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THE THEORETIC/AESTHETIC BASIS OF DIRECTORIAL DECISIONS AND THEIR PRACTICAL SYSTEMATIZATION

DOCTORAL THESIS EXTRACT

- AREA OF PHILOLOGY -

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CONTENTS

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1. INTRODUCTION

„There are no small decisions in movie-making." (Sidney Lumet)

I. The importance of the choice of subject and motivation of the research

Making a film means solving a series of practical problems: Where should the actors and objects stand? Where should I place the camera? Which shot angle should I choose? What lens should I shoot with? When should I cut? Who should play a specific part? Each decision has aesthetical consequences, which have an effect on the style of the film, and which prevail within a specific historical context. When looking for answers to these questions, filmmakers have a large palette of standard proceedings and rules at their disposal from their own national film industry or from international traditions, which can help them in solving these problems. Of course, they can also reinterpret the rules from an entirely personal perspective.

I have been motivated to research this subject by a personal reason: in practice, during the process of filmmaking these questions and directorial decisions require a complex approach, which is theoretical, contextual, as well as practical, concrete and very meticulous, and I would like to see through the repository of these factors, as a whole and as complete as possible. I also hope that this research can be useful to other directors too, especially students studying directing.

II. On the choice of subject from the perspective of literature

André Bazin was the first who emphasized the importance of form and style in film, stating that there is a difference in showing the same information in a scene composed of several shots, or setting it up in one long shot.

American film critic Andrew Sarris phrased the importance of style as follows: "If the story of Little Red Riding Hood is told with the Wolf in close-up and Little Red Riding Hood in long-shot, the director is concerned primarily with the emotional problems of a wolf with compunction to eat little girls. If Little Red Riding Hood is in close-up and the Wolf is in long-shot, the emphasis is shifted to the emotional problems of vestigial virginity in a wicked

world." Although Sarris is simplifying the problem, what he states is perfectly accurate: the chosen style has an influence on the effect of the story. [1]

According to film theorist David Bordwell if something is shown in this manner on the screen and not otherwise, then it is not a coincidence, but the result of a (instinctual or well-pondered) decision – the solution of filmmakers to a specific problem. According to Bordwell it does not matter whose decision it is, we are not entirely wrong if we take the director as final strainer, since among the ideas coming from everywhere he is the one setting it all in order, he is the one saying a final yes to everything. [2]

III. Delimitation of the subject

The series of directorial decisions is an inexhaustible subject, because as many directors, as many times a hundred different ways, methods and decisions there are. I narrow the research down to the following aspects:

Genre-related aspects, the context of directorial decisions: the thesis also discusses the context of directorial decisions in film history, but does not cover wider historical, ideological, social and sociological contexts of the decisions or decisions concerning the choice of subject.

Delimitation based on different phases of filmmaking: the thesis analyses the entire process of filmmaking, but only from the angle of specific decisions related to directing. In addition, I analyze screenwriting from directorial angle only, despite the fact that many directors write the screenplay of their films themselves, because the approach of screenwriting from the angle of writing might easily be the sole subject of many theses.

Delimitation based on the studied film theories: I primarily present the theories formed along the representation of reality, as the most important element belonging to the physical essence of film.

Delimitation based on the studied directors:

1. *Qualitative criteria: belonging to the canon.* Every decade, *Sight & Sound* invites an international group of film professionals and critics to vote for their greatest film of all time. From the directors of this list I picked out those who talked about their filmmaking methods and decisions in interviews, letting us form an image about their own directorial path.

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[1] Sarris 1967, p. iii.
[2] Bordwell 2005, p. 255.

2. *The criteria of availability:* Since the majority of interviews given by directors do not refer to professional decisions, the next selection criterion is the simple existence and availability of such interviews given by the directors mentioned above.

IV. Difficulties of the research

The first difficulty of the research was the fact that the analysis of creative process and directorial decisions has no scientific methodology. For this purpose, besides analyzing the creative process and directorial decisions, I also had to develop a specific structure, by which I could analyze and present them. This structure has partly been created based on theoretical literature, starting from the concept of "analysis based on the motivation of the creative process" introduced briefly by Kovács András Bálint, and partly according to my own experiences as a filmmaker and teacher.

