

# FILM HISTORY

Teerapong Serisamran

# Objectives of Course

- To have knowledge about film history.
- To understand film history including with western and eastern film movement.

# Proportion of Assessment

- Class Attendance 10%
- Midterm Exam 20%
- Final Exam 30%
- Group Discussion 15%
- Class Participation 10%

# Learning and Teaching Resources

David Parkinson.(2012). *History of Film (Second Edition)*. London: Thames & Hudson World of Art.



- เยาวนันท์ เชษฐรัตน์. (2534). ประวัติศาสตร์ภาพยนตร์ (พิมพ์ครั้งที่ 2). กรุงเทพฯ :สำนักพิมพ์ ณ ฌาน.
- กฤษดา เกิดดี. (2543). ประวัติศาสตร์ภาพยนตร์ :การศึกษาว่าด้วย 10 ตระกูลสำคัญ (พิมพ์ครั้งที่ 2). กรุงเทพฯ :สำนักพิมพ์พิมพ์คำ

# Course Outline

- Course Orientation / Introduction to Film



# Course Outline

- From Science to Cinema



# Course Outline

- The Foundation of Classical Hollywood



# Course Outline

- Film Art 1908-1930



# Course Outline

- The Golden Age of Hollywood 1927-1941



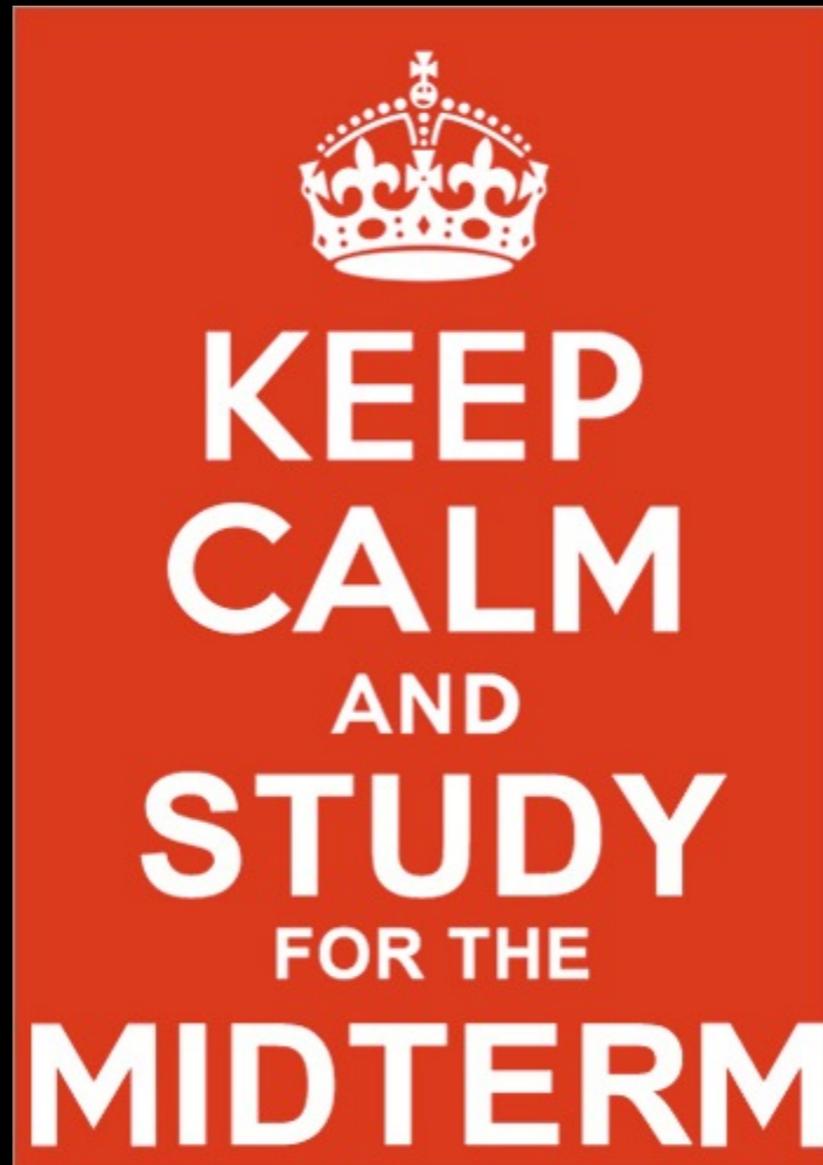
# Course Outline

- The Emergence of National Cinemas 1930-1945



# Course Outline

- Midterm Examination



# Course Outline

- Facing Realities 1946-1959



# Course Outline

- New Inspirations 1959-1970



# Course Outline

- The Rise of World Cinema 1970-1995



# Course Outline

- Into the Second Century : World Cinema since 1995



# Course Outline

- History of Film by Genres



# Course Outline

- Western Film Movement



# Course Outline

- Eastern Film Movement

## 海街 *diary*

6.13 (SAT)

原作 吉田秋生「海街diary」 監督・脚本 是枝裕和「そして父になる」  
(小学館「月刊アフタヌーン」連載)

