

## מבוא לתולדות הקולנוע א'

### Introduction to Film History I

שיעור (4 ש"ס) והקרנה (2 ש"ס), סמסטר א' תש"ף (2019-2020)

מרצה: ד"ר דן חיוטין

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#### תקציר הקורס

"מבוא לתולדות הקולנוע א'" מבקש למפות דמויות, תנועות ומגמות מרכזיות בעשיית סרטים מראשית המדיום בסוף המאה ה-19 ועד השנים הראשונות לאחר מלחמת העולם הראשונה. תוך מתן תשומת לב להקשרים החברתיים וההיסטוריים שבתוכם היצירה הקולנועית צומחת, הקורס יתמקד באופן שבו הקולנוע בתקופה זאת התייחס למתח בין הפופולרי לאוונגארדי, לשינויים בתשתית הטכנולוגית שלו ולמאמץ לגשר בין הלאומי לטרנסלאומי. בין הנושאים שידונו בהקשר זה: התפתחות הסרט המוקדם מאטרקציות למבנים סיפוריים; התגבשות השפה הקלאסית בהוליווד של סוף העידן האילם; מודרניזם קולנועי בצרפת, גרמניה וברא"מ בשנות העשרים; המעבר לקולנוע המדבר והתמסדות שיטת האולפנים ההוליוודית; תנועת הריאליזם הפואטי הצרפתי; קולנוע מגוייס בגרמניה, ברא"מ וארה"ב בצל מלחמת העולם השנייה; עליית הניאו ריאליזם האיטלקי; וקולנוע אמנות אוטרי בצרפת ובריטניה לפני הגלים החדשים.

"Introduction to Film History I" aims to provide a general mapping of main figures, movements, and trends within global filmmaking from its beginnings in the late 19<sup>th</sup> Century until the immediate aftermath of WWII. While taking note of the different socio-historical contexts in which this practice operates, the classes will situate cinema of the period in relation to the tension between the popular and the avantgarde, to changes in its technological infrastructure, and to the efforts of forming a relationship between the national and the transnational at a time of great upheaval. Amongst the topics discussed within this framework: the development of early film from attractions to narrative structures; the formation of Hollywood's classic language at the end of the silent era; cinematic modernism in France, Germany and the USSR of the 1920s; the transition into sound and the establishment of the Hollywood studio system; French Poetic Realism; propaganda and cinema in Germany, the USSR, and the US ahead of WWII; the rise of Italian Neo-Realism; and art cinema in pre-New Wave France and Britain.

## דרישות הקורס

נוכחות (עד שלושה חיסורים), צפייה בסרטי חובה, קריאת מאמרי חובה, עמידה במטלת מבחן.

## מרכיבי הציון

מבחן רב ברירה : 100%

## הערות לגבי סרטים וחומרי קריאה

- הקורס כולל מסגרת הקרנה של סרטים שלמים. חובה על המשתתפים. ות בקורס לצפות בסרטים אלה, בין אם במסגרת ההקרנה ובין אם מחוצה לה. מעבר לכך, ההרצאות כוללות קטעי סרטים שעל המשתתפים. ות להכיר גם כן במסגרת חובתם. ן לקורס.
- חלק מהסרטים שיוצגו במסגרת הקורס מכילים תכנים קשים ובוטים, כולל כאלה של אלימות מסוגים שונים. המרצה יתריע לפני ההקרנה הרלוונטית, ולאחר מכן ידון בתכנים אלה וימקם אותם בהקשרים הרלוונטים ביחס לנושאי הקורס.
- כל מאמרי החובה (ומאמרי רשות נבחרים) יועלו לאתר הקורס לפני תחילת הסמסטר. מצגות יועלו לאתר גם כן.
- המבחן יכלול חלקים שיבדקו את בקיאות הסטודנט. ית בסרטים במסגרת ההקרנה ובמאמרי החובה מעבר למה שנסקר בכיתה.

## מהלך הקורס: תקציר

\*\*\*הסרטים ומקורות הקריאה נתונים לשינויים\*\*\*

\*\*\*בהתאם לקצב ההתקדמות בקורס, ייתכן ולא יתקיים דיון על חלק מן הנושאים הנ"ל\*\*\*

- **מפגש ראשון: הקדמה מתודולוגית / מהקדם-קולנוע לקולנוע אטרקציות**

*The Red Man's View* (D. W. Griffith, 1909 [14m]); *A Roman Orgy* (Louis Feuillade, 1911 [8m]); *Falling Leaves* (Alice Guy-Blaché, 1912 [12m]); *Suspense* (Lois Weber, 1913 [10m]); *The Bangville Police* (Henry Lehrman, 1913 [8m])

קריאת חובה: Tom Gunning, "The Cinema of Attractions: Early Film, Its Spectator and the Avant-Garde," *Wide Angle* 8.3 (1986)
- **מפגש שני: קולנוע אילם בתקופת "מעבר"**

הקרנת חובה: *Broken Blossoms* (D. W. Griffith, 1919 [90m])

