

Film History

Chapter 10

Basic Approaches to Studying Film History

- Aesthetic
- Technological
- Economic
- Social

Aesthetic

- Evaluates film or filmmaker based on a set of criteria that assess their artistic significance or influence
- Look at films as works of art
- Auteur Theory – Great works are the result of an individual author

Technological Approach

- Examine technological advances and improvements
- When was it made and why?
- How original was it?
- What influence did it have?
- Values the importance and legacy of the technological advances.
- Color, Sound, Widescreen, 3D, Stereo, Lenses, Lighting, Digital Camera/Projection, etc.

Economic Approach

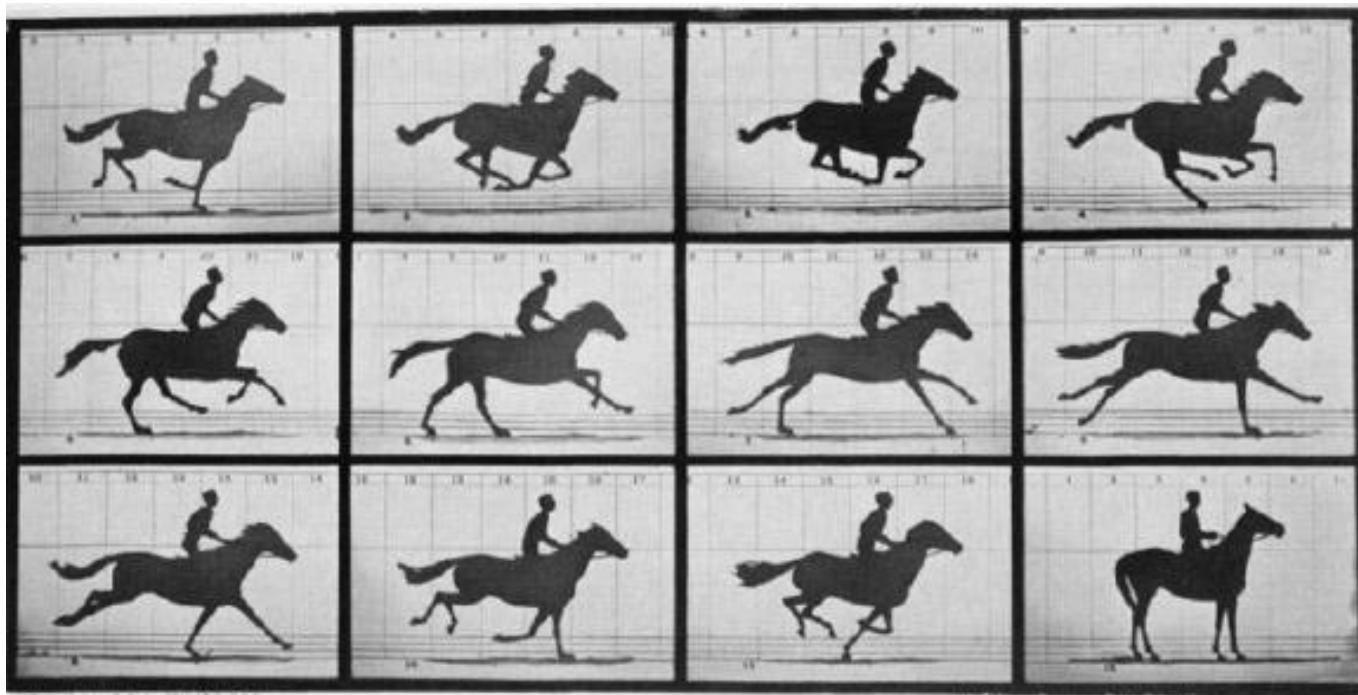
- Looks at how the movie industry operates as a business
- Historically looks at how studios were run
- When and why were there changes?
- Often focus on the studio system

Film as Social History

- Culture and Movies influence each other
- Who made movie and why?
- Who saw movies and why?
- Looks at current events that may have influenced or been influenced by a film
- Cultural Historical Study

Precinema

- Photography – Early 19th Century
- Series Photography



Copyright, 1878, by MUYBRIDGE.

MORSE'S Gallery, 47 Montgomery St., San Francisco.

THE HORSE IN MOTION.

Discovered by
MUYBRIDGE.

ATWANKING PHOTOGRAPHY.

"SALLIE GARDNER," owned by LELAND STANFORD; running at a 1.40 gait over the Palo Alto track, 10th June, 1878.

The negatives of these photographs were made at intervals of twenty-seven inches of distance, and about the twenty-fifth part of a second at least; they showing consecutive positions assumed in each twenty-seven inches of progress during a single stride of the mare. The vertical lines were twenty-seven inches apart (the distance) lines represent successive of four inches each. The exposure of each negative was less than the two-thirtieth part of a second.

