EN352    HISTORY OF FILM    Mr. Ohad Landesman

Required Texts:
The following book should be purchased for the course: Bordwell, David, and Kristin Thompson. Film History: An Introduction. 2nd edition. New York: McGraw-Hill, 2003. All other readings listed below will be given as handouts throughout the course.

All of the required readings should be read prior to the lecture & screenings of each class. It is essential that you follow all of the reading assignments, as the discussions in class will depend on your familiarity with the texts. The readings are also valuable sources of information for the exams and for your research paper.

Course Description:
“History of Film” offers an exhaustive, even if very selective, overview of cinema history, and explores the basic tools for analyzing the art of film. Throughout the course we will learn how to develop a historical appreciation of film based on a survey of cinematic traditions contained within narrative, documentary, and experimental forms, and acquire a critical, technical, and aesthetic vocabulary relating to particular cinematic practices and structures. We will examine how meaning in films is conditioned by the uses of camera, editing, lightning, sound and acting, explore the impact of technological developments on film production, and evaluate the importance of genre and the legacy of individual “auteurs” throughout the history of cinema.

Course Policy:
1. Because of the nature and scope of the screenings (many films will be shown only in excerpts), attendance is VITAL. Three absences will result in the loss of one full grade when final grades are tabulated. Six absences will result in a failure for the course.
2. Papers are to be typed (double-spaced) and submitted on time. I reserve the right to lower the grade of any late paper unless the student has made arrangements in advance of the due date.
3. It is imperative that the textbook and a notebook be brought to every class.
4. Plagiarized material found in any paper is inexcusable and will result in a failing grade for the paper; in extremis it leads to expulsion from school. It is the student’s responsibility to ensure proper documentation of any information.

Breakdown of Grades:

Mid-Term Exam...........................................20%
Final Exam...................................................30%
Final Research Paper...................................40%
Participation in class......................................10%

The final paper should be 8-10 pages long. It should deal extensively with one film, director, genre or film movement. All students must see me to discuss proposed paper thesis.
Schedule of Classes:

September 2: Introduction/The Birth of Cinema (1895-1905)

Screenings:
The Movies Begin (a compilation of early films including Serpentine Dance (Dickson and Heise, 1895), early Lumière films, A Trip to the Moon (Georges Méliès, 1902), Life of an American Fireman (Edwin S. Porter, 1903), The Great Train Robbery (Edwin S. Porter, 1903), and more).

Before the Nickelodeon: The Early Cinema of Edwin S. Porter (Charles Musser, 1982)

Readings:
Bordwell and Thompson, 13-32.

September 9: German Expressionism (1920s)

Screenings:
Metropolis (Fritz Lang, 1927)
The Cabinet of Dr. Caligari (Robert Wiene, 1920) (excerpts)
The Last Laugh (F.W. Murnau, 1924) (excerpts)
Nosferatu (F.W. Murnau, 1922) (excerpts)
Sunrise: A Song of Two Humans (F.W. Murnau, 1927) (excerpts)
Edward Scissorhands (Tim Burton, 1990) (excerpts)

Readings:
Bordwell and Thompson, 101-118.

September 16: Soviet Montage (1920s)

Screenings:
The Man with the Movie Camera (Dziga Vertov, 1929)
Battleship Potemkin (Sergei M. Eisenstein, 1925) (excerpts)
The End of St. Petersburg (Vsevolod Pudovkin, 1927) (excerpts)
October: Ten Days that Shook the World (Sergei M. Eisenstein, 1927) (excerpts)

Readings:
Bordwell and Thompson, 119-142.
Dziga, Vertov. “WE: Variant of a Manifesto.” Kino-Eye 5-9. (handout)

September 23: Hollywood After the Coming of Sound (Part I: The Introduction of Sound and the Classical Style)

Screenings:
Casablanca (Michael Curtiz, 1942)
It Happened One Night (Frank Capra, 1934) (excerpts)
Singin’ in the Rain (Stanley Donen and Gene Kelly, 1952) (excerpts)
The Jazz Singer (Alan Crosland, 1927) (excerpts)

Readings:
Bordwell and Thompson, 193-200.

