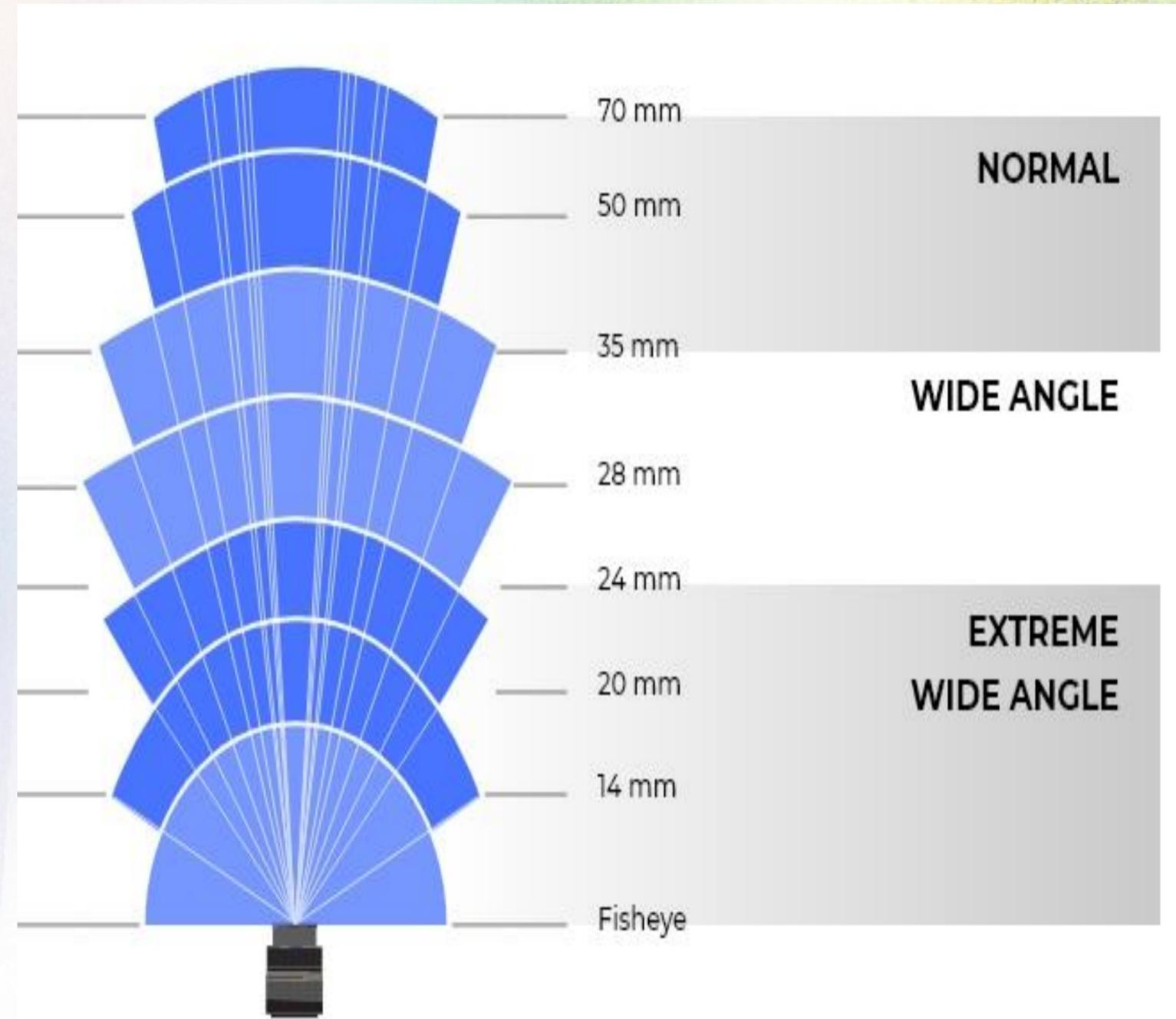


Lens Categories

• **Lens Categories Normal ($\approx 50\text{--}70\text{mm}$):** Provides a natural perspective close to human vision, rendering proportions realistically without noticeable distortion.

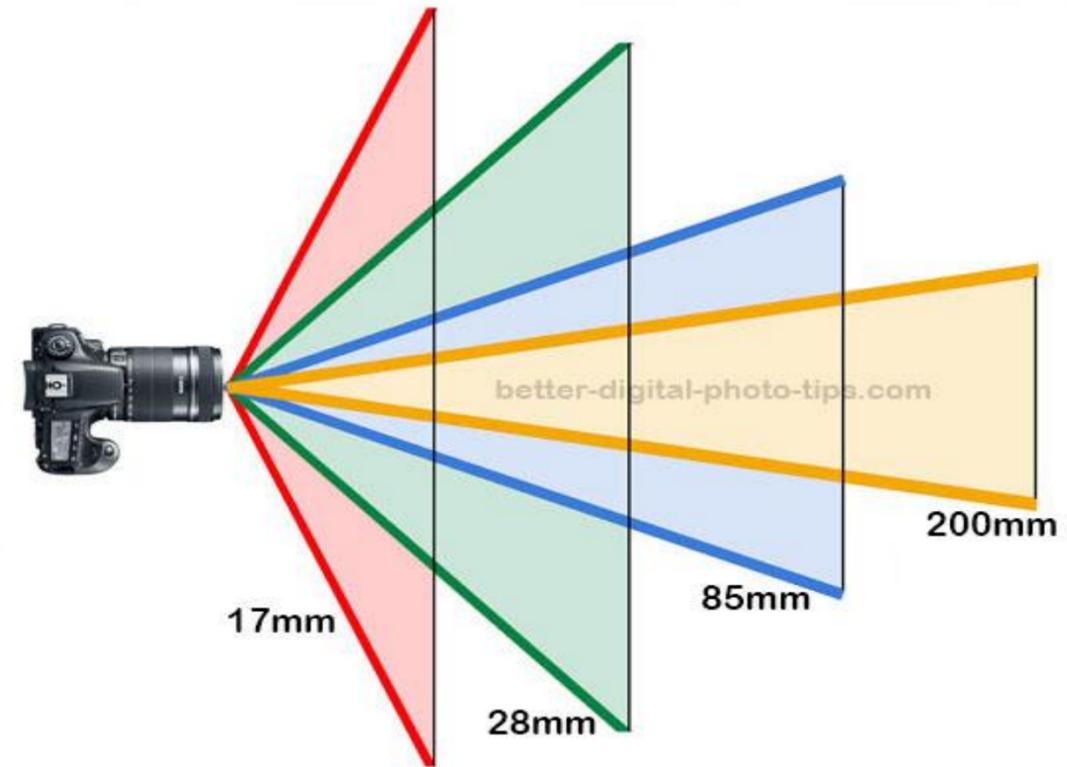
• **Wide Angle ($\approx 24\text{--}35\text{mm}$):** Expands spatial perception and exaggerates distance between foreground and background. Keeps most of the scene in focus, ideal for landscapes, interiors, or dynamic movement toward the camera.

• **Extreme Wide Angle ($\approx 14\text{--}20\text{mm}$ / Fish eye):** Creates a dramatically expanded field of view with pronounced perspective distortion. Often used for stylized, immersive, or experimental effects.

