

Boğaziçi University
Spring 2020

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FA 341 – History of the Cinema

Course Description:

To have a sense of a history of cinema, and to form a coherent picture out of a complex sum of works, this course focuses on the basics, simplifies and reduces significant developments that have taken place in the (late) 19th and 20th centuries. In order to accomplish this task, we take up a familiar framework that puts the western developments in the center of the issue, however, remain critical of the ramifications of such a method.

The idea of cinema enters the imaginations as a project of science and incubates until necessary technological advancements. As the spectacle becomes a commercial success, the new medium attains a schizophrenic character as art and commercial production. The battle in between companies and national cinemas follow a basic economic pattern of standardization and industrialization. It will be one of our tasks to reveal the undergoing mechanisms that gather the elements of production to analyze them.

In terms of film theory, criticism, analysis and even appreciation, our primary indulgence will be within the historical significance of works rather than aesthetic strength. As such, Hollywood will be given less space of time while post-colonial cinemas of the world will receive relatively more attention.

For the sake of simplicity, we divide the developments into three periods which are as geographical as they are chronological. We begin with the pre-classic early years and go on to understand the classic cinemas of the western industries. The final period is dubbed as a World Cinema that will be scrutinized under the influence of global economies.

Throughout our work, we'll pay special attention to the aesthetic form as reflective of historic value and frequently discuss, in a concise manner, concepts such as narration, cinematography and mise-en-scene, sound and editing.

Hopefully, our endeavour will provide a sufficient idea of how cinema as an art form has been involved with an intense interplay with modern history, politics and human world in general. Finally, we'll try and relate our knowledge to cinema in Turkey and contemporary cinema in general. The challenges, subversions and unsettlements of artists against the market will be of special importance in this respect.

Prerequisites:

This is an introductory course that requires no previous experience in film studies although prior knowledge of prominent films and/or terminology will prove useful.

Grading:

40% Attendance and Participation (a minimum of 70% of all lectures should be attended in order to receive a grade)

20% Response Papers - Students will provide 4 short response papers for designated weeks.

20% Midterm Exam / Paper

20% Final Exam / Paper

Core Texts:

A History of Narrative Film, David A. Cook, Norton & Company

Film History: An Introduction, Kristin Thompson & David Bordwell, McGraw-Hill

Oxford History of Cinema, Geoffrey Nowell-Smith, Oxford University Press

SCHEDULE

Week 1: Introduction.

From the idea to the invention. Terms, basics, adverbs, techniques. Methodology and aims of the course.

Excerpts from: Works by Lumiere Bros.

Week 1b: Silent Films and the Narrative in Film

How United States and Europe battled over dominance on the new medium. Lumière Brothers, Edison and Dickson, Eastman. Directors Georges Méliès, Edwin Porter, Guazzoni, Pastrone.

Excerpts from: Works by Méliès, *Quo Vadis?* (1913), *Birth of a Nation* (1915).

Europe and the National Cinemas until the end of World War II

Week 2: German Cinema

Wilhelmine, Weimar and Third Reich periods. Ethnography, Expressionism and Nazism. Murnau, Pabst, Riefenstahl, Lang.

Excerpts from: *Der Student von Prag* (1913), *Metropolis* (1927), *Tabu* (1931), *Pandora's Box* (1929), *Olympia* (1938).

Week 3: Soviet Cinema

From avant-garde to propaganda. Bauer, Protazanov, Kuleshov, Vertov, Dovzhenko, Eisenstein, Shklovsky.

Excerpts from: *After Death* (1914), *Bronenosetz Potemkin* (1926), *Enthusiasm* (1931).

Week 4: French Cinema and Other European Cinemas

National cinemas, epics and dramatic developments. Renoir, Gance, Carne, Epstein, Feuillade. Powell and Pressburger, Lean, Chaplin/Keaton, Reed, Hitchcock. Italian Film Industry's Cinecitta.

