

## **Film Review**

A movie review is written with the basic goal of informing the readers about the movie and its concept. While one can express your opinions in a movie review about a film or a documentary, one should do so with a creative and unbiased approach. To a great extent, it depends on the review whether the reader would want to go and see the movie. Film review should present an in-depth analysis so that it helps the readers to form an honest opinion and whether they would like it and want to see it.

### **The steps to organize your film review:**

**Introduction:** Include the name of the movie/documentary, its release date, and background information.

**Summary:** Provide a brief overview of the story.

**Analysis of the events:** Analyze the plot and important events like action, climax.

**Creative elements:** Describe the characters, dialogues, camera work, costumes, use of colors, genre, tone, symbols, or anything that adds to or misses from the overall story.

**Opinion:** Support your opinion with facts and examples from the story

**Conclusion:** Announce whether the filmmaker succeeded in his/her goal, paraphrase your evidence. Also, explain how the film helped in developing a deeper understanding of the subject/issue.

## **How to write a film review**

1. If circumstances permit, view the film more than once. It's easy to miss key elements, or even the whole point, after just a single viewing.
2. Express your opinion of the film, but support your criticism. If you are offended or disappointed or embarrassed, provide a valid reason, even if you think it is obvious. A film review that comes across as a personal attack on an actor, director, or screenwriter or a diatribe about a genre is a failed review.
3. Adjust the style of your review for the readership. Support your criticism with valid observations; hurling invective is not the same thing as evaluation.
4. Avoid spoilers. A good review should avoid careless, thoughtless revelation of key plot points.
5. Judge the story. Are the character's actions justified, and are their motives plausible? Is there an internal consistency to the way each person behaves, or do some words, thoughts, or actions ring false? Does the plot make sense? Is the story line logical? Is the narrative arc well shaped, with an economy of form, or is it flabby or drawn out, with time-killing pointlessness?
6. Rate the actors. Do they meet the expectations dictated by the plot and other story elements? If not, is it their own thespian shortcomings, are they hampered by a poor script,

or is there something about their performances that makes you believe the director is at fault? What could the performers, the screenwriters, or the filmmaker have done differently to make the movie work better?

7. Evaluate the technical elements. How do the cinematography, editing, lighting, sound, and other components support or detract from the film? Is music appropriate and effectively employed? You needn't know film-technology jargon to share your thoughts about how these elements contributed to or detracted from the whole.

### Sample movie reviews

#### **Chhapaak Life and Activism After an Acid Attack**

**By Teo Bugbee**

Jan. 10, 2020

Director: Meghna Gulzar

Cast: Deepika Padukone ,Vikrant Massey ,Madhurjeet Sarghi ,Anand Tiwari.,Vaibhavi Upadhyaya , Payal Nair ,Vishal Dahiya ,Ankit Bisht

Genre:Drama

Duration:2 hours

Language:Hindi

The Indian drama “Chhapaak” succeeds in balancing extremes. It is at once a pleasing and buoyant inspirational story, and a realistic depiction of the brutal aftermath of acid attacks.

The movie is based on the life of the activist Laxmi Agarwal, who was burned with acid in New Delhi 2005, and has since become an advocate for banning the sale of acid in India. Details like names and ages have been changed, but the substance of Agarwal's story remains the same.

Deepika Padukone plays Malti, a young woman who is assaulted by a family friend, after she rejects his romantic advances. In flashbacks, she recalls the crime and her arduous recovery; in the present, she takes a job helping other survivors and, with a team of female lawyers, tries to change Indian law to reflect the seriousness of the violence committed against her.

The director Meghna Gulzar takes a light approach to this heavy subject, using familiar stylistic flourishes to soften the story. Though there are no staged musical numbers, the score includes several songs, with the first introduced in the immediate aftermath of the attack on Malti. The music draws the story into the heightened, emotionally manageable space of melodrama, an approach that remains consistent throughout. There are scenes of anguish, but the film doesn't make a spectacle of pain. And as Malti, Padukone is by turns inquisitive, watchful and serene but never maudlin.

The visual effects used to represent Malti's burns are a rather extraordinary mix of makeup and prosthetics, which subtly change as she receives treatments. Gulzar has also cast real survivors of acid assaults and the camera rests just as plainly on their faces as it does upon Malti's. Gulzar emphasizes the dignity of survivors and the joy that exists even after devastating injury. Many of the most moving scenes feature Malti and real survivors playing and fantasizing about future treatments, their faces lit up not in pain but in laughter

**‘Thappad’**  
**Taapsee Pannu delivers a firecracker performance**  
**‘Thappad’ is a silent slap on marital violence and patriarchy.**

By **ET Bureau** | Mar 02, 2020, 08.50 AM IST

Anubhav Sinha's 'Thappad' delivers a powerful sermon on society, marriage and even the nature of man-woman relationships.

**Film:** Thappad

**Genre:** Drama

**Director:** Anubhav Sinha

**Language:** Hindi

**Cast:** Taapsee Pannu, Pavail Gulati, Tanvi Azmi, Ratna Pathak Shah, Kumud Mishra, Dia Mirza, Maya Sarao

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Amrita (Pannu) and Vikram (Gulati) are an urban, well-to-do couple. Trained in classical dance, Amrita decides to give up her passion in order to become “the best housewife ever”. Vikram, on the other hand, is a go-getter. Fiercely ambitious, his career means the world to him.