1891-1903

The First Movies

- W.K.L. Dickson – U.S., 1891
 - Kinetoscope
 - [Edison Kinetoscopic Record of a Sneeze](#) (1894)
 - Black Maria – 1st movie studio



- Lumiere Brothers –
France, 1895
 - Cinematographe
 - Actualites
 - [Employees Leaving the Lumiere Factory](#) (1895)

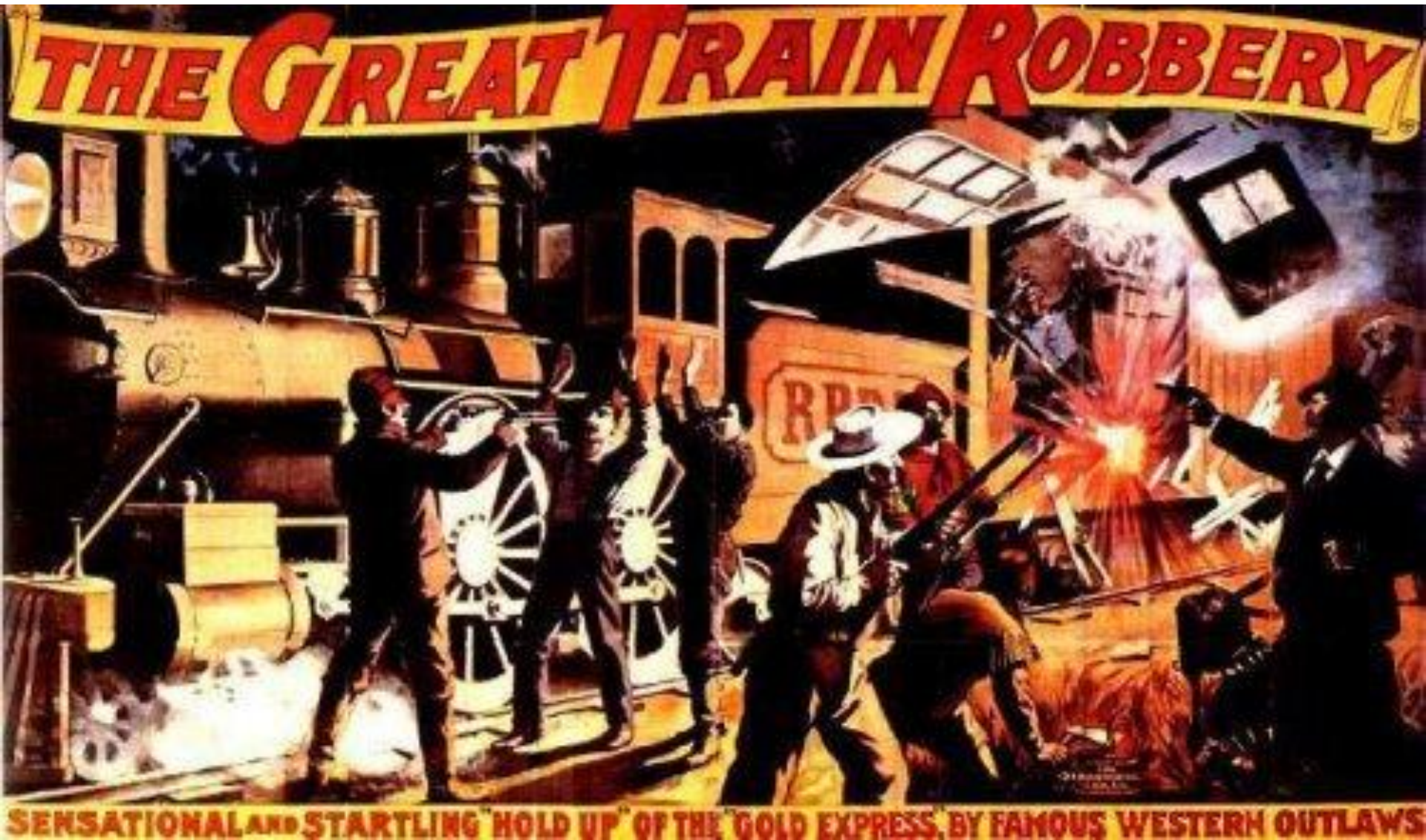


- George Melies – France, 1890s
 - [A Trip to the Moon](#) (1902)



- Edwin S. Porter – U.S., 1903

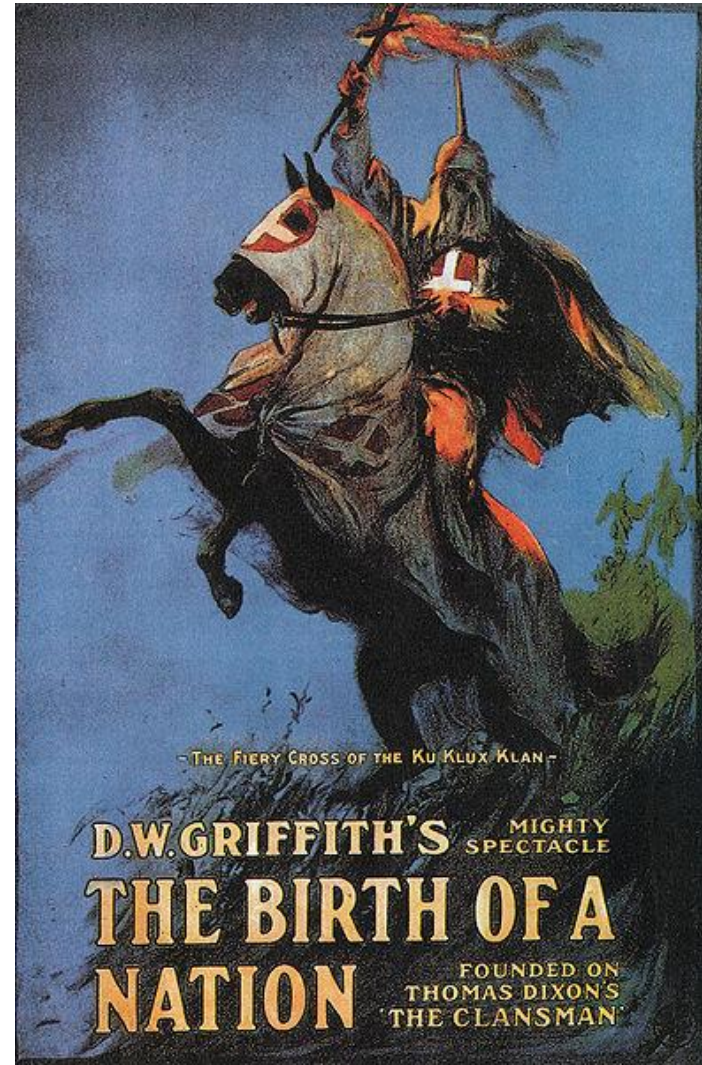
- [The Great Train Robbery](#) (1903) – 1st Western



