

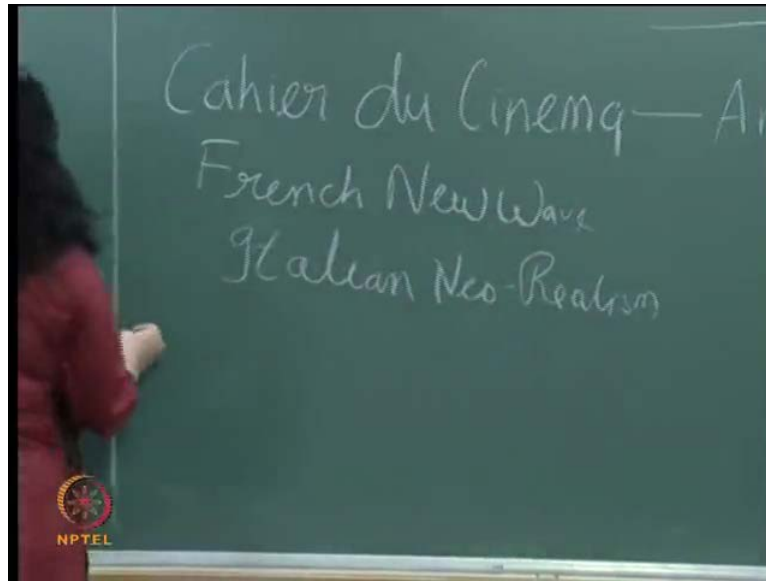
Introduction to Film Studies
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Lecture No. # 01
Course Overview

Good morning, and welcome to the first lecture on introduction to film studies. So, as you know talking about take the other day, this course will cover a broad spectrum of certain key aspects and key theories and movements in cinema, contemporary cinema. We will be looking at world cinema of course, selected works from Indian cinema as well as Hollywood. So, there will be lot of theory here as well as focus on John, movements but selected films as well as film makers and certain actors. So, that is going to be the broad outline of the cause.

So, we have been talking about key concepts that I would like you to prepare on, work on, and I just want to do recap of that. So, this is something that I would expect you to be very familiar with. So, let me just go through it once more, German expressionism perhaps you would like to take down notes. So, German expressionism for example, works by Fritz Lang, someone was talking about Nosferatu, who was that? Yes. So, Nosferatu, an important text of German expressionism, metropolis and m; m by Fritz Lang, and we will be talking about Fritz Lang quite frequently in this cause.

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I will be introducing you to auteur theory, but I would expect you to be aware of auteur theory. What is an auteur theory? Originated in France during the mid fifties and late fifties; particularly, associated with the critics and film makers, who were attached to something a film journal called Cahier du Cinema Cahier du Cinema, which was... Can anyone tell me, what was Cahier du Cinema? Ranjith any other collection of what is Cahier du Cinema; it involves people like Godard and Truffaut and thank you good. So, Godard and Truffaut are film makers, perhaps you are aware of that from the so called French new wave movement, particular period, and this is something I would like you to be familiar with.

The French new way, who were the auteurs. So, Godard if you are not familiar with the name, but who was the foremost critic, thank you. Andre bazin, Andre bazin b a z i n, Andre bazin was a film critic, who was associated very preeminently with cahier du cinema, which was a journal of cinema; and it basically talked about a film theories and practices. We were very interested in Hollywood at a particular time, and then people like Godard and Truffaut and Helen Rane, they started getting interested in the theories as given by Andre bazin, and then that was the beginning of the French new wave.

So, this is something that I would like all of you to be comfortable with. Another thing that you should know while doing this course is Italian masters; workshop selected Italian masters. Now, Fredericka Fellini and (()) now, what is what is the importance of

Victoria what did he make? The bicycle thieves; so we associate these names with the Italian neo realism. So on one hand, we were we are talking about the French new wave; and now we are talking about the Italian neo realism; so French new wave Italian.

So, I am after that another topic that we are going to be interested in would be youngster cinema. I am sure many of you had very aware of what youngster cinema is all about. Where did this journal or brand of this cinema originated? Italy, France, Germany, yes you know, because you think of all those Italian mafia movies. But gangster is one of the unique products of Hollywood; so Hollywood has make to major contributions as far as film (()) we will talk about johns also; one is gangster, another is do you remember? Good, the western. So gangster and western are Hollywood exports. So, of course, you do not need any familiarity with gangster john (()), but while doing just name some some of the gangster johns, and some of the gangster movies; good fair loss, very recent public animation, Scarface they have been remade also, but we are talking about those movies which were made during the thirteen thirties.

Related to movies would be the production code, Hollywood production code also called (()) code that was something that has something to do with, censorship in Hollywood, heist movies, give me some example. Italian job oceans, the series and of course, we have reservoir dogs. So but they were not the very first films of the Johns there where others also much before that, heist movie actually began in France during the French new wave move. Because of the so called production code or (()) code there was certain restriction, certain (()) on cinema in Hollywood and therefore, in order to address those those restrictions and those (()) Hollywood came up with film as you all know that so called dark films the black films they having characters with shades of gray, more black, more dark then white.

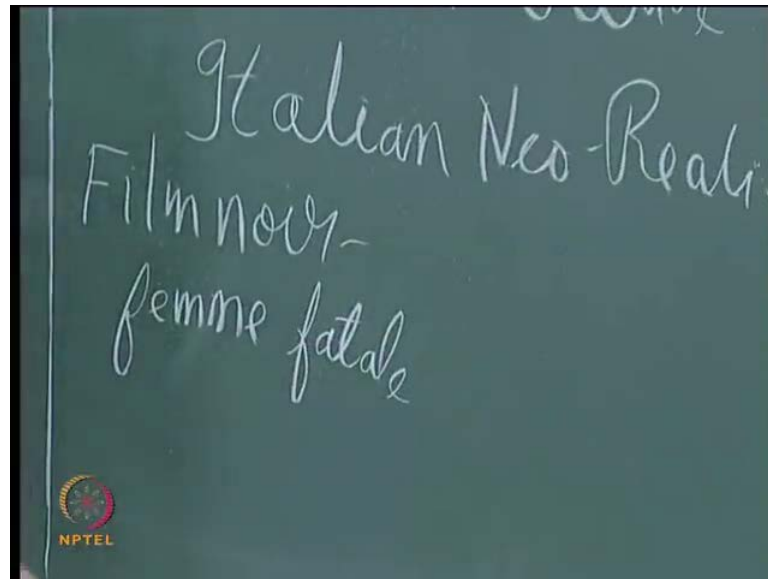
So it is no longer the good and the bad pitted against each other, the hero himself had all the both attributes of good as well as the bad in him. As well as I am what is the most stereotypical trope or track of a film noir characters and plots in shades of gray and they were settled in.

(())

Exactly. So, most of these film noir where set in urban sets city cinema as we call them there was also a particular kind of nights that would be used to capture these films you

see they were all mostly short in shades of black and white and not those glorious beautifully looked sense. But I am thinking of something else; you are you are absolutely right, when you talk about character sun shades of gray heroes, detective heroes, hero with the criminal streak; the postman always rings twice, you know if you think it is written by James Karen based on a novel by James Karen.

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But what was the heroin called? Femme fatale that is another important Hollywood product that we should know, film noir femme fatale; femme fatale is a consequence of film noir before this we did not have exactly this kind of heroin. Then if you watch a movie like china town, are you aware of the movie called the china town? The big sleep, sunset boulevard, you find the heroin which is not a typical good girl as we were all used to watching before them. And also think confidential, usual suspects and memento. So, all these films have you know shades of film noir I am next important that you should know about is the western, a very popular Hollywood category of films; anything that you can come up with an examples

Louder.

Fist full of dollars, if there is a problem there, you are thinking of westerns; I am talking about the other kind of western. Spaghetti came much later, the dollar trilogy as you are saying it came much later especially with combination, but we are basically talking about the older form of the western. John Wayne, John Wayne, a movie directed by john ford

mostly starring John Wayne. So, the John Wayne's the Searchers, there is also a John Huston movie, the Treasure of Sierra Madre, there is another very important western. High Noon and Red River; Three Ten to Yuma has been remade actually, what you must perhaps a couple of years ago, it is a remade version of original Three Ten to Yuma. And True Grit as well it has been remade as well; so there was a version two years ago with Matt Damon, and True Grit has also been made during the fifties.

We will also be doing transnational cinema by which you know if I take the definition global cinema, so not just Hollywood or Bollywood or our own regional cinema, but I will be focusing on global cinema as well including Chinese, Japanese and Canadian cinema. But if some of you would like to make presentations on because Iranian cinema happens to be very popular, if you want to include that in your presentations, you are welcome to do so.

I would also like to like you to be familiar with some of the film techniques. So, this is basically as we have been talking about is not a film making hence on practical kind of course, we will be dealing predominantly with theories of film making. But even techniques can have theories; so some of the techniques especially of cinematography would be deep focus, we will talk about all these things in later detail later on; various camera angles, optical illusion and with particular reference to Citizen Kane, because Citizen Kane happens to be one of those key texts.

