**Descriptif d’enseignement */ Course descriptions***

**Cycle master**   
***Semestre***

**Titre du cours** *-**Course title*

**Intitulé du cours:** A history of cinema and audiovisual media

**Type de cours :**

**Langue du cours/Language of instruction : English**

**Enseignant(s)** *–**Professor(s)*

**Nom de l’enseignant Olivier CATHERIN**

Titre ou profession Producteur

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**Résumé du cours – Objectifs** *- Course description – Targets*

The objective of this course will be to give a general vision of the world history of cinema: how it was born, how it developed, what place it takes in the different countries and how it interacts with societies (industrial stakes, dream factory, propaganda tool, diplomatic or emancipation stakes).

**Evaluation** *- Assessment*

Travail personnel, par écrit.

**Plan – Séances** *- Course outline*

1. From optical toys to cinema: the birth of a show

1.1 Birth of cinema

1.2 Georges Méliès and the invention of the show

2. The pioneers of cinema: the birth of an industry

2.1. France: the Gaumont and Pathé adventure

2.2. France: Max Linder the king of the gag, Louis Feuillade and the serial.

2.3 United Kingdom: The Brighton School

2.4. United States: Porter, Griffith, Chaplin and slapstick.

2.5. USA: Before Hollywood: from the East to the West Coast. A women's industry.

3. The development of European cinema.

3.1. Nordisk in Denmark, a European pioneer

3.2. The art of the melo and the peplum in Italy

3.3. Sjöström and Stiller, the first Swedish masters

4. The art of silent cinema

4.1. The birth of Hollywood: The creation of the majors and the stars

4.2. The Soviet avant-garde: Reinventing cinema for a new world

4.3. Germany, Expressionism and Kammerspielfilm

4.4. France and the avant-garde

4.5. The Japanese case or the cinema-theatre

5. Hollywood cinema

5.1. The Majors' model

5.2. Authors in the industry

5.3. Hollywood and America

5.4. The genre film

6. France: before the Nouvelle vague

6.1. 1930s: Poetic Realism and Popular Front cinema

6.2. Cinema under the Occupation: La Continental

6.3. The CNC, the post-war period and "French quality

7. Cinema in the world before the new waves

7.1. Italy: From neo-realism to comedy, Italian cinema at the top

7.2. British quality (authors, the Hammer and British comedy)

7.3. Nazism from Leni Riefenstahl to the Jew Süss

7.4. The revelation of Japanese cinema

7.5. India between Bollywood and its authors

7.6. Communist China and the Cultural Revolution

7.7. Latin America: Between popular and political cinema

7.8. The cinemas of Eastern Europe

7.9. Documentary film between avant-garde and exoticism

7.10. Sweden: Bergman and his heirs.

7.11. Egypt between Chahine, the melodrama and the musical

8. The new waves in the world

8.1. France opens the door and shakes things up

8.2. Free Cinema

8.3. Cinema Novo in Brazil

8.4. The Miracle of the Czech Spring

8.5. The German revival

8.6. Elsewhere in the East

8.7. The USSR and its republics

8.8. The Japanese new wave

8.9. The New Hollywood

8.10. The Quebec new wave

8.11. The first African awakening

9. Recovering from the New Wave

9.1. France: From Resnais and Pialat to the Post-Moderns

9.2 United States: From Ridley Scott to Carpenter, American cinema goes wild

9.3. Peplum, horror, Giallo, spaghetti western: Italian genre cinema

9.4. From Wiseman's documentary to cinéma vérité, via van der Rohe's poetry

9.5. USSR: Popular cinema and Glastnost.

9.6. Spain: From the Franco period to the Movida

9.7. British cinema: the social vein, Boorman, Losey, Monty Python

10. Contemporary cinema

10.1. United States between business and authors

10.2. France, co-producer of the world

10.3. An Italian renaissance?

10.4. Central and Eastern Europe after communism

10.5. The United Kingdom and American dependence

10.6. The Nordic countries in turmoil

10.7. Latin America and the Argentine model

10.8. China and its rebels

10.9. Hong Kong: the lost paradise of Asian cinema

10.10. The emergence of the Korean model

10.11. Japan despite the crisis. The strength of animation.

10.12. Iranian cinema, like a miracle

10.13. Israeli cinema and the resistance

10.14. Elsewhere in Asia (Taiwan, Singapore, Thailand, Philippines, India)

10.15. Africa: A difficult emergence (Maghreb, Francophone Africa, the case of Nigeria)

10.16. The emergence of women filmmakers

**Bibliographie** *- Bibliography :*

**General history**

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**Pioneers**

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**Women in cinema**

Acker, Ally. *Reel Women: Pioneers of the Cinema, 1896 to the Present*. London: B.T. Batsford, 1991

Bridges, Melody and Robson, Cheryl “Silent Women: Pioneers of Cinema”

**Genres**

Aitken, Ian (ed.). *Encyclopedia of the Documentary Film*. New York: Routledge, 2005

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Carmichael, Deborah A. “The Landscape of Hollywood Western: <ecocriticism in an American Film Genre”, University of Utah Press, 2006; 284 pages

Simmon, Scott “The Invention of the Western Film: A Cultural History of a Genre’s First Half Century”, Cambdrige University Press, 2003 393 pages

**Africa**

Gauch, Suzanne, *Maghrebs in Motion : North African Cinema in Nive Movements.* Oxford Scholarship Online, 2016

Shafik, Viola. *Popular Egyptian Cinema: Gender, Class, and Nation*, American University in Cairo Press, 2007

Ukadike, Nwachukwu Frank (1994). *Black African cinema*. Berkeley, CA: University of California Press

**Asia**

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Dabashi, Hamid. *Masters & Masterpieces of Iranian Cinema*, 451 p. (Mage Publishers, Washington, D.C., 2007)

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Quiquemelle, Marie-Claire; Passek, Jean-Loup, eds. (1985). *Le Cinéma chinois*. Paris: Centre national d'art et de culture Georges Pompidou

Richie, Donald. “A Hundred Year of Japanese Film: A Concise History, with a Selective Guide to DVD’s and Videos, Kodansha International, 2005, 317 pages

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**Europe**

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Heiduschke, Sebastian. *East German Cinema: DEFA and Film History* (2013)

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**Ameriques**

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