The subjectivity of the matter's delimitation has been another difficulty of the research, because while presenting the directorial toolbar it is hard to decide, which would be the appropriate level of elaboration and depth in describing each different territory of directorial decisions – in this matter I have used my own creator's experiences as starting-point.

V. Objectives of the research, hypothesis

The thesis approaches film in general from a creative, practical point of view, while presuming that creation does not simply mean making a series of practical decisions, but also that all practical decisions, either conscious or intuitive, have an aesthetical context. In the theory part I analyze specific decisions that may be linked to certain contexts in film history, the director being able to take sides with or against these decisions.

The hypotheses of my research are the following:

1. What is analysis based on creator's motivation and how does it work? The thesis studies the meaning and functioning of the toolbar of film language and different cinematic means of expression one by one, trying to accomplish an enumeration of these as comprehensively as possible, as well as analyzing their possible meanings and effects.

2. In the thesis, I also analyze each individual creator's attitude and work methods of several directors belonging to the canon, and compare these with the glossary created by this thesis.

Summing it up, the **hypothesis** of my research refers to the analysis of a possible paradigm, which contains all elements of directorial decisions. The presumption is that such a paradigm may exist, and the **objective** of the thesis is creating such a paradigm, a glossary in fact, the elements of which presumably aggregate to form all films or directors' life work as a syntagm. My thesis attempts to **reconfirm** the correctness of this paradigm with the syntagms of directorial paths and methods.

2.   CLARIFICATION OF CONCEPTS, THEORETICAL APPROACHES

Since one of the main subjects of my thesis is the aggregation and interpretation of the concepts of film language, in this chapter I clarify only the most essential concepts, which are necessary for understanding the objectives of the research: What is directing, what is a director? What is a decision? What is a feature film? What is a work of art? What is the creative process? What is film language?

THEORETICAL APPROACHES: SOLUTIONS OFFERED BY DIRECTIONS IN FILM HISTORY AND FILM THEORIES

In this chapter I analyze the evolution of different cinematic means of expression in film history and their effect on the style of films in different historical periods and contexts, as well as related film theories and thoughts. The simplest way to follow the history of film theories is to do it chronologically, along the evolution of film language, and I narrow the research down to one of the most essential questions, the changes of realism and realistic attitude along film history.

Introduction, or the famous question of André Bazin: What is cinema?

According to Bazin the representation of reality belongs to the essence of film, and it is one of its basic challenges too. In the case of cinema (just like in the case of other arts) there is a strong connection between subject and form. "If we know how the film tells its story, maybe we understand better what it wants to say." [3]

Each aesthetics has *to decide* which part of reality it wants to reject or let disappear, and what it considers worth saving. However, since the aesthetics of film primarily aims to create the illusion of reality, this decision constitutes its primordial contradiction as well,

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[3] Bazin 2002, p. 32.

because for a realist it is unacceptable to select from the elements of reality, and on the other hand it is also necessary, since art may exist only through this decision. According to Bazin the different styles of cinema may be categorized upon the amount of reality that is depicted in them.

One of the secrets of narration's realistic renewal is connected with the real duration of things, as opposed to the abstract time concept of Classic Hollywood Cinema. So, this kind of filmmaking fully respects the continuity and duration of dramatic space.

Here, the dramatic effect (which has been previously achieved by montage) is born from the fact that actors are being shown in such a shot angle, which is able to show them being together. [4] This method (intra-sequence cut) also affects the intellectual relation of spectator and image.

Henceforward, I discuss the realism of classic film editing, analytical montage, the realism of intra-sequence cut, long-shot and large depth of field, the aesthetics of Italian neorealism, the question of cutting or not cutting according to Bazin's theory, and about the task of the spectator that becomes more and more difficult. I also talk about how we can understand the films, as well as the relation between realism and reality, omniscient narration, Godard and estrangement, the relation between Bazin's realism and modernism, some directions of the evolution of film theory after the 60s, about the importance of style, the control of the spectator's attention and perceptual realism.