How many of you have seen Citizen Kane? Try watching it, try watching it is very entertaining, do not get you know by the fact that it is a black and white movie, made some seventy years ago. So, it is not a about (()) boring very interesting even today. We will be focusing on editing as well particularly, theories of editing and some of these techniques of editing would be principles of continuity. Can you give me an example, what explain it, what could what would mean by of continuity, how do you watch a movie?

How can we give Mike to these kids?

There is yeah.

Exactly. So, that is continuity; so did you get the answer? She said that continuity editing means, in a linear fashion, a movie in a going in a linear fashion is start to finish. One

well simple way of defining or understanding continuity editing would be that this kind of editing does not call attention to itself at all. We never get a feeling that we are watching a work of art; cinema after all is an artifact. No matter how hard we try to make a realistic film, it is a work of art. So, most film makers, and we are going to deal with that also realism in cinema, most film makers attempt to incorporate with item of realism in cinema. And therefore, continuity editing helps in enforcing and reinforcing the idea of realism in films. So, if its linear editing; that means, it looks very real, but when we have something out of something non-linear, something which is not very conventional. Then we have some things like let us say montage. So, montage is one very popular editing technique can you take gives me example of montage.

Release other movies.

Not relevant to the movie.

No it is relevant to the movie.

Yes, I have the tiger in rocky that is a very popular example of montage a series of quick cuts happening in quick succession giving the giving an indication of what time is passing jump cut is another editing technique, I am basically introduced by people like in which movie that is breathless with breathless was one of the first important movie that introduced the concept of jump cut editing I will be showing you as clipping from breathless. We will understand what is the jump, cut jump cut is has become a very gimmicky technique, nowadays how do people use it in m t v kind of music videos; there are lots of cuts, but jump cut was basically you know an ideological technique it had a very strong ideology which we will be talking about when I discuss cinema and ideology with you. So, therefore, what what do these things do montage and jump cut they act as a sort of counter points to the linear kind of editing. So, the idea was to shake the conventional kind of film making and it all these things had root in certain kinds of political and economic ideologies.

They went just like thinking let us do something gimmicky. So, introduce the jump cut that wasn't that wasn't the case French term, I am if I explain to you very simply it means putting together a scene what do you understand putting together a scene.

What goes into putting together.

Not exactly it has everything to do with shooting a scene not exactly the editors job comes once the movies short complete right. Then we say the movie is now being in a is in post production stage is being cut, and edited etcetera me was show is happens when the movie is actually being short being produced how a scene is put together. So, what will just think just imagine how a scene is put together what are the elements.

The sets the lighting.

The costume.

The costume.

You are getting there makeup fair, it is not just makeup not makeup does not mean that you have to make people look good; that happens in another kind of cinema cinema which we are not going to do in this course, I am talking about the kind of makeup and hair which is relevant to the story. So, think of that particular scene how many aware of Sergio Leone's once upon a time in America, I am not talking about once upon a time in west Charles Bronson once upon a time in America Robert de Nero and James woods. How many of you have very few please watch it please watch once upon a time in America I would love to screen the movie for you, if you are interested the only trouble with the film, I have the uncut version of it and is four. And half hour long and when it was first released the producers were very confident about the product they felt people wouldn't audience would not really be interested in sitting through a movie which runs four and half hours stop the movie without consulting Sergio Leone

And the result was disaster Sergio Leone himself was not happy with the product, but years later the movie was restored and it has been released, and uncut version that has been released specially on DVD is what Sergio Leone really wanted to be released and that is four and half hour. And it is the movie that should be watched and appreciated for the character the director attempt in movie then in that movie is not to make the characters look good. So, the attention is not to make them look really it is the ideas how to make them look as real as possible another very important movie that I often think of when discussing is and Elizabeth Taylor, what I am talking about Cleopatra no that is a historical or epic we were talking about exactly who's of Virginia Woolf, so Taylor and player of academics in new and it is based on a play by Edward Albee and its mostly set in an apartment.

So, the naturally if they are academicians they cannot be. So, what what are the things that you will find in the apartment of regular professor lots of books books not arranged too neatly not to give the impression, that it is the work done by the director or the art director books are scattered all over the place, because that is the way an academician would be at home. And very prominently you find very works which normally a reader wouldn't go anywhere close to also the fact that Taylor acted parts, which were much older than their real age. So, they were made to look uglier and not prettier than usually the other day I was reading how the movie was filmed and I discovered that the first camera men left the job, he said he cannot to make Elizabeth Taylor look at it to. So, he would rather resign and never come back to these sets where he is supposed to make her look like ugly old.