1908 – 1927

Origins of the Classical Hollywood Style – The Silent Period

- D.W. Griffith –
 - [The Birth of a Nation](#) (1915)



- Hollywood Style – Invisibility

- Form
- Studio System
 - Vertical Integration

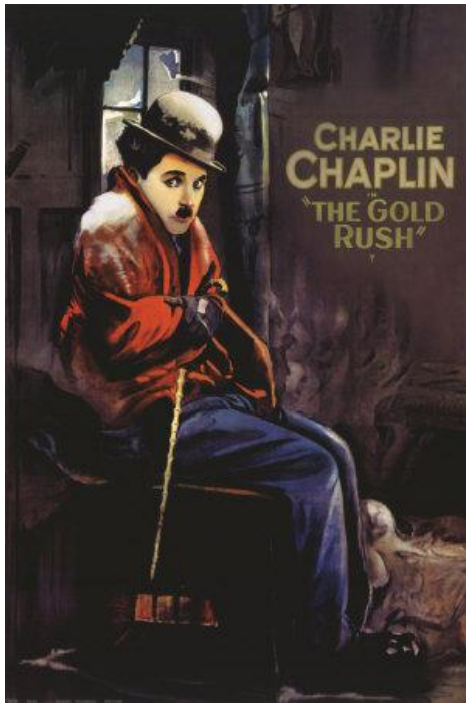




Silent Films



- Silent Comedy –
 - Slapstick
 - Charlie Chaplin, Buster Keaton, “Fatty” Arbuckle, Harold Lloyd, and Laurel & Hardy.
 - [The Gold Rush](#) (1925, Chaplin)
 - [The General](#) (1926, Keaton)

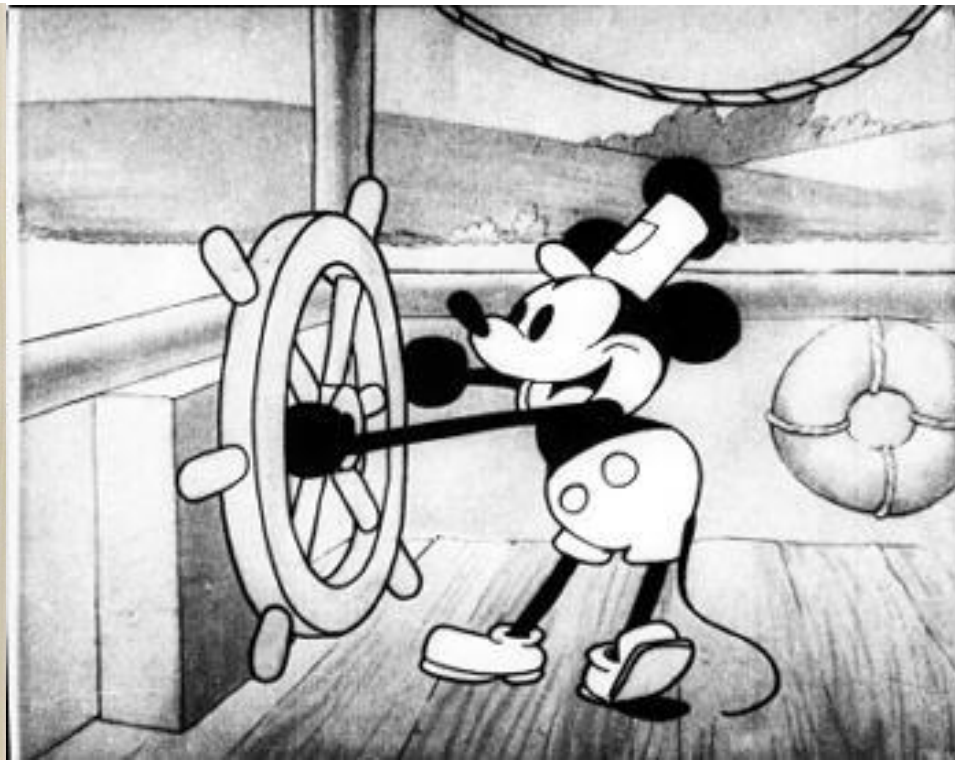
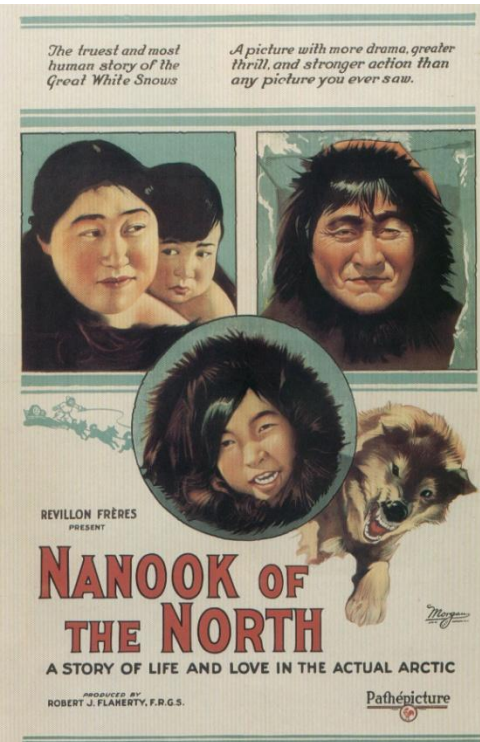


- Other notables of this period

- [Nanook of the North](#) (1922, Robert Flaherty)

- Animation

- Otto Messmer – Felix the Cat
 - Walt Disney
 - The Fleischer Brothers – Betty Boop



1919 – 1931

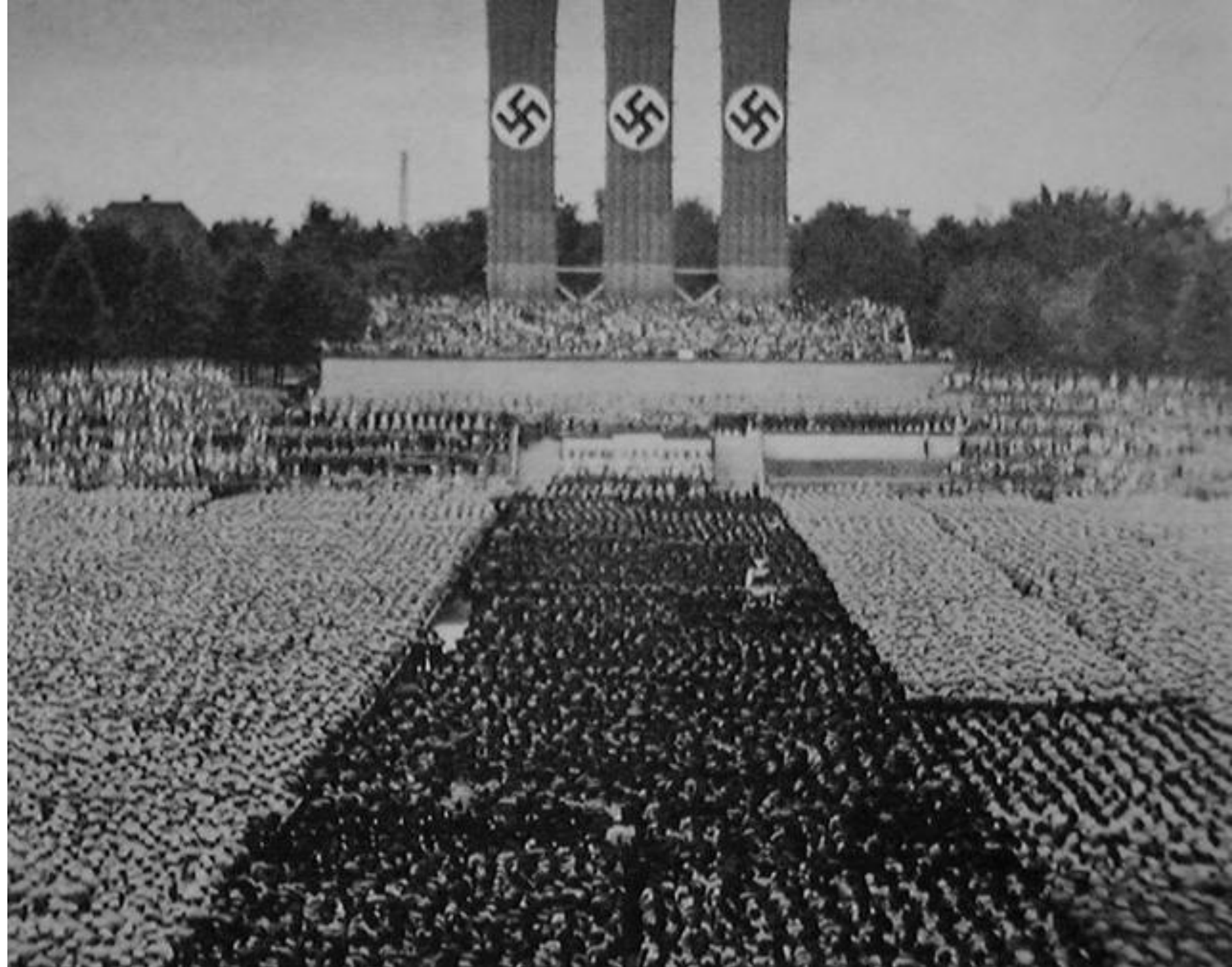
German Expressionism

- WWI (1914-1918)
- UFA



- [The Cabinet of Dr. Caligari](#) (Robert Weine, 1919)
- [Metropolis](#) (Fritz Lang, 1927)





1918 – 1930

French Avant-Garde Filmmaking

– Dada & Surrealism –

- [An Andalusian Dog](#) (Luis Buniel & Salvador Dali, 1929)

– Naturalistic Psychological Studies –

- [Rien que les heures](#) (Alberto Cavalcanti, 1926)

– Narrative –

- [The Passion of Joan of Arc](#) (Carl Theodore Dryer, 1929)



