

Some of Ray's films were inspired from Tagore's work and one of them was 'Charulatha' adapted from Tagore's novella 'The Broken Nest', in English the film was called 'The Lonely Wife'. Satyajit Ray often designed the posters for the films such as, 'Charulatha,' 'Aranyer Dib Ratri,' 'Pather panchali' etc. The Sahitya academy logo and the design on the Will's cigarette packet was also designed by him. His film 'Nayak' portraying a matinee idol on a 24-hour train journey from Kolkata to Delhi to receive a national award was known as an art house film/ mainstream film. People often asked him about not directing English or Hindi films and he replied that "When I cast a particular person for my film, I would take extreme care about the way in which the actor is delivering dialogues", he was very cautious about delivering of dialogues. He directed two short films known as 'two', and 'Piku'. The filmable 'two' did not contain any dialogues in them. He received Bharat Ratna in 1992, but the happiest moment in his life of winning a special Oscar for "Life Time Achievement" from academy of motion picture arts and science was informed only in his deathbed. The session was concluded by an interactive session with the participants.

Session 12- August 2- Creative Writing for Film, Sri Sajeew Pazhoor




KERALA STATE CHALACHITHRA ACADEMY
 &
 MES ASMABI COLLEGE
 P. VEMBALLUR, KODUNGALLUR

DEEP focus
 SERIES- 2
 WEBINAR SERIES ON
 FILM MAKING & FILM APPRECIATION

TOPIC
**CREATIVE WRITING
 FOR FILM**

2 | AUGUST | 2021
 @ 4 PM - 6 PM

Sri. Sajeew Pazhoor
 Script Writer & Director
 (National Award Winner)

Principal: Dr. A. Biju | Coordinators: Dr. N.P. Sajeesh, Deputy Director (Programmes), Kerala State Chalachithra Academy),
 Smt. Najma Naseer (Assistant Professor, MES Asmabi College) | Conveners: Dr. T.R. Muralikrishnan (HOD, English),
 Prasoon T.P. (HOD, Digital Film Production) Sunaina M. Nasser (HOD, Mass Communication)

POWERED BY: DEPT. OF MASS COMMUNICATION, DEPT. OF DIGITAL FILM PRODUCTION
 PG & RESEARCH DEPT. OF ENGLISH

Sri Sajeer Pazhoor started by apologising since he was on his way from airport to Kollam and he joined the webinar on the way. He expressed his happiness in the concept of the webinar series 'Deep Focus.' He began with the concept of screenplay in classical foreign concept as in 1 act, 2 acts or 3 acts. In our context, it should be based on one particular theme chosen. Cinema is the product of the last century. Painting and music have for its basis colours and 7 notes respectively. Cinema is a blend of all arts. The 24 frames is Mathematics, process is chemistry and light sources, Physics. Exactly like the plan of a house, script serves as the blueprint of cinema. What cinema needs are contents. Demand is there, so there is a great possibility for supply. The heaviness of equipment is reduced, making it more welcoming to people. Digitalisation has made cinema accessible. Our passion, attempt and hard work will make the visual experience successful. In the transition from literature to visual medium practicality is needed. During the stage of writing no compromise is needed. No such set way for writing a plot exists. It is the travel between beginning and end of a story. While setting the scene order, what will be spoken by characters is a sector of writing. Writing for cinema is not complicated as writing a novel, since it does not have the rigid language restrictions. Cinema provides a democratic space, and depends on the performance of the actors. In fact, each person involved has his/her role. There is a one lined structure which sets the structure of characters afterwards to detailed versions exactly like how clay can be moulded into any kind by the sculptor. When reading is reduced, stuff will be lessened. Writing and reading goes hand in hand. Cinema has various layering, and fluidity is its beauty. The story line should be in tune with the changing life with maximum variety. The talk was followed by a question answer session.

- What is the connection of life experiences with script?

Not only tragic occurrences, all experiences both good and bad are valid. If the story of 1960s is told reading in connection with that age is needed.

- When writing a script, a particular actor/actress will be mind, what about changing them?

First choice should be practicality. In the case of 'Thondimudalum driksakshiyum' taking

care of the practicality, Fahad was replaced by Suraj and Soubin by Fahad. Practicality when used fruitfully would turn out to be successful. Many of the Malayalam movies are abstracted in that way by imagining an actor/ actress or in the other way round. The writer should be obviously director friendly, since s/he is the captain of the ship. Any question should be answered justifiably once we conceive the story, the audience should be convinced.

- What is your opinion about political correctness?

It is not to be applied blindly, but must happen organically. Treatment on mere surface level will not be adequate, but underlying issues should be sorted out.

- Do you think directors are becoming obstacles to writer's freedom?

It is not something that requires compromise, but Judgements need to be rectified. If the aspect pointed out is valid, the writer must accept, otherwise it should be rejected blindly. What matters is the final outcome. The writer must have the quality of sponge to absorb water, but not that of a stone.

- Is it right that national/state award in anyway hinder the further freedom with regard to standards?

The person needs to leave the burden of the award, because it is past which must never affect the future. We need to work hard with passion and move forward with confidence.

- Why is the number of films on sex education less?

Even though the number is less there are movies in that regard. 'Saras' for instance is a movie that tells about the freedom of women to give birth to a child according to her wish. 'Avalude Ravukal' is a movie that must be viewed from the academic level. Women are no more in their pseudo shells, but more realistic.

Session 13- August 9- Introduction to Sound Design, Sri N Harikumar

KERALA STATE CHALACHITHRA ACADEMY
&
MES ASMABI COLLEGE
P. VEMBALLUR, KODUNGALLUR

TOPIC
INTRODUCTION TO SOUND DESIGN

SPEAKER
N. Harikumar
 Sound Editor, Designer & Mixing Engineer

DEEP focus
 SERIES-III
 WEBINAR SERIES ON
 FILM MAKING & FILM APPRECIATION

9 AUG 2021 | 4 PM - 6 PM

Principal: Dr. A. Biju | Coordinators: Dr. N.P. Sajeesh, Deputy Director (Programmes), Kerala State Chalachithra Academy),
 Smt. Najma Nasser (Assistant Professor, MES Asmabi College) | Co-moderators: Dr. T.B. Muralikrishnan (Inst. English),
 Praseem T.P. (Inst. Digital Film Production) Sunaina M. Nasser (Inst. Mass Communication)

POWERED BY: DEPT. OF MASS COMMUNICATION, DEPT. OF DIGITAL FILM PRODUCTION
 PO & RESEARCH DEPT. OF ENGLISH