

Code: BMI-FLMD-232E.03

Course title: Cultural Approaches to Contemporary European Cinema

Course convenors: Hajnal Király

Class time and place: Fridays, 12.30-14.00, room 39

Course type: Seminar

Course content: The course proposes a cultural approach to contemporary European cinema through ten representative films from all over Europe: Finland, Sweden, Germany, France, the United Kingdom, Poland, Hungary, Romania, Greece and Portugal. Topics like representations of space / spatial performances, migration, exile, memory work, contemporary (changing) gender roles, family structures, the gender – film genre correlation, the (figurative) representations of the body, as well as a detectable taste for allegorization will be explored with the help of a series of classic and contemporary theoretical writings. We will focus on social and cultural phenomena depicted in the films under analysis, attempting to answer questions like “why this topic? Why now? Why this way?” A symptomatic interpretation, however, does not exclude a formal, critical analysis of the chosen films, nor a comparative exploration of representations of converging topics in films from different countries.

Requirements: An attendance to 75 % of the classes (only 3 absences are allowed), active participation in discussions (up to 5 points will be given) and presentation of one film on the basis of one theoretical article, as well as the moderation of the following discussion. The final mark will result from the individual presentation and the activity during the course.

Learning outcomes: At the end of the course students will be able to identify and compare social and cultural phenomena in films from different parts of Europe, as well as to use effectively cultural concepts and discourses in their interpretation. They will also be able to formulate questions and defend an argumentation, as well as to develop a balanced critical, comparative, theoretically grounded attitude towards contemporary European film products.

Indicative Reading: Augé, Marc: *Non-Places. Introduction to an Anthropology of Supermodernity*. New York: Verso, 1995, pp. 43-115.

Elsaesser, Thomas: *European Cinema Face-to-face with Hollywood*. Amsterdam University Press, 2005, pp.13-81, 464-490.

Elsaesser, Thomas: Tales of Sound and Fury. In Christine Gledhill (ed.): *Home is Where the Heart is*, 1990, pp. 43-69.

Foucault, Michel: Of Other Spaces. *Diacritics*, Vol. 16, No. 1. (Spring, 1986), pp. 22-27.

Mroz, Matilda: Framing Loss and Figuring Grief in Pawel Pawlikowski's *Ida*. *Screening the Past* 2016/10. <http://www.screeningthepast.com/2016/10/framing-loss-and-figuring-grief-in-pawel-pawlikowskis-ida>

Hamid Naficy: *An Accented Cinema: Exilic and Diasporic Filmmaking*, Princeton, N. J, 2001, 10-33, 40-56, 222-225.

Sobchack, Vivian: *Carnal Thoughts*. Berkeley, Los Angeles: University of California Press, 2004, 205-225.

Staat, Wim: Christian Petzold's Melodramas. From Unknown Woman to Reciprocal Unknownness in *Phoenix*, *Wolfsburg*, and *Barbara*. *Studies in European Cinema*. Vol. 13, issue 3 (2016). <http://www.tandfonline.com/doi/full/10.1080/17411548.2016.1222739?src=recsys>

Shapiro, Lawrence: Cinematic Impressions on the Female Amputee (Jacques Audiard: *Rust and Bones*, 2012). *Disability Studies Quarterly* Vol. 33 no. 2 (2013). <http://dsq-sds.org/article/view/3595/3241>

Williams, Linda: Film Bodies: gender, genre, and Excess. *Film Quarterly*, Vol. 44, No. 4 (Summer, 1991), pp. 2-13

Xavier, Ismail: Historical Allegory. In Robert Stam (ed.), *A Companion to Film Theory*, 333-362. Oxford: Blackwell Publishing, 1999.

<https://thelastpsychiatrist.com/2012/03/shame.html>

Audiard, Jacques: *Rust and Bone* (2013)

Crişan, Marian: *Morgen* (2010)

Hajdu Szabolcs: *This is not the Day of My Life* (2016)

Kaurismäki, Aki: *The Other Side of Hope* (2017)

Lanthimos, Yorgos: *The Lobster* (2015)

McQueen, Steve: *Shame* (2011)

Moland, Hans Petter: *In Order of Disappearance* (2014)

Oliveira, Manoel de: *A Talking Picture* (2003)

Pawlikowski, Pawel: *Ida* (2013)

Petzold, Christian: *Barbara* (2012)