

**Code: BMI-FLMD-213E.24**

**Course title: Contemporary Global Cinemas**

**Course convenors:** László Strausz

**Class time and place:** Wednesdays 16-19:15, Room -137  
Course meets in double sessions on: Feb21, Mar6, Mar20, Apr3, Apr17, May8

**Course type:** Lecture

**Course content:** This class is designed as a selective, introductory course for some important trends in global contemporary cinema. It does not attempt to cover the development of the medium in a comprehensive way, but rather engages with chosen authors and/or national cinemas/industries that proved influential from a stylistic/narrative perspective. The English-language course is recommended for students as an introduction to contemporary cinema.

<i>Sessions</i>	<i>Topics, films</i>
Feb 21	- Introduction to film history. Basic concepts. - The Hollywood Blockbuster system. Independent cinema. Spielberg: <i>Jaws</i> (1972) Soderbergh: <i>Sex, lies, videotape</i> (1989)
March 6	- Postrevolutionary Iranian film Kiarostami: <i>Where is the Friend's House</i> (1987) Beyzai: <i>Bashu the little Stranger</i> (1989)
March 20	- Hong Kong cinema in the 1990s Wong: <i>Chunking Express</i> (1994) Chan: <i>Made in HK</i> (1997)
Apr 3	- Danish film and industry after the millennium Vinterberg: <i>Celebration</i> (1998) Scherfig: <i>Italian for Beginners</i> (2000)
Apr 17	- New Romanian Cinema Porumboiu: <i>12:08 East of Bucharest</i> (2006) Mungiu: <i>432</i> (2006)
May 8	- Center and periphery: new distribution platforms and global cinema

**Requirements:** Semester closes with a written essay style exam consisting of two parts: (1) film quiz – students have to reach at least 70% to pass, and (2) essay questions based on the lecture material, required films and readings. Student who excel through attendance, preparatory work and in-class discussions will be offered a grade automatically.

**Learning outcomes:** Student will become familiar with some basic trends in global film history with specific regard to the various international formats of contemporary cinema. Additionally, participants will practice verbal and written film analysis skills, and academic argumentation.

**Indicative Reading:** Select chapters from

Nowell-Smith: Oxford History of World Cinema. Oxford UP. 1997  
Thompson—Bordwell: Film History. McGraw-Hill. 2003

Online reader will be distributed here: <https://lstrausz.web.elte.hu/Modernism/>