

Course Outline

TFP 105: Film History

Course Instructor: Gopa Biswas Caesar

Course Objectives:

At the end of the semester the students will:

1. gain a knowledge of some of the key technological and industrial changes the medium has undergone throughout the time
2. understand in greater depth several influential aesthetic and stylistic developments of film
3. understand how film is an art form (both narrative and non narrative) and an industrial, theatrical, and non theatrical medium;
4. gain an understanding of film as a national, international and global medium
5. gain insight into the interaction of film and media with its historical and cultural contexts
6. critically engage with select examples of academic writing about film history

Syllabus:

Week 1 & 2

Course Introduction and the Conception and Birth of the Cinema:

From Altamira Cave Paintings to Lumiere Actualites

Basic concepts of light, persistence of vision, moving image, magic lanterns, Edweard Muybridge, Lumière Bros. Actualités:

Films:

Leaving/Exiting the Factory; Arrival of A Train at Ciotat Station (1895)

Week 3 & 4

Early Film and the development of Narrative: Forerunners

Edwin S. Porter, Georges Méliès, DW Griffith and Cinematic Language

Films:

Great Train Robbery (1903)

Trip to the Moon (1902)

Week 5

Germany and Art Cinema

UFA, German Studio System, German Expressionism

Films:

Cabinet of Dr. Caligari (1920)

Nosferatu, Symphony of Horrors (1922)

Metropolis (1927)

Week 6

Soviet Montage and Revolutionary Cinema

Films:

Intolerance (1916)

Man With a Movie Camera (1929)

Battleship Potemkin (1925)

Un Chien Andalou (1929)

Strike (1925)

October (1928);

Week 7

Hollywood, the Studio System, and the Coming of Sound, Nickelodeon

Films:

Juti (1999)

Neighbors (1920)

Week 8

Rise of Independent Films: Italian Neo-Realism and International Art Cinema

Global Cinema

Films:

Roma, città aperta/aka Rome Open City (1945)

The Bicycle Thieves (1948)

Rashomon (1950)

Throne of Blood (1950)

Pather Panchali (1955)

Sjunde inseglet, Det/The Seventh Seal (1957)

Week 9

French New Wave: Auteurs from Cahier du Cinema, Iranian New Wave, British New Wave

Films:

Breathless (1960)

400 Blows (1959)

Close-Up (1990)

Taste of Cherry (1997)

Baran (2001)

Saturday Night and Sunday Morning (1960)

Look Back in Anger (1959)

Week 10

World War II, Golden Years of Hollywood, Antitrust case of 1948, New Hollywood Cinema, Japanese Horror Animation Cinema

Films:

Casablanca (1942)
Citizen Kane (1941)
Bonnie and Clyde (1967)
Godzilla (1954)
Matango (1963)

Week 11

Political Cinema

Post-colonial Cinema, Third Cinema, Epic Theatre, Fourth Cinema

Films:

Amistad (1997)
The Battle of Algiers (1966)
Xala (1975)
Black God, White Devil (1964)
Interview (1971)
Mor Thengari (2015)

Week 12

Digital Cinema and Home Movies, OTT

Course Assessment:

Mid-term Examination: 25

Attendance: 05

Presentation: 12

Assignment: 08

Recommended Reading:

Mokammel, T. (1997) *Cholochitrokotha*. Dhaka: Papyrus.

Bordwell, D., Thompson, K., & Smith, J. (1993). *Film art: An introduction* (Vol. 7, p. 437).
New York: McGraw-Hill.

For more detailed reading:

Bordwell, D., Staiger, J., & Thompson, K. (1960). *The Classical Hollywood Cinema: Film Style and Mode of Production to 1960*, 1985.

Thomson, D. (2010). *The New Biographical Dictionary of Film: Completely Updated and Expanded*. Knopf.