綾瀬はるか 長澤まさみ 夏帆 広瀬すず

加瀬亮 鈴木亮平 池田貴史 坂口健太郎 前田旺志郎 キムラ緑子 樹木希林  
リリー・フランキー 風吹ジュン 堤真一 大竹しのぶ



製作・演出 是枝裕和 脚本 吉田秋生 監督 是枝裕和 原作 吉田秋生 監修 吉田秋生 制作 吉田秋生 制作委員会 umimachi.gaga.ne.jp

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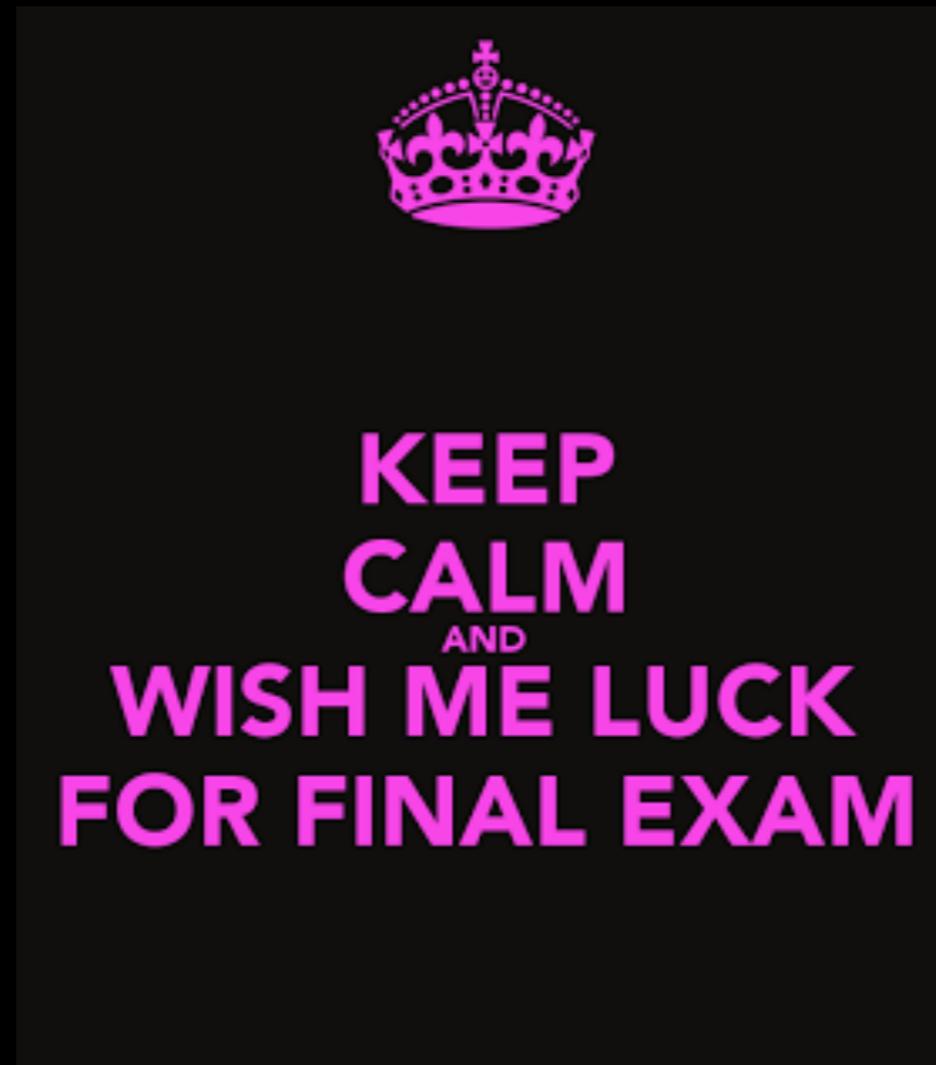


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# Course Outline

- Final Examination



# CHAPTER 1

## FROM SCIENCE TO CINEMA



# FROM SCIENCE TO CINEMA

**Pioneering Age**

1896 - 1912

From Sideshow to Art Form



# FROM SCIENCE TO CINEMA

Mechanisms for producing moving images had been demonstrated from the 1860s. -  
zeotropes  
praxinoscopes  
kinetoscopes



