

Code: FLMD16-312.44; FLMD-314E.32

Course title: Contemporary European Cinema

Course convenor: Balázs Varga

Class time and place: Monday 12:15-13:45, room -137

Course type: Seminar

Course content: The aim of the course is to explore the main trends and issues in contemporary (approximately post-2000) European cinema with special focus on cultural contexts, representational patterns and case studies. We will not discuss the topics and the films in the traditional sense, i.e., focusing on national framing and/or highlighted auteur oeuvres, but at discussing trends and problems of European film culture through comparative film analysis and discussion of relevant readings.

Proposed topics

1. Introduction no 1. Theoretical contexts. Globalization, reframing national cinemas. Transnationalism, coproductions, small nation cinemas.
2. Introduction no 2. From production to the screens: industry, markets, festivals and streaming services.
3. Introduction III: Questions of authorship.
4. Genres and questions of popular cinema.
5. Heritage cycle and midcult in European cinema.
6. Memory of Socialism Eastern European cinema.
7. Old and new realisms in contemporary European cinema.
8. New extremes and new weirds from French to Greek (and other European) auteurs.
9. Local and global versions of the crime films and series. Transnational remakes.
10. Films of cultural hybridity. Migration, borders, diasporas. Accented European cinema.
11. Discussion of emerging topics.
12. Conclusions.

Requirements: Participants are required to regularly attend the course (more than 3 absences result in an incomplete), to watch the films, read the assigned texts weekly, write short opinion papers/tests and give a presentation (case study) during the course.

Learning outcomes: Participants will become familiar with the trends and theoretical contexts of contemporary European cinema.

Indicative List of Films: Ade: Toni Erdmann
Akin: In the Fade
Alfredson: Lett he Right One In
Almodóvar: Talk to Her
Becker: Good-bye Lenin
Enyedi: On Body and Soul
Garrone: Gomorra
Haneke: Caché
Jeunet: Amélie
Lanthimos: Dogtooth
Loach: I, Daniel Blake
Mungiu: 432
Nakache – Toledano: The Intouchables
Nemes: Son of Saul
Noé: Irreversible
Oplev: The Girl with the Dragon Tattoo
Östlund: The Square
Pawlikowski: Ida

Petzold: Barbara
Sciamma: Portrait of a Lady on Fire
Sorrentino: The Great Beauty
Sverak: Kolya
Vinterberg: The Hunt
Žbanić: Quo Vadis, Aida?
Zvjagincev: Leviathan

- Indicative List of Readings:** Bergfelder, Tim: National, Transnational or Supranational Cinema? Rethinking European Film Studies. *Media, Culture & Society* vol. 27, no. 3. (Autumn 2005) pp. 315-331.
- de Valck, Marijke. *Film Festivals: From European Geopolitics to Global Cinephilia*. Amsterdam: Amsterdam University Press, 2007.
- Elsaesser, Thomas: European Culture, National Cinema, the Auteur and Hollywood. in: Elsaesser, Thomas: *European Cinema: Face to Face with Hollywood*. Amsterdam: Amsterdam University Press, 2005. pp. 35-56.
- Galt, Rosalind: *The New European Cinema: Redrawing the Map*. New York: Columbia University Press, 2006.
- Gergely, Gábor – Hayward, Susan (eds.): *The Routledge Companion to European Cinema*. New York: Routledge, 2022.
- Hall, Sheldon: The Wrong Sort of Cinema. Refashioning the Heritage Film Debate. in: Murphy, Robert (ed.): *The British Cinema Book*. London: BFI, 2009. pp. 46-56.
- Hjort, Mette – Mackenzie, Scott (eds.): *Cinema and Nation*. London: Routledge, 2000.
- Hjort, Mette – Petrie, Duncan (eds.): *The Cinema of Small Nations*. Edinburgh: Edinburgh University Press, 2007.
- Harrod, Mary –Liz, Mariana – Timoshkina, Alissa (eds.): *Europeannes of European Cinema*. London/New York: IB Tauris, 2015.
- Lewis, Ingrid – Canning, Laura (eds.): *European Cinema in the Twenty-First Century: Discourses, Directions and Genres*. Cham: Palgrave Macmillan, 2020.
- Maule, Rosanna: *Beyond Auteurism: New Directions in Authorial Film Practice in France, Italy, and Spain since the 1980s*. London: Intellect, 2008.
- Mazierska, Ewa: *European Cinema and Intertextuality: History, Memory and Politics*. Palgrave Macmillan, 2011.
- Naficy, Hamid: *An Accented Cinema: Exilic and Diasporic Filmmaking*. Princeton: Princeton University Press, 2001.
- Pamer, Tim: *Brutal Intimacy. Analyzing Contemporary French Cinema*. Middletown, CT: Wesleyan University Press, 2011
- Wayne, Mike: *The Politics of Contemporary European Cinema*. London: Intellect, 2002.
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