The impact of realism on contemporary cinema

Beside the official film language, Bazin was interested about acknowledging another film language. Hollywood's film language should not be the only film language, and commercial realism should not be the only realism. And it happened: half a century after Bazin's death the set of stylistic options preferred by him and the set of Hollywood's stylistic options is nothing else than two different sets of stylistic options (among the other existing sets). Namely, two sets of standards. Or two sets of stereotypes. [5]

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[4] Bazin 2002, p. 37.
[5] Gorzo 2012, p. 164.

3. THE METHODOLOGY OF THE RESEARCH

The methodology of creating the theoretical base of the thesis

I have presented the role of historical context in directorial decisions, which is none other than the selection of a set of technical means of expression and the exclusion of another set, namely a creator's decision for or against specific trends in film history. I have analysed this primarily from the angle of periods: what did a director's attitude mean in respect of cinematic realism in a specific period?

The methodology of the research part of the thesis

A. Motivations and indicators

In defining the methods of research of my thesis I have used the work of Kovács András Bálint entitled *Analysis of Motion Pictures* as starting-point, by analysing the possibilities of filmmakers from the creator's angle.

According to this, I analyze the totality of those territories of decision, which are, more or less, consciously or instinctively touched by directors during their analysis based on *motivation of the creative process*. I presume that simultaneously with the analysis within the creative process directors also perform an analysis based on *critical motivation* during the process of filmmaking.

The following topics have arisen, the stipulation of which also means appointing the *indicators* of the research:

1. *creating and analysing a film language "glossary"* – identifying different cinematic means of expression and analysing their meaning. This is the paradigm created by the thesis.

2. *individual directors' approaches and conclusions,* work methods which are suitable for particular directors in the Classic Hollywood system or in the context of independent filmmaking. These are the analysed syntagms.

B. Specifying the indicators of the research

1. The film language "glossary", namely the repository of cinematic means of expression, which stand in the background of creators' decisions

In this chapter I list all those questions, which shall receive an answer during the creative process of a particular film, and the repository of possibilities from which the filmmaker may choose when making a decision.

From the literature I have found the work of Szabó Gábor entitled *Film Book* especially important, because it groups quite comprehensively the territory of visual

decisions, however, it discusses the topics of preproduction, editing, sound and functioning of the crew only partly, and it nearly does not mention the territories related to dramaturgical decisions and actors at all.

In international literature the work of Tom Kingdon entitled *Total directing* has proven to be the most useful for my thesis. The structure of certain parts in Kingdon's book has been a good help in developing the paradigm structure of the thesis.

I present the cinematic means of expression along the chronological process of filmmaking, in different phases of filmmaking.

The totality of these elements constitutes film language and the rules of film language itself. During the creative process, the cinematic means of expression offer a nearly infinite number of combination possibilities, from which the director shall choose in each individual case of decision-making.

2. Individual directorial approaches and conclusions based on the personality, experience and individual preferences of the director: work methods suitable for particular directors, individual answers, the director's own path, intuition, beyond and within trends, outside and inside Hollywood. I research this chapter with the analysis of directorial interviews, and based on these I analyze the syntagms of each individual director. At this point, the interview-book of Laurent Tirard has proven to be particularly useful.

4. PARADIGM AND SYNTAGMS

„Every filmmaker encounters the same questions, and each of them finds his own path to answer these questions." (Patrice Leconte)

I. PARADIGM: THE REPOSITORY OF CINEMATIC MEANS OF EXPRESSION

The main object of this thesis is to compile a particular system, which contains all basic elements of cinematic creator's decisions. As I have already mentioned in the hypothesis and objectives part of my thesis, I set up the system based on my own creator's experiences, but each individual part of the system shall be grouped based on already existing literature sources. In this part of my thesis, which is also the largest one, I try to accomplish the totality of cinematic means of expression and the enumeration of the discoveries and observations made connected with these means during the course of film history as comprehensively as possible, as well as to analyze their possible meanings and effects. I

analyze the toolbar of film language, as well as the meaning and functioning of cinematic means of expression one by one, along the creative process.

THE SCREENPLAY

Although screenwriting is considered an organic part of the creative process at a large percentage of the most important directors, not every director writes the screenplays of his own films himself. In my thesis, I analyze the decisions referring to the screenplay or dramaturgical questions only from the angle of directorial work.