קריאת חובה: Ben Brewster, "Early Film Periodization," in *American Cinema's Transitional Era: Audiences, Institutions, Practices*, ed. Shelley Stamp and Charlie Keil (Berkeley: University of California Press, 2004)
- **מפגש שלישי: מלחמת העולם הראשונה, התבססות הקולנוע הנרטיבי ועלייתה של הוליווד**

הקרנת חובה: *Gold Rush* (Charles Chaplin, 1925 [95m])

קריאת חובה: Carlos Gómez and Enrique Urbizu, "*Broken Blossoms* (1919): Griffith and Conscious Expressiveness in the Early Days of Classicism," *Atalante* 27 (2019)
- **מפגש רביעי: קולנוע אמריקני בסוף העידן האילם**

הקרנת חובה: *Nosferatu* (F.W. Murnau, 1922 [94m])

קריאת חובה: Tom Gunning, "Chaplin and the Body of Modernity," BFI Chaplin Conference Paper (London, 2005) < <http://chaplin.bfi.org.uk/programme/conference/pdf/tom-gunning.pdf>>

● **מפגש חמישי: קולנוע ויימאר ו"האקספרסיוניזם הגרמני"**

הקרנת חובה: *Man with a Moving Camera* (Dziga Vertov, 1929 [80m])  
 קריאת חובה: עופר אשכנזי, "מבוא: 'אין לדעת מה קשה יותר לתפוס היום'", בתוך *הליכה אל עבר הלילה*: רציונליות וזהות בקולנוע הגרמני לפני עליית הנאציזם (תל אביב: עם עובד, 2010)

● **מפגש שישי: קולנוע סובייטי ו"אסכולת המונטאז'"**

הקרנת חובה: *The Fall of the House of Usher* (Jean Epstein, 1928 [62m]), *Andalusian Dog* (Luis Buñuel and Salvador Dalí, 1928 [21m])  
 קריאת חובה: דזיגא ורטוב, "קולנועיניזם. מהפך", "מ'קולנועין' לירדיועין", ו"האיש עם מצלמת הקולנוע", תרגום עמינדב דיקמן, סרטים 3 (אפריל 1987)

● **מפגש שביעי: קולנוע צרפתי בין "אימפרסיוניזם" ל"סוריאליזם"**

הקרנת חובה: *It Happened One Night* (Frank Capra, 1934 [105m])  
 קריאת חובה: ז'אן ויגו, "הכלב האנדלוסי נושך!" קולנוע 78 (אפריל 1978) [1930]  
 Jan Christopher Horak, "Discovering Pure Cinema: Avant-garde Film in the 1920's," *Afterimage* 8 (1980).

● **מפגש שמיני: הוליווד 1930-1945 I: תעשיית החלומות בימים של שפל**

הקרנת חובה: *Hail the Conquering Hero* (Preston Sturges, 1944 [100m])  
 קריאת חובה: Glenn Alan Phelps, "The 'Populist' Films of Frank Capra," *Journal of American Studies* 13.3 (Dec., 1979)

● **מפגש תשיעי: הוליווד 1930-1945 II: לשם מה אנחנו נלחמים?**

הקרנת חובה: *Daybreak* (Marcel Carné, 1939 [93m])  
 קריאת חובה: Dominic Power, "Patriotic Dissonance: The Soundtrack of *Hail the Conquering Hero*," *The Soundtrack* 2.1 (2009)

• **מפגש עשירי: קולנוע מחוץ להוליווד 1930-1945 | צרפת ובריטניה**

הקרנת חובה: *Gentlemen Prefer Blondes* (Howard Hawks, 1953 [91m])  
 קריאת חובה: Dudley Andrew, "Introduction: A Compass in the Mist of Poetic Realism," in *Mists of Regret: Culture and Sensibility in Classic French Film* (Princeton N.J.: Princeton University Press, 1995)

• **מפגש אחד עשר: קולנוע מחוץ להוליווד 1930-1945 | ברה"מ וגרמניה / הוליווד לאחר**

**המלחמה 1945-1959: תור הזהב והחזון הפוסט-אוטופי I**

הקרנת חובה: *Bigger than Life* (Nicholas Ray, 1956 [95m])  
 קריאת חובה: Molly Haskell, "Howard Hawks: Masculine Feminine," *Film Comment* (March/April, 1974)

• **מפגש שנים עשר: הוליווד לאחר המלחמה 1945-1959: תור הזהב והחזון הפוסט-אוטופי II**

הקרנת חובה: *The Bicycle Thief* (Vittorio De Sica, 1948 [93m])  
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• **מפגש שלושה עשר: קולנוע מערב אירופי 1945-1959: הולדת "קולנוע האמנות" בין**

**שמרנות לחדשנות I**

הקרנת חובה: *The Third Man* (Carol Reed, 1949 [108m])  
 קריאת חובה: צ'זארה זאוואטיני, "תזות על הניאו-ריאליזם," מתוך במאים ואנשי-קולנוע על הקולנוע, עורך איתן גרין (תל אביב: עם עובד, 1985)

**מפגש ראשון: הקדמה מתודולוגית / מהקדם-קולנוע לקולנוע אטרקציות****הקדמה מתודולוגית**

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Simon Popple and Joe Kember, "Exhibition and Reception," in *Early Cinema: From Factory Gate to Dream Factory* (London and New York: Wallflower, 2004)

