

**Code: BBN-FLM-241:27
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BMI-FLMD-214E.01**

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: Thursday 11 30-13 00
Múzeum krt. 6-8, Lower Level -137
First class: 29th September, an extra class will be added, the date will be fixed with students

Course type: Lecture

Course content: The course gives an introduction to the history of silent cinema through the examination of the first moving pictures, the development of film production and distribution and the elaboration of film narration. It will give a brief overview of the formation and operation of the Hollywood film industry until the 1950s and the main genres of early Hollywood cinema. It will discuss certain art-film tendencies coming to life in Europe, like the different avant-garde movements of European cinema in the 1920s or the Italian neo-realist movement.

Weekly topics:

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

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

3. Chaplin: The Gold Rush
Niblo: Ben Hur

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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
 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)

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–

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. föleg 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.