A difference should be made between the case when the director makes a film from his own screenplay and the case when he makes a film from a screenplay written by someone else. This difference has significance from the angle of the director's quality as author, however, just like everything in filmmaking, it has an impact on the directorial practice as well.

PREPRODUCTION

1. Directorial vision and research

Certain directors have a very strong individual **way of seeing, a vision**, which characterizes the majority of their work. A director, who has a strong concept, will try to bring this concept into all decisions of the preparation phase, shooting and postproduction of the film.

The **research** offers raw material for the brain for creating something original. What we call creativity is often the rethinking of already existing ideas, replacing them in new contexts. Many others in accomplishing the research help the director, moreover, in the phase of shooting preparation the task of the director consists mainly of processing all information presented by others, and he has to make hundreds of decisions referring to casting, set design, props, costume design, makeup, hairdressing or location managing.

2. The budget

The budget has a major impact on the creator's decisions and the style of the film. Many masterpieces have already been born under straitened circumstances, and there are many films, which could not have been completed at high quality standards, if the appropriate amount of money would not have been available. Therefore, the matter of budget is one of the most important creator's decisions, since the available funds determine the set of means of expression, which the director may choose from during the process of filmmaking.

In order to make the adequate decisions, the director must be aware of a few things referring to the budget. I discuss these in this chapter.

3. *The casting*

Although, according to Sidney Lumet there are no small decisions in filmmaking, choosing the actors is one of the biggest decisions possible.

The actors define the film, they are the personalization of the director's vision, and the choice of actors is *a statement, a confession on the way the director imagines the characters*. Therefore, the choice of actors is *a statement on the way the director sees the entire film*. In this chapter I discuss the directorial decisions referring to casting.

SHOOTING

„Technically speaking, (...) film is quite simple. (...) You could learn the theory in a few weeks. But then, once you try to put it into practice, you realize you have to deal with so many variables – people, weather, egos, story – there are so many factors that to control them all is impossible." (John Boorman)

1. *Instructing actors*

Referring to instructing actors I clarify the following basic concepts: subtexts, acts, screenplay scenes, sequences, arcs, questions referring to the character, physiological factors, sociological dimension, psychological dimension, the bone structure of a three-dimensional character, the objectives of the character, resistance. I also mention shot angles and units of a scene.

I also discuss in details another series of interesting questions referring to the actor's performance, such as improvisation, the relationship between actor and crew, how much can the actor's performance be affected by the possibility or lack of rehearsal before shooting.

Analysis of the actor's performance, instructions during rhearsals

"Living honestly under imaginary circumstances." (Sanford Meisner)

What a director is looking for in an actor's performance, is the truth. An interpretation of the truth, something once the spectator sees, it seems lifelike to him. In Hollywood the dominant acting method is the naturalistic technique of Stanislavski, in the performance of the American method-acting school. "This style emphasizes personal experience and

psychological realism at the same time." [6] In this chapter I cover the following subjects: directorial methods, the freshness of the actor's performance and relationship between actors, good actor's performance.

2. *The crew*

„A talented director lays out opportunities that can be seized by other people, by other heads of departments and by the actors, who are in effect heads of their own deparments. This is the real function of a director, I believe. And then to protect that communal vision by accepting or rejecting certain contributions. The director is ultimately the immune system of the film" –says Walter Murch.

The director treats a whole group of smart, creative people, who must be coordinated and encouraged to give their best. In his relationship with the crew, the director has to make many decisions, for example referring to how friendly or distant should he be with them, etc.

Choosing the director's close collaborators, who will also be his advisors during the shooting, is essential in the succesful completion of a production. This close group of people will be the director's speaking tube in his communication with other departments. The most important crew members are the following: producer, first assistant director, second assistant director, location manager, script supervisor.

3. *Cinematic means of expression*

I clarify the following concepts: shot angle, shot, take, scene, sequence, narration in film, dramaturgy, basic shot angle, aspect (image size) and the value and use of these, using close-ups in filming a sequence and in the directorial decisions referring to the use of different shot angles.

