

## **FILM HISTORY**

**2023/2024, Semester 1**

**UG; 6 ECTS; LAC2.97410 – TP2**

**Prof. Mariana Liz**

Office Hours: Wednesdays, 3pm-4pm

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### **Module description**

In 1995, the first centenary of cinema was celebrated. This date marks what, by convention, is considered to have been the first public projection of moving images by the Lumière brothers in Paris. It also marks what, since then, has been a history of innovations and mutations, especially at the turn of the millennium and with the development of the digital age. Starting by problematizing the historiography of the cinematographic art, this module introduces the main technical, aesthetic and cultural changes that world cinema has undergone since its genesis. Crossing different decades, countries and cinematographic genres, the course offers an overview of what cinema has been, and still can be, today, from its production to distribution and exhibition.

### **Outcomes**

- To identify key moments in the history of cinema, in different eras and parts of the globe;
- To locate the history of cinema in time and space, recognizing the different contexts in which it has developed;
- To examine moving images in detail, grounding textual analysis in the cultural, historical and social contexts in which these images are produced;
- To characterize the global economy of cinema and problematize the role of production and exhibition contexts in the construction of filmic meaning;
- To conduct, in a critical and independent manner, research on specific moments in film history;
- To construct coherent written and oral arguments about the stylistic and cultural aspects of individual films.

## Detailed Programme

### 1. Problematizing Film History

#### Viewing:

*Uma História do Espectador de Cinema / A History of the Film Spectator* (José Filipe Costa, 2023)

#### Reading:

- Belton, John (2014) 'If film is dead, what is cinema?', *Screen*, 55:4, pp 460-470.

### 2. Early Cinema

#### Viewing:

Selection of films from the *Early Cinema: Primitives and Pioneers* (BFI, 1999) DVD and from Cinemateca Digital (online resource by Cinemateca Portuguesa-Museu do Cinema).

#### Reading:

- Gunning, Tom (1990) 'The Cinema of Attractions: Early Film, Its Spectator and the Avant-Garde', in Thomas Elsaesser (ed.), *Early Cinema: Space, Frame, Narrative*. London: BFI, pp. 56-62.

### 3. German Expressionism

#### Viewing:

*The Cabinet of Dr. Caligari* (Robert Wiene, 1920)

#### Reading:

- Rubenstein, Lenny (1988) '*Caligari* and the Rise of Expressionist Film', in Stephen E. Bronner and Douglas Kellner (eds), *Passion and Rebellion: The Expressionist Heritage*. New York: Columbia University Press, pp. 363-373.

#### **4. Soviet Montage**

**Viewing:**

*Strike* (Sergei Eisenstein, 1925)

**Reading:**

- Eisenstein, Sergei (2002 [1924]) 'The Montage of Film Attractions', in Catherine Fowler (ed.) *The European Cinema Reader*. London and New York: Routledge, pp. 25-33.

#### **5. Writing about film**

**Reading:**

- Etherington-Wright, Christine (2009) 'Essay writing', in Ruth Doughty & Deborah Shaw (eds), *Film: The Essential Study Guide*. London: Routledge, pp. 95-108.

#### **6. Classical Hollywood Cinema**

**Viewing:**

*Casablanca* (Michael Curtiz, 1942)

**Reading:**

- Bordwell, David (1985) 'An excessively obvious cinema', in David Bordwell, Janet Staiger & Kristin Thompson (eds), *The Classical Hollywood Cinema: Film Style & Mode of Production to 1960*. London: Routledge, pp. 3-11.

#### **7. Italian Neorealism**

**Viewing:**

*Bicycle Thieves* (Vittorio de Sica, 1948)

**Reading:**

- Bondanella, Peter (2009) *A History of Italian Cinema*. New York: Continuum, pp. 61-66 & 82-93.

### **8. The *Nouvelle Vague* and the *Politique des Auteurs***

**Viewing:**

*Cleo from 5 to 7* (Agnès Varda, 1962)

**Reading:**

- Marie, Michel (2003 [1997]) *The French New Wave: An Artistic School*, trans. Richard Neupert. Oxford: Blackwell, pp. 26-48.

### **9. Czech New Wave**

**Viewing:**

*Daisies* (Vera Chytilová, 1966)

**Reading:**

- Owen, Jonathan, L. (2011) *Avant-Garde to New Wave: Czechoslovak Cinema, Surrealism and the Sixties*. Oxford: Berghahn, pp. 99-128.

### **10. 'Third' Cinema**

**Viewing:**

*Black Girl* (Ousmane Sembène, 1966)

**Reading:**

- Chanan, Michael (1997) 'The Changing Geography of Third Cinema', *Screen* 38:4, pp. 372-388.

## 11. New Hollywood

### Viewing:

*E.T.* (Steven Spielberg, 1982)

### Reading:

- King, Geoff (2002) *New Hollywood Cinema: An Introduction*. New York: Columbia University Press, pp. 49-84.

## 12. Cinema Today

### General Bibliography

Bordwell, David e Kristin Thompson (2021) *Film History: An Introduction*, 5<sup>th</sup> Edition. New York: McGraw-Hill.

Cook, Pam (ed.) (2007) *The Cinema Book*, 3<sup>rd</sup> Edition. London: BFI.

Hill, John e Pamela Church Gibson (eds) (1998) *The Oxford Guide to Film Studies*. Oxford: The Oxford University Press.

Nowell-Smith, Geoffrey (ed.) (1999) *The Oxford History of World Cinema*. Oxford: Oxford University Press.

### Coursework and Assessment

- Participation (in addition to attendance, this includes the completion of viewings and readings before class; the ability to concentrate in class; the posing of pertinent questions; the ability to listen to others, and participate in discussions on the topics raised; references to specific ideas and concepts used in class and in the required readings; the ability to synthesize and establish connections between the themes of the different classes): 20% final grade;
- Individual Essay, max. 1500 words, about one of the films discussed in the first five weeks of the course, submission date: 3 November by 6pm: 40% final grade;
- Individual Exam, about one or more films, cinematographic movements or periods of film history discussed in the module, 13 December: 40% final grade.