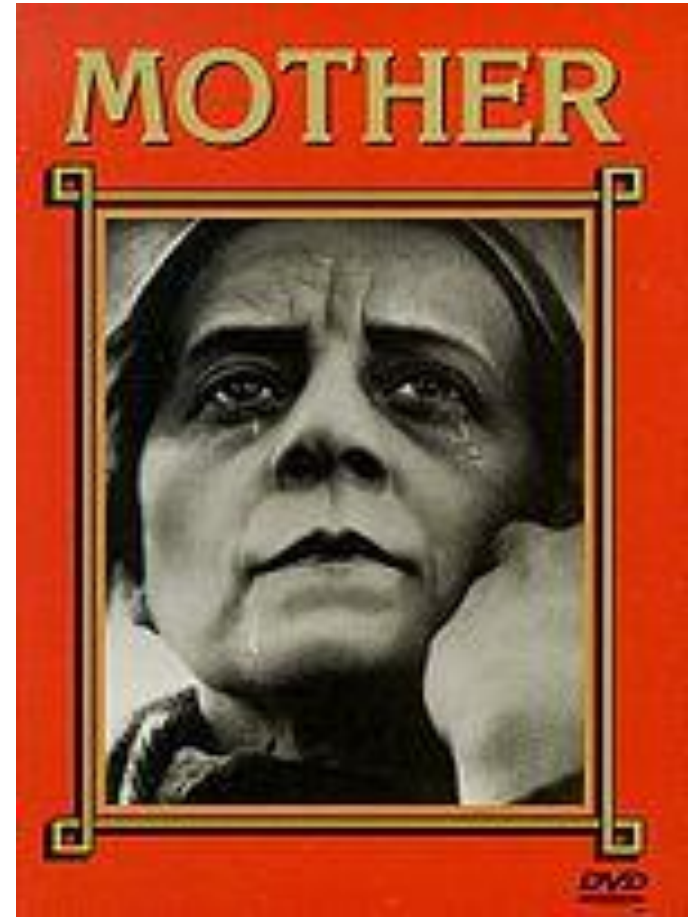
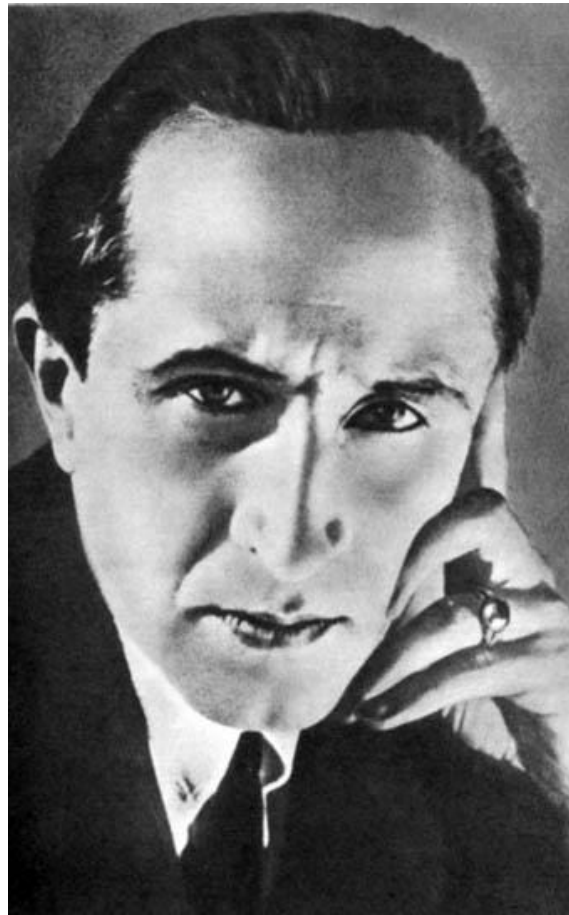
1924 – 1930

The Soviet Montage Movement

- October 1917 – Bolshevik Revolution
- Lenin held power 1917-1924



- Dziga Vertov – [Man With a Movie Camera](#) (1929)
- Lev Kuleshov – [Kuleshov Effect](#)
- Vsevolod Pudovkin – [Mother](#) (1926)



- Sergei Eisenstein –
– [Battleship Potemkin](#) (1925)



1927-1947

Hollywood's Golden Age

- Studio system
- [The Jazz Singer](#) (Alan Crosland, 1927)



- Motion Picture Production Code (1930)
- Production Code Administration (1934)
 - Hay's Office



- [Citizen Kane](#) (Orson Welles, 1941)



1942-1951

Italian Neorealism





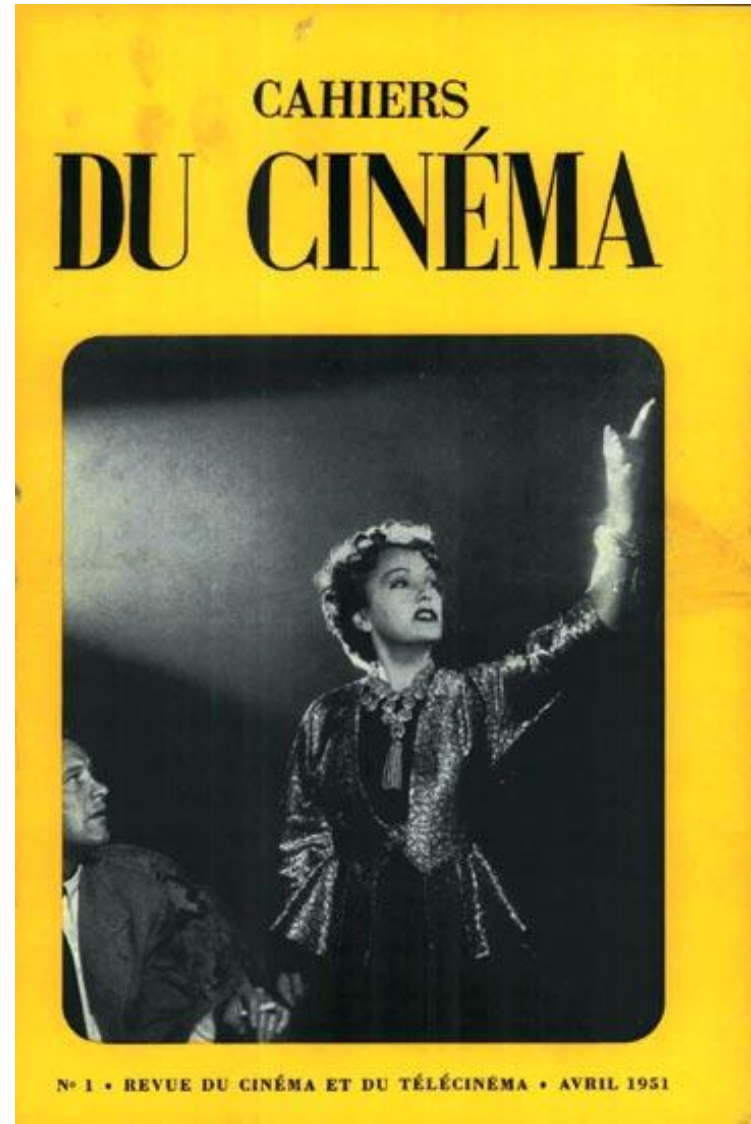
- [The Bicycles Thieves](#) (Vittorio De Sica, 1948)



1959-1964

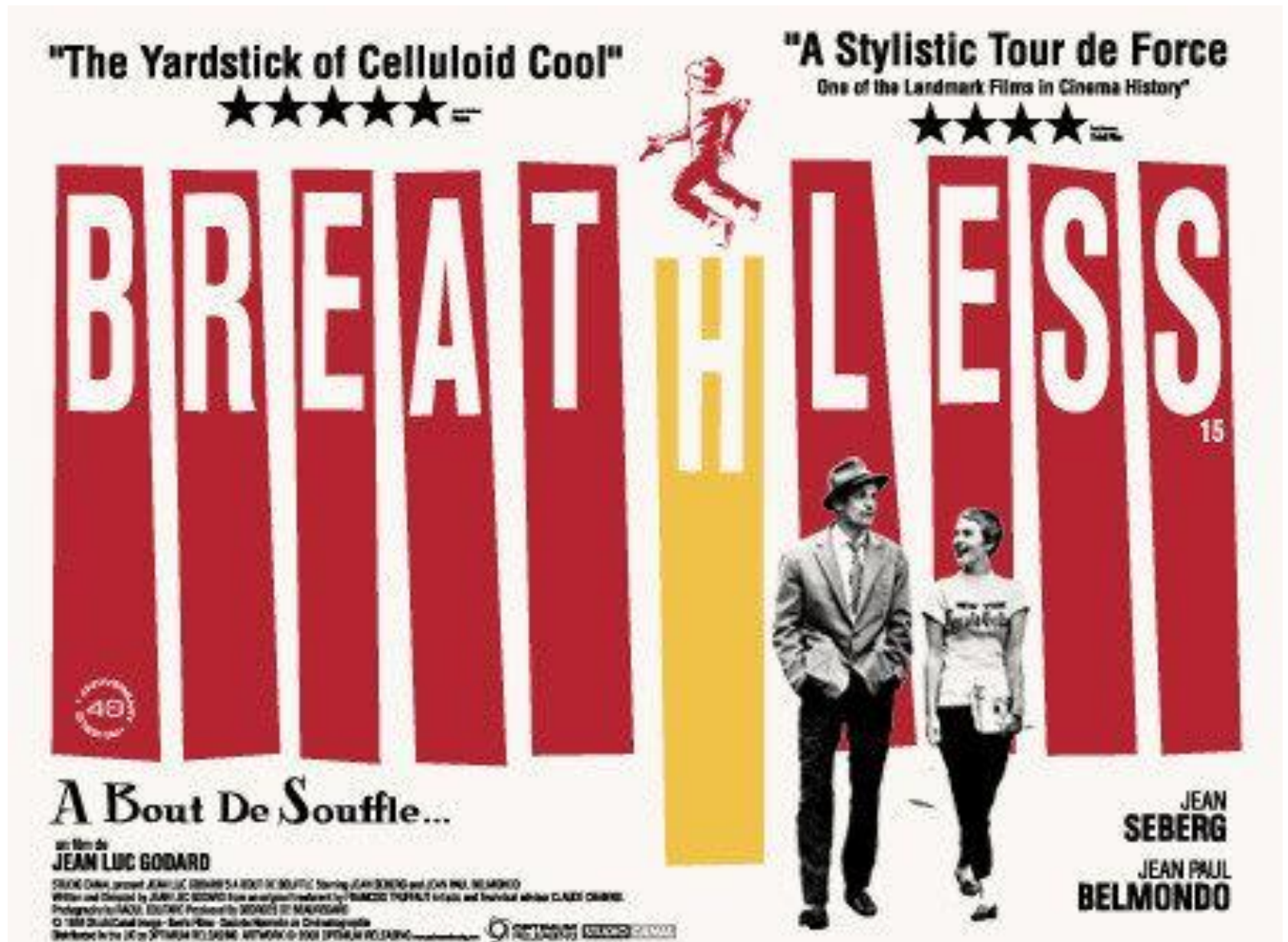
French New Wave

- Andre Bazin
- Auteur Theory





- [Breathless](#) (Jean-Luc Godard, 1959)