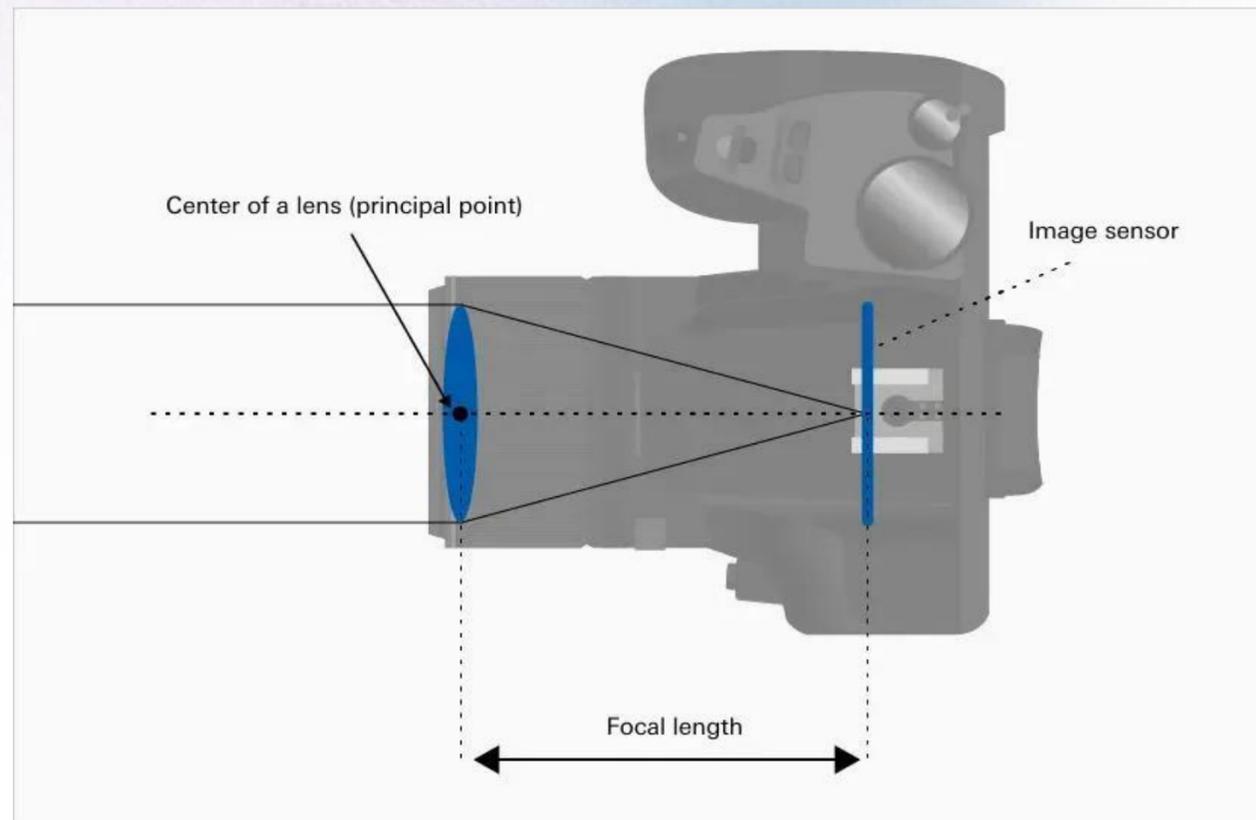


- The **camera** is positioned on the left, while the **subject** is on the right.
- Each colored cone represents the **angle of view** (the area captured by the lens).
- As focal length increases, the **angle of view narrows**, and the **subject appears closer and more magnified**.

In essence, **short focal lengths (wide lenses)** capture more of the scene and emphasize spatial depth, while **long focal lengths (telephoto lenses)** capture less of the scene but magnify and flatten spatial relationships. Cinematographers use these variations deliberately to control viewer perception, emotional tone, and narrative focus.



SUBJECT



Focal length refers to the **distance (measured in millimeters)** between the camera's lens and the image sensor when the subject is in focus. It determines how much of the scene is captured (the **angle of view**) and how large or small subjects appear (the **magnification**).



24 mm



35 mm



70 mm



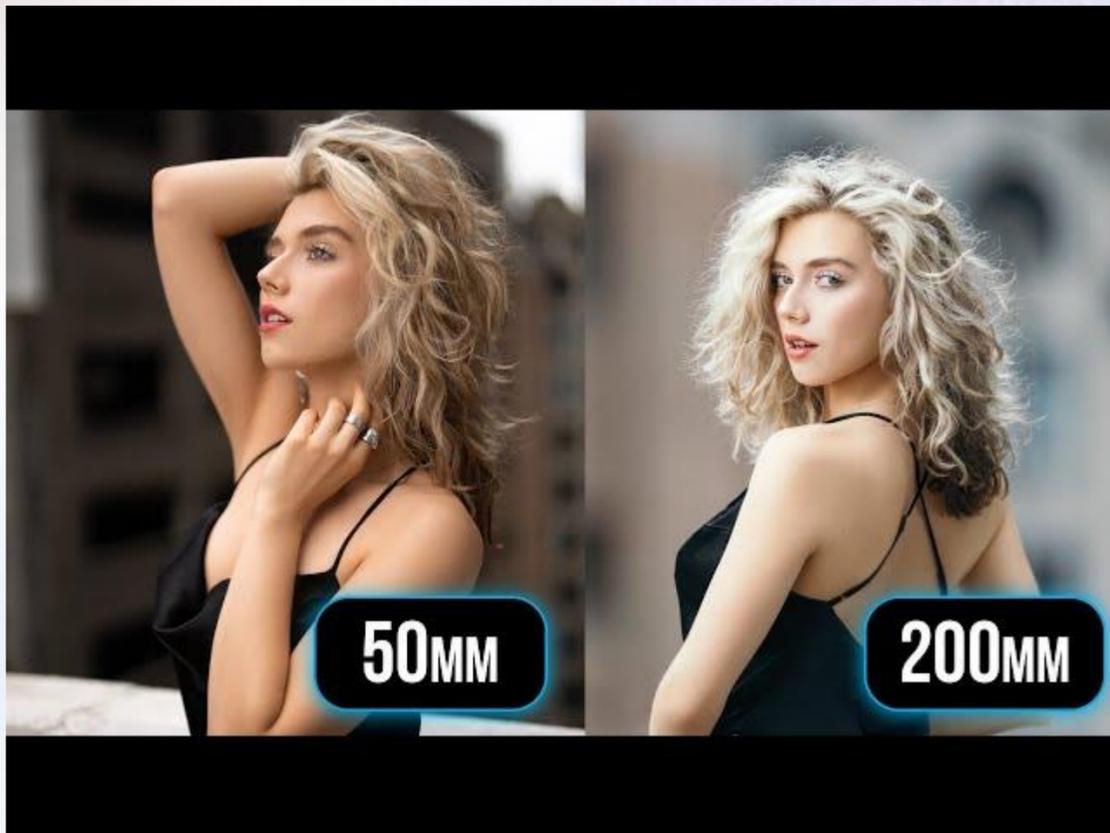
100 mm



200 mm



400 mm



50MM

200MM



Fisheye Lens

Ultrawide Camera

Wide Angle Lens

Telephoto Lens

A telephoto is a type of camera lens that magnifies distant subjects, bringing them closer with a long focal length (typically 70mm or greater). This lens type is known for its ability to enlarge faraway objects, compress perspective by making backgrounds appear closer to the subject, and create a shallow depth of field for a soft-focus effect. Telephoto lenses are commonly used for sports, wildlife, portrait, and landscape photography.



Prime vs. Zoom Lenses

Prime Lens:

Fixed focal length; delivers superior sharpness, better performance in low light, and greater control over depth of field.

Zoom Lens:

Variable focal length; allows flexible framing without repositioning the camera, though it may slightly compromise sharpness and aperture speed.



PRIMES



VS.



ZOOMS



Lighting constructs mood, reveals texture, and directs attention to narrative priorities.



