Lecture 1 -- Introduction

1. What is Film?
   - Chemistry
   - Novelty
   - Manufactured object
   - Social formation

2. Think Away I-Pods
   - The novelty of movement
   - Early films and early audiences

3. The Fred Ott Principle

4. Three Phases of Media Evolution
   - Imitation
   - Technical Advance
   - Maturity

5. “And There Was Charlie”

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Lecture 2 -- Keaton

1. The Fred Ott Principle, continued
   ▪ The myth of technological determinism
   ▪ A Paradox: Capitalism and the Movies

2. The Great Train Robbery (1903)

3. The Lonedale Operator (1911)

4. Buster Keaton (1895-1966)
   ▪ Acrobat/Actor
   ▪ Technician/Director
   ▪ Metaphysician/Artist

5. The multiplicity principle:
   ▪ Entertainment vs. Art

6. The General (1927)
   ▪ “A culminating text”
   ▪ Structure
   ▪ The Keaton hero: steadfast, muddlin
   ▪ The Keaton universe: contingency
1) Movies Before Chaplin

2) Enter Chaplin

2) Chaplin’s Career
   The Multiplicity Principle, continued

3) The Tramp as Myth

5) Chaplin’s World
   Elemental themes
1) Keaton vs. Chaplin

2) Three Passages
   *Steamboat Bill, Jr.*
   *The Gold Rush*
   *City Lights*

3) *Modern Times* (1936)
   Context
   A Culminating Film
   The Gamin
   Sound
   Structure
   Chaplin’s complexity
1. Film as a Cultural Form  
   Global vs. National Cinema  
   American vs. European Cinema  
   High culture vs. Hollywood  

2. Montage vs. Mise en Scene  

3. Eisenstein and *Potemkin* (1925)  
   Film as instruction, propaganda, moral fable
1. German Film and Expressionism
   *The Cabinet of Dr. Caligari* (Robert Weine, 1919)
   *Metropolis* (Fritz Lang, 1926)

2. F.W. Murnau (1889-1931)
   *Nosferatu* (1922)
   *Sunrise* (1927)
   *Tabu* (w/ Robert Flaherty, 1931)

3. *The Last Laugh* (1924)
   The unchained camera
   Themes: working class tragedy
   Character: work and personal identity
   The ending: true or false
1) An Industry Emerges
   The Studio Era
   “The golden age of Hollywood”
   Stars and genres

2) The Cultural Work of Movies
   Entertainment
   Genre and License
   Consensus Narrative

3) Strains of Comedy
   Anarchic
   Worldly
   Screwball

4) Screwball heroine:
   Barbara Stanwyck in *Ball of Fire* (1942)
1) Consensus Narrative:
   Traditional, dominant and emergent voices

2) Screwball heroine:
   Barbara Stanwyck in *Ball of Fire* (1942)

3) Frank Capra (1897-1991) and Howard Hawks (1896-1977)

4) *It Happened One Night* (1934)
   Context: the Depression
   The American Male
   Romance across social class
   “A marriage of true minds”

5) *His Girl Friday* (1940)
   Theater into film
   Counter-plot: against genre
   Hawks’ central scene: badgering companionship
   Hawks’ complexity: laughter and cynicism
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Lecture 9

Alfred Hitchcock (1899-1980)

1. An anecdote

2. Hitchcock’s career

3. Hitchcock the technician

4. Themes

5. The Double Man
1. Hitchcock and “the genius of the system”

2. *Shadow of a Doubt* (1943)
   Context: WWII, H. in exile
   Against Capra
   The opening: behind any door or window . . .
   An American town, an American family
   Two Charlies: rhyming shots
   Subplot: murder as diversion
   The ending: ambiguity

   The opening scene: confinement, voyeurism
   An essay on seeing
   An elegant structure: the subplots
   Class and gender
   The ending: more ambiguity
The American Musical Film

1. Numbers
   1927-47: 919 films (48 films each year)
   1949-58: 23 films per year
   1959-80: 7 films per year

2. Themes
   Show business: community: the show goes on
   High culture, popular culture
   Class or position vs. talent, merit
   Convention, restraint vs. spontaneity, energy,
   “the natural”

3. History
   • Revue, Operetta
     *Love Me Tonight* (Rouben Mamoulian, 1932)
   • Busby Berkeley & Warner Brothers
     *42nd Street* (1933)
   • Astaire, Rogers and RKO
     *Top Hat* (1935)
   • MGM and “the integrated musical”
     *Singin’ in the Rain* (Donen and Kelly, 1952)
     Arthur Freed (1894-1973): The Freed Unit
1. Astaire vs. Kelly

2. *Singin’ in the Rain*
   - Self-consciousness: an encyclopedia of musical history
   - Key themes
   - The place of song and dance

3. *Cabaret* (Bob Fosse, 1972)
   - Beyond genre: the end of Hollywood
   - Fosse’s career: the inheritor
   - Weimar Germany and America in the late 1960s
   - Style: mise en scene and montage
   - Texture: multiplicity
   - Musical numbers: true integration
   - Key themes: innocence, history, the limits of satire
The Western Movie

1. Movies as Consensus Narrative
   The Western genre as a space of discourse

2. Historical/Cultural Background
   1) The “real” west: 1860-1890
   2) Popular culture before film
   3) Intellectual culture: The Turner Thesis

3. The Western as Cultural Myth
   Founding story
   Dichotomies
   The divided hero: savior and savage
The Western, continued

1. The Western Film
   A quick history

2. John Ford (1895-1973)

3. The Searchers (1956)
   1) Damaged hero
   2) Setting: Monument Valley
   3) Plot: founding story, captive’s tale;
   4) Structure: seven ‘threshold shots’
   5) A turning point
   6) The title: ambiguity
American Film in the 1970s

