

**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.

Gunning, Tom. "Now You See It, Now You Don't: The Temporality of the Cinema of Attractions."  
*Silent Film*. Ed. Richard Abel. 71-84 (handout)

### 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.

Thompson, Kristin. "The Continuity System." *The Classical Hollywood Cinema*. 194-213. (handout)

#### Recommended:

Bazin, André. "The Evolution of the Language of Cinema." What is Cinema? Vol. I. 23-40. (handout)

### **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.  
Kael, Pauline. "Raising Kane." The Citizen Kane Book. Boston: Little, Brown, 1971 (handout)

### **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.

### **October 21: The French New Wave (1959-1967) [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.  
Marie, Michel. "A Critical Concept." The French New Wave: An Artistic School. 26-48 (handout).

## **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:**

Rothman, William. "Eternal Verités". In: Charles Warren, Ed. Beyond Document: Essays on Nonfiction Film. 79-100. (handout)

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

### **Screenings:**

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

### **Readings:**

Bordwell and Thompson, 511-533.  
Biskind, Peter. "Introduction: Knockin' on Heaven's Door." Easy Riders, Raging Bulls. 13-22. (handout)

## **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)  
*Rushmore* (Wes Anderson, 1998) (excerpts)

**Readings:**

Bordwell and Thompson, 694-701.

Justin Wyatt. "The formation of the 'major independent': Miramax, New Line and the New Hollywood." Contemporary Hollywood Cinema. Ed. Steve Neale and Murray Smith. New York: Routledge, 1998: 74-90. (handout)

**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)

Berys Gaut. "Naked Film: Dogme and its Limits". In: Mette Hjort and Scott MacKenzie, Ed. Purity and Provocation: Dogme 95. 89-101. (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:**

Hamid Dabashi, Close Up: Iranian Cinema, Past, Present, and Future. 12-32. (handout)

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.

Willis, Holly. "Introduction: Exploding Cinema." New Digital Cinema: Reinventing the Moving Image. 1-18. (handout)

**Further Recommended Readings:**

Abel, Richard, ed. Silent Film. New Brunswick: Rutgers University Press, 1996.

Allen, Robert and Douglas Gomery. Film History: Theory and Practice. New York: Alfred A. Knopf, 1985.

Barnouw, Eric. Documentary: A History of the Non-Fiction Film. New York: Oxford University Press, 1993.

- Bazin, André. What is Cinema? Vol. I. Berkeley: University of California Press, 1967.
- Biskind, Peter. Down and Dirty Pictures: Miramax, Sundance, and the Rise of Independent Film. New York: Simon & Schuster, 2004.
- . Easy Riders, Raging Bulls: How the Sex-Drugs-and-Rock'n'Roll Generation Saved Hollywood. New York: Touchtone, 1998.
- Bordwell, David, Janet Staiger, and Kristin Thompson. The Classical Hollywood Cinema: Film Style and Mode of Production to 1960. New York: Columbia University Press, 1985.
- Bordwell, David, and Kristin Thompson. Film History: An Introduction. New York: McGraw-Hill, 2003.
- Braudy, Leo, and Marshall Cohen, eds. Film Theory and Criticism: Introductory Readings. New York: Oxford University Press, 1999.
- Casetti, Francesco. Theories of Cinema: 1945-1995. Austin: University of Texas Press, 1999.
- Dabashi, Hamid. Close Up: Iranian Cinema, Past, Present, and Future. London: Verso, 2001.
- Eisner, Lotte. Fritz Lang. New York: Da Capo, 1976.
- . The Haunted Screen: Expressionism in the German Cinema and the Influence of Max Reinhardt. Berkeley: University of California Press, 1973.
- Elsaesser, Thomas. Metropolis. London: British Film Institute, 2000.
- . Weimar Cinema and After: Germany's Historical Imaginary. London: Routledge, 2000.
- Ferro, Marc. Cinema and History. Detroit: Wayne State University Press, 1988.
- Grant, Barry, and Jeannette Sloniowski, eds. Documenting the Documentary: Close Readings on Documentary Film and Video. Detroit: Wayne University Press, 1998.
- Hanson, Matt. The End of Celluloid: Cinema Futures in the Digital Age. Hove: RotoVision, 2003.
- Hjort, Mette; MacKenzie, Scott, eds. Purity and Provocation: Dogma 95. London: BFI Publishing, 2003.
- Issari, M. Ali; Doris A. Paul. What is Cinéma Vérité?. London: The Scarecrow Press, 1979.
- Kracauer, Siegfried. From Caligari to Hitler: A Psychological History of the German Film. Princeton, N.J.: Princeton University Press, 1947.
- Leyda, Jay. Sergei Eisenstein - Film Form: Essays in Film Theory. New York: Harcourt, 1949.
- Mamber, Stephen. Cinema Verite in America: Studies in Uncontrolled Documentary. Cambridge, The MIT Press, 1974.
- Marie, Michel. The French New Wave: An Artistic School. Oxford: Blackwell Publishing, 2003.
- Mast, Gerald, and Bruce Kawin. A Short History of the Movies. Boston: Allyn Bacon, 2002.
- Mellancamp, Patricia, and Philip Rosen, eds. Cinema Histories, Cinema Practices. Frederick, Md: University Publications of America, 1984.

- Michelson, Annette. Kino-Eye: The Writings of Dziga Vertov. Los Angeles: University of California Press, 1984.
- Mulvey, Laura. Citizen Kane. London: BFI Publishing, 1993.
- Neale, Steve. Genre and Hollywood. London: Routledge, 2000.
- Neupert, Richard. A History of the The French New Wave Cinema. Madison: The University of Wisconsin Press, 2002.
- Overbey, David, ed. Springtime in Italy: A Reader on Neo Realism. Connecticut: Archon Books, 1978.
- Schatz, Thomas. "The New Hollywood." reprinted in Julian Stringer, ed. Movie Blockbusters. London: Routledge, 2003. 15-44.
- Sklar, Robert. An International History of the Medium. New York: Prentice Hall, 2002.
- . Movie-Made America: A Cultural History of American Movies. New York: Vintage, 1994.
- Stevenson, Jack. Dogme Uncut: Lars von Trier, Thomas Vinterberg, and the Gang That Took on Hollywood. Santa Monica: Santa Monica Press, 2003.
- . Lars von Trier. London: BFI Publishing, 2002.
- Taylor, Richard, ed. The Eisenstein Reader. London, BFI Publishing, 1998.
- Warren, Charles, ed. Beyond Document: Essays on Nonfiction Film. London: Wesleyan University Press, 1996.
- Willis, Holly. "Introduction: Exploding Cinema." New Digital Cinema: Reinventing the Moving Image. London: Wallflower Publishing, 2005.