

**Code: BMI-FLMD-322E.84**

**Course title: Film Theory Seminar: Self-Reflection in Cinema**

**Course convenors:** Dr. Teréz Vincze

**Class time and place:** Thursday 14.15-15.45, 6-8, Múzeum krt. (Main building) basement -135.

**Course type:** Seminar

**Course content:** The aim of the seminar is to shed light on the history of film, on certain periods and phenomena of film history, from a specific point of view, that of filmic self-reflection. After theoretical and historical introductory lessons and reading of texts, the seminar will focus on the analysis of films that exemplify the phenomenon. An important part of the seminar activities will be the reading and discussion of texts and the preparation of independent film analyses from the point of view of film self-reflection.

Films to be discussed includes:  
Buster Keaton: *Sherlock Jr.* (1924)  
Dziga Vertov: *Man with a Movie Camera* (1929)  
Federico Fellini: *8 and 1/2* (1963)  
Ingmar Bergman: *Persona* (1966)  
Michelangelo Antonioni: *Blow-Up* (1966)  
Abbas Kiarostami: *Close-Up* (1990)  
Mohsen Makhmalbaf: *Hello Cinema* (1995)  
Jafar Panahi: *The Mirror* (1997)  
Michael Haneke: *Hidden* (2005)  
Hong Sang-soo: *Hill of Freedom* (2014)

**Requirements:**

1. **Quick tests** about the compulsory films and readings at the beginning of each class.
2. **Homework:** during the semester 3 written homework will be assigned, these will be film analysis essays.
3. **Presentation:** each student must give a 15-minute in-class presentation about one of the films.
4. **Class participation:** Continuous attendance and active participation in class are required. ***More than three absences will result in an incomplete for the course!***

**Grade calculation:** quick tests (25%) + presentation (25%) + homework (30%) + in-class activity (20%) = 100%

**Learning outcomes:** Students will acquire knowledge of European and global film history and the theory of self-reflexive art forms. Through film analysis, they will deepen their analytical and critical skills on works of art.

**Compulsory reading:** András Bálint Kovács: *Critical Reflexivity or the Birth of the Auteur*. In: Kovács: *Screening Modernism: European Art Cinema, 1950–1980*. University of Chicago Press, 2007. pp. 217–237.  
Robert Stam: *Reflexivity in Film and Literature. From Don Quijote to Jean-Luc Godard*. New York: Columbia University Press, 1992. (selected chapters)  
Linda Hutcheon: *Narcissistic Narrative: The Metafictional Paradox*. London–New York: Routledge, 1984. (selected chapters)  
Christopher Ames: *Movies About the Movies. Hollywood Reflected*. Lexington, KY: The University Press of Kentucky, 1997. (selected chapters)

**Recommended readings:**