# FROM SCIENCE TO CINEMA

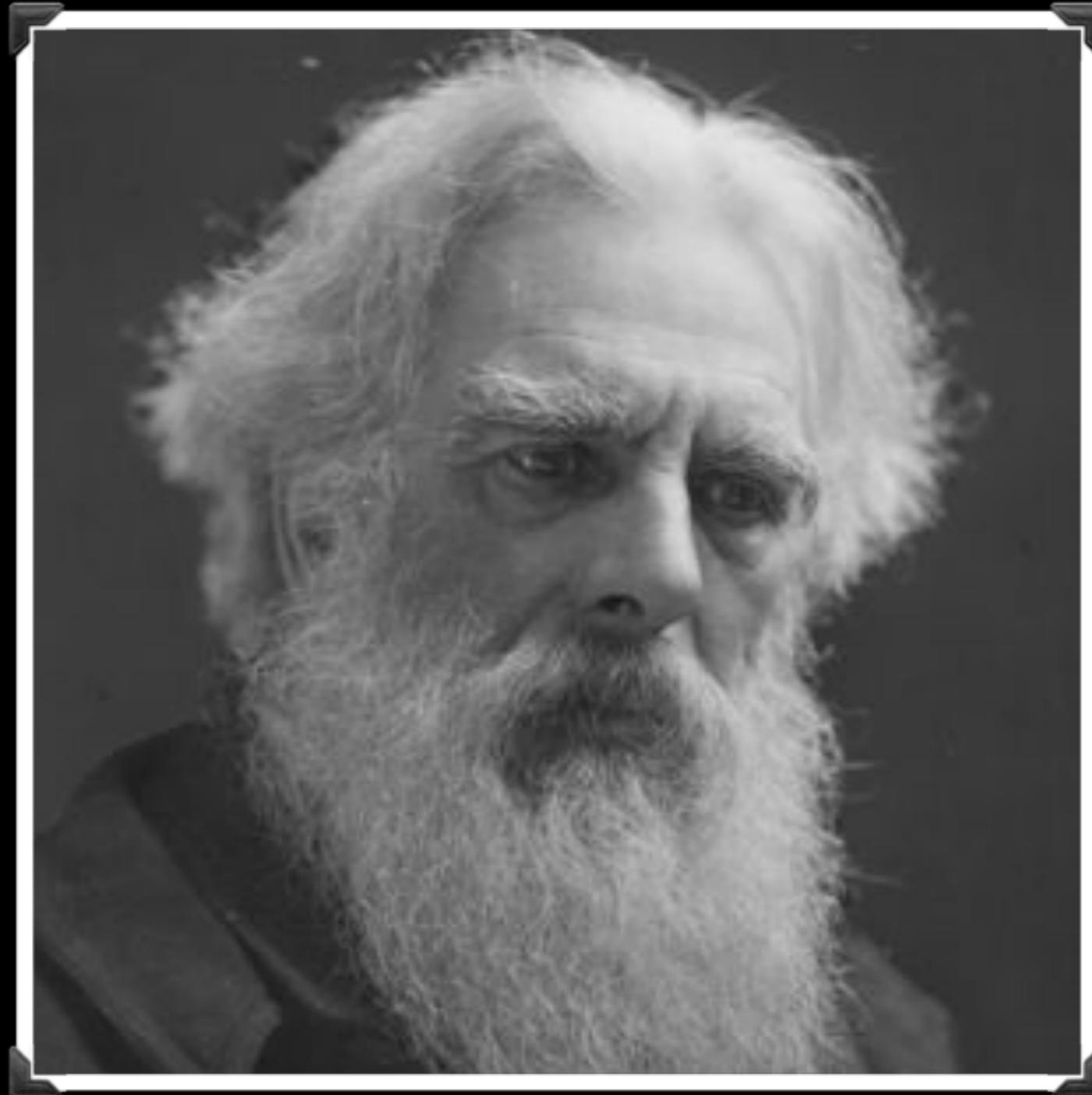
These relied on the “persistence of vision” to provide an illusion of movement if the images were moved at sufficient speed past the viewer.