Recommended:

September 30: Hollywood After the Coming of Sound (Part II: The Studio System and Exceptional Auteurs (1930-1945))

**Screenings:**
- Citizen Kane (Orson Welles, 1941)
- The Blue Angel (Joseph von Sternberg, 1930) (excerpts)
- Blackmail (Alfred Hitchcock, 1929) (excerpts)
- City Lights (Charles Chaplin, 1931) (excerpts)

**Readings:**
Bordwell and Thompson, 213-228.

October 7: Hollywood After the Coming of Sound (Part III: The Genre Film)

**Screenings:**
- The Maltese Falcon (John Huston, 1941)
- Double Indemnity (Billy Wilder, 1944) (excerpts)
- Stagecoach (John Ford, 1939) (excerpts)
- His Girl Friday (Howard Hawks, 1940) (excerpts)
- Scarface (Howard Hawks, 1932)

**Readings:**
Bordwell and Thompson, 228-235.
Schatz, Thomas. “Film Genre and the Genre Film.” Film Theory and Criticism. 642-653. (handout)

October 14: Italian Neo-Realism (1945-1951)

**Screenings:**
- The Bicycle Thief (Vittorio De Sica, 1948)
- La Terra Trema (Luchino Visconti, 1947) (excerpts)
- Rome Open City (Roberto Rossellini, 1945) (excerpts)

**Readings:**
Bordwell and Thompson, 353-372.

[Midterm exam]

**Screenings:**
- The Four Hundred Blows (François Truffaut, 1959)
- Breathless (Jean Luc Godard, 1960) (excerpts)
- Les Bonnes femmes (Claude Chabrol, 1960) (excerpts)
- Jules and Jim (François Truffaut, 1962) (excerpts)
- Band of Outsiders (Jean Luc Godard, 1964) (excerpts)

**Readings:**
Bordwell and Thompson, 439-450.
October 28: European Art Cinema (1960s)

**Screenings:**
- *Persona* (Ingmar Bergman, 1966)
- *8 ½* (Federico Fellini, 1963) (excerpts)
- *The Eclipse* (Michelangelo Antonioni, 1962) (excerpts)
- *Au hasard Balthazar* (Robert Bresson, 1966) (excerpts)

**Readings:**
- Bordwell and Thompson, 415-438.
- Bordwell, David. “The Art Cinema as a Mode of Film Practice.” *Film Criticism* 4.1 (1979): 56-64. (handout)

November 4: Documentary Traditions/Cinéma Vérité and Direct Cinema

**Screenings:**
- *Don’t Look Back* (D.A. Pennebaker, 1967)
- *Primary* (Robert Drew, 1960) (excerpts)
- *Chronique d’un été* (Jean Rouch and Edgar Morin, 1961) (excerpts)
- *Salesman* (Albert and David Maysles, 1969) (excerpts)

**Readings:**
- Bordwell and Thompson, 477-489.
- Jeanne Hall. “Don’t You Ever Just Watch?: American Cinema Verité and *Don’t Look Back.*” In *Documenting the Documentary.* 223-237. (handout)

**Recommended:**

November 11: The New Hollywood (late 1960s to late 1970s)

**Screenings:**
- *Badlands* (Terrence Malick, 1973)
- *2001: A Space Odyssey* (Stanley Kubrick, 1968) (excerpts)
- *The Dear Hunter* (Michael Cimino, 1978) (excerpts)
- *Easy Rider* (Dennis Hopper, 1969) (excerpts)
- *Annie Hall* (Woody Allen, 1977) (excerpts)

**Readings:**
- Bordwell and Thompson, 511-533.

November 18: Independent American Cinema

**Screenings:**
- *Sex, Lies and Videotape* (Steven Soderbergh, 1989)
- *Stranger than Paradise* (Jim Jarmusch, 1983 (excerpts)
- *Slacker* (Richard Linklater, 1991) (excerpts)
- *Safe* (Todd Haynes, 1995) (excerpts)
Readings:
Bordwell and Thompson, 694-701.

December 2: Dogme 95

Screenings:
Festen (Thomas Vinterberg, 1998)
The Idiots (Lars von Trier, 1998) (excerpts)
The King is Alive (Kristian Levring, 2000) (excerpts)

Readings:
The Dogme 95 Vow of Chastity (handout)

December 9: Contemporary World Cinema – Iranian Cinema
[Final exam]

Screenings:
Close Up (Abbas Kiarostami, 1995)
A Moment of Innocence (Mohsen Makhmalbaf, 1996) (excerpts)
A Taste of Cherry (Abbas Kiarostami, 1997) (excerpts)
Crimson Gold (Jafar Panahi, 2003) (excerpts)

Readings:
Other readings TBA.

December 16: Digital Futures After Celluloid
[Final research papers are due]

Screenings:
Russian Ark (Aleksandr Sokurov, 2002)
Timecode (Mike Figgis, 2000) (excerpts)
Dancer in the Dark (Lars von Trier, 2000) (excerpts)

Readings:
Bordwell and Thompson, 701-704.

Further Recommended Readings:


