

**Code: BMI-FLMD-213E.02**

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**Course title: Concise History of European and American Cinema from the Silent Era till the 1950's**

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**Course convenor:** Györgyi Vajdovich

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**Class time and place:** Monday 12:30-14:00  
Múzeum krt. 6-8, Lower Level, room -137

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**Course type:** Lecture

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**Course content:** 1. Early films film projections, the cinema of attractions  
2. The formation of the film industry, the origins of film narration, the classical Hollywood narration  
3-4. The origins of film genres, classical Hollywood genres  
5. The German expressionist movement  
6. The Soviet montage movement  
7. The French avant-garde cinema  
8. The arrival of sound cinema  
9. The French poetic realism  
10. Fascist and communist regimes and film  
11. The Italian neorealism  
12. Realist trends in the 1950s

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**Requirements:** Students must watch the obligatory films for each lesson, and they have to write a short test of a few questions about those films during the class (they cannot miss more than three occasions).  
The semester closes with a written examination.

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**Films to be seen:** 1. Méliès Short films:  
La Lune a un metre (The Astronomer's Dream, 1898)  
<https://www.youtube.com/watch?v=g8SMliQZUcs>  
Le Voyage dans la lune (A Trip to the Moon, 1902)  
<https://www.youtube.com/watch?v=NuWWGcsr738>  
L'homme a la tete de caoutchouc (The Man with the Rubber Head, 1901)  
<https://www.youtube.com/watch?v=nXbjYaXVVqM&list=PL0AF02C8E6F4DA958>  
L'Homme orchestre (The Orchestra Man, 1900):  
<https://www.youtube.com/watch?v=LIFtAC1GCKc>  
Le Royaume des Fées (The Kingdom of the Fairies, 1903)  
<https://www.youtube.com/watch?v=AfmH7WyWXg8>

2. Porter: The Great Train Robbery  
Griffith: The Lonely Villa  
Griffith: The Birth of a Nation

3. Chaplin: The Gold Rush  
Niblo: Ben Hur

4. Niblo: The Mark of Zorro  
Rupert Julian: Phantom of the opera

5. Wiene: Dr. Caligari (Das Cabinet des Dr. Caligari)  
Murnau: Nosferatu - Drakula (Nosferatu, eine Symphonie des Grauens)  
Lang: Metropolis

6. Eisenstein: Battleship Potemkin (Bronenosets Potyomkin)  
Vertov: Man with a Movie Camera (Chelovek s kino-apparatom)

7. Epstein: The Fall of the House of Usher (La chute de la maison Usher)  
Richter: Rhythmus 21  
Clair: Entr'acte

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Bunuel-Dali: Un chien andalou

8. Crosland: The Jazz Singer

9. Carné: Port of Shadows (Le quai des brumes)

Renoir: La bete humaine

Renoir: La grande illusion

10. Riefenstahl: Triumph of the Will (Triumph des Willens)

Eisenstein: Ivan, the Terrible I-II. (Ivan Groznyy)

11. Rossellini: Rome, open city (Roma, città aperta)

De Sica: Bicycle thieves (Ladri di biciclette)

12. Richardson: The Loneliness of the Long Distance Runner

Kalatozov: The Cranes Are Flying (Letyat zhuravli)

Wajda: Ashes and Diamonds (Popiół i diament)

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### Indicative Reading:

Bondanella, Peter: *Italian Cinema: from neorealism to the present*. New York, Continuum Int. Pub. Group 2001. pp. 21–142.

Bordwell, David–Staiger, Janet–Thompson, Kristin: *The Classical Hollywood Cinema. Film Style and Mode of Production to 1960*. London–Melbourne–Henley, Routledge and Kegan Paul, 1985. pp. 113–240.

Bottomore, Stephen: Shots in the Dark. The Real origins of Film Editing. In: Elsaesser: *Early Cinema*. pp. 104–113.

Burch, Noël: A Primitive Mode of Representation? In: Elsaesser: *Early Cinema*. pp. 220–227.

Chanan, Michael: Economic Conditions of Early Cinema. In: Elsaesser: *Early Cinema*. pp. 174–188.

Gaudreault, André: Film, Narrative, Narration. The Cinema of the Lumiere Brothers. In: Elsaesser: *Early Cinema*. pp. 68–75.

Gunning, Tom: Non-Continuity, Continuity, Discontinuity. The Theory of Genres in Early Film. In: Elsaesser: *Early Cinema*. pp. 86–94.

Gunning, Tom: The Cinema of Attractions. Early Film, Its Spectator and the Avant-Garde. In: Elsaesser: *Early Cinema*. pp. 56–62.

Gunning, Tom: Those Drawn with a Very Fine Camel Hair Brush. The Origins of Film Genres. In: Elsaesser: *Early Cinema*. pp. 49–61.

Hayward, Susan: *French National Cinema*. London, Routledge, 1993. Ch. 3.: From clarity to obscurity: French cinema's age of modernism 1930–58. főleg pp. 145–204.

Novel-Smith, Geoffrey: *The Oxford History of World Cinema*. New York: Oxford University Press, 1996. pp. 6–62., 211–321., 353–361.

Thompson, Kristin – Bordwell, David: *Film History – An Introduction*. 2nd ed. McGraw-Hill, 2004. pp. 13-235., 261-293., 359-369.

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