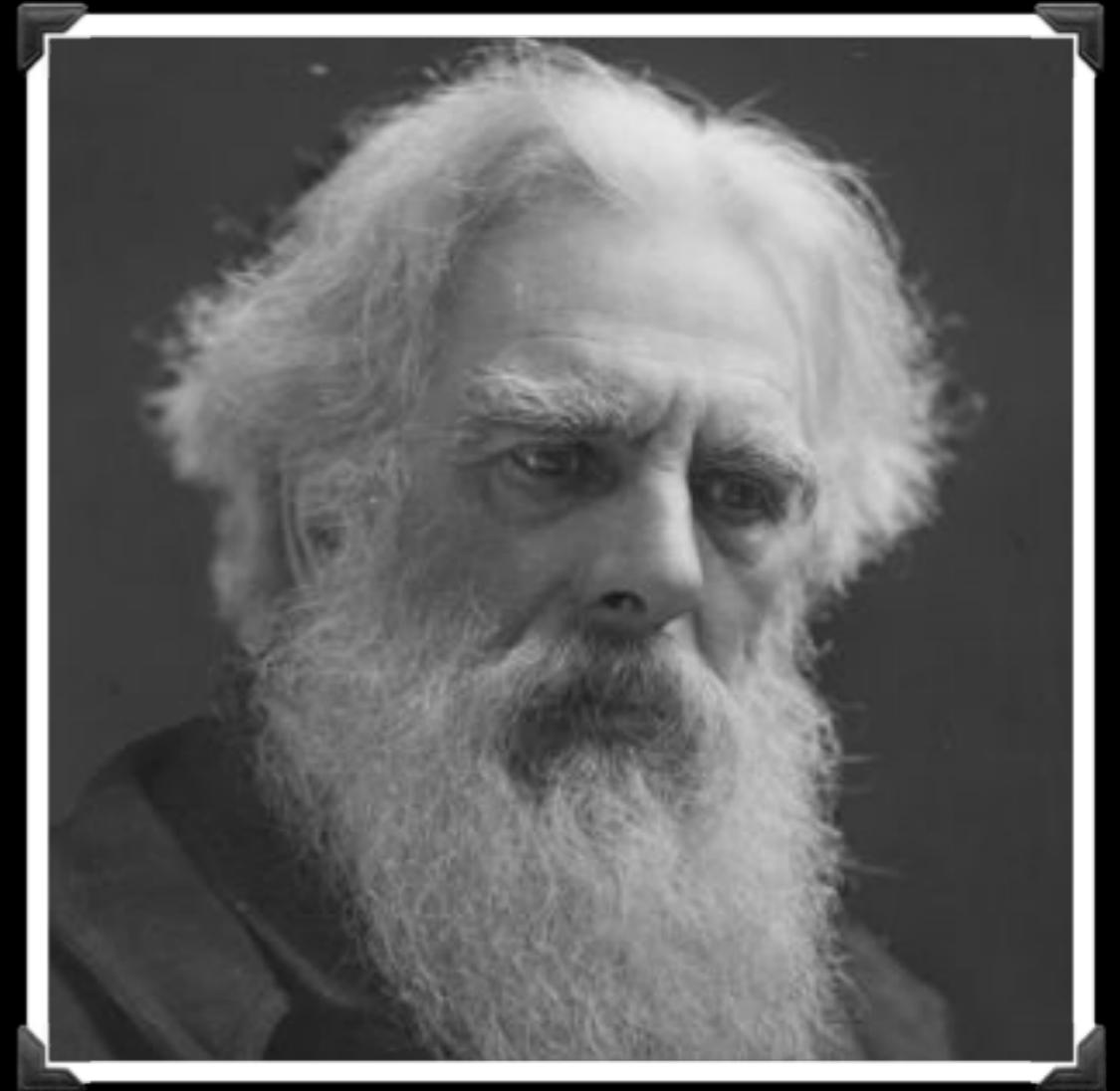


The development of the motion picture projector and film stock allowed the development of film. Early motion pictures were static shots showing an event or action with no editing or other cinematic techniques as this series showing a nude walking demonstrates.

# Eadweard Muybridge (1830-1904)



- In 1879 he began projecting moving images from similar pictures with his Zoogyroscope, renamed the Zoopraxiscope in 1881.