Lighting





Lighting Types

- **Key light:** Primary illumination source.
- **Fill light:** Softens shadows created by key light.
- **Back light:** Separates subject from background, creates depth.





Lighting Types

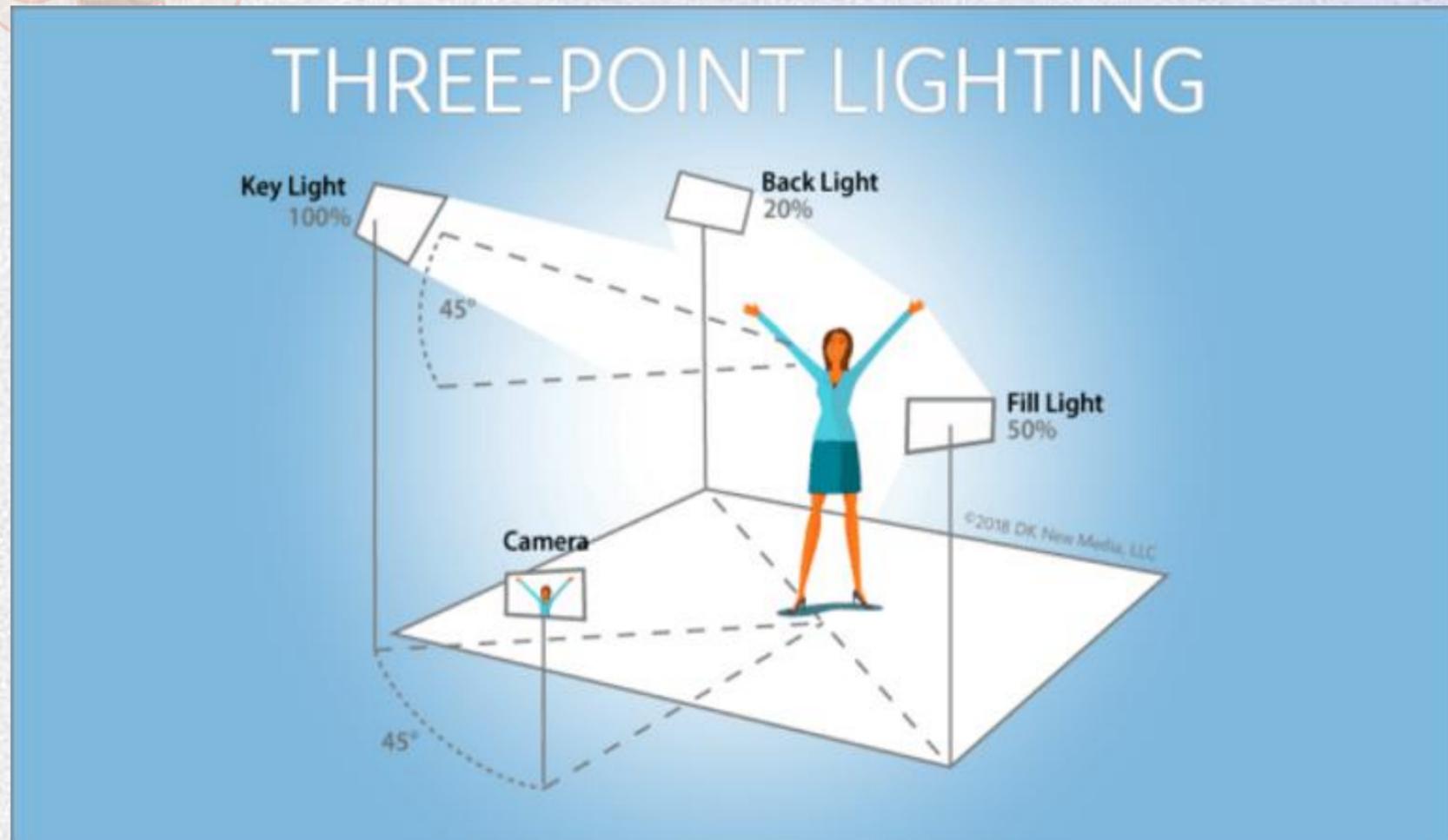
- **Key light:** Primary illumination source.
- **Fill light:** Softens shadows created by key light.
- **Back light:** Separates subject from background, creates depth.



Lighting Styles



- **High-key lighting:** Bright, low contrast, often used in comedy or musicals. Conveys clarity and openness.
- **Low-key lighting:** Sharp contrasts and strong shadows. Associated with film noir, horror, or suspense.
- **Three-point lighting system:** Classical Hollywood method balancing key, fill, and back light.

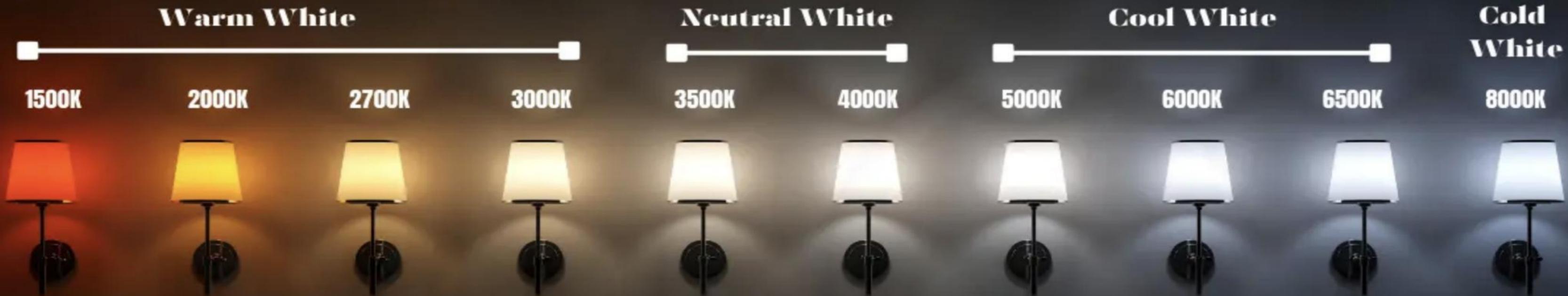


Color temperature refers to the **warmth or coolness of light**, measured in **Kelvin (K)**. It indicates the hue or tonal quality of a light source and significantly affects the mood, atmosphere, and realism of a film scene.

- **Warm light:** Emotional warmth, nostalgia.
- **Cool light:** Sterility, tension, or melancholy.



