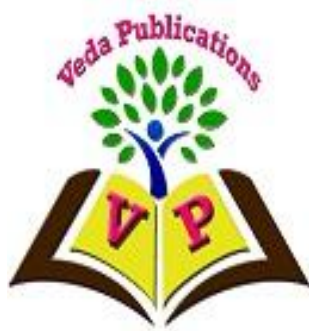**RESEARCH ARTICLE**

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MANAGEMENT THEORY ON CELLULOID

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ABSTRACT

Films in today's age are a really powerful way of sharing information and not only one way information but two ways. Sharing one's opinions and ideas about particular are portrayed in an entertaining yet informative manner. Once the movie is made and released, the audience's reaction and opinion about it makes it a two way communication process. And especially with all the internet-social activities being so in these days, it is not at all difficult to share one's views about a movie. Wegner of U.S is the pioneer of using films as a medium of teaching organizational behavior as well as management theories and concepts. The unique qualities of films are described by the film theories and film studies literature. Film theory also describes how film can enhance the learning process in ways unavailable in other media. In this paper an attempt is made by giving examples from several film scenes as they offer a visual portrayal of abstract theories and concepts.

Keywords: *Employability, Industry ready soft skills, Effective communication.*

Film theories and film studies, literature stress on the unique features of the film, which makes it as a powerful medium of teaching. Early film theorist, Siegfried Kracauer, captured the view of the film as a tool for teaching. He said:

> A unique property of the film is its ability to make one see and grasp things which only the cinema is privileged to communicate. [1]

The unique characteristics of film making with its communication power, Focusing techniques, editing, framing of shots, camera angles, sound, Lens techniques, camera movements and the like, helps a director make a powerful statement of the subject. These techniques make a director to create an experience which an ordinary vision cannot experience in reality and often goes beyond to this

real world. A film with its unequaled ability makes the viewer to hold and direct his attention.

D. W. Griffith first used the close-up shots technique in *After Many Years* (1908), to let a person peer into reality in an uncommon way. 'This technique lets a director show a viewer something that might go unnoticed with ordinary vision' [2]. For instance, in *12 Angry Men*, the close-up shots show the emotions of each juror felt during their decision-making process in a murder trial. At the beginning of the film, the cameras are positioned above eye level and mounted with wide-angle lenses to give the appearance of greater depth between subjects, but as the film progresses the focal length of the lenses is gradually increased. By the end of the film, nearly everyone is shown in close up using telephoto lenses from a lower angle, which decreases or "shortens" depth of field. Ordinary vision would have difficulty to observe or view the emotions on each person's face as he spoke. These close-up shots make a viewer feel the complexity of many decisions, which heightens the drama of this decision making. Such dramatic and well-filmed scenes are one example among many available in film for showing organizational behavior and management concepts.

Long shots also make a viewer see an image which an ordinary human vision feels complex to observe. In *Broadcast News,* the long shots of Joan Craig in the opening scenes shows her fast walking to her apartment while clutching five newspapers. Ordinary human vision would likely only focus on her. The long shot puts her behavior in a larger context that emphasizes her Type A personality, as ambitious, aggressive, business-like, controlling, highly competitive, preoccupied with his or her status, time-conscious, arrogant and tightly-wound where as ordinary human vision only focuses on her. People with Type A personalities are often high-achieving "workaholics" and, push themselves with deadlines, and hate delays and ambivalence, a prominent organizational behavior concept.

Focusing techniques can show a physical reality as seen by the human eye or show it in a different way Deep focus refers to having all parts of a scene in focus from the nearest object to the farthest. For example, in *The Hudsucker Proxy* the use of deep focus in the accounting department scene shows all the accountants at once, this gives a comical vision of accountants. Soft focus keeps the objects nearest the viewer in focus and puts objects farther away i.e. out of focus. This method emphasizes one part of a scene and de-emphasizes another part. The film *Top Gun* has several examples of this technique in the opening scenes. Soft focusing emphasizes on hand signals, people, and parts of aircraft, adding to the drama of aircraft carrier deck operations in the film *Top Gun*. They also show these artifacts of U. S. Naval aviation culture of that time, so clearly. Deep focus, Soft focus and other cinematic techniques make the scenes a powerful visual portrayal of several parts of organizational culture theory.

Film editing, which puts a series of images together in a unique sequence intended to have specific effects on the viewer.

Editing techniques help a director and film editor compose a cinematic experience that is uniquely film. The resulting stream of images creates a viewer experience that transcends simply recording physical reality. [3]

An example appears in the contrasting images of the baptismal scenes in *The Godfather*. In this film the images juxtapose Michael Coreleone's role as his nephew's godfather with the brutal killing of his opponents. His expression of commitment to his Roman Catholic faith contrasts with the multiple murders. The film editing gives the viewer an experience that is impossible in reality, offering strong, lasting images of an ethical dilemma. These dramatic scenes symbolize the concept of an ethical dilemma.

Shot/reverse shot is a prominent example of an editing technique which gives the film a unique quality to show social interaction between two or more. The scenes switch from one's to the other's view during their conversation. Directors use this technique to create a ubiquitous observer who is present at all moments of the conversation and can see the nonverbal cues of those in the conversation. The result is unlike real world experiences because an observer to a conversation is unlikely to face one person and move quickly to face the other.

Janardhanreddy.K[1] , K. Kalpana[2]

The power of Sound gives an increasing effect to the viewers with its dialogue and music. The delivery of the dialogue by the actor or actress adds to the drama, humor, or satire of a scene. The Film is unique in its ability to add the power of sound to the power of the visual image. For example, in **Head Office** Danny DeVito adds much to the expression of his distress by his dialogue delivery and his physical acting in the scenes. Each could not exist without the other. Together, they are powerful in showing the meaning of the stress response and resulting distress, theories and concepts commonly discussed in organizational behavior.

Music that accompanies a film is either composed for the film or drawn from previously published sources. Composed music is deliberately controlled in tempo, loudness, and color to give desired effects to the cinematic experience. These effects include emotion, emphasis on specific scenes, anticipation of coming events, and hints of an off-screen character.[4]

The dark chords and a disciplined tempo in the opening scenes of **Top Gun** which helps to focus the viewer's attention on the aircraft carrier deck action. The tempo emphasizes the discipline of carrier deck duties, a key value of this organization's culture.

Music taken from other sources often has meaning for viewers from earlier exposure to the music. A viewer perceives such music in that context, letting a director use borrowed music as a satirical device or emphasize meaning to certain film themes. Johann Strauss's The Blue Danube accompaniment to the first special effects scene in **2001: A Space Odyssey** gives an eerie, futuristic feeling as the spacecraft goes through space. You can test the music's effect yourself. Watch the scene twice. Once with your eyes closed and listening to the music and a second time while watching the film. You will sense a difference between the two experiences.

Special effects have been a film making tool from the beginning of cinema. The earliest special effects in its visual design are in Fritz Lang's **Metropolis** (1927). 'Special effects helped Lang dramatize his expressionist allegory about the oppressed working class'.[5]Special effects have come a long way since then. Now computer enhancements, animation and graphics are a regular part of many films. The 1995 Australian film, **Babe,** combined animatronics and computer enhanced images to give a presentation of animal behavior.

With the help of films students can enhance or increase their capacity of problem solving, analyzing, decision making, and leadership qualities as they see theories and concepts in action.

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Janardhanreddy.K[1] , K. Kalpana[2]