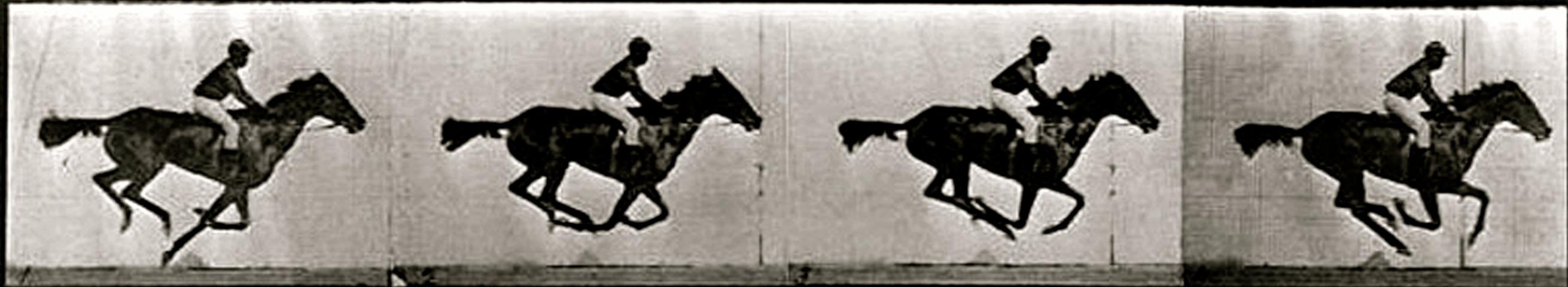


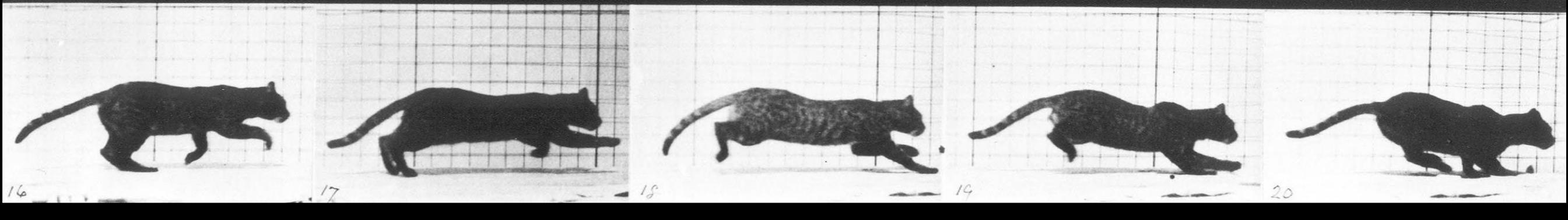
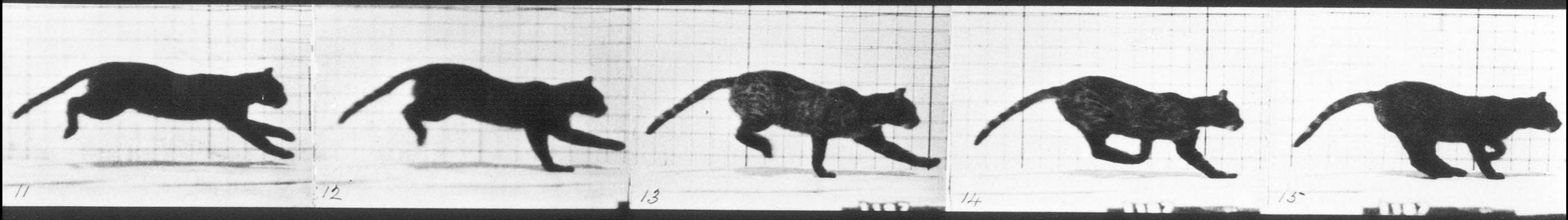
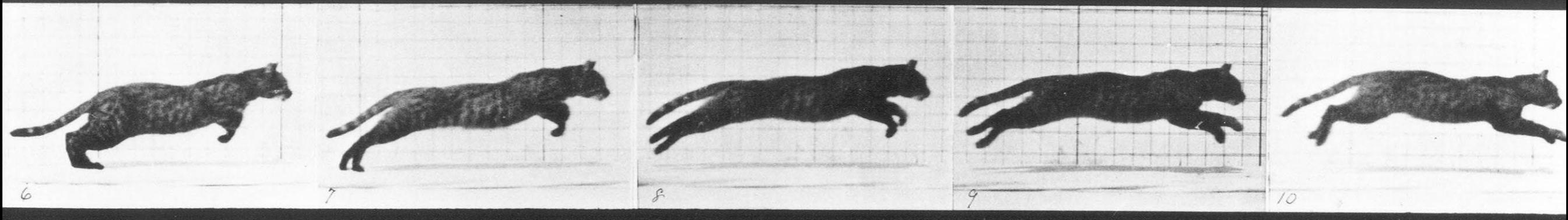
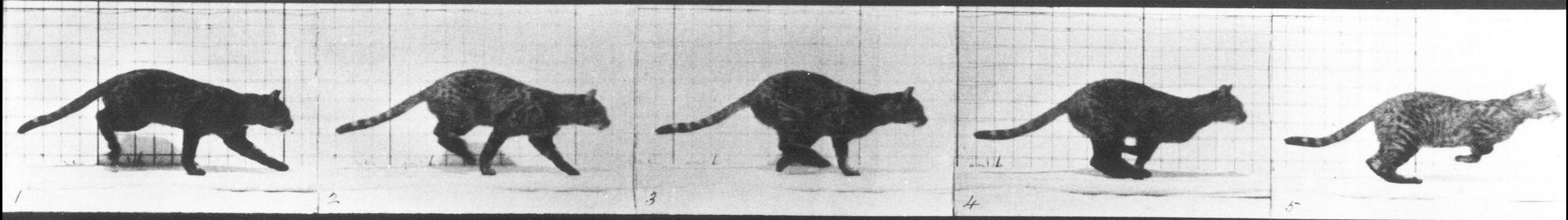
# The Zoopraxiscope





- Muybridge was hired in 1872 by Governor Leland Stanford of California to determine whether at some stage a galloping horse had all four hooves off the ground at once. Muybridge was successful in proving the point in 1878 when faster exposure times enabled him to perfect his apparatus, a battery of twelve cameras triggered by connecting trip wires along the straight of the Palo Alto racetrack.