So, that is how to put a scene together also sound is also important I am part of setting any questions any that you can think of we will also be looking at color in cinema how color color is color we do not have, but there is a theory of color some most of the time we a movie for its brilliant color without knowing or without thinking about why that color exist at a particular place Cleopatra beautiful sets beautiful costumes and colors, but is not always like that colors do have a theory. And how they are used now I would like to talk to you about peeping tom which is a British movie and how the director made use of certain extremely saturated color colors schemes and pallets, we will talk about that I am traffic is another interesting movie traffic with Michael Douglas and Benicia del Toro perhaps some of your familiar with that why are you interested in traffic, and it color schemes can anyone give me the answer.

Its orange not exactly traffic is known for which word what is the basic theme Sreenath do you remember it is a movie directed by Steven soderbergh, it has a very impressive star cast it, it it is one of those movies which employs the narrative of multiple story telling you understand multiple story; there are several stories taking place simultaneously all related to one single centre idea; central idea here is drug trafficking. There are three stories here now one story deals with Michael Douglas and his family it its short in the color palette of blue, you have second story focusing on Benicia and he is honest upright cop in Mexico up against the drug mafia there, and his stories told in color orange, and and brown there is a there is a sense there, there is a scheme there. Because they want to a differentiate between the various places the locations the third story that is

running simultaneously is seen through the perspective of who Catherine Zeta Jones, and her family it is very colorful bright and sunny. Because that is the kind of background she comes from. So, colors have colors contribute to towards the narrative hero the Chinese movie hero not the Hindi hero hero, how many of you have watched this movie yes, how many colors are there try watching hero it is one of the best.

Movie ever made moves Chinese movie hero it has all the major Chinese stars in it headed by Jet Li, and so got the movie again there are multiple perspectives multiple narratives going on there, and every story is told in a particular color there and every story is told in a particular color you have a green you have a blue you have a white, red, yellow depending on the mood. And the theme of the particular story alright raising bull of course, we are talking about color why use black and white in times of color we also discussed films like in times of color. So, next area of interest for us would be film remaking why remaking I mean just now we talked about three ten to and true grit and host of others being remade retold several times every once in a while you read a story that. So, and so movie is being remade or Devdas has been remade any number of times in any number of Languages what is the politics and what is the commerce of film remakes, and we are also going to look at the aesthetics of remaking, and we will also because it is a remake then the idea of plagiarism cannot be too far behind.

So, how far a remake is a remake and then where does remaking and where what exact point does plagiarism begin that is also something to be looked into then another area that you can think of making your presentations on would be series film series sequels, and the franchise I do not think this area needs any explanation or in other words you know exactly what we are talking about. So, while going through this particular cause we will be now these are the theories that I would be looking at.

So, film what are film we have been talking about categories are strictly speaking categories literary film cinematic. So, we were talking about the western the gangster is a category do serve a specific purpose what what meant or targeted towards a specific audience can you give me some example what do you like I like detectives and let us ask to give a some example from favorite romantic com (()), and how many of you would watch these films how many would go first day first show for a com which kind of would you prefer to go to yes yes come out fantasy fantasy action adventure action adventure give me some examples die hard. So, are you looking forward to the fifth

theories yeah then what do makers of a particular do when they make com they think of Shwetha then Tara and all these girls when they make a hardcore action adventure film think of all of of course, so of course, I am not making any specific remark of any kind here it says that makers of know who their audiences are.

So, there you know there was a particular film maker in Hollywood a very popular and we will be talking about that that time talking about that maker as well who would target his films only at women the... So, called natural women audience because he said that you know if you can make the. So, called women's v p all the house wives would come flocking to the theatres and that is all we want we do not want men to come to the theatre that is the of very sentimental kind of film not exactly com, but dramatic kind of cinema and women would come, but film noir film noir is targeted towards the specific kind of the audience. So, do serve a very specific purpose of attracting the audience that now we are also talking about bending and blending that also something we look that while doing this cause see of films this is important understanding icons signs.

Codes filters of cinema there are specific theories here film narrative, and discourse in films narratives is specifically with reference to time space, and movement beyond the liable narrator one of my favorite categories can you give me an example of the unreliable narrator in cinema, very popular film. I am very sure all of you have watched it usual suspect we will be talking about cinema and realism not to be confused with Italian neo realism and the (()) kind of film cinema and realism in what the theory cinema as metaphor formalism in cinema certain canonical films. So, I was just talking about citizen Kane remember Orson Welles citizen Kane.