Excerpts from: *La Règle du Jeu* (1939), *Napoleon* (1927), *Les Enfants du Paradis* (1945), *Modern Times* (1936), *Strike!* (1931).

Hollywood and its rise to dominance

Week 5: Advent of Sound, the formation of the Studios and the Star System

David W. Griffith, Oscar D. Micheaux, De Mille, Stroheim, Vidor, Capra, Hawks, Ford.

Excerpts from: *Jazz Singer* (1927), *Greed* (1924), *The Stagecoach* (1939), *The Ten Commandments* (1923), *Some Like It Hot* (1959).

Week 6: Golden 70s and the new Global American Cinema

Decline of Hollywood and new solutions. Lucas, Scorsese, Coppola, De Palma. European transfers.

Excerpts from: *Taxi Driver* (1976), *The Conversation* (1974), *Carrie* (1976).

Postwar European Cinema

Week 7: French New Wave and its Aftermath

Cahiers du Cinema and *la Politique des Auteurs*. Truffaut, Godard, Resnais, Rivette, Varda, Rohmer, Chabrol, Bresson.

Excerpts from: *400 Blows* (1959), *Breathless* (1960), *Pickpocket* (1959), *Hiroshima Mon Amour* (1959).

Week 8: Neo-realism & British Social Realism

Rosellini, Fellini, Visconti, De Sica, Antonioni, Pasolini, Bertolucci. Anderson, Richardson, Losey, Wilder.

Excerpts from: *La Strada* (1954), *Bicycle Thieves* (1948), *The Leopard* (1963), *La Notte* (1961). *If...* (1968), *The Servant* (1963).

Week 9: Other New Waves in Europe

Czech New Wave. Chytilova, Forman, Menzel. Young German Cinema. Fassbinder, Von Trotta, Schlöndorff, Wenders, Herzog. Other Auteurs. Bergman, Polanski, Tarkovsky.

Excerpts from: *Daisies* (1966), *Bitter Tears of Petra von Kant* (1972), *Persona* (1966), *The Mirror* (1975).

World Cinema Beyond the West

Week 10: Asian Cinema I – China and India

China's struggle between industrial and governmental cinemas. India's Bollywood and troubled auteurs. Satyajit Ray, Raj Kapoor.

Excerpts from: *Two Stage Sisters* (1964), *Awaara* (1951), *Pather Panchali* (1955).

Week 10b: Asian Cinema II – Japan and Others

Japan's extended classic era to new Japanese Cinema. Ozu, Kurosawa, Mizoguchi, Suzuki, Imamura, Oshima, Teshigahara, Shindo, Shinoda.

Excerpts from: *Floating Weeds* (1934-1959), *No Regrets for Our Youth* (1946), *Woman in the Dunes* (1964), *Vengeance is Mine* (1976), *Funeral Parade of Roses* (1969).

Week 11: Latin American Cinema

Style and authenticity. Tomas Gutierrez Alea, Glauber Rocha, Walter Salles, Hector Babenco, Fernando Solanas.

Excerpts from: *Soy Cuba* (1964), *Memories of Underdevelopment* (1968), *The Harder They Come* (1972), *Battle of Chile* (1977).

Week 12: African and West Asian Cinema

Postcolonial artistic struggle of Africa. Ousmane Sembene (Senegal), C. Oumar Sissoko (Mali), Youssef Chahine (Egypt). Minimalism and liberation in Iranian and Soviet Block cinemas. Kiarostami, Samira Makhmalbaf, Ghobadi, Paradjanov.

Excerpts from: *Blackgirl* (1966), *Close-up* (1990), *Color of Pomegranades* (1968), *The Apple* (1998).

Week 12b: Turkey's Cinema in Context

From Muhsin Ertuğrul to *Yeşilçam*. Refiğ, Erksan, Akat, Yılmaz, Güney, Gören, Ökten.

Week 13: Cinema in the Digital Age – A Brief Conclusion