# History

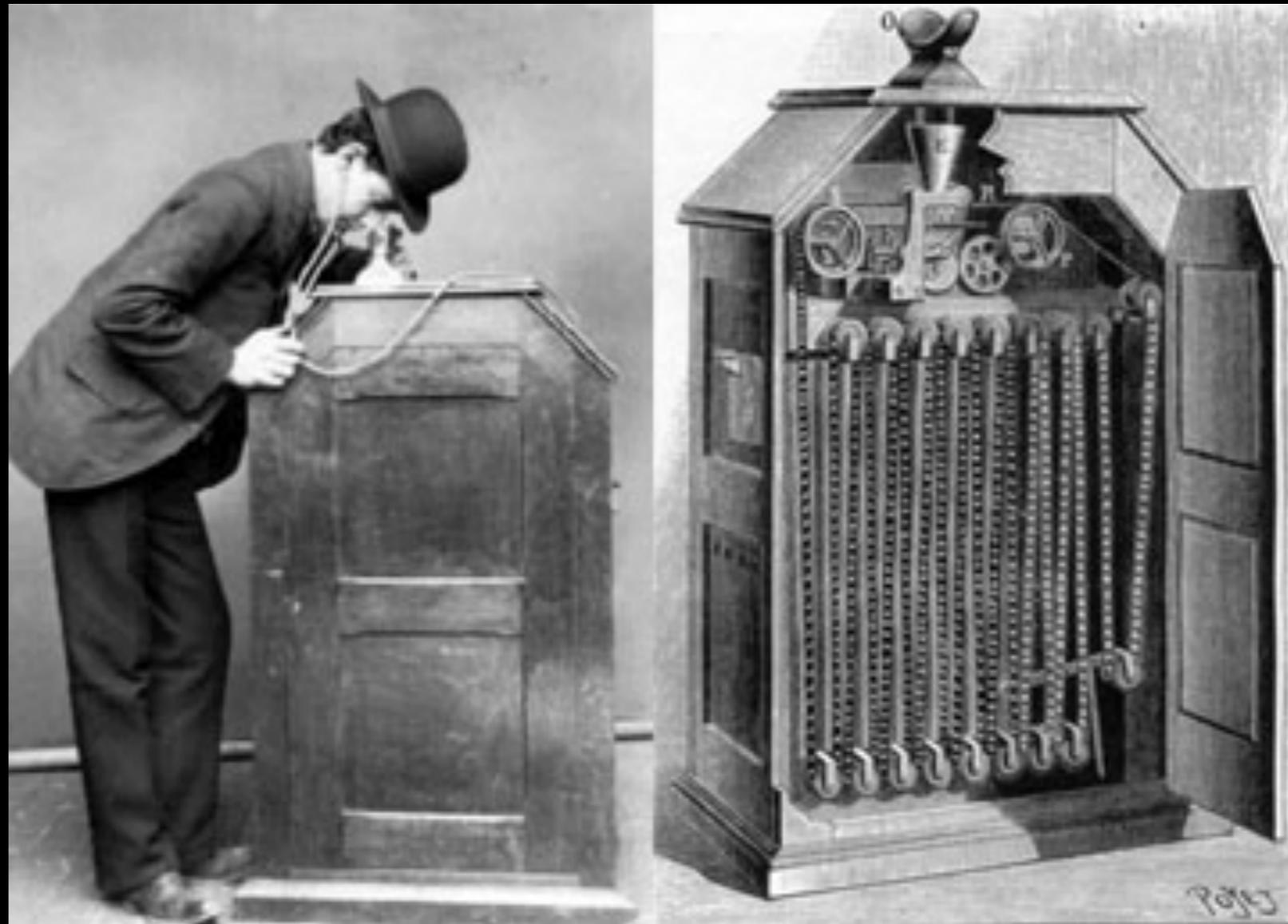
- » Early films were a visual art until the late 19th century when they developed into a narrative with a series of scenes linked together to tell a story.
- » Scenes were broken up into multiple shots of varying sizes and angles.
- » Camera movement was used to add to the story development.
- » Music was used to create mood using a pianist / organist using either sheet music or a score as they accompanied the screen action.

# History

- » The first audience to experience a moving film did so in 1895. The film, by the Lumiere brothers was called “Workers leaving the Lumiere Factory (1895)”
- » Their film “Train Entering the Gare de Ciotat (1895)” caused people to faint with fear as the train loomed from the screen into the theatre auditorium.
- » These films did not carry a story or narrative - they merely showed a moving image on the screen.