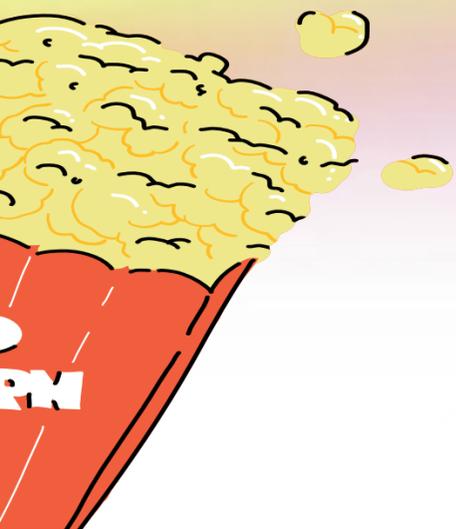
Color Temperature



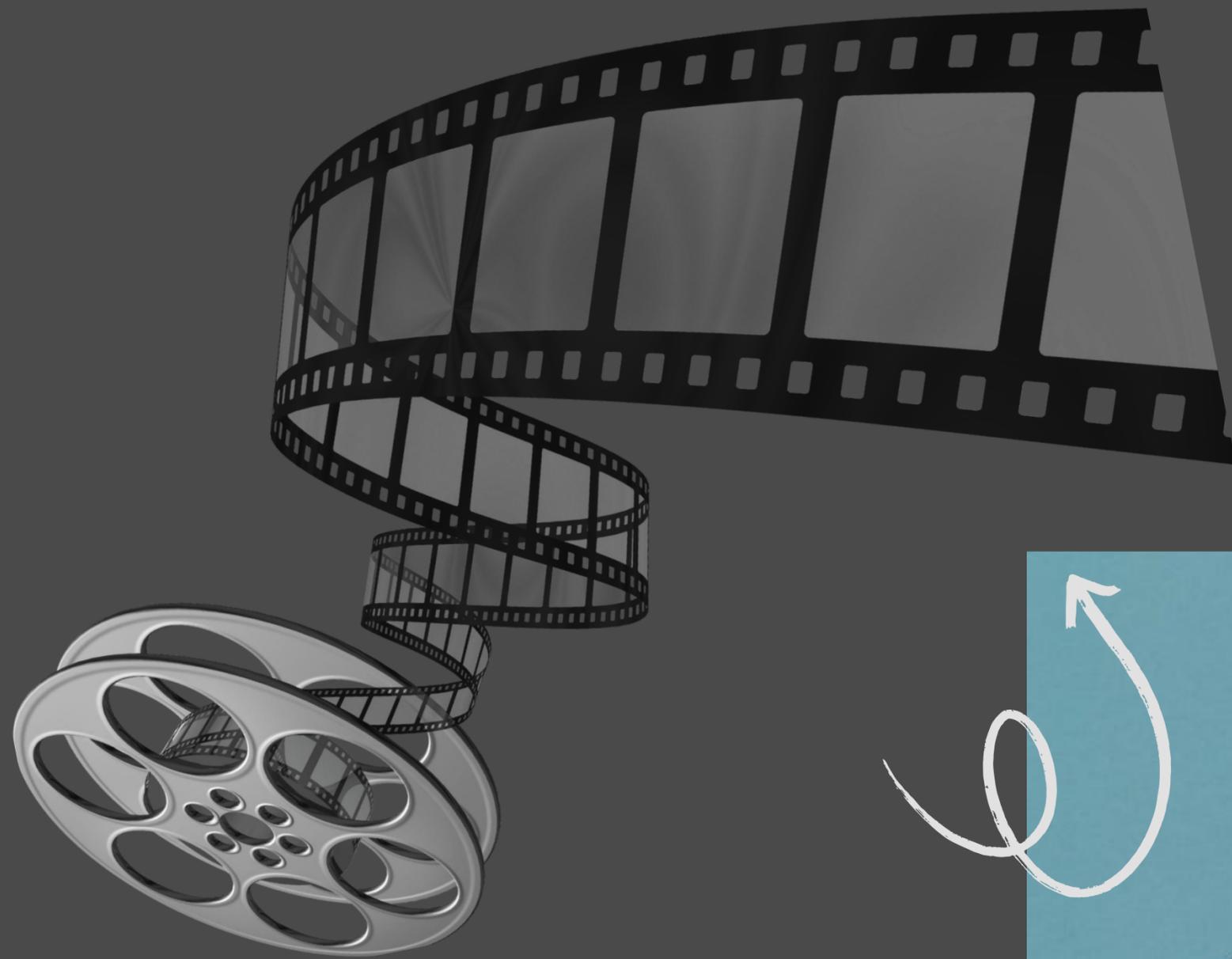
UNDERSTANDING THE KELVIN SCALE

Conclusion

Cinematography does not function as mere illustration of narrative elements. It constitutes a system of visual cues that encode ideology, emotion, and character psychology. Through stylistic coherence or strategic contrast, cinematographers collaborate with directors, designers, and editors to build a unified cinematic experience. The spectators' engagement with film narrative is therefore mediated by cinematographic design, which shapes what is seen, how it is seen, and what meanings are derived from the viewing encounter.

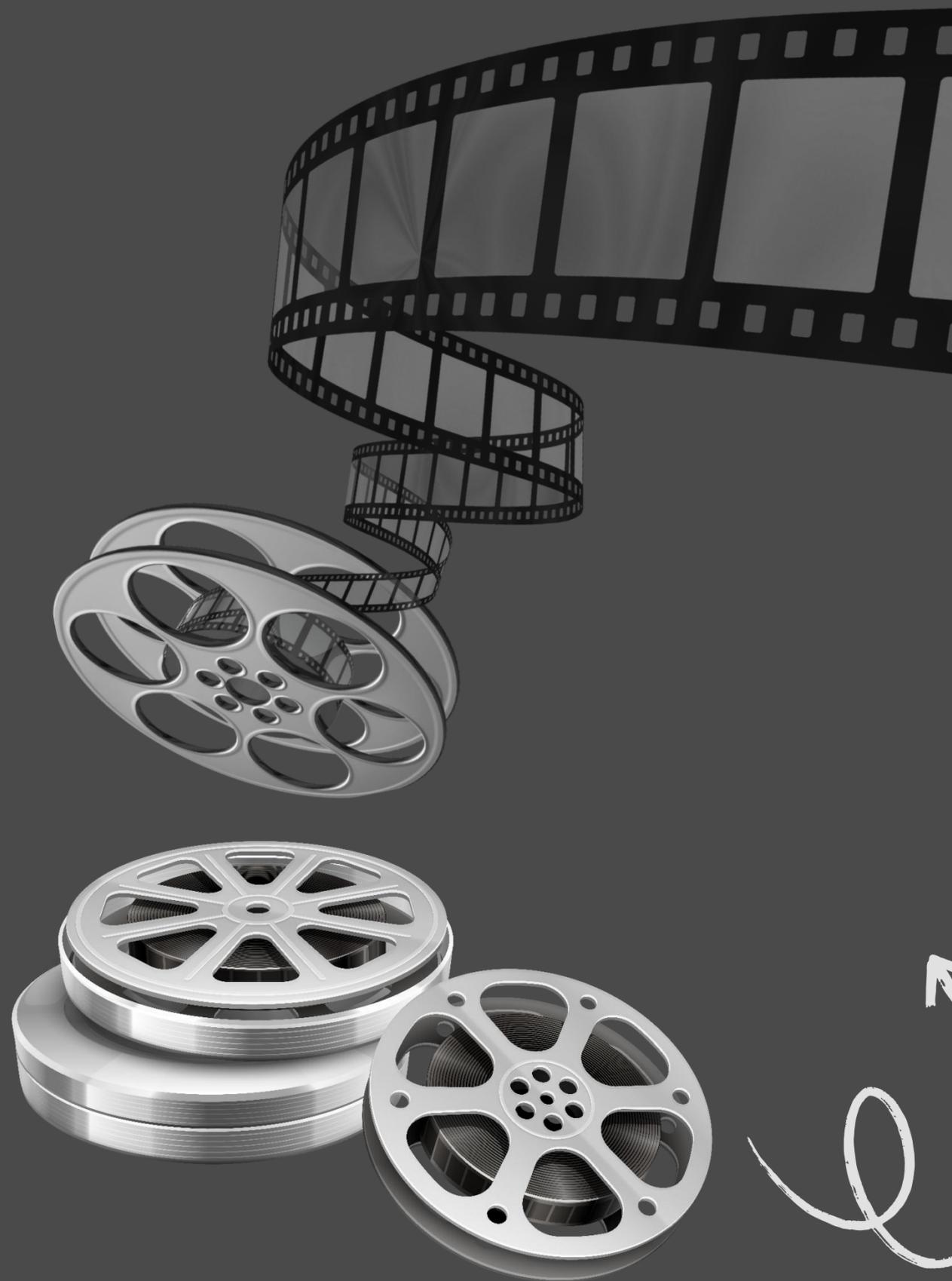


Narrative & Storytelling



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Visual Storytelling is the narrative form of cinematographer in cinema. In a film, the cinematographer approaches the visuals by various methods involving aspects like lighting, camera work, and shot composition to tell a story. Every cinematographer has their own and unique style of visual conveys by these methods.

