

# Core Film Viewing List for Film and Media Studies Majors

*As a historian I think this is a good thing to do; not to indicate what the timeless masterpieces are, but to give a sense of history for our evaluations. Values are mutable, but that's the point. They change and have power to change.*

- Tom Gunning, film historian

Before graduating from St. Mary's College of Maryland, TFMS film and media studies majors should watch the following **100 films**, which exemplify a historical, cultural, and aesthetic range in filmmaking. This list will provide a basis for further viewing in these periods and cultures.

*The 400 Blows* (1959) (dir. Francois Truffaut, France)

*Adaptation* (2002, dir. Spike Jonze, United States)

*Aguirre, the Wrath of God* (1972, dir. Werner Herzog, West Germany/Peru)

*Andrey Rublyov* (1969, dir. Andrei Tarkovsky, Soviet Union)

*Apocalypse Now* (1979, dir. Francis Ford Coppola, United States)

**The Apu Trilogy** (*Song of the Road*, 1955; *The Undefeated*, 1956; *The World of Apu*, 1960; dir. Satyajit Ray, India)

*The Ascent* (1977) (dir. Larisa Shepitko, Soviet Union)

*Ashes and Diamonds* (1958, dir. Andrzej Wajda, Poland)

*A Trip to the Moon* (restored color version) (1902, dir. Georges Méliès, France; see also selections from **Marvelous Méliès** and **More Méliès**)

*Babe* (1995, dir. Chris Noonan, Australia)

*The Battle of Algiers* (1965, dir. Gillo Pontocorvo, Algeria/Italy)

*Battleship Potemkin* (1925) or *Strike* (1925) (dir. Sergei Eisenstein, Soviet Union)

*Bicycle Thieves* (1948, dir. Vittorio Di Sica, Italy)

*The Birth of a Nation* (1915) (dir. D.W. Griffith, United States)

*Black Girl* (a.k.a. *Noire de . . .*) (1966), *Mandabi* (1968), or *Ceddo* (1977) (dir. Ousmane Sembene, Senegal)

*Black God, White Devil* (1964, dir. Glauba Rocha, Brazil)

*Blood Simple* (1984, dir. Joel and Ethan Coen, United States)

*Blow-Up* (1966, dir. Michaelangelo Antonioni, Italy)

*The Blue Angel* (1930, dir. Josef von Sternberg, Germany)

*Body and Soul* (1925) or *Within Our Gates* (1920) (dir. Oscar Micheaux, United States)

*The Body Beautiful* (1991, dir. Ngozi Onwurah, Britain)

*Breathless* (1960) or *My Life to Live* (1962) (dir. Jean-Luc Godard, France)

*The Cabinet of Dr. Caligari* (1920, dir. Robert Wiene, Germany)

*Casablanca* (1942, dir. Michael Curtiz, United States)

*Un Chien andalou* (1930, dir. Luis Bunuel, France)

*Chungking Express* (1994), *Happy Together* (1997), or *In the Mood for Love* (2000) (dir. Wong Kar-wai, Hong Kong)

*Citizen Kane* (1941, dir. Orson Welles, United States)

*City Lights* (1931) or *Modern Times* (1936) (or any early Essanay or Mutual films) (dir. Charlie Chaplin, United States)

*Cleo from 5 to 7* (1962) or *La Pointe-Courte* (1955) (dir. Agnès Varda, France)

*Closely Watched Trains* (1966, dir. Jiri Menzel, Czechoslovakia)

*Daisies* (1966, dir. Vera Chytilova, Czechoslovakia)

*Daughters of the Dust* (1991, dir. Julie Dash, United States)

*Dead Ringers* (1988) or *A History of Violence* (2005) (dir. David Cronenberg, Canada/United States)

*Do the Right Thing* (1989) or *Girl 6* (1996) (dir. Spike Lee, United States)

*Double Indemnity* (1944, dir. Billy Wilder, United States)

*The Draughtsman's Contract* (1982) or *The Pillow Book* (1996) (dir. Peter Greenaway, Britain)

*Dr. Strangelove; or, How I Learned to Stop Worrying and Love the Bomb* (1964) or *2001: A Space Odyssey* (1968) (dir. Stanley, Kubrick, United States)

*Duck Amuck* (1953, dir. Chuck Jones, United States)

*Eraserhead* (1977, dir. David Lynch, United States)

*Fantasia* (1940, dir. Walt Disney, United States)

*Farewell My Concubine* (1993, dir. Kaige Chen, China/Hong Kong)

*Festen (The Celebration, Dogme #1)*, 1998, dir. Thomas Vinterberg, Denmark) or *Julien donkey-boy (Dogme #6)* (1999, dir. Harmony Korine, United States)

*Fire* (1996) or *Earth* (1998) (dir. Deepa Mehta, India)

*Fireworks* (1997, dir. Takeshi Kitano, Japan)

*Five Easy Pieces* (1970) (dir. Bob Rafelson, United States)

*Gap-Toothed Women* (1987, dir. Les Blank, United States)

