

Code: BMA-FLMD16-212.42, BMA-FLMD16-312.39, BMI-FLMD-214E.13, BMI-FLMD-314E.29, BMI-MEDD-601.VT2, MA-ERA-ITHAMS-S-232

Course title: Female Directors of East-Central European Cinema

Course convenors: Dr. Teréz Vincze

Class time and place: Thursday 16.00-17.30, Múzeum krt. 6–8. (Main building), room -135. (basement)

Course type: Seminar

Course content: The objective of this course is to acquaint students with the history and body of work of the most noteworthy female directors from the East-Central European region. To begin, we'll explore the concept of a "female voice" in art, and discuss what this might mean in the context of cinema. We'll also introduce key questions and ideas related to gender and feminist film criticism. The course will then delve into the works of female directors from countries such as Poland, the Czech Republic, Russia, and Hungary. While we will provide a basic overview of post-WWII regional history and film history, the course will primarily focus on selected films and the unique perspectives of female filmmakers on social and cultural life in the region, both during socialism and in post-socialist societies. Through required film screenings, students will gain insight into the female point of view and have an opportunity to explore various "feminine issues" present in society.

Planned topics:

1. Introduction: Female voice vs. male voice
2. Introduction to feminist (film) criticism
3. Agnieszka Holland (Poland)
4. Malgorzata Szumowska (Poland)
5. Vera Chytilova (Czech Republic)
6. Helena Trestíková (Czech Republic)
7. Women in Hungarian Cinema
8. Márta Mészáros
9. Lívía Gyarmathy
10. Female voices in BBS and the Budapest School
11. The younger generation of Hungarian directors (Ildikó Enyedi, Ibolya Fekete, Krisztina Goda)
12. Ágnes Kocsis

Requirements:

1. Presentation: Each student has to give a 15-minute in-class presentation about a female director or a film directed by a woman from Eastern Europe.
2. Seminar paper: At the end of the semester, students will submit an extended written version of their presentation. In the paper, students must demonstrate their ability to understand and apply the literature and concepts covered during the semester, and to write an in-depth analysis using gendered terms and concepts.
3. Class participation: Continuous attendance and active participation in class are required. Four or more absences will result in an incomplete for the course.
4. Grade calculation: 20% (presentation) + 30% (in-class activity) + 50% (final paper)

Indicative Reading: Mulvey, Laura. "Visual pleasure and narrative cinema." *Visual and other pleasures*. Palgrave Macmillan, London, 1989. pp. 14-26.
French, Lisa: *Centring the female: the articulation of female experience in the films of Jane Campion*. Chapter 3: Authorship. (PhD Thesis)
Grant, Catherine. "Secret agents: Feminist theories of women's film authorship." *Feminist Theory* 2.1 (2001): pp. 113-130.
O'Meara, Jennifer. "What 'The Bechdel Test' doesn't tell us: examining women's verbal and vocal (dis) empowerment in cinema." *Feminist Media*

Studies 16.6 (2016): pp. 1120-1123.

Chaudhuri, Shohini. *Feminist Film Theorists: Laura Mulvey, Kaja Silverman, Teresa de Lauretis, Barbara Creed*. Chapter 7: Masculinity in Crisis. Routledge, 2006. pp. 105-119.

Bovenschen, Silvia: Is There a Feminist Aesthetic? *New German Critique* No. 10 (Winter 1977) pp. 111-137.

Johnston, Claire: Women's Cinema as Counter-Cinema (1975) In: Claire Johnston (ed.): *Notes on Women's Cinema*. London: Society for Education in Film and Television. [Reprinted in: Sue Thornham (ed.): *Feminist Film Theory. A Reader*. Edinburgh University Press, 1999. pp. 31–40.]

Kalmár, György. *Post-Crisis European Cinema. White Men in Off-Modern Landscapes*. Chapter 1: Introduction: Post-Crisis Europe, White Masculinity and Art Cinema. Palgrave Macmillan, 2020. pp. 1-33.

Cunningham, John: *Hungarian Cinema – From Coffee House to Multiplex*. London–New York: Wallflower Press, 2004.

Mazierska, Ewa–Ostrowska, Elzbieta: *Women in Polish Cinema*. New York–Oxford: Berghahn Books, 2006.

Portuges, Catherine: *Screen Memories. The Hungarian Cinema of Márta Mészáros*. Bloomington: Indiana UP, 1993.

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- Films:** Agnieszka Holland: *Kobieta samotna* (Single Woman, 1981)
Malgorzata Szumowska: *Cilao* (Body, 2015)
Vera Chytilova: *Sedmikrásky* (Daisies, 1966)
Helena Trestíková: *Manzelské etudy* (Marriage Stories, 1987-2006)
Márta Mészáros: *Örökbefogadás* (Adoption, 1975)
Lívía Gyarmathy: *Ismeri a szandi-mandit?* (Do You Know "Sunday-Monday"?, 1969)
Judit Ember: *Tantörténet* (A Moral Story, 1976)
Ildikó Enyedi: *Az én XX. századom* (My 20th Century, 1989)
Ibolya Fekete: *Chico* (2001)
Krisztina Goda: *Csak szex és más semmi* (Just Sex and Nothing Else, 2005)
Ágnes Kocsis: *Pál Adrienn* (Adrienn Pál, 2010)
Ágnes Kocsis: *Friss levegő* (Fresh Air, 2006)
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