

Code: FLM-241:27
FLMD-111:25
FLMD-211:32B
FLMD-211E.02

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

Course convenor: Györgyi Vajdovich

Class time and place: Friday 12.00 – 13.30
Múzeum krt. 6-8, Lower Level -135

Course type: Lecture

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
- 12-13. Realist trends in the 1950s

Requirements: Students must watch the given 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.

Films to be seen:

1. Méliès Short films – no film test
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
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

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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*)
 13. 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.
- Chanana, 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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