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Rationale:

This documentary will explore the use of social realism in the films of *The Slumdog Millionaire* and *City of God*. The documentary will the many different aspects of realism brought into these films in order to convey a certain message. These are shown through the favelas of the *City of God* and the shanty towns of *Slumdog Millionaire*. Realism is an aspect that prevalent in foreign films, which is why the documentary will be focusing on the use of storytelling, settings, unprofessional actors, and the cinematography of these films.

Independent Study

The use of realism with *Slumdog Millionaire* and *City of God*

Video:	Audio:
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Shots of the scenery in both movies.

Cuts of the movie titles/posters

Narrator:

The dirt covered ground and the houses built in crowded areas and with poor materials. People walking around, going through their daily grinds and faint smiles appear in their faces as they pass through the neighborhood that they've passed by for most of their life. A few kids running around causing trouble around the neighborhood, either being a nuisance or helping out in their special ways.

Films are trying to bring a perspective of truth by putting these films in their actual settings. It uses the true setting the story was set for. *Slumdog Millionaire* uses the slums of India in order to represent the many underlying factors that the film tries to

Slumdog Millionaire trailer

explore and show to the audience. *City of God* uses the favelas on the outskirts of Rio De Janeiro to highlight the violent nature that surrounds the seemingly innocent towns.

Slumdog Millionaire tells it's story as it truly is. A story. It is told through Jamal's semi struggle in order to win the "Who Wants To Be A Millionaire" competition. He answers these questions by relating his tough childhood to the answers of the game show, eventually winning him the game. It shows the growth of Jamal from his tough beginnings to him growing up. His

problems are solved because of his bad

City of God trailer

Slow motion scenes, clearly showing a flashback

beginnings which allowed him to blossom into a better person.

City of God tells a similar struggle of life through the growth of Buscapé (Rocket), as he grows from the outskirts of the beautiful lands of Rio De Janeiro into a successful and non-virgin photojournalist. His story is told through direct flashbacks. He tells the story of his life and the people that revolved around his life.

The use of flashbacks within these two films allow the realism factor to set in through the storytelling. They are both told through the focus of one character's viewpoint and allows us to see how the characters

*Scene of apartment time lapse
in City of God

manage to grow
through their tough
environments. The
films are shown
through fragments
and the whole story
is not revealed
through a linear
path. The films are
represented through
many
different paths and
the times of past,
present, and future
are mixed, leaving
it for the audience
in order to make the
connections. It also
only gives you parts
of scenes and does
not need a big
reveal. Instead, it
just connects
everything as it
goes along.

The story just as
easily goes into the
relations of the
settings and camera
work for the two
films.

The films work with
realistic settings
by using true
settings such as the

*shots of the child actors

shantytowns in India

and the favelas in
Rio De Janeiro,
Brazil.

The use of the setting in *Slumdog Millionaire* allowed it to be viewed as more realistic. The use of other unprofessional actors also helped

*shots showing these angles

with the making of the movie being realistic. It authenticates the realism of the story as it is an actual member of that society acting in the film itself. *Slumdog Millionaire* uses many different types of low and high angle shots. They use them to convey different emotions. For feelings of weakness or being feeble, they either use a straight shot or a high-angle shot of the actor/actress's

face in order to catch the true emotion. When they want to show a domineering character, they use a low-angle in order to make the

actor seem much bigger, to mess with the audience's perception on what's happening.

The use of handheld shots also allowed for more intense moments during the film. During chases or intense scenes, handheld shots were used to show the

roughness and intensity of a scene, in order to evoke more emotion from the audience. It also disorients the audience, which also signifies the disorienting feeling that the characters in that scene also felt.

*Rocket taking pictures of the gang members, Rocket peeking through holes taking pics.

* High shots from City of God and Slumdog Millionaire

City of God also had used the favelas of Rio De Janeiro for their setting of the film to heighten up the factor of reality. They also used

unprofessional actors so that the feeling of the *City of God* was authentic, and not just acted.

City of God is seen through voyeuristic views which gives it a more hidden look and that some secrets are not meant to be given out. The use of Rocket's Camera gave it an authentic touch as Lil Zé's gang was photographed this. The camera provided different viewpoints

that a person would not know about the *City of God*. The use of close ups also

intensified the reactions of the characters, whether it be Lil Zé's maniacal laugh or Rocket smile when he finally receives a good camera.

The film also uses the many vantage points to

show the size of the actors compared to the landscape and the trouble they're facing. The use of this technique shows the actor as insignificant, lessening their presence as a strong being in the screen and is often used to portray someone as weaker or more feeble compared to someone else.

The use of these components allow the message of the film to go through and hit the audience, whether it be morality or conscience or any

	other topic that any film is trying to convey.
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Work Cited:

"Slumdog Millionaire." *IMDb*. IMDb.com, n.d. Web. 07 May 2013.

Basic understanding of Slumdog Millionaire. It has the synopsis and list of cast. It gives basic information about the movie.

"BFI Screenonline: Social Realism." *BFI Screenonline: Social Realism*. Richard Armstrong, n.d. Web. 07 May 2013. <<http://www.screenonline.org.uk/film/id/1037898/>>.

It gives a background to many social realism films and how it got itself started as a way of making films.

Durao, Fabio, Jose Felix, and Charles Ponte. "Realism and Reality of Blood: City of God 10 Years Later." N.p., n.d. Web.

Good resource in order to figure some about the realism and violence within City of God. It provides great insight and

evidence for those topics.

Richards, Evan. "The Cinematography of "City of God"." @ *Evan E. Richards*. Evan Richards, n.d. Web. 07 May 2013. <<http://evanerichards.com/2010/601>>.

Collection of shots throughout City of God. Good for reference.

Starr, Nathan. "The Cinematography of Slumdog Millionaire." *YouTube*. YouTube, 14 Nov. 2012. Web. 07 May 2013. <<http://www.youtube.com/watch?v=VdiGqni3hBk>>.

Video showcasing the many different shots and styles in Slumdog Millionaire. Great for reference