

**Code: FLMD-232E.01**

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**Course title: Film Analysis: Narration**

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**Course convenors:** Györgyi Vajdovich

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**Class time and place:** Thursday 12 30-14 00, room -137

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**Course type:** Seminar

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**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:

10. 09. Basic concepts of narration

17. 09. The introduction and its functions

24. 09. The setup, different approaches to story construction

01. 10. The motivation, turns and episodes

08. 10. The resolution and dramatic arc

15. 10. The Classical Hollywood Narration

22. 10. Diegetic and non-diegetic elements

05. 11. Discussion of the mid-term essays

12. 11. Temporal construction of the narrative

19. 11. Omniscient and communicative narration

26. 11. Self-conscious narration

03. 12., 10. 12 In-class film analysis

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**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 will make an in-class presentation of a selected sequence at the end of the term. In these assignments 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:

24. 09. George Lucas: *Star Wars* (1977)

08. 10. Sidney Pollack: *Three Days of the Condor* (1975)

12. 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 – Thompson, Kristin: *Film Art. An Introduction*. 8th ed. McGraw-Hill, 2008. Ch. 3. Narrative as a Formal System. pp. 74-96.  
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.

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