

Code: BMA-FLMD16-111.05
BMI- FLMD-214E.05

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: Monday 14:15-15:45
Múzeum krt. 6-8, Lower Level, room -137

Course type: Seminar

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:
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 Orchastra 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=AfmH7WYXg8>
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

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. 68–75.

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.