1947-Present: New Cinemas in Great Britain, Europe, and Asia



England and the Free Cinema Movement

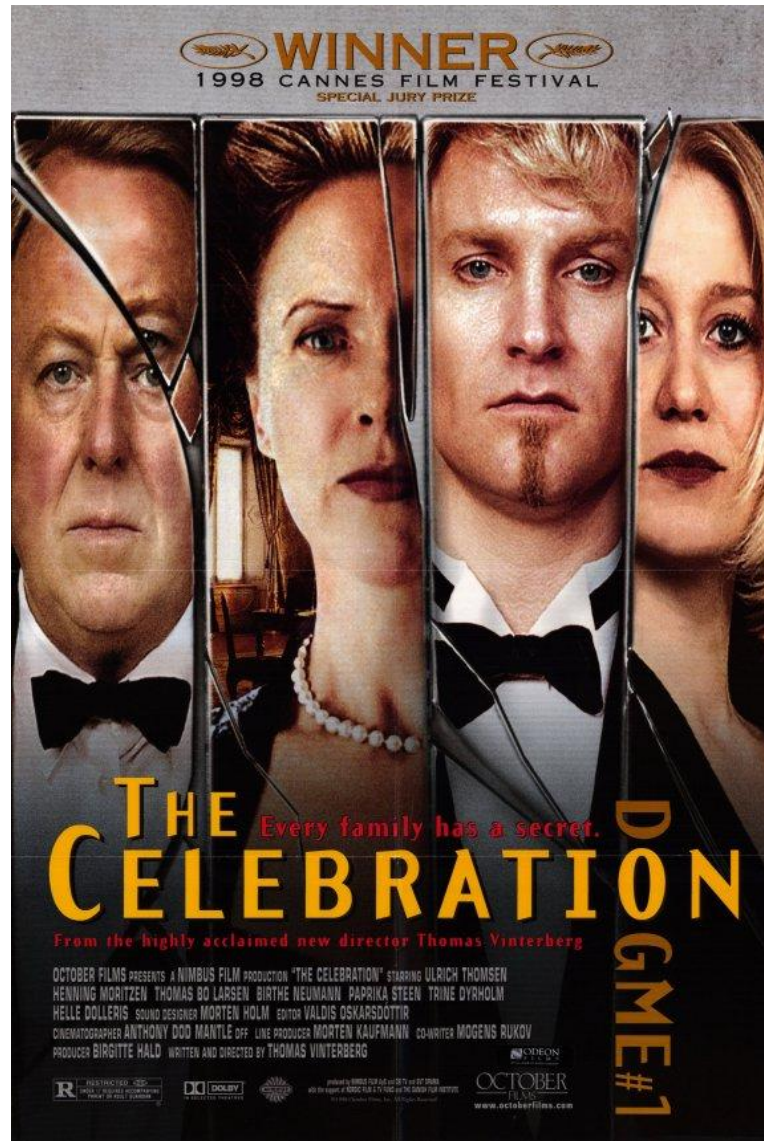


Denmark and the Dogme 95 Movement

- Lars Von Trier



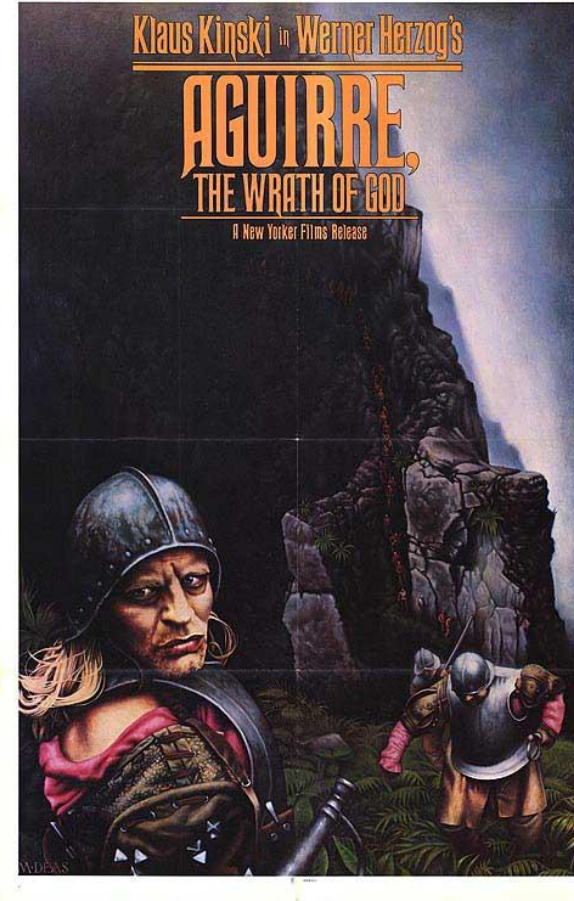
- [The Celebration](#) (Thomas Vinterberg, 1998)
Dogme #1



Germany and Das neue Kino

- West Germany (1962-1980s)
- “New German Cinema”

- Rainer Werner Fassbinder
- Wim Wenders
- Werner Herzog
- [The American Friend](#) (Wenders, 1977)



Japan's Nubero Bagu



China and Postwar Filming

- The People's Republic of China (mainland)
- Taiwan (independent island)
- Hong Kong (British colony)

