

Code: FLMD-232E.13, FLMD-232.33

Course title: Film analysis: East Asian auteurs

Course convenors: Dr. Teréz Vincze

Class time and place: Friday 10.45–12.15, main building, room -137

Course type: Seminar

Course content: The course's main aim is to further develop the film analytical skills of the students that they have already started to establish during introductory analysis courses (analysis of the image, montage, narrative). We will build heavily on this knowledge and will use it to understand the concept of "authorship" in cinema.

During the semester the oeuvre of four auteurs of East Asian cinema will be discussed. The four directors are: Kawase Naomi from Japan, Lim Soon-rye from South Korea, Edward Yang from Taiwan, and Jia Zhangke from China.

After a short theoretical introduction to the theory of authorship in cinema, each class will concentrate on the detailed analysis of one of the films by these authors and aims to understand the concept of the authorial "fingerprint".

Requirements:

- 1. Presentation:** Each participant holds an in-class presentation about one of the films discussed as an introduction for class discussion.
- 2. Essay:** At the end of the semester participants submit the written version of their presentation as a seminar paper. When preparing presentation and seminar paper please refer to our plagiarism guidelines that can be read here: <http://film.elte.hu/segedanyagok/plagium-plagiarism/>
- 3. Class participation:** Continuous attendance and in-class activity is required. More than three absences result in an incomplete for the course. Students arriving more than 10 minutes after the class starts will be marked as not present. No student will receive a final grade without an in-class presentation and the final essay.
- 4. Grade calculation:** 40% (presentation) + 40% (essay) + 20% (in-class activity)

Learning outcomes: Students will (1) develop their film analytical skills, (2) practice using the concept of film authorship in film analysis, (3) independently interpret entire films by using the concepts of visual, montage and narrative analysis, and (4) develop critical thinking and writing skills in relation to film analysis.

Indicative Reading: Bordwell, David–Thompson, Kristin: *Film Art. An Introduction*. 9th edition, McGraw–Hill, 2010.
Bordwell, David: *Narration in the fiction film*. Routledge, 2013.
Brady, Leo – Marshall Cohen (eds.): *Film Theory and Criticism: Introductory Readings*. Oxford University Press, 1998. Chapter 5: The Film Artist.
Andrew, Dudley: The unauthorized auteur today. In: Collins, Jim – Ava Preacher Collins – Hilary Radner: *Film theory goes to the movies: cultural analysis of contemporary film*. Routledge, 2012. pp. 77-85.