Shots are discussed in a few subpoints: the local value of a shot, the sequence of images, 1+1=3. I clarify the concepts, which are frequently used for the functions of shots in a sequence of images: establishing shot, shot – reverse shot, action shot – reaction shot, cut in – cut away. I discuss the classification according to the type of shot, the three angles: objective, subjective and point of view shot.

Choosing the lenses and the angle of view, defining the camera's position, depth, distortion, height of the camera, etc, are also being covered in this chapter. When the director finds the place of the camera, he does not only specify the physical position of the

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[6] Kingdon 2004, p. 159.

camera, but also the angle of view, namely that from that particular spot, where the camera will stand, how wide of a portion it should see. By specifying the place of the camera the creator also decides how much the camera will see from the actors, namely what shot angle he chooses. "When we choose a lens, we also choose a visual world, a way of seeing – we choose an eye for the spectator."[7]

I also talk about questions referring to **composition**: the golden section search, what happens if we deliberately deviate from the golden section, and we do not let the image "compose itself" in its place, horizontals, verticals, diagonals, closed and open compositions, as well as the focus of the spectator's attention.

4. *Camera movements*

One of the biggest challenges of the art of painting was the problem of picturing movement, the creation of such dash compositions, which might help express dynamism and movement. In the case of film movement and dynamism does not have to be expressed, it only has to be shown.

In my thesis I take Szabó's classification as basis, who divides them into two-dimensional camera movements (pan, zoom) and three-dimensional camera movements (dolly shot, crane shot). Although none of the directors thinks in such categories while shooting, in the establishment of the paradigm set as the objective of this thesis the logical grouping of the cinematic means of expression is very important.

Camera movement is an excellent opportunity for the creator, because among all means of expression it is probably the most powerful method of transmitting his own interpretation, his own personal and unique way of telling a story, by which he can take the spectator's hand and lead him or leave him to himself. Based on the function the camera movements fulfil within a sequence of images Szabó distinguishes four basic types: **following, cross-connecting, describing and dynamic**. Within a sequence of images, camera movement may perform the following functions: **depiction of space, intra-sequence cut, creating rhythm and atmosphere, emphasizing**. However, I also discuss the following matters: camera movement and point of view, camera movement and editing, the tempo of camera movement, camera handling, hand-held camera, steadycam and the style of moving camera.

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[7] Szabó 2002, p. 33.

5. *The light*

From the aspect of lighting history, Szabó separates the history of film lighting into three large periods. I consider this classification a good one, and I structure this subchapter with the help of this classification. The first period is the period of the *photographer-studio*, the next big period is the *light-realism*, and the last one: *lighting surrealism*.[8]

When setting up the lighting, camera operators reproduce, from its own elements, the light-constructions developing in reality. That is why it is important to know what exactly these elements are, what makes light different in a summer morning, and what makes it different in a winter afternoon. How to reconstruct torrid sun or cloudy weather?

In this chapter, I cover the following concepts: direct and secondary lights, light contrast, directional/diffuse ray of light, sharp/smooth photogenic drawing, the surface, harmonizing lights.

6. *Space and time in film*

Creating the integrity of space in film is one of the major issues of each film. For this purpose the concept of axis has been introduced, which helps the spectator orientate himself in the often-fictive space of film. In this chapter I discuss questions referring to static and dynamic axis of action.

When making a film, takes are not being shot continuously, and very often not even in teh right order of events, the way they appear later in the film. This makes movements a little different, light and background will be a slightly bit different even if the members of the crew make their best to eliminate these differences. However, the process still comes together in the mind of the spectator. Regarding the matter of time in film I cover the following subjects: continuous time lapse, key point editing, verb tenses and modes in film, the pulsation and rhythm of the film.

7. *Shooting styles*

The elements that I have talked about so far in the previous chapters suddenly fuse and result a scene. Scenes are usually planned before shooting, the process being the breakdown of the filmás construction into separate shots, and called decoupage in French. This is usually the task of the director and the camera operator.

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[8] Szabó 2002, pp. 127-128.