*The General* (1926) or *Sherlock Jr.* (1924) (dir. Buster Keaton, United States)

*Gold Diggers of 1933* (1933, dir. Mervyn LeRoy, United States)

*The Grand Illusion* (1937) or *The Rules of the Game* (1939) (dir. Jean Renoir, France)

*Harlan County, USA* (1976, dir. Barbara Kopple, United States)

*The Hour of the Furnaces* (1968) (dir. Octavio Getino and Fernando E. Solanas, Argentina)

*Ingeborg Holm* (1913) or *The Phantom Carriage* (aka *The Phantom Chariot*) (1921) (dir. Victor Sjöström, Sweden)

*Jeanne Dielman, 23, Quai du commerce, 1080 Bruxelles* (a.k.a. *Jeanne Dielman*) (1975, dir. Chantal Ackerman, Belgium)

*Killer of Sheep* (1977, dir. Charles Burnett, United States)

*Knife in the Water* (1962, dir. Roman Polanski, Poland)

*The Last Laugh* (1924) or *Sunrise* (1927) (dir. F.W. Murnau, Germany)

*The Life and Times of Rosie the Riveter* (1981, dir. Connie Field, United States)

*The Life of Oharu* (1952) or *Sansho the Bailiff* (1954) (dir. Kenji Mizoguchi, Japan)

*Looking for Langston* (1988, dir. Isaac Julien, Britain)

*The Lumière Brothers' First Films* (dir. Antoine and Auguste Lumière, France)

*The Man Who Envied Women* (1985) or *Privilege* (1990) (dir. Yvonne Rainer, United States)

*Man with a Movie Camera* (1929, dir. Dziga Vertov, Soviet Union)

*Matewan* (1987, dir. John Sayles, United States)

*Meet Me in St. Louis* (1944, dir. Vincent Minnelli, United States)

*Memories of Underdevelopment* (1968) (dir. Tomas Gutierrez Alea, Cuba)

*Meshes of the Afternoon* (1943, dir. Maya Deren, United States)

*Midnight Cowboy* (1969, dir. John Schlesinger, United States)

*Nanook of the North* (1922, dir. Robert J. Flaherty, United States/France)

*Nema-ye Nazdik* (a.k.a. *Close-Up*, 1990) or *Through the Olive Trees* (1994) (dir. Abbas Kiarostami, Iran)

*Nothing but a Man* (1964, dir. Michael Roemer, United States)

*Paris Is Burning* (1990, dir. Jenny Livingston, United States)

*The Piano* (1993, dir. Jane Campion, Australia)

*Pulp Fiction* (1994) or *Inglourious Basterds* (2009) (dir. Quentin Tarantino, United States)

*Raging Bull* (1980, dir. Martin Scorsese, United States)

*Rear Window* (1954, dir. Alfred Hitchcock, United States)

*Reassemblage* (1982) or *Surname Viet, Given Name Nam* (1989) (dir. T. Minh-ha Trin, United States)

*Rebel Without a Cause* (1955, dir. Nicholas Ray, United States)

*Roger and Me* (1989) or *Bowling for Columbine* (2002) (dir. Michael Moore, United States)

*Rome, Open City* (1945, dir. Roberto Rossellini, Italy)

*The Searchers* (1956, dir. John Ford, United States)

*The Seventh Seal* (1957) or *The Virgin Spring* (1960) (dir. Ingmar Bergman, Sweden)

*Some Like It Hot* (1959, dir. Billy Wilder, United States)

*Spirited Away* (2001, dir. Hayao Miyazaki, Japan)

*La Strada* (1954) or *8 ½* (1963) (dir. Federico Fellini, Italy)

*Sweet Sweetback's Baadasssss Song* (1971, dir. Melvin van Peebles, United States)

*Swept Away* (1974) or *Seven Beauties* (1975) (dir. Lina Wertmuller, Italy)

*The Thin Blue Line* (1988, dir. Erroll Morris, United States)

*The Third Man* (1949, dir. Carol Reed, Britain)

*Tokyo Story* (1953, dir. Yasujiro Ozu, Japan)

*Tongues Untied* (1990, dir. Marlon Riggs, United States)

*Triumph of the Will* (1935) or *The Olympiad* (1938) (dir. Leni Riefenstahl, Germany)

*The Way Home* (2002, dir. Jeong-hyang Lee, South Korea)

*Who Framed Roger Rabbit?* (1988, dir. Robert Zemeckis, United States)

*Window Water Baby Moving* (1962, dir. Stan Brakhage, United States; or any additional Brakhage short films)

*Written on the Wind* (1957, dir. Douglas Sirk, United States)

*Xica da Silva* (1976, dir. Carlos Diegues, Brazil)

*Xiu Xiu: The Sent-Down Girl* (1998, dir. Joan Chen, Hong Kong/United States)

**Any two of the following:** *Rashomon* (1950), *Ikiru* (1952), *The Seven Samurai* (1956), *Throne of Blood* (1957), *Dodes'ka-den* (1970), *Ran* (1985), *Dreams* (1990) (dir. Akira Kurosawa, Japan)

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