WHAT IS VISUAL STORYTELLING?



Diegesis

Diegesis (from the Greek for "narration" or "narrative") is a term used in literary and film theory. The term diegesis is initially found in *The Republic* by Plato. Diegesis refers to the entire fictional world of the film, including everything that exists, happens, or is implied within the story. It's essentially the "universe" of the film—what characters experience as real.

Key Points:

- **Diegetic vs. Non-Diegetic** distinction helps us understand how films manipulate audience perception.
- The concept comes from narratology (study of storytelling) and is crucial in analyzing **film sound, visuals, and storytelling techniques.**



Diegetic Elements

Elements that exist within the story world and are experienced by the characters.

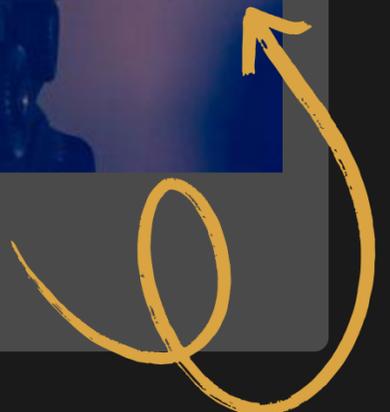
- Examples:**

- Dialogue between characters (*Frodo and Sam talking in The Lord of the Rings*).

- Sounds coming from objects in the world (footsteps, doors closing, a radio playing in the scene).

- Actions and events the characters interact with (e.g., a car chase, a letter being read).

- Purpose:** Helps immerse the audience in the narrative; makes the story “real” for characters and viewers alike.



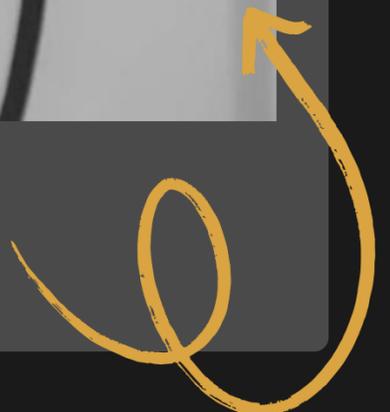
Non-Diegetic Elements

Elements that exist outside the story world and are intended **only for the audience**, not the characters.

•**Examples:**

- Background music that sets mood or tone (e.g., suspenseful score in *Jaws*).
- Narration or voice-over from an omniscient narrator not present in the story (e.g., *The Shawshank Redemption*).
- On-screen text, visual effects, or credits.

•**Purpose:** Influences the audience's emotional response, foreshadows events, or provides commentary.



Linear Narrative

A storytelling structure where events unfold in a **straight, chronological order** from beginning → middle → end.

Key Characteristics:

- Follows a clear timeline with minimal disruption.
- Builds strong **cause-and-effect connections**.
- Easier for audiences to follow and emotionally invest in characters.
- Often used in classical Hollywood cinema.

Purpose:

- To make the story clear, accessible, and emotionally engaging.
- To guide the audience smoothly through character growth and conflict resolution.

Common Elements:

- Traditional 3-act structure (Setup → Conflict → Resolution)
- Natural progression of time
- No major timeline disruptions

Example: *Forrest Gump*

- The film follows Forrest's journey from childhood to adulthood in sequence.
- Though the story uses voice-over narration, the events largely progress in linear time, making his personal evolution easy to track.



Non-linear Narrative

A storytelling structure where events are **not presented in chronological order**. The timeline may jump back and forth using flashbacks, flashforwards, or fragmented sequences.

Key Characteristics:

- Breaks traditional time flow.
- May present multiple parallel timelines.
- Challenges the viewer to piece the story together.
- Reflects human memory, trauma, or psychological states.

Purpose:

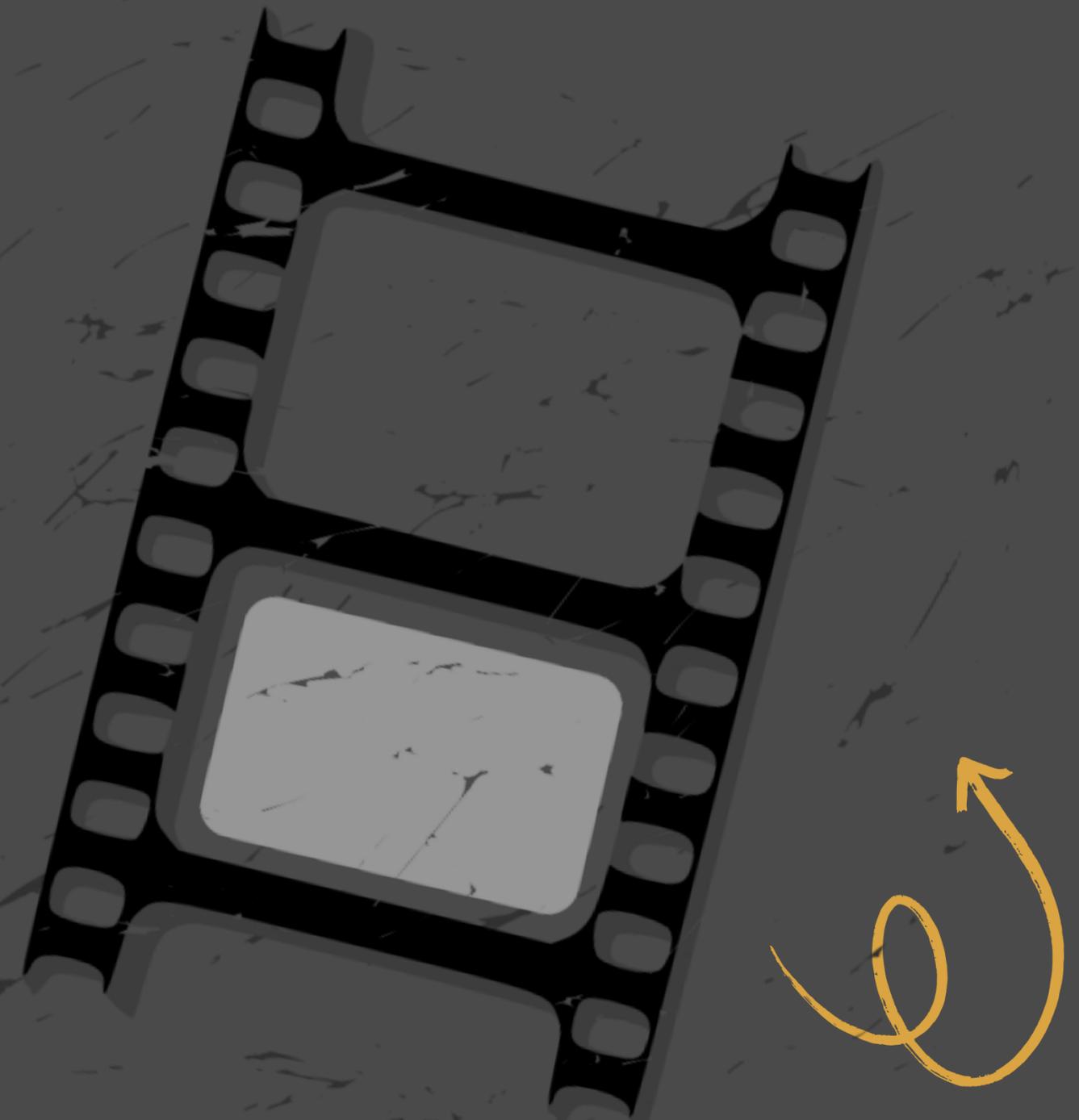
- To create **suspense, mystery, or emotional depth**.
- To engage the audience in active interpretation.
- To mirror themes like memory, chaos, identity, or subjective truth.

