

- 1. Director:** Danny Boyle
- 2. Writer:** Simon Beaufoy
- 3. Cinematographer:** Antony Dod Mantle
- 4. Production Companies** Celador Films and Film 4 (British)



Cinematography	Dutch angle	Opening sequence of the quiz studio	Creating confusion and reflecting the feelings of the protagonist , Jamal Malik, positioning us with him from the start.
	Medium Shot and crane shot	Opening sequence of the quiz studio	Conventional to WWTBAM – audience as voyeurs.
	Lighting/colour tints	Opening sequence of the quiz studio	Shows strands of narrative (interrogation – yellow; TV studio – high key and single source lighting).
Sound	Diegetic sounds	Opening sequence of the quiz studio	Indicate the setting and the link between the film and the global TV export, <i>Who Wants to be a Millionaire</i> .
	Sound bridge	Opening sequence of the quiz studio and Latika's race to the studio	Connect the different elements of narrative .
	'urban' soundtrack	O Saya sequence	Reflects the gritty realism and the film's Mumbai/Western fusion .
M-E-S	Contrast between studio and police station	Opening sequence and throughout	The studio setting (glossy surfaces, lighting, dress) contrasts with the grimy and gritty setting and shows the difference between rich and poor in Mumbai.
	Questions on screen	Throughout	Foreground episodic structure.
	Importance of place shown through language, captions and dialogue	Throughout, especially in opening sequence	The place is central to the narrative – it is about the struggles in this particular place and time.
Editing	Cross cutting	Through out	When Latika is rushing to the studio it is used to prolong the scene, create tension and suspense .
	Flash cutting	Opening sequence	Create sense of confusion between threads of narrative .

Narrative structure


- Episodic narrative** – questions mark the chapters in Jamal's life, with cumulative **tension** as final question heralds the dénouement
- Circular narrative** – narrative starts near the end then goes back in time to return to this point later on, using **voiceover** and **flashbacks** to show Jamal's childhood
- Narrative viewpoint:** Confessional **first-person narrative**, but restricted – we only see parts of Jamal's life
- Binary Oppositions** create conflict – Jamal & Salim, poverty & wealth / happiness & status / India & West (Cultural Imperialism), Realism & Fantasy.
- Conforms to **3 act structure**

Context

1. Set in **Mumbai, 2006**
2. Boyle and Beaufoy both have stated they wished to **transport Western audiences** to the slums of India to portray the energy and community to try and **challenge** some of the more **traditional representations of poverty-stricken slum dwellers**
3. Dharavi slum is the **third-largest slum** in the world; it is also one of the most densely populated areas on Earth.
4. Explores the **dichotomy of India** where poor street children are exploited whilst others enjoy the latest developments in technology due to rapid globalization & a booming economy
5. The **corrupting influence of Western values** is embodied in the representation of Salim's greed for money; he is even willing to sacrifice his relationship with his brother
6. The film draws on and makes references to the tradition of **Bollywood** (superstar Amitabh Bachchan is referenced and shown as well as the final dance scene being a nod to the traditional dance scenes played out in Bollywood romances).

KEY THINGS TO REMEMBER:

- The narrative is told through a series of flashbacks as Jamal Malik (18 at the time) recounts how he is able to answer each of the 'Who Wants to Be a Millionaire?' quiz questions correctly.
- The use of flashback (and some flash-forwards to scenes of Latika at the end of the film) and how a non-linear narrative can impact on the audience.
- Narrative built around the game show.
- Questions mark the chapters in his life – this is a good way to break down the narrative with students and consider using visual representations/timeline in classroom/students work to piece together the linear narrative.
- Applying narrative theory such as Propp (Jamal or Salim as hero at the end? Latika as traditional heroine (a feminist reading?), Todorov – applying to narrative flashback sections of film and as whole.
- Levi-Strauss – Jamal & Salim, poverty & wealth / happiness & status / India & West (Cultural Imperialism), Realism & Fantasy.
- **Casting** – Dev Patel (British) was cast as an **antithesis** to the **traditional Bollywood male** (strong/handsome/hero) from his role on C4 TV show Skins. Some praised the casting for going against the traditional Bollywood representations. Some **criticised** the **casting of a Brit** rather than an Indian lead.
- **Representation** The film faced criticism from the Indian public that this is part of the "ghetto picaresque" genre and it peddles "**poverty porn**"
- **Payment of cast and crew** – Indian cast and crew were **underpaid** and treated **inadequately**; this was investigated by Indian authorities and found **not** to be the case

	Actor	Character		
	Dev Patel	Jamal Malik	Hero	Jamal is on a quest – to find Latika, not win the money
	Freida Pinto	Latika	'Princess'	To be rescued from the villains
	Madhur Mittal	Salim Malik	Villain/Helper	Thwarts Jamal's chances of happiness, but then helps Latika escape at the end
	Anil Kapoor.	Prem Kumar	False "Helper" – actually villain	Appears to be helping Jamal, but actually trying to stop him winning
	Ankur Vikal	Maman	Villain	Appears to be helping Jamal, but actually using him for his own ends
	Mahesh Manjrekar	Javed	Villain	Takes the princess and keeps her from Jamal
	Irrfan Khan	Police Inspector	Donor	Believes Jamal and sets him free to complete the quest

Example questions

- (a) What do you understand by the social context of a film? [2]
- (b) Briefly describe the main social context of your chosen film. [3]
- (c) Explore how the narrative of your chosen film reflects its social context.
-how key characters reflect the social context? - how the social context is built into the narrative?
-at least one example from the film's narrative which demonstrates its social context. [15]