1. Transformations and subversion
   Directors
   Actors
   Style/Endings
   Dissenting Genres

2. Social History
   Viet Nam war
   Assassinations
   JFK, LBJ, Nixon
   Watergate

3. Film and Television: A New Consensus Medium
   Two versions of MASH
Film in the 1970s  (continued)

1. Robert Altman (1925-2006)
   Career
   Defining qualities:
   Moral skepticism
   Sympathy for the marginal
   Plot vs. character
   Fiction vs. “reality”

2. McCabe and Mrs. Miller (1971)
   “Ruin the Sacred Truths”
   Sound and image: a new realism?
   Hero/savior-clown or fool
   Love story: gal from the East
   Founding myth: Presbyterian Church
   The ending: slapstick murder as the town is born
1. French Film
   A parallel history
   Film theory

2. Jean Renoir (1894-1979)
   1926 *Nana* (Zola novel)
   28 *The Little Match Girl*
   31 *La Chienne*
   32 *Boudu Saved from Drowning*
   34 *Madame Bovary* (Flaubert novel)
   35 *Toni*
   37 *Grand Illusion*
   39 *Rules of the Game*
   50 *The River*

3. Poetic Realism
   Forerunner: Jean Vigo (1905-34)
   Key Features
   Andre Bazin (1918-58) on Renoir

4. Two Examples: The Ending of *Boudu*
   Dinner in prison: *Grand Illusion*

5. Visual Style as Moral Vision
Grand Illusion (1937)

1) Camera
   Invisible witness: respectful, attentive, restless

2) Actors
   Von Stroheim: The man you love to hate
   Gabin: Mad proletarian

3) Themes
   Prison camp as microcosm
   Barriers, boundaries
   Historical transition

4) Renoir’s Maturity
   Character
   Plot: a war story without battles
   The title: how many grand illusions?
The Film Experience
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Lecture 19
Italian Neorealism

1) The Opening of *Bicycle Thieves*
   The multiplicity principle

2) Historical Context
   WW II
   Italian film under Fascism
   Hollywood film

3) Origins
   Italian, German, French

4) Key Features
   Non-professional actors, outdoor camera, mise en scène style, documentary flavor, character vs. plot

5) Central Figures
   Cesaré Zavattini (1902-77)
   Luchino Visconti (1906-76)
   *Obsession* (1942), *The Earth Trembles* (1948)
   Roberto Rossellini (1906-77)
   *Open City* (1945)
   Vittorio De Sica (1902-74)

6) The Neorealist Counter-plot
   The beginning of *Open City*
De Sica, *Bicycle Thieves*

1) Vittorio De Sica (1902-74)
   - 1942 *The Children Are Watching Us*
   - 46 *Shoeshine*
   - 48 *Bicycle Thieves*
   - 50 *Miracle in Milan*
   - 52 *Umberto D*
   - 60 *Two Women*
   - 71 *The Garden of the Finzi-Continis*

2) *Bicycle Thieves*
   - 1. Structure: organic form
   - 2. Social themes
   - 3. Character: father and son
   - 4. The title
Truffaut and the *Nouvelle Vague*

1. Two clips
   - *Umberto-D* (1952)
   - *The 400 Blows*

2. Origins of the *Nouvelle Vague*
   - Renoir and Neorealism
   - American studio directors
   - Alexandre Astruc (1923- )
   - Bazin (1918-58) and *Cahiers du cinema*
   - Auteur theory

3. Key films of 1959
   - *Hiroshima, mon amour* (Alain Resnais)
   - *Breathless* (Jean-Luc Godard)
   - *The 400 Blows* (Francois Truffaut)

4. *Nouvelle Vague*: style and tone
   - mise en scene
   - location sight and sound
   - improvisation: plot and dialogue
   - jump cuts and elliptical editing
   - self-reflexiveness: films about film
Truffaut and *The 400 Blows*

1. The ending of *Breathless*

2. Francois Truffaut (1932-1984)

   - 1959 *The 400 Blows*
   - 60 *Shoot the Piano Player*
   - 62 *Jules and Jim*
   - 62 *Antoine and Colette*
   - 66 *Fahrenheit 451*
   - 68 *Stolen Kisses*
   - 70 *The Wild Child*
   - 70 *Bed and Board*
   - 73 *Day for Night (La Nuit americaine)*
   - 77 *The Man Who Loved Women*
   - 79 *Love on the Run*
   - 80 *The Last Metro*

3. *The 400 Blows*
   The title
   Setting: a Parisian odyssey
   The family romance
   Structure: a “natural” unfolding
   The ending: ambiguity: no catastrophe, no apocalypse
Akira Kurosawa (1910-1998) and Rashomon

1. The “moment” of Rashomon
   Film as an international medium
   Modernist cinema
   Ingmar Bergman (1918-2007)
   Satyajit Ray (1921-92)
   Federico Fellini (1921-93)

2. Japanese Cinema: a note
   Theatrical traditions
   Kenji Mizoguchi (1898-1956)
   Yasujiro Ozu (1903-63)

3. Kurosawa’s career
   The Kurosawa-gumi
   Rashomon (1950), Ikiru (52), Seven Samurai (54)
   Throne of Blood (57), Yojimbo (61), Kagamusha (80)

4. Rashomon
   The title and the historical setting
   The “medium”: a miko
   Visual style: dynamic, eclectic:
   “a real surrealism”
   The drama of the telling
   The ending: should we delete it?
Film as Art and Artifact

1. Film as a cultural form
   Stories and culture
   Culture as a process, always unfinished
   "Golden Lads": consensus narrative
   conservative, collaborative, accessible

2. Film as art
   Art as a form of intelligence and competence
   Texture, multiplicity
   An example:
   *Seven Samurai* -- To the village

3. Thanks to all of you