"European filmmakers are inspired primarily by the challenge to solve a scene in an entirely new manner; not repeating either someone else or themselves. The American mentality is quite the contrary." [9] The Classic Hollywood School has developed a rule system referring to the techniques of reinterpreting scenes in feature films, and for an American director is almost mandatory to observe this rule system. European filmmakers have not created the counterpart of the American school, since they wanted to avoid the risk of getting caught in stereotypes. Therefore, it is not the case of two schools standing opposed to each other, but one school (the American) and the denial of it. Henceforward, I analyze two systems of reinterpreting scenes, the overlapping technique and the master technique.

8. *Directorial style*

One film, one code

In filmmaking nothing is obvious. There are no unbreakable rules. The creator may do anything, if by this he achieves the desired effect. Each film has its own rules. A film may use the usual, traditional system of film language rules, but he also can create his own code, which applies only for that particular film. At the beginning of the film the spectator will consider as valid the rules of the generally accepted conventional film language, which have developed during long years, and which change slowly. If in its first sequences the film keeps this convention, then it makes an agreement with the spectator, they will communicate in the film language that he is already used to. However, if the first sequences of the film include any kind of unusual, irregular element of film language, then the spectator gives up on his original expectations almost immediately, invalidates in his mind the system of generally accepted film language rules, and becomes ready to take in another one.

The Hollywood continuity style

In the past century a series of rules have been formed, which established how a drama should be adapted for film, and the totality of these rules are called the Hollywood Continuity Style, namely HSC. This style has spread so widely, that it is very hard to tell, how arbitrary it is, or to what extent it actually reflects the natural logic of film. However, the researches of the past decades on perception, cognition and vision system prove that the system of continuous editing reflects the universal features of human perception. HSC subordinates montage to storytelling, and tries to attend to the spectator maximally. [10]

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[9] Szabó 2002, p. 15.
[10] Varga 2013, pp. 34-35.

In this topic I discuss the following subchapters: the traditional shooting of a sequence, previous shot, creating continuity, reverse shot (or countershot) and the expectations of the spectator, montage sign, avoiding jump cuts, continuity of the montage, continuity of the actor, continuity in set design, the script supervisor and the director, continuity from take to take, continuity from scene to scene, continuity in different shot angles, props.

9. Rythm and tempo

In film rythm and tempo are the same instruments as colours for the painter. What we call rythm in film is actually the way the takes with different lenght assemble and aggregate within a scene. Moreover, each take has its own internal rythm, which helps create the rythm of the scene as a whole as well. From the director's point of view rythm and tempo are created by a series of elements, which are all being discussed in this chapter.

10. The eyes

When the spectator wants to look into the character, he looks in his eyes. In most cases, the eyes are the most certain indicator of the character's emotional state. The eyes are being discussed according to different aspects of filmmaking: mutual support among the actors and eye contact, the eyes from the aspect of lighting and camera movement, placing the camera, height of the camera, point of view.

11. Visualising and formats

Along the progress of production the director will have more and more possibilities to visualize his film: the cast is being formed, the set designer shows drafts and sketches, etc, and with the help of these the director will be able to imagine the film more concretely. The purpose of the storyboard is the same.

The format in which a film is being shot also has a major impact on a series of aesthetical decisions.

12. The sound

While watching a film we generally are a lot less aware of the sound, than of the image – however, sound effects have a strong influence on the spectator. Nearly half of the information of a film is encoded into sound. Film uses sound as a mean of expression too; sound can suggest shot angle, emphasize and create an atmosphere. Moreover, with sound all

this can be done in a more subtle way, affecting even more the subconscious of the spectator, than with image. [11]

I present the function of sound and the components of film sound. The sounds of a film can be classified into three types: lines, music and noise. I cover the relation between sound and shot angle, between sound and hearing, as well as the function of microphones and, naturally, sound mixing.

EDITING

The change of images can have the following causes: change of space, change of time, change of angle, giving a rhythm.

Montage has three basic functions: *building up the conventional space of film, forming the conventional time in film and creating associations*.

One of the secrets of good editing lies in the joining points, and depends mainly on the talent of the editor. The joining point is the spot where a rhythmical and visual switch should be made, because this is the point where editing is able to achieve the desired effect. The relation between the visual quality of images coming one after the other may be determined by the following visual components: light-shadow relations, directions of movement, the tempo of the movement, the graphical composition of the image, image planes.

