

## SUBJECT CARD

### 1. Basic information

<b>Subject</b>	<b>History of the World 's Cinema</b>
Faculty	Faculty of Management, Media and Technology
Field of studies	Film and TV Production Management
Specialization	—
PRK level	6 PRK
Education level	first-cycle studies
Form of studies	part-time study
Group of activities	—
Number of ECTS points	3
Type of subject	facultative
Total number of hours	20 h
Didactic cycle	2021/2022 winter
Academic semester	2
Academic year	1
Education profile	practical
Year of implementation	2021/2022
Language of instruction	English
Teacher(s)	prof. UAFM dr hab. Urszula Chowaniec

### Semester, number of ECTS points, type of subject, number of hours

Semester	Lecture
2	20 godz. 3 ECTS

### 2. General objectives

<b>C1</b>	<p>You certainly know this infuriating question that people sometimes ask: “have you seen this or that film?” And then they look surprised at you. Well, it is impossible to follow the whole cinematic production! It is impossible to know all the films. Yet, there are ways to be prepared for these kinds of conversations and to know why some films we know, some directors we follow closely, some genres we know upside down and others not so much.</p> <p>During the World’s Cinema History, we look at the history of cinema from a particular point of view. We cannot see everything. Yet, we discuss how some films become masterpieces and why everybody should know them. Because just like in the history of literature, in the history of cinema, some movies, some directors, and some camera operators change history itself.</p> <p>The English film director Derek Jarman, once said, “Oh, how Shakespeare would have loved cinema!” Of course, he would. Because Shakespeare is all about fantastic storytelling in a captivating way, the beauty of language, the setting of scenes, and the choice of glancing at things, the best films follow the same rules to keep us interested.</p> <p>During History of the World's Cinema, we discuss the masterpieces of cinematic history, and we learn why everybody has to see them and why we sometimes have the right to ask: haven’t you seen it? And be genuinely stunned if not. Come to study Film and Media Production management course, and let’s discuss the best films ever together.</p>
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### 3. Introductory requirements

The general knowledge of film analysis, the general history of the 20th century, ability to write short texts in English - the analysis of the films.

### 4. Learning outcomes

<b>W1</b>	Knowledge: The student will demonstrate an understanding of film history and a variety of cinematic styles The student will be able to form and articulate a critical analysis and evaluation of a cinematic work
<b>W2</b>	Knowledge: Ability to see the development of the film industry through the social and political history
<b>U1</b>	Skills: - articulate and describe the defining attributes of various film genres as they were practised during different historical moments. - identify significant movements, innovations, and figures in film history. - demonstrate a richer basic knowledge of cinema and be able to place a film in its historical context. - analyze a film in ways that are necessary to a film practitioner or scholar/critic.
<b>K1</b>	Social competence: - the ability to discuss films in the broad socio-political contexts

### 5. Course program

Lecture (20 h)