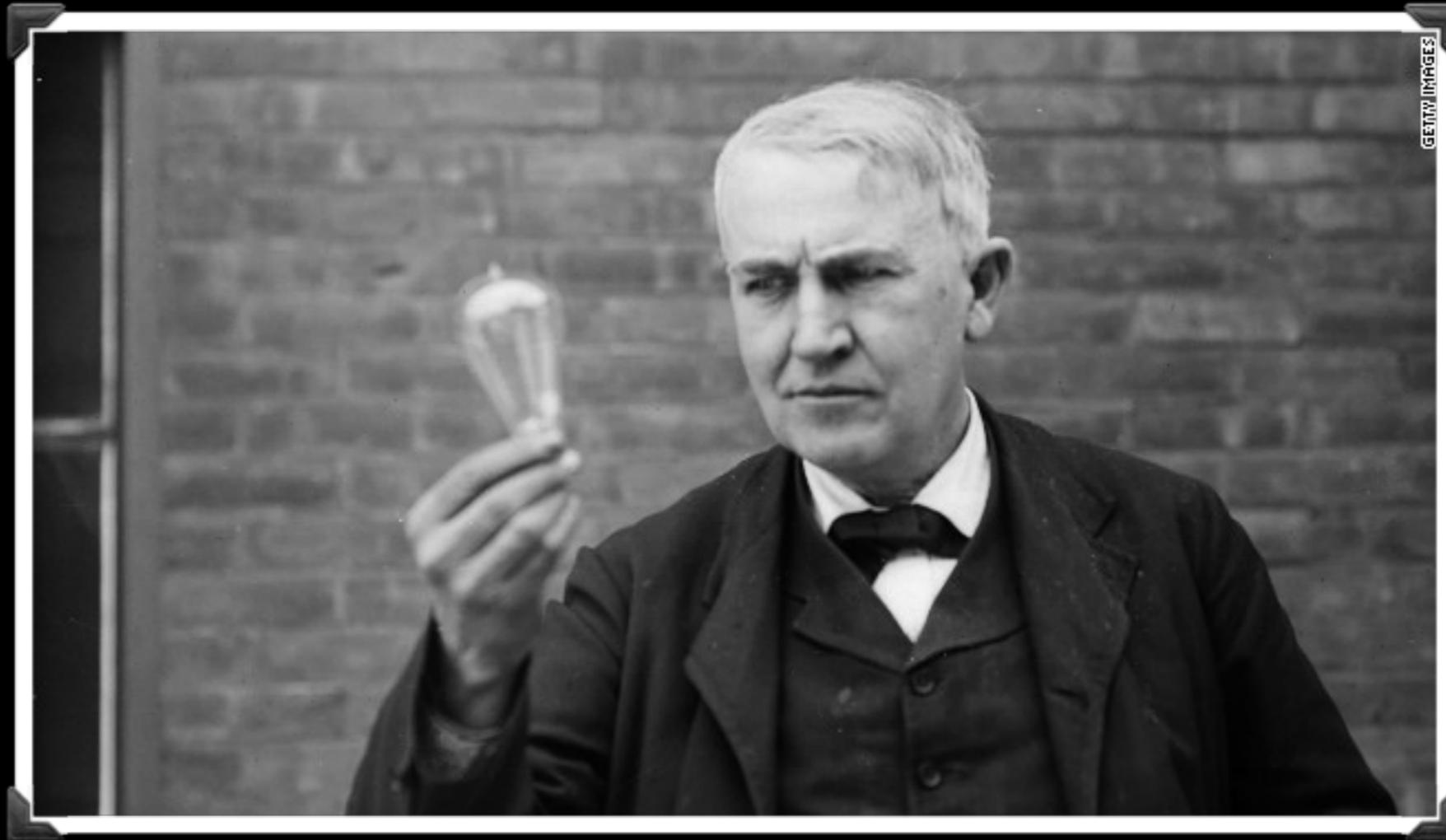
# Kinetoscope



# Kinetoscope

- the first 'movies' were not intended to be projected or silent. They were sponsored by Thomas Alva Edison(1847-1931), who instructed the head of his West Orange laboratory, William Kennedy Laurie Dickson(1860-1935), to copy the design of the phonograph. However, photographs etched onto metal cylinders proved unworkable and so Dickson, whose genius is too often overlooked, adapted elements from every stage of the evolution of the moving image to produce in 1890 a camera called the **Kinetograph** and, the following year, a viewer named **the Kinetoscope**.

- Thomas Alva Edison(1847-1931)



- Wiliam Kennedy Laurie Dickson(1860-1935)





The Kiss (1896). Shot for the Kinetoscope, this kiss between the Broadway stars John Rice and May Irwin provoked outrage when it was projected onto a large screen.



- Peter Bacigalupi's Kinetoscope parlour. In the first parlour, opened on 14 April 1894, customers paid one nickel to view the films in each row of 5 machines.

