This screening-intensive course surveys the broad trends in the development of cinema as an art and as an industry. Spanning from 1950 to present, it will particularly examine how notions of film art and social protest defined national cinemas, including American film, against the traditional Hollywood studio film. Topics to include the decline of the studio system, the international art film, the New Hollywood, oppositional countercinema, independent cinema, and transnational and global exchange of cinematic style and language.

TEXTBOOK
Kristin Thompson and David Bordwell, Film History: An Introduction
readings available electronically through Blackboard

GRADING
Midterm exam 25%
Final exam 25%
Paper #1 10%
Paper #2 15%
Screening journals 20%
Participation 5%

THE WANING OF CLASSICAL NARRATIVE (1945-1959)

Week 1. Italian Neorealism

W 8/31.
Screening: Paisan, “Partisans” segment (Roberto Rossellini, 1946, Italy, 20m)
Bicycle Thieves / Ladri di Biciclette (Vittoria di Sica, 1948, Italy, 96m)

F 9/2.
Cesare Zavattini, "Some Ideas on the Cinema" (Blackboard)

Week 2. Hollywood: Film Noir and Realism

Out of class viewing: Gentleman's Agreement (Elia Kazan, 1947, US, 20th-Fox, 110m)

W 9/7.
Screening: Raw Deal (Anthony Mann, 1948, US, Eagle-Lion, 79m)

F 9/9.
FH, Chapter 15: American Cinema in the Post War Era, 1946-1960

Week 3. Alternate Distribution: The (American) Postwar Avant-Garde and the Art House

Out of class viewing: Rashomon (Akira Kurosawa, 1950, Japan, Deiei, 88m)
Ritual in Transfigured Time (Maya Deren, 1948, US, 15m)

W 9/14.
Screening: Christmas, USA (Gregory Markopoulos, 1949, US, 15m)
Man in the White Suit (Alexander Mackendrick, UK, 1951, Ealing, 85m)
Week 4. 1950s Hollywood: Melodrama and Musical

*Out of class viewing*: Singing in the Rain (Stanley Donen and Gene Kelly, 1952, MGM, 103m)

**W 9/21.**
*Screening*: Written on the Wind (Douglas Sirk, 1958, Universal, 99m)

Thomas Schatz, "Family Melodrama" (Blackboard)

**F 9/23.**
Douglas Gomery, "Who Killed Hollywood?" (Blackboard)

NEW WAVES (1959-1975)

Week 5. The French New Wave

*Out of class viewing*: The 400 Blows/Les Quatre cents coups (Francois Truffaut, 1959, France, 101m)

**W 9/28.**
*Screening*: Bay of Angels/La Baie des anges (Jacques Demy, 1963, France, 79m)

**F 9/30.**
FH, Chapter 20: New Waves and Young Cinema, 1958-1967
François Truffaut, “A Certain Tendency of the French Cinema” (Blackboard)

Week 6. High Modernism

*Out of class viewing*: Persona (Ingmar Bergman, 1966, Sweden, 81m)

**W 10/5.**
*Screening*: Eclipse / L'eclisse (Michelangelo Antonioni, 1962, Italy, 126m)

PAPER #1 due

**F 10/7.**
FH, Chapter 19: Art Cinema and the Idea of Authorship

Week 7. Other New Waves: Britain, Japan, and Eastern Europe

*Out of class viewing*: The Firemen's Ball / Horí, má panenko (Milos Forman, 1967, Czechoslovakia, 71m)

**W 10/12.**
*Screening*: O Dreamland (Lindsay Anderson, 1953, UK, 12m); Pitfall (Hiroshi Teshigahara, 1962, Japan, Toho, 97m)

**F 10/14.** MIDTERM

Week 8. Political Modernism and Third Cinema

**W 10/19.**
*Screening*: Harvest 3000 Years (Haile Gerima, 1977, Ethiopia/US, 138m)
**F 10/21.**
*Screening:* Saute ma ville/ Blow up my Town (Chantal Akerman, 1968, Belgium, 11m)

FH, Chapter 23: Critical Political Cinema of the 1960s and 1970s
Paul Willemen, “Interview with Haile Gerima” (Blackboard)
Fernando Solanas and Octavio Getino, “Towards a Third Cinema” (Blackboard)

**Week 9. American Cinema of the 60s: Industrial Decline and Social Upheaval**

*Out of class viewing:* Medium Cool (Haskell Wexler, 1969, US, 111m)

**W 10/26.**
*Screening:* Beach Party (William Asher, 1963, US, American-International Pictures, 101m); Scorpio Rising (Kenneth Anger, 1964, US, 30m)

**F 10/28.**
Chapter 22: Hollywood's Fall and Rise, 1960-1980 (pp. 470-77)
Chapter 24: Documentary and Experimental Film Since the Late 1960s

**Week 10. The New Hollywood and Auteurism**

*Out of class viewing:* Manhattan (Woody Allen, 1979, US, UA, 96m)

**W 11/2.** *Screening:* McCabe And Mrs. Miller (Robert Altman, 1971, US, Warner Bros., 120m)

**F 11/4.**
FH, Chapter 22: Hollywood's Fall and Rise, 1960-1980 (pp. 478-93)
Andrew Sarris, from *The American Cinema* (Blackboard)

**CONTEMPORARY CINEMA (1975-2008)**

**Week 11. American Independent Cinema**

*Out of class viewing:* Killer of Sheep (Charles Burnett, 1977, US, 83m)

**W 11/9.**
*Screening:* Stranger than Paradise (Jim Jarmusch, 1984, US, 89m)
Dottie Gets Spanked (Todd Haynes, 1993, US, 30m)

**F 11/11.**
FH, Chapter 27: American Cinema and the Entertainment Economy
Christina Lane, "Just Another Girl Outside the Neo-Indie" (Blackboard)

**Week 12. The Commercial Art Film: Cinema du Look and Crossover Successes**

*Out of class viewing:* Diva (Jean-Jacques Beineix, France, 1981, 123m)

**W 11/16.**
*Screening:* Cinema Paradiso (Giuseppe Tornatore, Italy, 1988, coproduction, 124m)

**F 11/18.**
FH, Chapter 25: New Cinemas and New Developments: Europe and the USSR since the 1970s
FH, Chapter 28: Toward a Global Film Culture
Week 13. THANKSGIVING


*Out of class viewing:* The Day I Became a Woman (Marziyeh Meshkini, Iran, 2000, 78m)

**W 11/30.**
*Screening:* Still Life/Sanxia Haoren (Jia Zhang-Ke, China/Hong Kong, 2006, Shanghai Film Studios, 108m)

**PAPER #2 due**

**F 12/1.**
FH, Chapter 26: A Developing World: Continental and Subcontinental Cinemas since 1970 New Cinemas, New Audiences
FH, Chapter 27: Cinema Rising: Pacific Asia and Oceania since 1970

Week 15. Contemporary Hollywood and Postclassicism

*Out of class viewing:* Frost/Nixon (Ron Howard, US, 2008, Universal/Imagine, 122m)

**W 12/7.**
Eleftheria Thanouli, from *Post-Classical Cinema: An International Poetics of Film Narration* (Blackboard)

FINAL EXAM