

Introduction to Film Studies - Video course

COURSE OUTLINE

The objective of this course is to enable students to understand the language of cinema and to help them recognize significant film movements and theories as well as filmmakers who have shaped the course of world cinema, along with a reading of key cinematic texts.

Expected Learning Outcome:

Students would be trained to understand the language of cinema, film narrative and the history of cinema, and would be equipped to approach and appreciate cinema in an academic way. They would also become familiar with a brief history of cinema and key theoretical aspects such as formalism, structuralism/poststructuralism, modernism/postmodernism, semiotics, iconography and reception studies.

COURSE DETAIL

Lecture No.	Topic
1	Course Overview
2	Cinema & Semiotics
3	Cinema & Semiotics <ul style="list-style-type: none"> • <i>Seven</i> (1995)
4	Plot in Cinema
5	Plot in Cinema (contd...) Conflict as a plot element
6	Character as a plot element

7	<p>Editing in Cinema</p> <ul style="list-style-type: none"> • Montage • Jump-cut
8	<p>Realism in Cinema</p>
9	<p>Colour : Theory & Practice</p>
10	<p>Intertextuality</p> <ul style="list-style-type: none"> • <i>Casablanca</i> (1942)
11	<p>Intertextuality (contd...)</p>
12	<p>Intertextuality (contd...)</p> <ul style="list-style-type: none"> • <i>The Matrix</i> (1999)
13	<p>Cinema & Modernism</p> <ul style="list-style-type: none"> • The Lumiere Brothers • George Melies • Carl Dreyer • Charlie Chaplin • Buster Keaton
14	<p>Cinema and Modernism (contd...)</p> <ul style="list-style-type: none"> • F.W. Murnau • Fritz Lang • Jean Cocteau • Max Ophuls
15	<p>The French Masters</p> <ul style="list-style-type: none"> • Jean Renoir
16	<p>The French Masters (contd...)</p> <ul style="list-style-type: none"> • Robert Bresson

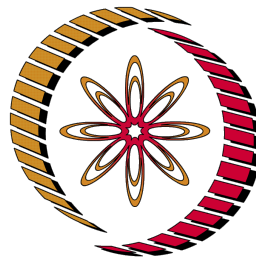
17	<p>The French Masters (contd...)</p> <ul style="list-style-type: none"> • What is a canon?
18	<p>Canonical Text</p> <ul style="list-style-type: none"> • <i>Citizen Kane</i> (1940)
19	<p>Canonical Text</p> <ul style="list-style-type: none"> • <i>The Godfather</i> (1972/1974)
20	<p>Canonical Text</p> <ul style="list-style-type: none"> • <i>The Godfather</i> (contd....)
21	<p>The Academy Awards</p> <ul style="list-style-type: none"> • Case study: <i>My Left Foot</i> (1989) and Daniel Day-Lewis • Method Acting
22	<p>Classic Hollywood</p> <ul style="list-style-type: none"> • The Hay's Code • The Studio Years • Major filmmakers
23	<p>Classic Hollywood</p> <ul style="list-style-type: none"> • Major filmmakers (George Stevens, William Wyler, Billy Wilder, Elia Kazan, George Cukor) • Melodrama
24	<p>Classic Hollywood (contd...)</p> <ul style="list-style-type: none"> • Major filmmakers • Melodrama: Cinema of Douglas Sirk
25	<ul style="list-style-type: none"> • German Expressionism • Film noir <p>-Case study: Otto Preminger's <i>Laura</i> (1944)</p> <ul style="list-style-type: none"> • Neo-noir <p>-Case study: Martin Scorsese's <i>Taxi Driver</i> (1976)</p>
26	<p>Stars as Icons</p>

	<ul style="list-style-type: none"> • Case study: The Stardom of James Dean • Fandoms
27	<p>Cinema and the Counterculture Movement</p> <ul style="list-style-type: none"> • The Beat Generation • Woodstock Nation • <i>Easy Rider</i> (1968)
28	<p>Italian cinema</p> <ul style="list-style-type: none"> • Italian Neo-Realism • Italian Masters
29	<p>Japanese Cinema</p> <ul style="list-style-type: none"> • Major Filmmakers • Major Trends
30	<p>Auteur Theory in the USA</p> <ul style="list-style-type: none"> • Andrew Sarris <p>Alfred Hitchcock</p>
31	<p>Auteur Theory in the USA (contd...) Alfred Hitchcock as an Auteur Case study: <i>Rope</i> (1948)</p>
32	<p>New Hollywood</p> <ul style="list-style-type: none"> • Major filmmakers • Major texts
33	<p>New Hollywood (contd...)</p> <ul style="list-style-type: none"> • Major filmmakers • Major texts <p>-<i>The French Connection</i> (1971) -Case study : opening sequence of <i>Mean Streets</i>(1973)</p>