Henceforward, I cover the following matters: continuous and discontinuous editing, invisible editing, analytical and synthetic montage, editing moving takes one after the other, the six requirements of good editing according to Walter Murch, editing and the editor, why does editing work, where should or shouldn't we cut.

II.   SYNTAGMS: UNIQUE SOLUTIONS OF SEVERAL DIRECTORS AND THE TOTALITY OF THEIR DIRECTORIAL DECISIONS (CASE STUDIES)

Directing is in fact nothing else, than creating the appropriate conditions for the instruments, which have been analysed earlier in my thesis, to cooperate. Every scene might be directed in infinite ways, a hundred directors have a hundred different methods for making a film, and each method is a correct one. Meanwhile every director starts off from the use of the creator's and theoretic toolbar presented in the two chapters from above. Laurent Tirard has taken interviews from a series of directors belonging to the canon, and the moral lesson of the interviews is that every director must find out his own approach to filmmaking. For

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[11] Szabó 2002, p. 141.

instance, a beginner director might like the visual style of Lars von Trier, but he finds Woody Allen's way of instructing the actors more sympathetic. In this case it might be possible for him to use both directors' styles, and mix them up in such way, that the result turns out to be something entirely new. [12]

1. Directors, whose career has started before the commotion of the 60s, in a more conservative environment. These directors have become creators in a time when the concept of authority did not even exist. In this category I study the directorial decisions of JOHN BOORMAN and SYDNEY POLLACK.

2. Directors, whose career has started in the fruitful and innovative period of the 70s, when they were forthrightly encouraged to reinvent the rules of film, both in form and content. In this category I study the directorial decisions of WOODY ALLEN, BERNARDO BERTOLUCCI and WIM WENDERS.

3. Directors who have a very strong hand mark, and whose films may be linked to them immediately from the first image to the last, just as when seeing a Van Gogh-painting, it pops immediately into our mind, who painted it. In this category I study the directorial decisions of PEDRO ALMODOVAR, TIM BURTON, DAVID CRONENBERG and JEAN-PIERRE JEUNET.

5. CONCLUSIONS

First, on the score of the relation between the analyzed director's decisions as syntagms and the glossary as paradigm I have come to the following results:

The directors are aware of the relation that has been born **between the concept of authority and the case when a director does or does not write the screenplay of his film himself**, and they have an accurately defined opinion on this matter.

In the interviews, nearly all directors have mentioned in some way the importance of **directorial vision**, a strong concept, and the fact that different decisions must be made along these visions.

Similarly, each director thinks differently about the quality and thoroughness of the **preproduction phase** of the film, each director emphasizing the preparation of different territories, and although they manoeuvre between the technical details of the preproduction and the importance of spontaneity, they all dwell a lot on the matter. Some of them begin to

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[12] Tirard 2002, p. xii.

shoot with a very thorough storyboard, and relying on the safety gained from this they eventually dare to take a leap and innovate; some of them write the screenplay while shooting, but this is exactly what forces him to be maximally creative. Each director considers important to lift the element of unexpected and spontaneous into the creative process; however, one way or another, each director prepares very thoroughly for the shooting, either is has a concrete, tangible evidence or not.

Although, when analyzing the motivations of the creative process an outsider may consider **the budget** an apparently prosaic detail, which does not affect creation, still, in the interviews some directors mention one way or another the matter of the film's budget, and does not ignore its importance.

The importance of **casting** has a major importance in each director's syntagm, some of them estimating the value of casting at ninety percent of the director's activities referring to instructing the actors. Simultaneously, the casting methods of the directors reconfirm the part of the paradigm referring to this.

Working with the actors belongs to each director's main problems, and each director considers it important to ensure a calm atmosphere for the actors in the madness of the shooting process, since this is the only way to ensure that the actors will not simply play a part, but also dare to be themselves. According to the majority of directors, it is not a good idea to over-instruct the actors; their opinion is that after a good casting actors must be left alone to express themselves. To some extent, each director is open to improvisation; however, the severity establishing the limits of improvisation is different in each case. The majority of directors are preoccupied by the relation between rehearsals and the freshness of the actor's performance, as well as the shot of a scene, the matter of the place and movement possibilities of the actor on set, etc.