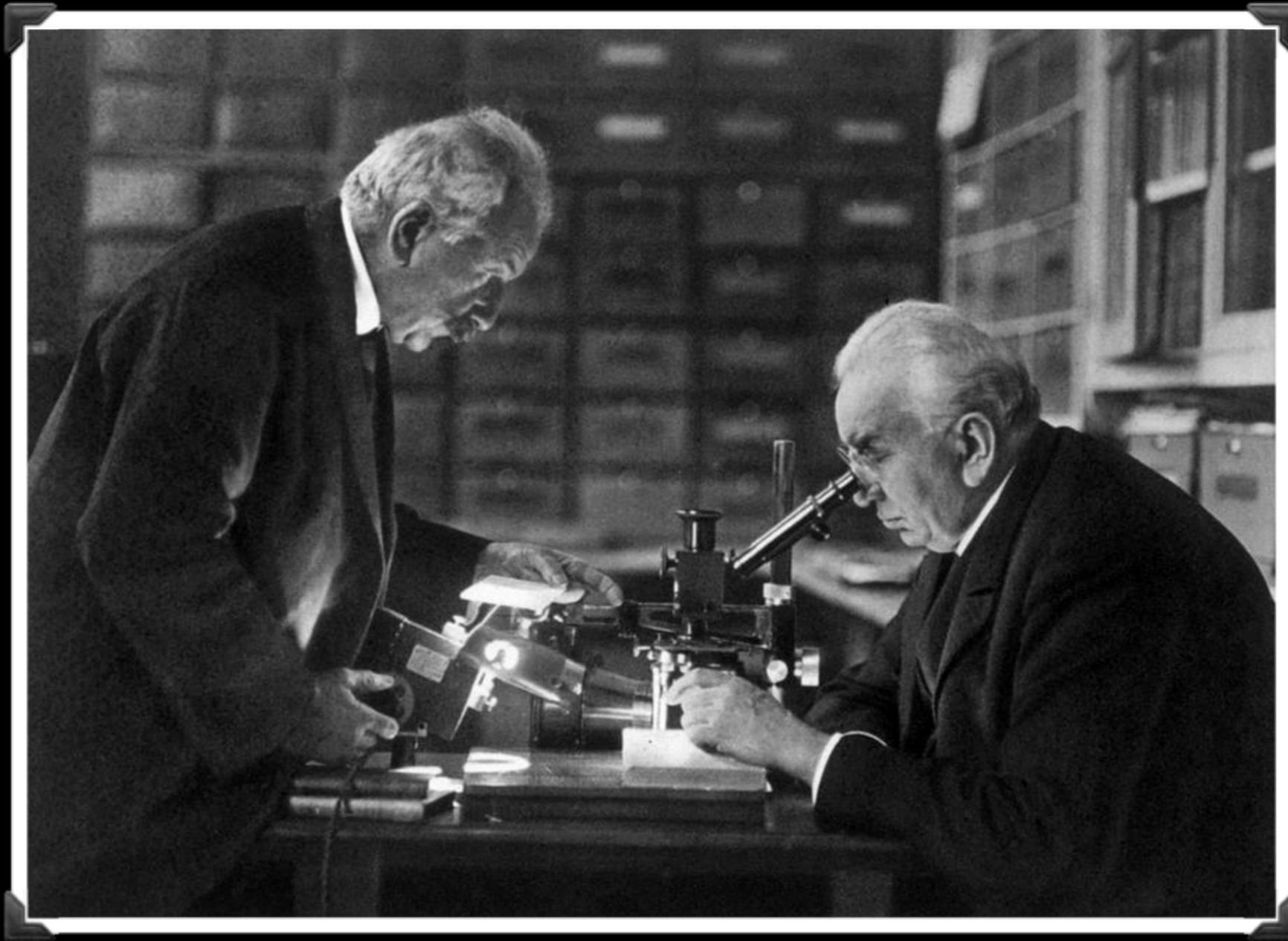
# Lumiere Brothers

- The age of inventions culminated in the event that traditionally signals **the birth of the cinema** - the first demonstration to paying audience of the Lumieres' Cinematographe **in the Salon Indien, a basement room of the Grand Cafe in Paris, on 28 December 1895.**
- Auguste (1862-1954) and Louis (1864-1948) simply won the race to find a workable method of combining the Kinetoscope with the magic lantern.

# Lumiere Brothers

- Their portable, hand-cranked cameras (invented by Louis in a single night when unable to sleep), capable of shooting, printing and projecting moving pictures, were soon filming around the world to produce a catalogue of general, military, comic and scenic views, as well as living portraits.
- Their ‘ pictures in motion’ had a depth of scene that contributed to the realism of the train pulling into the Gare de la Ciotat and a basic narrative pattern of beginning, middle and end that informed even the *Workers Leaving the Lumiere Factory*.

# Lumiere Brothers



# George Melies (1861-1938)



# George Melies (1861-1938)

- A French illusionist
- “The Father of The Narrative Film”
- 'The Father of Special Effects'
- Between 1896 and 1906, his Star Film company made in excess of 500 films, of which less than 140 survive.  
Producer, director, writer, designer, cameraman and actor, Melies is attributed with the first use of dissolves, superimposition, time-lapse photography, art direction and artificial lighting effects.

# A Trip to the Moon, 1902



# A Trip to the Moon, 1902

- Melies broke from the photographic impulses of the primitives to show that the movie camera could lie. He recognised the difference between screen and real time and conceived a bewildering array of optical effects to expand the parameters of the fictional film story.

Edwin S. Porter (1870-1941)



# The Life of an American Fireman, 1903



# The Life of an American Fireman, 1903

- The film remains significant for a number of genuine innovations, including the depiction of onscreen thought and the use of techniques of 'cross-cutting' and 'creative geography' taught audiences how to make mental associations between events without the benefit of a rigid chronology.

# The Great Train Robbery, 1903



# The Great Train Robbery, 1903

- Porter started parallel cutting , cross-cutting for rhythm and pace ,overlapping shots to increase tension. The diagonal movement of the characters across the screen,in-camera 'matting' to give the impression of the passing scene, the depth of framing to convey privileged information to the audience, and the use of 'pans' and 'tilts' to follow the action all added to the fluidity and intensity of the narrative.

# The Great Train Robbery, 1903

- *The Great Train Robbery* established the basic principles of continuity editing and did much to widen the vocabulary of film's universal language.

# The Great Train Robbery, 1903

- Edwin S. Porter, *The Great Train Robbery* (1903), lasting some 12 minutes, consisted of 14 individual shots. The last was completely non-diabetic and depicted the sheriff shooting directly at the audience.



# Cecil Hepworth (1874-1953)

WEEK ENDING  
DEC. 25, 1915

PICTURES AND THE PICTUREGOER



Cecil M. Hepworth

Producer of Iris (Pinero) and Annie Laurie.

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# Cecil Hepworth, **Rescued by Rover** , 1905

- Expanded on Porter's advances in **continuity** and **ellipsis** to demonstrate the contextual value to a film's pace and meaning of cutting on action, "travelling" shots, "plan-sequence" , "screen geography" and implied information.

Cecil Hepworth, **Rescued by Rover** , 1905





An example of consistent direction of movement within the frame, as Rover leads his master to the gypsy shack where his baby is held captive.

TO BE CONTINUED...