Code	Detailed description of the topic blocks (semester: 2)
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Wyk1	<p>The programme: The lecture is based on multimedia lectures, reading and self-learning (with leading questions after each lecture) and the leading book: David Thomson, <i>Big Screen: The History of the Movies and What They Did to Us</i>, London: Penguins, 2013 (Further on as Lecture-book)</p> <p>1. The Story of the Movies and What They Do to Us? The beginnings of the cinema: cinema as an invention at the turn of the 19th / 20th century (short films by the Lumière brothers and Georges Méliès). Must see: Concise History of Cinema: <a href="https://www.youtube.com/watch?v=pBahe2_sZk0">https://www.youtube.com/watch?v=pBahe2_sZk0</a> Additionally: History of Film: <a href="https://en.wikipedia.org/wiki/History_of_film">https://en.wikipedia.org/wiki/History_of_film</a> The History of the Discovery of Cinematography: <a href="http://www.precinemahistory.net">http://www.precinemahistory.net</a> In Polish: <a href="http://wyborcza.pl/7,101707,22316829,bracia-lumiere-i-ich-pierwszy-film-1">http://wyborcza.pl/7,101707,22316829,bracia-lumiere-i-ich-pierwszy-film-1</a> <a href="http://rodzi-sie-akcja-swiat.html">rodzi-sie-akcja-swiat.html</a></p> <p>2. The Birth of Hollywood. The story of the cinema industry. Paul Merton's documentary: <a href="https://www.youtube.com/watch?v=UtCJ4ajbNc">https://www.youtube.com/watch?v=UtCJ4ajbNc</a></p> <p>3. Silent cinema. The beginnings of genres: comedy, melodrama, the Westerns (early films by Charlie Chaplin, e.g. <i>Gold Rush</i> 1925) Central figure: Charlie Chaplin</p> <p>4. German film expressionism: the birth of horror movies, relationships with Romanticism ("Cabinet of Doctor Caligari" directed by R. Wiene 1920 "Nosferatu: symphony of terror" by F.W. Murnau 1922 Also: Sunrise (1927). Main figure L F.W. Murnau FW Murnau: <a href="https://www.youtube.com/watch?v=6UkZpncOpdc">https://www.youtube.com/watch?v=6UkZpncOpdc</a> Film: <a href="https://www.youtube.com/watch?v=6NayFytQeBE">https://www.youtube.com/watch?v=6NayFytQeBE</a></p> <p>5. Experimental cinema/the avant-garde cinema: in search of the new poetics of film ("The Man with the Movie Camera" directed by Dziga Vertov 1928, "The Adventure of a Good Citizen" directed by F. and S. Themersons, 1937) Lecture-book: <i>State Film-Film State</i>: 73-89 Film: <a href="https://www.youtube.com/watch?v=z97Pa0ICpn8">https://www.youtube.com/watch?v=z97Pa0ICpn8</a> About Vertov: <a href="https://www.youtube.com/watch?v=wTcII0rSICA">https://www.youtube.com/watch?v=wTcII0rSICA</a> Themersons: <a href="https://artmuseum.pl/en/filmoteka/praca/franciszka-and-stefan-themersonowie-przygoda-czlowieka">https://artmuseum.pl/en/filmoteka/praca/franciszka-and-stefan-themersonowie-przygoda-czlowieka</a></p> <p>6. The sound breakthrough in the cinema/genre cinema in the sound cinema (musical, gangster movie, horror) ("Dracula", directed by T. Browning 1931) The History of Sound at the Cinema: Text (introduction): <a href="https://en.wikipedia.org/wiki/Sound_film">https://en.wikipedia.org/wiki/Sound_film</a> Lecture: <a href="https://www.youtube.com/watch?v=Ot5IryUt9SM">https://www.youtube.com/watch?v=Ot5IryUt9SM</a></p> <p>7. Classical Cinema/film adaptation / Cinema personalities ("Citizen Kane" directed by Orson Welles, 1941) Additional reading: <a href="https://www.smithsonianmag.com/history/infamous-war-worlds-radio-broadcast-was-magnificent-fluke-180955180/">https://www.smithsonianmag.com/history/infamous-war-worlds-radio-broadcast-was-magnificent-fluke-180955180/</a></p> <p>8. Italian neorealism/realism as an issue in the cinema ("Bicycles Thieves" 2 Urszula Chowaniec, prof. Film and Media Production Management History of the World's Cinema directed by Vittorio De Sica, 1945)</p> <p>9. France: the French beginning of the cinema. French New Wave/ La Nouvelle Vague ("Breathless" directed by Jean-Luc Godard, 1960 or "Last year at Marienbad" directed by Alain Resnais, 1961) <a href="https://www.newyorker.com/culture/richard-brody/in-memory-of-alain-Resnais">https://www.newyorker.com/culture/richard-brody/in-memory-of-alain-Resnais</a></p> <p>10. New trends in Europe / transformation in literature and culture after World War II (Czechoslovakian new wave, British "young angry", e.g. "The Loneliness of the Long Distance Runner", by Tony Richardson, 1962)</p> <p>11. Cinema personalities (Europe): Fellini, Bergman, Antonioni ("Persona" dir. I. Bergman, 1966)</p> <p>12. USA: the cinema of contestation and the youth culture ("The Graduate", directed by M. Nichols, 1967)</p> <p>13. Cinema personalities: the Japanese, and Indian cinema ("Throne of Blood" directed by Akira Kurosawa, 1957), Satyajit Ray (The Apu Trilogy, 1955-1959)</p> <p>14. Postmodernism (Pulp Fiction by Quentin Tarantino, 1994)</p> <p>15. Contemporary adaptations of literature: "Macbeth" by Justin Kurzel and other adaptations. )</p> <p>Series online recommended watching 1. Birth of Cinema: <a href="https://www.youtube.com/watch?v=R0jm6j3s_uE">https://www.youtube.com/watch?v=R0jm6j3s_uE</a> 2. Paul Merton's: <a href="https://www.youtube.com/watch?v=UtCJ4ajbNc&amp;t=1446s">https://www.youtube.com/watch?v=UtCJ4ajbNc&amp;t=1446s</a> 3. Crash Course Film History: <a href="https://www.youtube.com/watch?v=vsNB4iBb78o">https://www.youtube.com/watch?v=vsNB4iBb78o</a> Urszula Chowaniec, prof. Film and Media Production Management History of the World's Cinema</p>
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## 6. Didactic methods

Lecture	
<b>M1</b>	Case study
<b>M2</b>	Text analysis
<b>M6</b>	Discussion
<b>M20</b>	Lecture

## 7. Student workload

Number of hours under supervision	Student workload
<b>Lecture</b>	<b>20 h</b>
<b>Including e-learning:</b>	<b>0 h</b>

Student's own work	
	<b>55 h</b>

Total workload	
Total number of hours for the course	<b>75 h</b>
Total number of ECTS points	<b>3 ECTS</b>

## 8. Conditions for course completion

Lectures (Final exam / Final pass)	
<b>Grade 5:</b>	Acceptable (90%) attendance records and satisfactory (90%) results in the final test.
<b>Grade 4,5:</b>	Acceptable (80%) attendance records and satisfactory (80%) results in the final test.
<b>Grade 4:</b>	Acceptable (75%) attendance records and satisfactory (75%) results in the final test.
<b>Grade 3,5:</b>	Acceptable (70%) attendance records and satisfactory (70%) results in the final test.
<b>Grade 3:</b>	Acceptable (60%) attendance records and satisfactory (60%) results in the final test.

## 9. Literature

### Basic literature

1. Film History: An Introduction (Third Edition) by Kristin Thompson and David Bordwell McGraw Hill (2010) ISBN 978-0-07-338613-3

### Supplementary literature

1. 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: Touchstone, 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 Kavin. *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.

#### **Additional aids**

Website: <https://history-of-cinema.weebly.com/lecture-1-the-beginning.html>

### **10. Additional information for students**

<https://history-of-cinema.weebly.com/lecture-1-the-beginning.html>

Course diary will be held at the PLATFORM.

Students are asked to regularly checked the information on the platform.

### **11. Information about academic teachers**

#### **The person responsible for the card**

prof. UAFM dr hab. Urszula Chowaniec (e-mail: [uchowaniec@afm.edu.pl](mailto:uchowaniec@afm.edu.pl))

**Teacher(s) conducting the subject**

prof. UAFM dr hab. Urszula Chowaniec (e-mail: [uchowaniec@afm.edu.pl](mailto:uchowaniec@afm.edu.pl))