

Code: BMI-FLMD-232E.16, BMI-MEDD-601.SL7

Course title: **Film Analysis: Postcolonial readings**

Course convenor: László Strausz

Class time and place: Biweekly, Mondays 12:30-15:45, Room 251
Class dates: March 6, March 20, April 3, April 17, May 8, May 22

Course type: Seminar

Course content: In this course, student will further develop their already acquired analytical skills by concentrating on a specific topic. The course is the continuation of the introductory courses Film Analysis 1: The Image, Film Analysis 2: Editing and Film Analysis 3: Narration.

Throughout the semester, we use and further develop these skills to approach the phenomena of colonial-, postcolonial- and decolonial impulses in screen cultures. The course begins with a brief introduction to the basic concepts of postcolonial theory, and proceeds by focusing on specific films in which this conceptual framework can be utilized as a useful interpretive tool.

Requirements:

- 1. Presentation:** Each participant has to hold an in-class presentation about a chosen element of the filmic image during which s/he demonstrates the ability to recognize and interpret the device in question.
- 2. Film analyses:** During the semester, students will write two in-class film analyses of a screened scene chosen by the instructor. In these written analyses, students have to demonstrate that they can understand, recognize and interpret the elements of the filmic image.
- 3. Class participation:** Continuous attendance and in-class activity is required. Two or more absences result in an incomplete for the course. Students arriving more than 15 minutes after the class starts will be marked as not presents. No student will receive a final grade without an in-class presentation and the two film analyses.

Grade calculation: 50% (two written film analyses) + 50% (in-class activity)

Learning outcomes: Students will (1) acquire a knowledge of the basic concepts of postcolonial theory, (2) recognize its specific applications in film style, (3) independently interpret specific stylistic techniques in motion picture sequences, and (4) develop critical thinking and writing skills.

Indicative Reading: Galt, Rosalind—Karl Schoonover (eds): *Global Art Cinemas*. Oxford UP, 2010.
Hjort, Mette—Duncan Petrie (eds): *The Cinema of Small Nations*. Edinburgh UP, 2007.
Naficy, Hamid: *An Accented Cinema: Exilic and Diasporic Filmmaking*. Princeton UP, 2001.
Parry, Benita: *Postcolonial Studies: A Materialist Critique*. London: Routledge, 2004.
Rivi, Luisa: *European Cinema After 1989*. London: Palgrave-Macmillan, 2007.
Said, Edward: *Orientalism*. London: Vintage Books, 1979.
Shohat, Ella—Robert Stam: *Unthinking Eurocentrism*. London: Routledge, 1994.
Shohat, Ella—Robert Stam: *Multiculturalism, Postcoloniality and Transnational Cinema*. Rutgers UP, 2003.
Solanas, Fernando—Gettino, Octavio: "Towards a Third Cinema." In: Stam, Robert—Miller, Toby (eds.): *Film and Theory. An Anthology*. Malden, Mass.—Oxford: Blackwell, 2000. pp. 265–286.
Wayne, Mike: *The Politics of Contemporary European Cinema*. Bristol: Intellect, 2002.