At a party meant to celebrate his success, in a split moment where he loses his temper, Vikram slaps Amrita in full view of family and friends. Will Amrita be able to brush this off as a one-off incident? Or will this expose the faultlines of their relationship?

Anubhav Sinha hinges 'Thappad' on this one incident, but delivers a powerful sermon on society, marriage and even the nature of man-woman relationships. These are important and relevant discussions that we need to hear — the conditioning that women are subjected to, the ‘log kya kahenge’ and ‘shaadi me sab kuch chalta hai’ approach, even perpetuated by her own family. And Sinha pulls all this off with a deft touch.

He’s aided by Taapsee Pannu, who puts in a firecracker performance. She displays a range of emotions throughout the film, from hope and aspirations to pain, disgust, rage and regret. The support cast is equally powerful: Tanvi Azmi and Ratna Pathak Shah, the two mothers, the torchbearers of family values, play their roles well. Gulati is also terrific as the husband who keeps wondering how one stray incident could change the dynamics of marriage.

'Thappad' is a silent slap on marital violence and patriarchy. One hopes it builds a conversation around these topics.

## **ANGREZI MEDIUM**

**AN EMOTIONAL STORY PACKED WITH POWERFUL PERFORMANCES**

**TIMES OF INDIA**

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Director-Homi Adajania

Cast-Irrfan Khan, Kareena Kapoor, Radhika Madan, Pankaj Tripathi, Deepak Dobrial, Dimple Kapadia, Ranvir Shorey, Kiku Sarda

Producer- Dinesh Vijan

Language: Hindi

Genre: Drama

Plot: Chhampak Bansal (Irrfan) is a simple, small-town businessman – one of the owner's of Ghasitaram sweet shop chain – who's leading a comfortable life with his teenage daughter, Tarika (Radhika Madan). But, Tarika has big dreams – of graduating from a recognised university in London. With little means to fulfil his daughter's ambition, how far will the father go to ensure Tarika realises her 'videshi aspirations'?

Angrezi Medium Review: Born and raised in Udaipur (Rajasthan), Chhampak's world pretty much revolves around his daily bickering with his other Ghasitaram brother, Gopi (Deepak Dobriyal), and caring for his only daughter, Tarika, who's all set to graduate high school and embark on another academic journey. But, unlike her father, she doesn't want to limit her dreams to the place she has grown up in; instead, she wants to explore what lies outside of her small world. Unaware of what's ahead, Chhampak gives in to his daughter's wishes, but things start to spiral out of control when it comes down to paying the hefty fee. A dedicated father, Chhampak vows to do whatever it takes to send his daughter to study abroad, and treads on a path that not only proves his unconditional love for his 'betiya', but also redefines their relationship.

Homi Adajania's 'Angrezi Medium' touches upon the pulse of the young generation's obsession with pursuing further studies in foreign countries, and their family's determination to embrace every Himalayan hurdle for their loved ones. There are other underlying themes, too, but this remains the primary subject of the film.

It is a well-known fact that in reality, Irrfan shot this movie while undergoing treatment. But, while watching this film, you can put that thought aside. What you witness on screen is the actor in his element – in every frame. He just takes you along... you laugh with him, cry with him and every time he overcomes an obstacle, you rejoice with him. Irrfan breathes life into Champak in a way that nobody else can. And walking shoulder to shoulder with him is yet another fine actor, Deepak Dobriyal. His camaraderie with Irrfan is a testament to the fact that both of them are such polished, well-prepared actors. Radhika Madan, as this mildly rebellious and often clueless teenager, pulls off a fine performance, especially in the scenes where her movingly beautiful relationship with her father unfolds. Their chemistry is organic, and the portrayal of their respective characters seem so real that their dilemmas and inner conflicts start to resonate. Kiku Sharda, as the childhood buddy of the two brothers, is his usual funny self. Ranvir Shorey, as Balakrishna 'Bobby' Tripathy, living the seemingly perfect NRI dream, acts as a catalyst in moving the plot ahead. His depiction of Bobby comes as a refreshing twist in the plot and Shorey does complete justice to his part. Kareena Kapoor Khan does well in her brief appearance as tough cop Naina and adds to the chaos in the second half of the film. However, her relationship with her mother, Mrs. Kohli (played by Dimple Kapadia), is underexplored. It would have been interesting to watch the dynamics of their relationship play out in the movie.

The look and feel of this comedy-drama is all things sweet and small-town – the actors consistently carry a thick local accent (Radhika's sounds a bit forced though) and close attention has been paid to what we call a 'small-town traits' that beautifully plays out in multiple scenes and sequences as the story progresses. With one foot in homeland and the other in London, the music and the background score have been chalked out keeping the two different scenarios in mind; works out fine and differentiates the mood well.

The first half of the screenplay is more engaging than the second, but, while trying to fit in too many subplots, the story goes quite haywire. There are some fantastic moments in the film, and sharply written scenes between the characters, too, which in turn, prove to be the highlights of this drama. However, the story is far too convenient and has inconsistencies that are hard to overlook, but Irrfan's exceptional performance makes it worth the watch.

'Angrezi Medium' does lose its grip on several occasions, what it does not lose is its hold on the emotion that it is trying to bring out, and the message it leaves you with.