Common Techniques:

- Flashbacks / Flashforwards
- Time loops
- Unreliable narration
- Reverse chronology
- Fragmented storytelling

Example: *Memento*

- The narrative is told **backwards**, showing scenes in reverse order.
- The structure mimics the protagonist's short-term memory loss, making the audience experience his confusion firsthand.



Comparison at a Glance

Feature	Linear Narrative	Non-Linear Narrative
Timeline	Chronological	Non-chronological
Audience Role	Passive observer	Active interpreter
Story Flow	Smooth and orderly	Fragmented, layered, complex
Emotional Impact	Gradual emotional buildup	Emotional impact through puzzle, shock, discovery
Common Purpose	Clarity, progression, character growth	Suspense, theme exploration, psychological depth
Examples	Forrest Gump, The Lion King	Memento, Pulp Fiction, Eternal Sunshine of the Spotless Mind



Story (Fabula)

The *complete sequence of events* in chronological order — including events that may not appear on screen but are part of the narrative world.

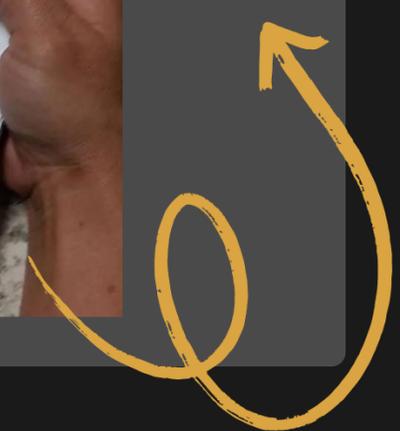
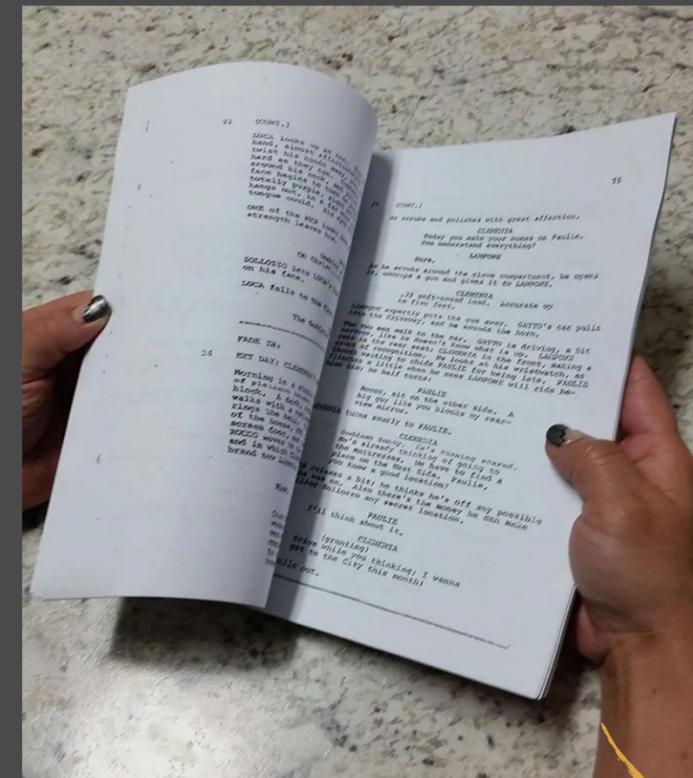
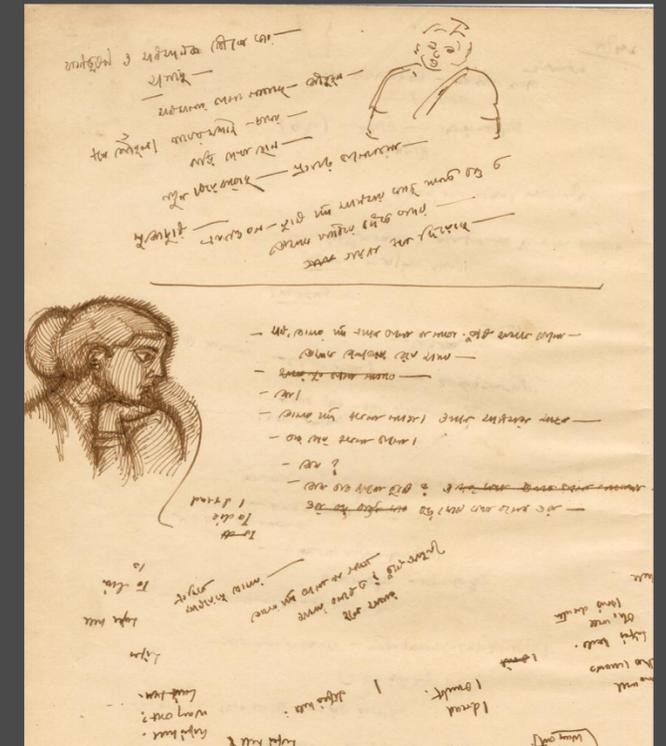
Key Features:

- Follows a **natural timeline** (beginning → end).
- Includes **both shown and implied events**.
- Exists in the audience's mind after reconstructing the film.
- Focuses on **what actually happened** in the narrative world.

Example (Titanic – Story):

Jack boards the Titanic → meets Rose → they fall in love → the ship hits the iceberg → the ship sinks → Jack dies → Rose survives and lives her life.

💡 *Even events we don't see but assume (e.g., Jack buying the ticket, Rose growing old after rescue) are part of the story.*



Plot (Syuzhet)

The way the film **chooses to present and arrange events** — including timeline order, pacing, flashbacks, revelations, and narrative techniques.

