

**Code: BMI-FLMD-322E.31**

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**Course title: Film Theory Seminar**  
**Critical Reading: Contemporary Trends in Film Theory**

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**Course convenors:** Beja Margitházi PhD

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**Class time and place:** Wednesday 14 15-15 45, Múzeum krt. 6-8., lower level, room -137

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**Course type:** Seminar  
**Max. 12 p, only for students in Film MA, film theory specialisation**

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**Course content:** This course offers a seminar-based discussion of some major schools of film (and critical) theory, aiming to help students to understand the various connections between theory and practice. Every canonic theoretical text will be accompanied by another one that not only reflects critically on the original, but applies and tests its theoretical statements in the analysis of contemporary cinema. Our working method is focused around the idea of "reading theory" in three senses of that phrase. Firstly, it aims to foster the critical reading and analytic skills required to make sense of what may appear complex and forbidding texts: how do we read theory? Secondly, it introduces distinctions between different types of critical reading to help differentiate between and compare theoretical positions. Finally, it aims to link theoretical positions back to practice by showing their relevance in film analysis and interpretation. Students will be encouraged to develop their own critical reading strategies, and apply them in their own research and thesis writing project.

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**Requirements:** 1. **Class participation:** Continuous attendance and active in-class participation in the discussions is required.  
2. **Presentations:** During the semester each participant has to hold two or more in-class presentations related to the texts under discussion. The type and method of these presentations will be specified together with the instructor.  
3. **Writing:** Every student should read the text for the respective class, and complete the weekly tasks related to these texts. Short written essays, reading diaries should be sent weekly to the instructor until the selected deadlines.

Four or more absences result in an incomplete for the course.  
Students arriving more than 10 minutes after the class starts will be marked as not presents. No student will receive a final grade without the in-class presentations and more than two missing homework.  
First class on the first week!

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**Indicative Reading:** This is a list of general readings. Detailed reading lists will be supplied for every seminar, in accordance with the individual research topics of the participants.

Branigan, Edward– Buckland, Warren (2013): *The Routledge Encyclopedia of Film Theory*. Routledge.

Colman, Felicity (2014): *Film, Theory and Philosophy: the Key Thinkers*. Routledge.

Hill, John–Church Gibson, Pamela eds. (1998): *Oxford Guide to Film Studies*. Oxford–New York: Oxford UP.

James, Donald–Renov, Michael eds. (2008): *The SAGE Handbook of Film Studies*. Sage.

Kuhn, Annette–Westwell, Guy (2012): *A Dictionary of Film Studies*. Oxford UP.

Messenger Davies, Maire–Mosdell, Nick (2006): *Practical Research Methods for Media and Cultural Studies*. Edinburgh UP.

Rose, Gillian: *Visual Methodologies: An Introduction to the Interpretation of visual materials*. London; Sage, 2001.

Stam, Robert (2000): *Film Theory: An Introduction*. Oxford: Blackwell.