

Code: FLMD16-111.19, FLMD-213E.14

Course title: Contemporary Cinemas: nations, authors and new waves

Course convenors: László Strausz, Gábor Gelencsér

Class time and place: Monday 9-10.30, Online course

Course type: Lecture

Course content: This class is designed as a selective, introductory course for global contemporary modernist film after Italian Neorealism. 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 that proved influential from a stylistic/narrative perspective. The english-language course is recommended for students as an introduction to contemporary cinema.

1. Feb 8: National cinemas in a global world
2. Feb 15: European modernism – French New Wave
3. Feb 22: European modernism – Italian auteurs: Antonioni
4. Mar 1: Japanese modernism – Kurosawa, Ozu
5. Mar 8: New German cinema
6. Mar 22: New Polish film and the Soviet new wave
7. Mar 29: Czechoslovakian new wave and Yugoslav black cinema
8. Apr 12: Third Cinema in Latin America
9. Apr 19: Hollywood Renaissance: style and genre
10. Apr 26: Post-revolutionary Iranian cinema
11. May 3: Independent American film in the 1990s
12. May 10: HK Cinema in the 1990s

List of required films:

1. n/a
2. Godard: *Breathless* (1960) or *Alphaville* (1965)
3. Antonioni: *The Night* (1961)
4. Kurosawa: *High and Low* (1963)
5. Fassbinder: *Ali: Fear Eats the Soul* (1974)
6. Wajda: *Ashes and Diamonds* (1958)
7. Forman: *Black Peter* (1964)
8. Rocha: *Black God, White Devil* (1964)
9. Peckinpah: *Wild Bunch* (1969)
10. Beyzai: *Bashu, the Little Stranger* (1987)
11. Jarmusch: *Stranger than Paradise* (1984)
12. Chan: *Made in HK* (1997)

Requirements: Semester closes with a written exam consisting of two parts: (1) film quiz – students have to reach at least 70% to pass, (2) test consisting of short quiz and 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 modernist 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