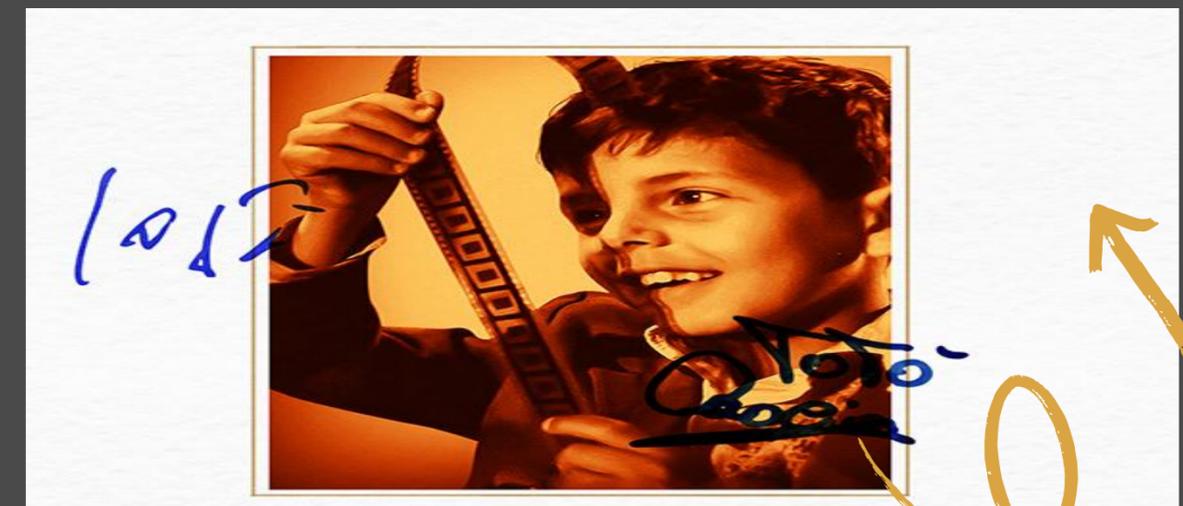
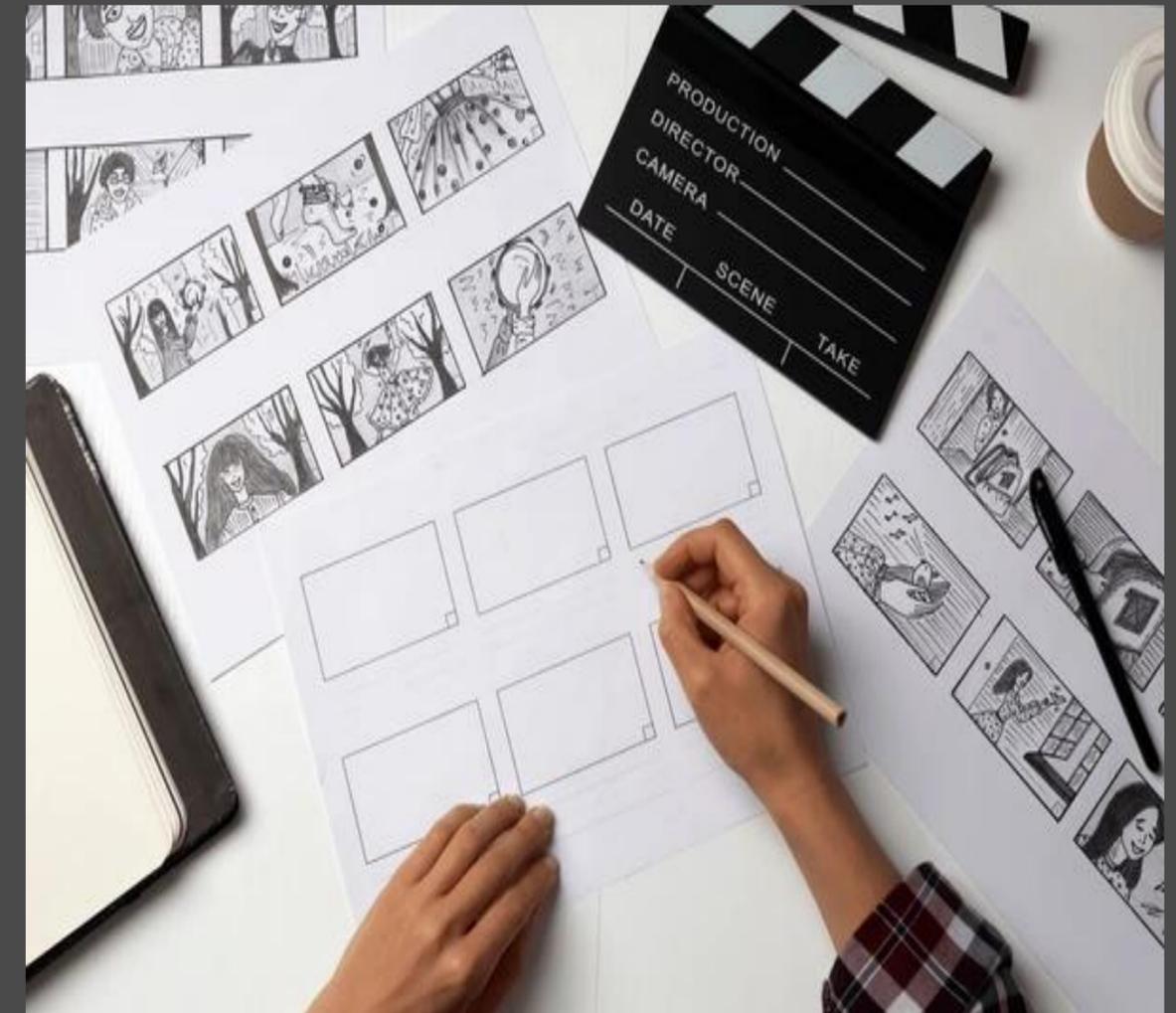
Key Features:

- May be **non-chronological**.
- Uses storytelling tools like flashbacks, flashforwards, narration, suspense, editing, or withholding information.
- Controls **how the audience receives the information**.
- Focuses on **how the story is told**.

Example (Titanic – Plot):

The film starts in the “present” (Rose as an old woman telling her story) → flashback to 1912 → the love story unfolds → shipwreck → returns to present-day Rose at the end.

💡 *Here, the story is the love tragedy, but the plot delivers it using a memory structure and flashback framing.*