<p>34</p> <p>35</p>	<p>New Hollywood (contd...)</p> <ul style="list-style-type: none"> • Major filmmakers • Major texts <p>New Hollywood (contd...)</p> <ul style="list-style-type: none"> • The End of the New Hollywood • George Lucas and Steven Spielberg <p>New Hollywood Auteur: Woody Allen Case study: <i>Manhattan</i> (1979)</p>
<p>36</p> <p>37</p>	<p>Cinema and Genres</p> <ul style="list-style-type: none"> • Dudley Andrews • Rick Altman <p>-Gangster as a Genre</p> <p>Cinema and Genres (contd...)</p> <ul style="list-style-type: none"> • Genre Blending and Genre Bending • Quentin Tarantino's films
<p>38</p> <p>39</p>	<p>Postmodernism and Cinema</p> <ul style="list-style-type: none"> • Key Theorists <p>-Linda Hutcheon -Ihab Hasan -Fredric Jameson</p> <p>Postmodernism & Cinema (contd...)</p> <ul style="list-style-type: none"> • Case study: <i>Face /off</i> (1997) • The self-conscious cinema • <i>Natural Born Killers</i> • <i>Wag the Dog</i>
<p>40</p>	<p>The Western</p> <ul style="list-style-type: none"> • The Westerns of Sam Peckinpah • The Myth of the American West <p>-<i>No Country for Old Men</i> (2007) -<i>There Will be Blood</i> (2007)</p>

References:

1. Andrew, Dudley *The Major Film Theories: An Introduction*. Oxford: Oxford University Press, 1976.
2. Altman, Rick. *Film/Genre*. London: BFI, 1999.
3. Bazin, Andre. *What is Cinema?* Foreword by Francois Truffaut. Berkeley: University of California Press, 2005.
4. Boggs, Joseph M. & Petrie, Dennis W. *The Art of Watching Films*. 7th ed. NY: McGraw-Hill, 2008.
5. Braudy, Leo & Cohen, Marshall (eds). *Film Theory and Criticism*. 5th ed. NY & Oxford: Oxford University Press, 1999.
6. Cook, David A. *A History of Narrative Film*. 4th ed. NY & London: WW Norton & Company, 2004.
7. Cook, Pam. *The Cinema Book*. 3rd ed. London: BFI, 2007.
8. Deleuze, Giles. *Cinema 1 & 2*. Hugh Tomlinson & Barbara Habberjam (trans). London & NY: Continuum, 1986.
9. Etherington-Wright, Christine & Doughty, Ruth. *Understanding Film Theory*. London: Palgrave, 2011.



NP-TEL

NPTEL

<http://nptel.iitm.ac.in>

Humanities and Social Sciences

Pre-requisites:

Students are expected to be aware of some of the important international cinematic trends, movements and genres as well as filmmakers.

Additional Reading:

1. Genette, Gerard. *Narrative Discourse: An Essay in Method*. Jane E. Lewin (trans). NY: Cornell University Press, 1980.
2. Gair, Christopher. *The American Counterculture*. Edinburgh: Edinburgh University Press, 2007.
3. Truffaut, Francois. *The Films in My Life*. Leonard Mayhew (Trans). NY: De Capo, 1994.

Hyperlinks:

- <http://myweb.wvnet.edu/~jelkins/film04/theory.html>
- <http://old.bfi.org.uk/sightandsound/polls/topten/>
- <http://www.bfi.org.uk/news-opinion/sight-sound-magazine/polls-surveys/greatest-films-all-time>

Coordinators:

Dr. Aysha Iqbal Viswamohan

Department of Humanities and Social Sciences IIT Madras

A joint venture by IISc and IITs, funded by MHRD, Govt of India