So, this is one this taken as one of the canonical text, and what is a canon what qualifies a movie to be a part of a canon that something we look at why do we think that citizen Kane is a canonical text, because it inspired feature film makers in the centre's that is one of the influences or inspirations good can you think of any other canonical film from your own of cinematic knowledge something more contemporary citizen cane is a 1914 movie something more exactly pulp fiction happens to be a very, very influential canonical text it change the way people would watch and appreciate films good inter we will be looking at this in detail cinema and ideology that we have been talking about we will begin with the Russian masters French film makers and then we will come to the more recent more contemporary cinema next we will move on to cinema and modernism

cinema and post modernism sound in cinema and its various manifestations of what is a voice over what is what is non all these are terms that we will be discussing.

Expressionistic sounds in films; cinemas of mind and memory; we were just talking about cinemas of mind. Can you give me some examples? Mind and memory right.

(Audio not clear)

Good memento yes, but another very popular movie.

(Audio not clear)

Eternal sunshine of the spotless mind, cinemas of mind and memory, the very popular not commercially successful, but more along the lines of experimental cinema, then the very fact that some of the major stars are interested in such kinds of movies, it explains that these movies have something of you know something of commercial values as well public interest as well, mass appeal as well and that is what I mean memento may be a low budgeted movie, but definitely not, not what you would called a high art that you are very high (()). Representing myths in cinema the by this, I do not mean the cinema the mythological that is the different thing; how myths are how certain myths about nations and society are represented on screen stardom? So, we will be looking at certain canonical stars, and can all stars be actors? Please lets have something from you can now my question is are all stars actors not necessary Tara what do you think no we will talk not talk about star directors we are talking about film.

Stars you know people who we will watch on screen my question is can all stars be actors why Shwetha salmon khan is the huge huge star not necessarily people do not seem to agree with you we will leave that open ended any other I mean a ah-hah brilliant actor, but not a huge star Vidhya balan, I think she is a major star Colin firth Colin firth a phenomenal actor not necessarily a crowd puller like brad what do you think of brad pit and he is a stardom he acts well and he is our salmon he is salmon khan of Hollywood he looks good and he has a phenomenal fan following tom cruise is one of the I mean people have done research on tom cruise and he is a stardom not necessarily the greatest actor definitely one of the biggest stars. So, that is the difference. So, this is something we should not be confused between stardom and actor acting is a different ball game altogether we will.

Be then looking at selective directors when others someone mention (()) Michael Mann martin Scorsese. So, those are the directors Paul Thomas Anderson recently he has made master and earlier there will be blood magnolia boogie nights magnolia David fincher Sam Mendes what has he given of course, in American beauty road to perdition the revolutionary road and most recently sky fall the way we looking at these star directors as well and one area which I am usually interested in film journalism writing about films the... So, called critics and their relevance in making or breaking a film and making and breaking a particular star any comments any question that you would like to when you are talking about representing myths in cinema yeah is it something like stereotyping how you have black people have black face. So, like of the Asian characters are representing that would be representation of race or class. 45

So, representing a race for example, there was a D W Griffith movie called birth of a nation. So, that is a very good example canonical text about reading a race in cinema, but here I am looking at you know myth about particular kind or class of people, so not exactly, so how myths are shattered. So, how myths are supported, there may be a stereotype about someone and how those are supported on screen. So, not necessarily class or gender or nation, but perhaps a blend of all these things, and pretty woman is a very good example of representing class on screen; Pygmalion or a Shaw's play Pygmalion and a movie my fair lady is a very good example of representing class. We have been talking about the evaluation scheme.

So, let me just repeat, we are going to have two spot assignments fifteen marks each here, and that would mean that I am going to screen clipping and then I would ask you to respond to that. We have been looking at certain key concepts in films, and I would like you to make regular presentations and a series of presentations would start from first week of February and it will go on, because every day I will give something like eight to ten minutes each to all of them to each of them.

And that is two rounds of presentations, and then (()) for this cause full would be for forty marks. So, any questions, are you comfortable with the structure of the course yes.

Difficult to understand.

The difficulty is only during the initial, once you get into the group (()) not all that. So, alright then tomorrow's class will be the same room, and what is the time 1 to 2 fine, tomorrow 1 to 2 alright then thank you, and see you tomorrow.