Key Formula to Remember

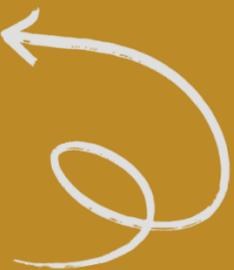
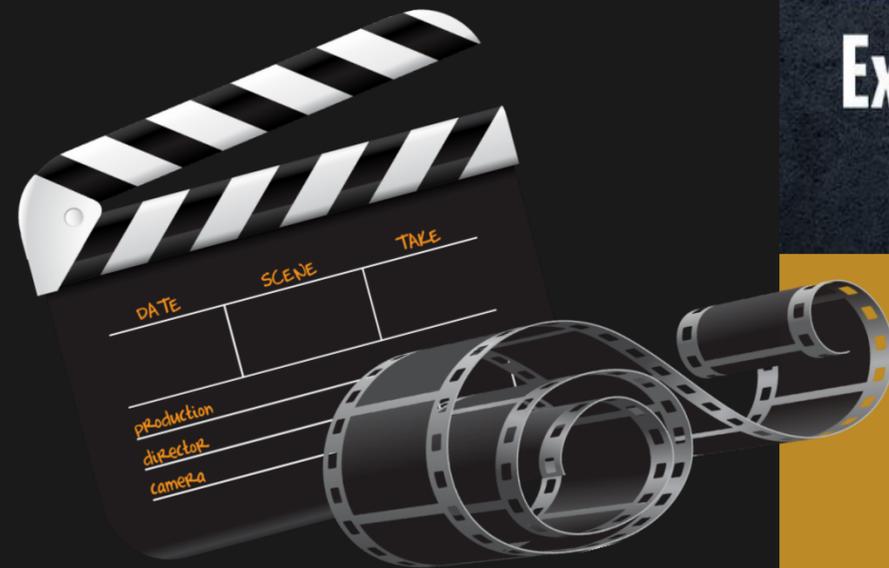
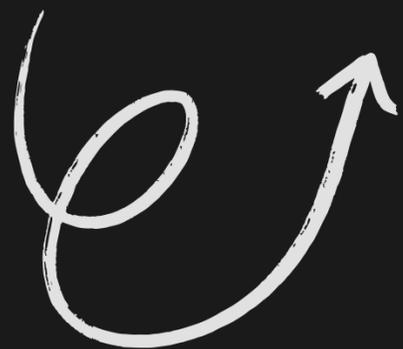
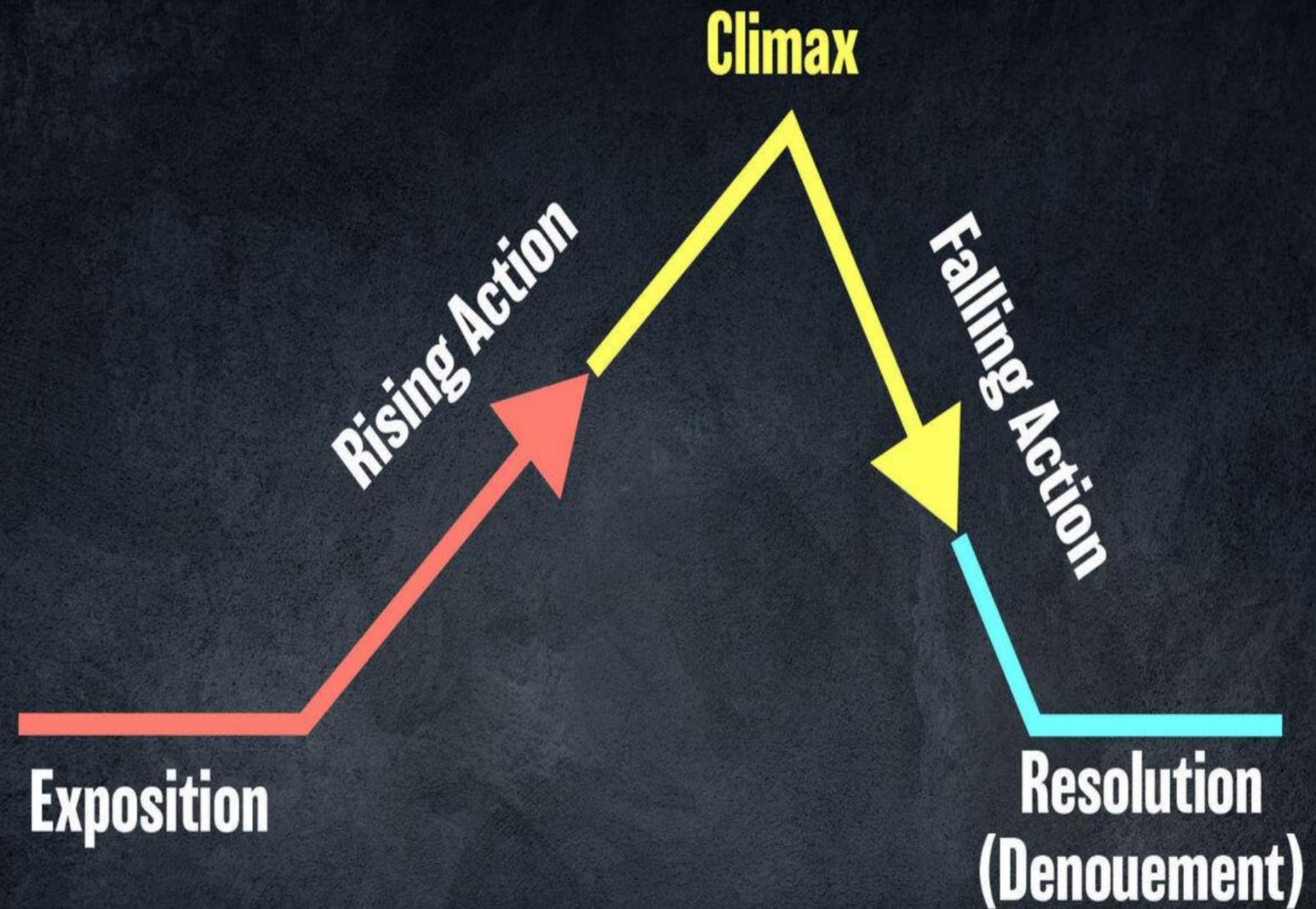
Story	Plot
What happened?	How it is shown?
Chronological events	Artistic arrangement of events
Complete narrative (seen + unseen)	Only what the film presents, in the order chosen
Reconstructed by the audience	Constructed by the filmmaker

STORY TELLING



Key Narrative Components in Film

- **Exposition:** Introduction of characters, setting, and basic situation.
- **Climax:** The turning point of the narrative.
- **Resolution/Denouement:** How conflicts are resolved.
- **Narrative Devices:** Flashbacks, voice-over, unreliable narrator, multiple perspectives.





Clapper Board (Film Slate)

BONUS

A **clapper board** (also called a *film slate*) is a tool used at the beginning of a film shot to **label and synchronize audio with video** during editing.

Main Purposes

- 1. Identification** – Records key details of the shot (scene, take, director, camera, etc.)
- 2. Audio-Video Synchronization** – The *clap sound* creates a spike in the audio waveform, helping editors match sound with visuals.
- 3. Organization** – Makes it easy to sort footage during post-production.

How It Works

1. Camera starts recording
 2. Sound starts recording
 3. Clapper board is shown in front of the camera
 4. It is announced verbally (e.g., “*Scene 3, Take 2*”)
 5. The board is clapped to create the sync point
- 🎯 Later, editors match the **clap sound** with the moment the sticks touch in the video.



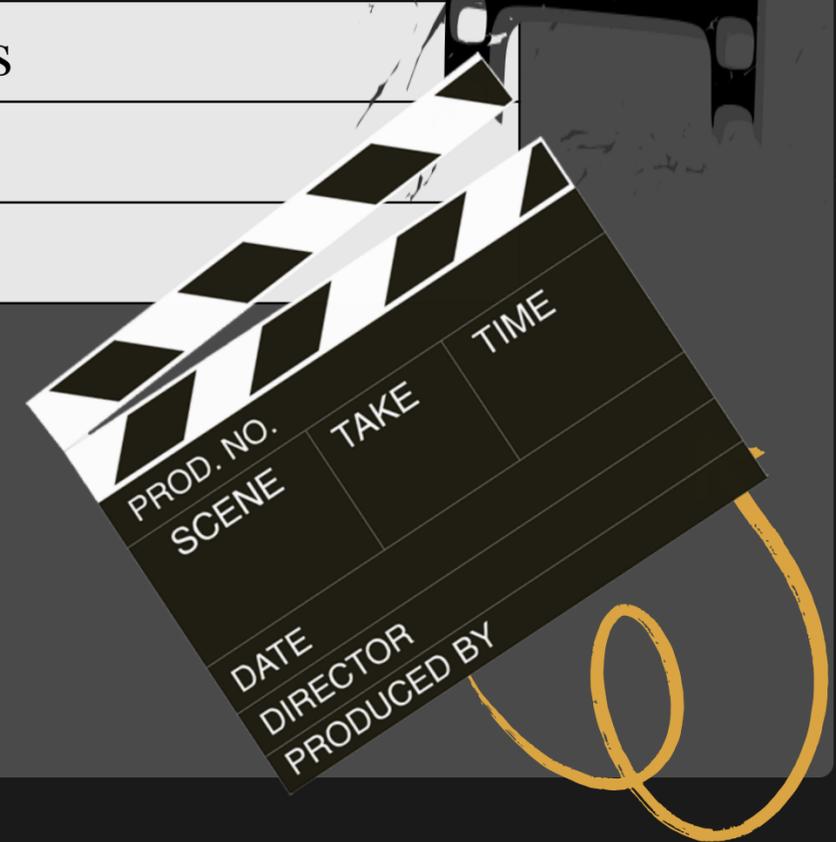


Parts of a Clapper Board

Section	Purpose
Clapsticks (Top Sticks)	When snapped together, produce the sharp clap sound for sync
Scene Number	Indicates which scene is being filmed
Take Number	Shows which attempt of the shot it is
Roll/Camera	Which camera or film roll is being used
Director/Producer	Name of key crew members
Date	Shooting date
Production Title	Name of the film or project



BONUS





Thank You

Explore the world of cinema