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צירלי צ'פלין, "לשחק ולביים עם מק-סנט", מתוך *במאים ואנשי-קולנוע על הקולנוע*, עורך איתן גרין (תל אביב: עם עובד, 1985)

Charlie Keil, "'The Modern Technique of the Art': The Style of Transitional Cinema" and "Analyzing Transition: Six Sample Films," in *Early American Cinema in Transition: Story, Style, and Filmmaking* (Madison, WI: University of Wisconsin Press, 2001)

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Núria Bou, "Lois Weber: The Female Thinking in Motion," *Comparative Cinema* 4.8 (2016)

Amelie Hastie, "Circuits of Memory and History: *The Memoirs of Alice Guy-Blaché*," in *A Feminist Reader in Early Cinema*, ed. Jennifer M. Bean and Diane Negra (Durham: Duke University Press, 2002)

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Charlie Kiel and Ben Singer, "Introduction: Movies and the 1910s," *American Cinema of the 1910s: Themes and Variations*, ed. Barry Keith Grant (New Brunswick: Rutgers University Press, 2009)

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Jennifer M. Bean, "Introduction: Stardom in the 1910s" and "Charles Chaplin: The Object Life of Mass Culture," in *Flickers of Desire: Movie Stars of the 1910s*, ed. Jennifer M. Bean (New Brunswick: Rutgers University Press, 2011)

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Alan Casty, "The Films of D.W. Griffith: A Style for the Times," *Journal of Popular Film and Television* 1.2 (Spring, 1972)

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Sandy Flitterman-Lewis, "The Blossom and the Bole: Narrative and Visual Spectacle in Early Film Melodrama," *Cinema Journal* 33.3 (Spring 1994)

Christina Stojanova, "The Great War: Cinema, Propaganda, and The Emancipation of Film Language," *Acta Univ. Sapientiae, Film and Media Studies* 14 (2017)



Bo Florin, "Victor Sjöström and the Golden Age," in *Swedish Film: An Introduction and a Reader*, ed. Mariah Larsson and Anders Marklund (Lund: Nordic Academic Press, 2010)

**מפגש רביעי: קולנוע אמריקני בסוף העידן האילם**

באסטר קיטון, "מדוע אינני מחייך לעולם", מתוך *במאים ואנשי-קולנוע על הקולנוע*, עורך איתן גרין (תל אביב: עם עובד, 1985)

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Thomas Schatz, "The 1920s: Beginnings," in *The Genius of the System: Hollywood Filmmaking in the Studio Era* (New York: Metropolitan Books, 1996)

Kristin Thompson, "The Continuity System," in *The Classical Hollywood Cinema: Film Style and Mode of Production to 1960*, ed. David Bordwell, Kristin Thompson and Janet Staiger (New York: Columbia University Press, 1985).

Steve Neal and Frank Krutnik, "Hollywood, Comedy, and The Case of Silent Slapstick," in *Popular Film and Television Comedy* (New York: Routledge, 1990)

Alan Bilton, "Introducing American Silent Film Comedy: Clowns, Conformity, Consumerism," in *Silent Film Comedy and American Culture* (New York: Palgrave, 2013)

Jennifer Fay, "Buster Keaton's Climate Change," *Modernism/modernity* 21.1 (January 2014)

Susan McCabe, "'Delight in Dislocation': The Cinematic Modernism of Stein, Chaplin, and Man Ray," *Modernism/modernity* 8.3 (September 2001)

Paul Cuff, "Reframing History: Erich von Stroheim's Europe," *Quarterly Review of Film and Video* 35.2 (2018)

Gaylyn Studlar, "Oh, 'Doll Divine': Mary Pickford, Masquerade, and the Pedophilic Gaze," *Camera Obscura* 16.3 (2001)

Sumiko Higashi, "DeMille's Second Epoch" and "DeMille's Exodus from Famous Players Lasky: *The Ten Commandments* (1923)," in *Cecil B. DeMille and American Culture: The Silent Era* (Berkeley: University of California Press, 1994)

Gregory W. Bush, "Like 'A Drop of Water in the Stream of Life': Moving Images of Mass Man from Griffith to Vidor," *Journal of American Studies* 25.2 (Aug. 1991)

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**מפגש חמישי: קולנוע ויימאר ו"האקספרסיוניזם הגרמני"**

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- Daniel Morgan, "'Play with Danger': Vernacular Modernism and the Problem of Criticism," *New German Critique* 41.2 (2014)
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- J. P. Telotte, "German Expressionism: A Cinematic/Cultural Problem," in *Traditions in World Cinema*, ed. Linda Badley, R. Barton Palmer and Steven Jay Schneider (Edinburgh: University of Edinburgh Press, 2006)
- Anton Kaes, "The War at Home," "Tales from the Asylum," and "The Return of the Undead," in *Shell Shock Cinema: Weimar Culture and the Wounds of War* (Princeton, N.J.: Princeton University Press, 2011).
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**מפגש שישי: קולנוע סובייטי ו"אסכולת המונטאז'"**

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