

**Code: FLMD16-212.09  
FLMD16-312.07  
FLMD-312.73  
BMI-FLMD-312E.17**

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**Course title: The World of Miklós Jancsó: narrative patterns**

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**Course convenors:** Tibor Hirsch

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**Class time and place:** Monday 14 15-15 45 Studio

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**Course type:** Seminar

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**Course content:** The course provides a general overview and a complex analysis of the most important films from the long the career of one of most interesting Hungarian born director, Miklós Jancsó, an emblematic figure of European modernism.

We will approach his films in three aspects:

- 1. Discussing his special role in the cinematographic turn of the 60s,**
- 2. Focusing on distinguishable filmmaking periods within his career,**
- 3. Examining the dramaturgical patterns of his films.**

In the beginning the course will offer a brief survey on three artistic periods in the artist's career - 1961-1965: period of testing modernist directions, 1965 – 1992: maintaining the coherent universe of the filmmaker (constant features in style, motifs and topic), 1998- 2009: the “postmodern Jancsó”.

The first introductory classes are going to happen in traditional lecture-form: the lecturer offers his own view and interpretation of the topic reflecting on the film-examples which represent the three aspects mentioned above. The rest of the course is going to happen as an interactive film-analysis, so it is presumed that all the discussed films (a list of cc. ten items is going be attached) are known ones, students will have seen them before the classes.

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**Requirements:** The rest of the course is going to happen as an interactive film-analysis, so it is presumed that all the discussed films (a list of cc. ten items is going be attached) are known ones, students will have seen them before the classes.

**Hungarian made feature-film list 1958-1981:**

*(Films in bold letters are expected to be seen till the actual class when presented and discussed)*

The Bells Have Gone to Rome (1958)

**My Way Home (1964)**

**The Round-Up (1965)**

The Red and the White (1967)

**Silence and Cry (1968)**

**The Confrontation (1969)**

**Winter Sirocco (1969)**

**Opus Dei (1970)**

**Electra, My Love (1975)**

**Hungarian Rhapsody (1978)**

Allegro barbaro (1979)

**The Tyrant's Heart (1981)**

**Season of Monsters (1987)**

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**Learning outcomes:** getting a closer view on Jancso's films, both by his visual symbols and narrative patterns, and also understanding Hungarian and East-European history better through his work.

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**Indicative Reading: Books:**

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•Taylor, John, *Directors and Directions*, New York, 1975.

•Petrie, Graham, *History Must Answer to Man: The Contemporary Hungarian Cinema*, London, 1978.

•Paul, David, W., editor, *Politics, Art and Commitment in the East European Cinema*, New York, 1983.

**Articles:**

•Robinson, D., "Quite Apart from Miklós Jancsó," in *Sight and Sound* (London), Spring 1970.

•Czigany, Lorant, "Jancsó Country: Miklós Jancsó and the Hungarian New Cinema," in *Film Quarterly* (Berkeley), Fall 1972.

•Bachmann, Gideon, "Jancsó Plain," in *Sight and Sound* (London), Autumn 1974.

•Robinson, David, "Old Jancsó Customs," in *Sight and Sound* (London), no.1, 1978/79.

•Biro, Yvette, "Landscape during the Battle," in *Millenium* (New York), Summer/Fall 1979.

•Gillett, John, "Miklós Jancsó," in *Film Dope* (London), July 1983.

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