The People's Republic

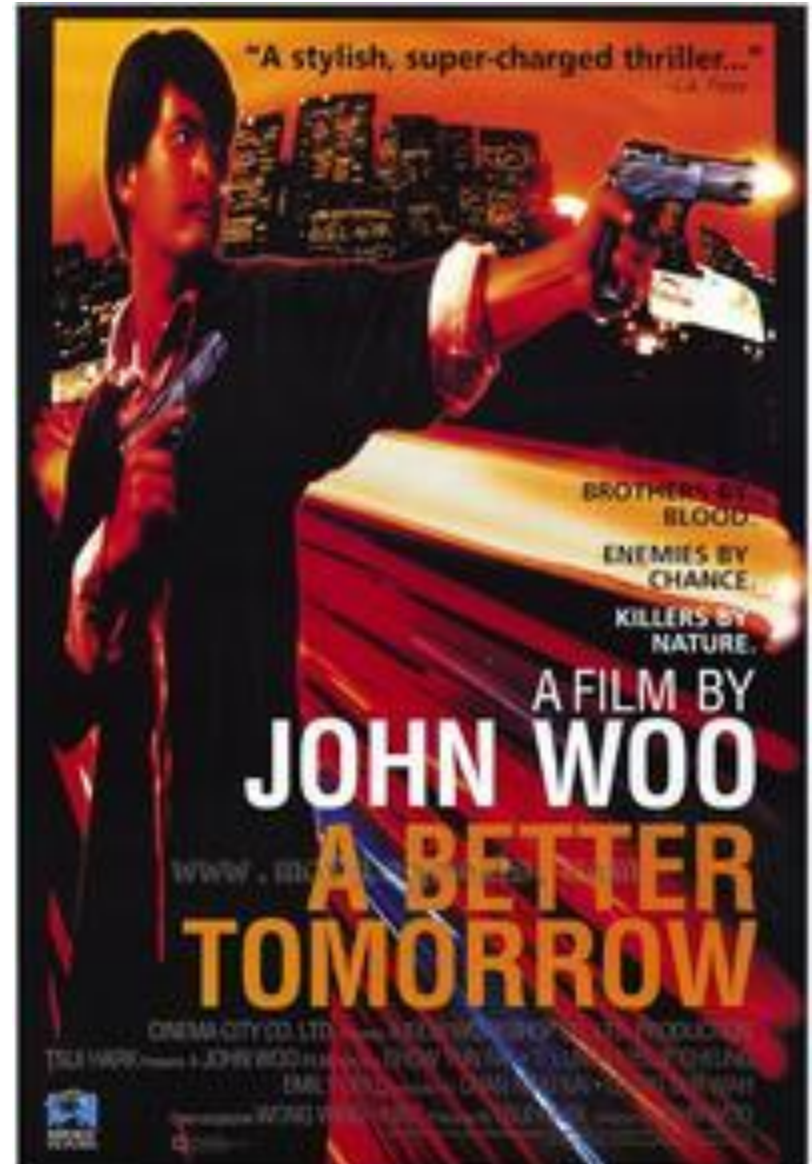


Hong Kong

- Martial Arts Action (1920s-70s)
- New Wave (1970s – 85)

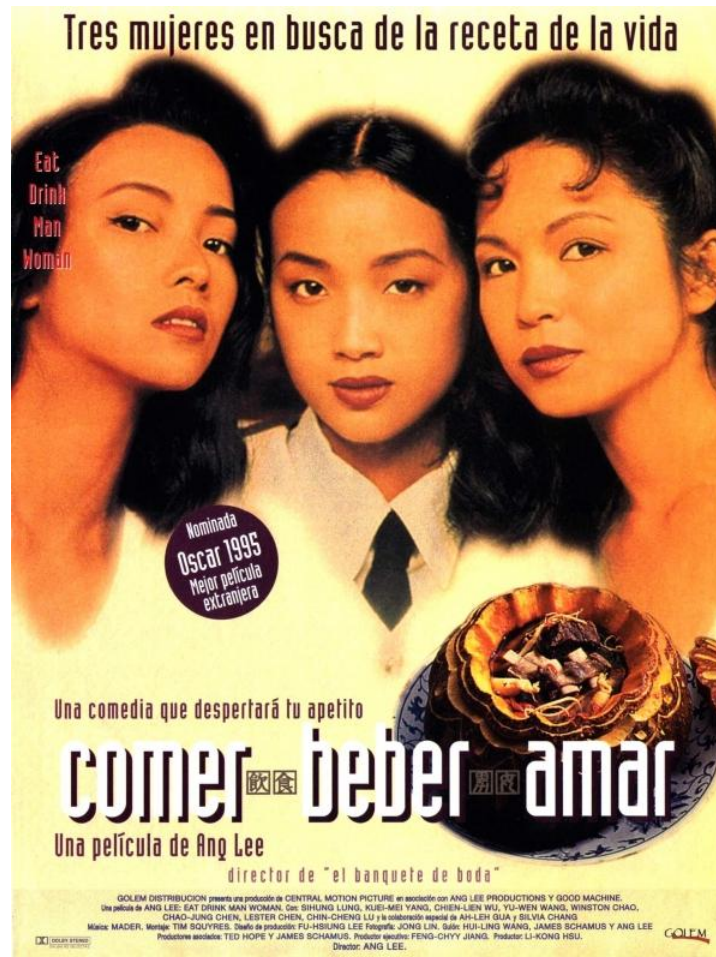


- Significant figures (all went to Hollywood)
 - John Woo – [A Better Tomorrow](#) (1986)
 - Bruce Lee
 - Jackie Chan
 - Yun-Fat Chow
 - Jet Li



Taiwan

- [Eat Drink Man Woman](#) (Ang Lee, 1994)



1965-1995

The New American Cinema

- [Bonnie and Clyde](#) (Arthur Penn, 1967)
- [The Wild Bunch](#) (Sam Peckinpah, 1969)