Each director is fully aware of the fact that filmmaking is actually teamwork; that it is worth using up the creative energies of **the crew**, and that it is important to treat the crew correctly, because the final quality of the film mightily depends on the functioning of the crew.

Many directors also talk about their habits referring to deciding on **shot angles**, when they prefer to use close-ups, and how they like to introduce a character. Many directors have a very firm opinion on the **angle of view** of the preferred **lenses**, on **depth of field** and, eventually, on distorting the image in order to achieve certain effects. The majority of directors specify the **position of the camera** and the nature of **camera movements** themselves, as well as the purpose, which these are being used for.

Many directors also know what kind of **lighting** they prefer, and which colours would he like to use for a particular film.

Breaking the scenes down into shots, **shooting styles** and the use or rejection of **coverage** are all deliberate decisions. Some directors want to make it sure that they have collected enough takes for the editing phase, while others take a risk, because they do not want to waste time and energy on shooting additional footage, which will be left out of the film anyway.

Even if outsiders may consider it a technical decision, defining the **image format** is also a very important creator's decision, especially because of its aesthetical consequences.

In the context of those mentioned above, we might say that the decision territories of the studied creators, as syntagms, fit into the paradigm made up by me.

Referring to the assumption made in the hypothesis and the hypothesis of my research itself I have come to the following results, according to the points enlisted in the hypothesis:

1.   In my thesis, I have managed to make up **the paradigm**, the glossary including the instruments of directorial decisions. Since I have chosen this subject because the incompleteness of literature, especially that of Hungarian literature on this matter, and in lack of satisfying literature sources covering structure, the logic of the glossary has been created mainly based on my own creator's experiences. The classifications found in the literature sources referring to certain parts of the subject have been of great help when creating each individual chapter-part of the glossary, and I have used these when forming the part-structures of the thesis.

While making up the paradigm I have noticed the following **particularities**: first, the paradigm contains a series of seemingly *technical* elements. Secondly, the paradigm also includes quite many *simple* and seemingly self-evident elements.

Therefore, the question supposed to be solved within the thesis was the *elaboration and technical depths* of the glossary. At first sight, certain parts of the paradigm might seem too technical for an outsider. From my experience, technical elements lead to important aesthetical consequences, and very directly. Moreover, the creator uses them from aesthetical consideration, in order to fulfil aesthetical objectives.

The analysis of each individual creator's attitude, namely that of the directorial sytagms also reconfirmed that this thoroughness was absolutely necessary, since many directors make very important aesthetical decisions from the angle of very deliberate and

thorough technical knowledge, knowing exactly what kind of technical and visual elements to combine in order to achieve certain effects, and what instruments to use for this purpose.

Defining the *simplicity* or complexity of the concepts included into the paradigm has also been a problem to solve. At first sight, certain parts of the glossary might seem too obvious, which for many people might not fit together with their conception on the artistic nature of creator's decisions. However, I know from my own experience, and the study of the directors' interviews has also confirmed, that in filmmaking there are no obvious decisions.

2.   In my thesis, I have analyzed the creator's attitude and work methods of ten directors belonging to the canon, and **compared** these with the glossary created by me. I have studied directors, which have become a part of the canon because they have approached a series of problems arising in the course of filmmaking in a unique manner, and I have come to the conclusion that even their unique solutions do not contain such elements, which haven't been included into the paradigm made up by me.

Summing it up, the hypothesis of my research has referred to the analysis of a possible paradigm, which contains nearly all elements of directorial decisions. I have presumed that such a paradigm may exist, and according to the objective of my thesis, I also made up such a paradigm. I have presumed that the glossary created this way is comprehensive enough, that from the aggregation of its elements the majority of films or directors' life work could be formed, as a syntagm. This has been successfully reconfirmed, at least as it may be concluded from my own creator's experience and the directorial paths and methods studied by me.

I hope this paradigm can also be used by other directors or in education as well.

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