

**Code: BMI-FLMD-211E.08
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Course title: Modern European Art Cinema

Course convenors: András Bálint Kovács

Class time and place: Wednesday 9.00-10.30, room 34

Course type: Lecture

Course content: Course Objectives and Goals:

Modern European Art Cinema is the key to understand film history in the past fifty years. The goal of this course is to introduce the students into the thematic, stylistic and narrative universe of modern European art cinema. Through analysis of individual masters' oeuvres the course will shed light on the evolutionary trends of film history of this period. The main objective is to make students familiar with the main authors, the main films, the most characteristic formal and thematic aspects and to provide insights how to relate them to each other.

The Students will

- be able to compare European art films to mainstream Hollywood cinema.
- have a general knowledge of the core of European film industry
- be able to appreciate film forms different from the Hollywood mainstream
- be able to distinguish between different trends of art cinema
- be introduced to the main accomplishments of European art cinema
- will have heard about the greatest authors and will have seen their main works
- will be introduced to the basics of analysis of art films

Requirements: The grading will be done based on a final written exam. The assignment is a 6-10 page essay about a film chosen from the films listed above by the student and analyzed according to its stylistic, and thematic relations to the works of its author. More generally, the films have to be related to the course of modern European art cinema. The essay must show familiarity with the compulsory literature, the compulsory films and the information provided during the lectures. No scanned or downloaded pictures from films are allowed in the papers.

Policy issues:

The students are required to have seen the films assigned to each class prior to the time of the given class.

You shall not engage in any activity that involves attempting to receive a grade by means other than honest effort; for example:

- Knowingly procure, provide, or accept any unauthorized material that contains questions or answers to any examination or assignment to be given at a subsequent time.
- Complete, in part or in total, any examination or assignment for another person;
- Knowingly allow any examination or assignment to be completed, in part or in total, for himself or herself by another person;
- Plagiarize or copy the work of another person and submit it as his or her own work;
- Employ aids excluded by the instructor in undertaking course work or in

completing any exam or assignment;

- Alter graded class assignments or examinations and then resubmit them for re-grading;
- Submit substantially the same material in more than one course without prior authorization.

Use of electronic devices (laptops, tablets, smartphones) for purposes other than taking notes is now allowed.

Academic Honesty: Academic dishonesty will be treated as an extremely serious matter, with serious consequences that can range from receiving no credit for assignments/tests to expulsion. It is never permissible to turn in any work that has been copied from another student or copied from a source (including Internet) without properly acknowledging the source. It is your responsibility to make sure that your work meets the standard of academic honesty set forth in the "LMU Honor Code" (see http://www.lmu.edu/about/services/registrar/Bulletin/Bulletins_in_PDF_Form_at.htm.)

Learning outcomes: Course schedule:

Week 1

The French New Wave and Cahiers du cinema. French film in the 1950's. The formation of the art film canon. The birth of the film author. Social changes in Europe after the war.

Films to watch: Bresson: A Sentenced to Death has Escaped. Pickpocket.

Week 2

Styles and Themes in the French New Wave. Godard and Truffaut.

Films to watch: Godard: Breathless, Pierrot le fou, Truffaut: Four Hundred Blows. Jules and Jim.

Week 3

Group Left Bank. The French New Novel. The role of Alain Robbe-Grillet. The importance of The Last Year in Marienbad. Marguerite Duras. The impact of the stream of consciousness narrative.

Films to watch: Resnais: Last Year in Marienbad, Hiroshima, My Love

Week 4

Fellini in the sixties. Personal authorship. Imagination and fantasy as the core of narration. Fellini's world. The importance of Eight and the Half.

Films to watch: La Dolce Vita, Eight and a Half.

Week 5

Modern period of Bergman. 1: His main topics. The Bergman-style. His working with actors. Bergman's trilogies. Between theater and television.

Films to watch: Through the Glass Darkly, Winter Light.

Week 6

The Modern Period of Bergman 2 : Bergman's masterpiece, Persona. Modern art in the Sixties. Why modern artists are estranged and dangerous? Bergman's way back to marital dramas.

Films to watch: Persona, Rite, Cries and Whispers

Week 7

Pasolini and mythology. From Neorealism to ancient mythology. Pasolini's political role and his philosophy. Modern art and moral shocking. How can mythology fit into modern art?

Films to watch: Gospel According to St Matthew, Theorema

Week 8

Antonioni, the master of modern cinema. The Antonioni school. The style of the great period. How to enjoy films in which nothing happens? Understanding disappearance. Antonioni's most popular masterpiece.
Films to watch: La notte, L'Ecclisse, Blow Up

Week 9

Tarkovsky and modern Soviet cinema. The special case of Eastern Europe. Tarkovsky and poetic cinema. Self portrait: Andrei Rubljev. Tarkovsky's religious philosophy and Mirror.
Films to watch: Andrei Rubljev, Mirror

Week 10

New German Cinema. Fassbinder and melodrama. The impact of the French New Wave. Towards post- modern
Films to watch: Fassbinder: Angst essen Seele auf. Wenders: The State of Things

Week 11 and 12

Conclusion. The evolution of modern art cinema. Why modern art cinema declined and what has remained from it? Is art cinema modern forever? What art history has to do with art cinema? The merger of modern forms of art. Connections between theater, film, music and literature. Who did we forget? Bunuel, Bertolucci, Wajda, Jancsó, Saura, Angelopoulos and the others.

There will be no screenings of entire films only excerpts during lectures. The students will have to and will be able to watch all the compulsory films in the computer lab during opening hours at the time of their choosing.

Indicative Reading:

- Andras Balint Kovacs: *Screening Modernism. European Art Cinema (1958-1978)*. Chicago University Press, 2008.
- Thomas Elsaesser: *European Cinema: Face to Face with Hollywood*. Amsterdam: Amsterdam UP, 2005.
- Michel Marie. *The French New Wave: An Artistic School*. Trans. Richard Neupert. London: Blackwell, 2003.