

Code: BMI-FLMD-232E.01

Course title: Film Analysis: Narration

Course convenors: Györgyi Vajdovich

Class time and place: Thursday 12 30-14 00, room -137
No class on 17th October!

Course type: Seminar

Course content: After a short theoretical introductory survey, the class will offer an extensive amount of film analysis concentrating on the narrative aspects of motion picture. This practice is partly based on the former analysing experiences and theoretical knowledge of the students concerning the vision- and montage-layers of cinema, so the completion of the film analysis courses on image and editing/montage is a prerequisite. The course will give an introduction to such structural elements of film narration as introduction, turns and episodes, resolution, will discuss the concepts and functioning of motivation, dramatic arc and temporal construction. Students will also analyse such aspects of film narration as omniscience, communicativeness and self-consciousness.

Weekly topics:

12. 09. Basic concepts of narration

19. 09. The introduction and its functions

26. 09. Different types of introduction

03. 10. The setup, different approaches to story construction

10. 10. The motivation, turns and episodes

24. 10. The resolution and dramatic arc

07. 11. Discussion of the mid-term essays

14. 11. Temporal construction of the narrative

21. 11. Diegetic and non-diegetic elements

28. 11. Omniscient narration

05. 12. Communicative and self-conscious narration

12. 12. In-class film analysis

16. 12. End-term test

Requirements: Class participation: continuous attendance and in-class activity is required. No more than three missed classes are permitted.

Students are required to hold in-class presentations about topics given by the instructor during which they demonstrate the ability to recognize and interpret the device in question.

During the semester, students will write a mid-term essay of a given film and an in-class film analysis of a screened sequence chosen by the instructor at the end of the term. In these written analyses, students have to demonstrate that they can understand, recognize and interpret the elements of filmic narration.

Evaluation will be based on all these requirements.

The viewing of the following films are required for the following occasions:

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03. 10. George Lucas: *Star Wars* (1977)
24. 10. Sidney Pollack: *Three Days of the Condor* (1975)
14. 11. Quentin Tarantino: *Pulp Fiction* (1994)
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Indicative Reading: Bordwell, David: *Narration in the Fiction Film*. University of Wisconsin Press, 1985.
Bordwell, David – Staiger, Janet – Thompson, Kristin: *The Classical Hollywood Cinema. Film Style and Mode of Production to 1960*. Routledge, 1985. Ch. 3. Classical Narration. pp. 23-41.
Branigan, Edward: *Narrative Comprehension and Film*. Routledge, 1992.
