Selected Film Movements:

1. German Expressionism (1920's)

* Emerged in film post-WWI
* Characterized by an emphasis on the fantastic & grotesque
* Use of distorted sets, highly stylized acting, lighting, camera angles
* Major impact on auteurs who followed (e.g., Tim Burton)

Key examples:

- *Cabinet of Dr. Caligari* (Robert Wiene, 1919)
- *Metropolis* (Fritz Lang, 1927)
- *Nosferatu* (F. W. Murnau, 1922)
2. New German Cinema (1960's-early 1990's)

* Four factors shaped it:
  1. system of public funding for films
  2. legal framework for TV co-production
  3. international reputation of several key directors
  4. politicized and media-conscious student movement of 1960's and 1970's
* Not a cohesive movement, but rather a loose assortment of young, daring writer/directors
* Generally take the "little guy" approach to narration--denial of societal responsibility (e.g., for Nazi atrocities)

Key examples:
  Fox & His Friends (Rainer Werner Fassbinder, 1975)
  The Tin Drum (Volker Schlondorff, 1979) [Banned in Oklahoma in 1998!]
  Aguirre, Wrath of God (Werner Herzog, 1972)
  Nosferatu the Vampyre (Werner Herzog, 1979)
  Wings of Desire (Wim Wenders, 1988)
  Europa, Europa (Agnieszka Holland, 1991)
3. **Italian Neorealism** (late 1940's)

* Mussolini control 1935-44
  "White telephone" films

* Contributed to rise of I.N.:
  * Govt. hands-off policy during WWII
  * Grim realities of war
  * Financial challenges in post-WWII Europe (e.g., uneven film stock)

Key examples:
- *Open City* (Roberto Rosselini, 1945)
- *The Bicycle Thieves* (Vittorio DeSica, 1947)
- *Umberto D* (Vittorio DeSica, 1952)
4. French New Wave (early 1960's)

* Arose not out of dissatisfaction with society (like It. Neo.), but out of a dissatisfaction with traditional French aesthetics of film.

* 6 young men hanging out at the Paris Cinematheque:
  - Francois Truffaut (The 400 Blows, 1959)
  - Jean-Luc Godard (Breathless, 1960)
  - Alain Resnais (Hiroshima, Mon Amour, 1960)
  - Claude Chabrol
  - Eric Rohmer
  - Jacque Rivette

All made 1st film about 1960; all contributed regularly to Andre Bazin's Cahiers du Cinema journal, developing auteur theory, genre theory, and more.

* Attacked "old guard," contending that film should be more of the camera than of the pen:
  * importance of mise-en-scene
  * films characterized by:
    * originality, vitality/energy
    * eclectic or inconsistent style, a "playful sloppiness"

Key examples:
- The 400 Blows (Francois Truffaut, 1959)
- Jules and Jim (Francoise Truffaut, 1962)
- Breathless (Jean-Luc Godard, 1960)
- Alphaville (Jean-Luc Godard, 1965)
- Last Year at Marienbad (Alain Resnais, 1961)