

SYLLABUS

1. Course title:

Elements of Film

Course: Film art before and after World War II

2. Code:

EoF

3. Cycle of study:

1

4. ECTS credits:

6

5. Type of course: Mandatory Elective**6. Prerequisites:**

Completed prestigious obligations - Semi-contest checks from course EF

7. Class restrictions:

Only the students of the study program Production

8. Duration / semester:

1

8

9. Weekly contact hours:

9.1. Lectures:

3

9.2. Seminars:

3

9.3. Laboratory/Practice classes:

10. Faculty:

Academy of Drama Arts

11. Department/study program:

Production

12. Lecturer:**13. Lecturer's e-mail:**

14. Web site:

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15. Course aims:

- Film art before and after World War II.
- Silent movie.
- The beginning of the sound film and the flourishing of film art until the Second World War.
- From postmodern tendencies to contemporary cinematography.

16. Learning outcomes:

The quality measure and goal of the research for students is to first and foremost familiarize themselves with the history of the film, as well as to be trained to watch the movie as a professional and analyze its aesthetic as well as practical elements. The subject should first and foremost have to familiarize students with the historical development of film art through the development of stylistic directions, authoritative poetics and production doctrines. Performing the course surely is not possible without viewing and analyzing selected film works, which will be the most important part of the lecture. In addition, through the analysis of film works and the historical development of film-making tools, students will learn about the practical use of the film language, with particular emphasis on the needs of each individual department (eg. the choice of plans, lenses and camera angles for actors and producers).

17. Course content:

Module I: Silent movie

1. The introductory lecture, "how to watch the film", the basic expression of the film, the structural analysis of the film, a short test of knowledge and conversation. Need of man to stop the movement (Taurus from Altamira), serial scenes in visual arts, later magic, technical conditions for the development of films, photographs, photographic rifles and other inventions, the discovery of Edison and Lumiere cinematographers. The first movies. Entering a Driveway Station, Baby Breakfast, Polished Polygon, Path On the moon, Capricorn magnifying glass, Big looting of the driver.
2. From attractions to art, the first major author, parallel editing and grand plan, David Wark Griffit "Intolerance", Mounting the New World, Russian Revolutionary Directors Dziga Vertov "Man with a camera" Sergei Eisenstein "Battleship Potemkin".
3. Expressionism Friedrich Willhem Murnau "Nosferatu", Fritz Lang "Metropolis". Danish miracle, a big plan to peak. Carl Theodor Dryer "The Passion of Joan of Arc".
4. Separation of film news, documentary as art, Robert Flaherty "Nanook of the North", Art as Propaganda, Leni Riefenstahl "Triumph of will". Charlie, comedy and social criticism, a complete author's phenomenon. Charles Chaplin "The Gold Rush".
5. Poetic realism. French film before World War II. Jean Vigo "L'Atalante". Great masters from the west, genius System, Golden Age of Hollywood. Howard Hawks "His Girl Friday". John Ford "Stagecoach".

Module II: Beginning of the sound movie and the flourishing of film art until World War II

6. Analysis of seminar papers, conversation and discussion. Empty pockets and full heart. Neo-Realism as a reaction and as aesthetics. Vittorio de Sica "The Bicycle Thieves".
7. Poetic Realism, French film before World War II Jean Vigo "L'Atalante". Great masters from the west, genius System, Golden Age of Hollywood. Howard Hawks "His Girl Friday". John Ford "Stagecoach".
8. Japanese study system, cadre system. Mizoguchi Kenji "Osaka Elegy". "The best movie of all time", all expressive resources in one place, written knowledge checking, discussion about seminars and topic assignments, Orson Welles "Citizen Kane".
9. In the Hollywood system and beyond, Hitchcock, the greatest inventor of movie language in the soundtrack. Loss of battle with Television, new tendencies. Alfred Hitchcock "Rear Window". Movie in Asia. Japanese genius, creativity, Production, market, moving west. Akira Kurosawa "Rashomon".
10. Scandinavian giant, filmography and films, personality cult. Ingmar Bergman "The Seventh Seal". "Nouvelle Vague", political fight with film camera, aesthetics as an attitude. Jean-Luc Godard "Breathless".

Module III: From postmodern tendencies to contemporary cinematography

11. New British film, "free cinema", social and socialist tendencies. Lindsey Anderson "Sports Life".
12. Summit of Soviet cinematography. Andrej Tarkovski "John's Childhood". Germany Reconstruction, Filmverlag Des Autoren. Wim Wenders "Alice in the Cities".
13. Yugoslavian region. The beginnings of cinema. Running from behind. In the glory of the revolution. France Stiglic "The ninth cicle". Black waves, abandoning realism. Dušan Makavejev "Love Case or Tragedy of PTT Officer".
14. Bosnian sensitivity and genius, Sarajevo's school of documentary film. Ivica Matić "Woman with Landscape".
15. Contemporary World Film, Global Cinematography. Wong Kar-Wai "Chunking Express".

18. Learning methods:

Teaching methods:

1. Lectures and consultations.
2. Practical lessons.
3. Independent work of students.
4. Continuous assessment of knowledge and skills.

Mentoring principle of performance:

Interactive teaching and exercise process in the relation student-assistant-professor.

Planned and organized independent work of students in optimal, study spatial conditions. Due to the intensity, specificity and precision of observing changes in students in the research process, there is a constant presence of both professors and assistants at lecture hours on subjects of mandatory credits.

19. Assessment methods:

- Partial semester review of work.
- Semester Final Exam - Examination.
- Semester correction exams I and II.

The final grade is the sum of the total effort on the course, the interest shown for the subject, the advancement in knowledge and the development of opinions during the discussion. Two written exams (at the end of each semester), two seminar papers (at the end of the first semester an analysis of one specific film, at the end of the second semester analysis of the rendering opus) are included in the evaluation, oral exam at the end of the second semester and attendance at lectures.

20. Assessment components:

Volume measure:

3-5 full-length movies per semester.

Load Measure:

3 classes of lectures and 3 practice sessions weekly.

21. Required reading list:

History of narrative Film, David Cook, Clio, Belgrade

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

Film Art, An Introduction, David Bordwell, Kristin Thompson, McGraw - Hill

Filmska enciklopedija I, II, Jugoslovenski leksikografski zavod *

Film Language 1, 2, Jiri Plazewski *

Grammar of the Film Language, Daniel Arijon *

Filmska fotografija, Nikola Tanhofer

Screenwriting, Lew Hunter

On the History of the Film Style, David Bordwell

Teorija filma, uredio Dušan Stojanović *

Pojam i struktura filmskog vremena, Ante Peterlić

Blind field, Pascal Bonitzer

Razumijevanje filma, Hrvoj Turković *

Šta je film 1, 2, 3, 4, Andre Basin

Film kao prevazilaženje jezika, Dušan Stojanović *

The Aesthetics and Psychology of the Cinema, Jean Mitry

Theory of Film Practice, Noel Burch

The Genius of the System, Thomas Schatz

Sculpting in Time - Andrei Tarkovsky

Hitchcock - Truffaut, Conversations *

History of the Film - Gregory Ulrich and Enno Patalas

22. Web sources:

23. Applicable starting from the academic year:

2013/14

24. Adopted in the Faculty/Academy session:

19.06.2013.
