

**TRENDS IN CONTEMPORARY ARTHOUSE CINEMA**  
**BTP2BR\_T\_39**

Kalmár György  
kalmar.gyorgy@arts.unideb.hu  
Tuesday 12 - 13.40, Room 106.

**The aim of the course** is to explore some of the new trends of global art cinema in the new millennium, with a special focus on the representation of social inequality and marginalisation. Its main goal is to put these representations in a complex, theoretically informed and socially contextualised interdisciplinary perspective that is capable of mapping the newly emerging cinematic approaches and identity formations at a time of rapid socio-economic transitions.

**Theoretical background:** The course relies on the theoretical approaches of cultural studies, which aims to analyse cultural products (such as film) in their social, cultural and ideological contexts. This critical and theoretical perspective is to be enriched by some insights and concepts from the social sciences (mostly sociology) and political philosophy. During the course we read several theoretical texts that highlight the links between identity, screen media and various social, cultural and political phenomena.

**Method of assessment:**

Grades will be given on basis of:

- A research project, which consists of:
  - a classroom presentation (co-teaching one of the films) 25%
  - EITHER a written assignment (about the same topic): a research paper of min. 3000 words OR an end term test, 50%
- Classroom participation 25%

NOTE: Students who manage to get their essays published automatically get grade 5 😊

**Schedule**

1. Introduction to the study of identity in art cinema (the history of art cinema, key theoretical concepts, the methods of cultural studies, the political dimension of identity)

Viewing: “The Precariat: A Disruptive Class for Disruptive Times”  
<https://www.youtube.com/watch?v=4rraKAlcZSE&t=247s>

Readings:

- Goldstone, Jack A. and Peter Turchin. 2020. “Welcome to the Turbulent Twenties”. *Noema*, September 10, 2020. <https://www.noemamag.com/welcome-to-the-turbulent-twenties/>
- Galt and Schoonover. 2010. “Introduction: The Impurity of Art Cinema.” *Global Art Cinema* 3-30.

2. *Slumdog Millionaire* (Danny Boyle, 2008)

3. *Ida* (Pawel Pawlikowski, 2013)

4. *Phoenix* (Christian Petzold, 2014)

5. *Transit* (Christian Petzold, 2018)

6. *Joker* (Todd Phillips, 2019)

7. *Parasites* (Bong Joon Ho, 2019)

**8. SPRING BREAK**

9. *Shoplifters* (Hirokazu Koreeda, 2018)

10. *Roma* (Alfonso Cuarón, 2018)

11. *Tar* (Todd Field, 2022)

12. *Triangle of Sadness* (Ruben Östlund, 2022)

### 13. Evaluation

#### Recommended background readings for the research projects:

Allen, Amy. *The End of Progress: Decolonizing the Normative Foundations of Critical Theory*. Columbia UP, 2016.

Assmann, Aleida. 2016. *Rossz közérzet az emlékezetkultúrában*. Trans. by Ágnes Huszár. Budapest: Múlt és Jövő.

Beynon, John. *Masculinities and Culture*. Open University Press, 2002.

Cornwall, Andrea et. al. (eds). *Masculinities under Neoliberalism*. Zed Books, 2016.

Dean, Kathryn. *Capitalism and Citizenship: The Impossible Partnership*. Routledge, 2003.

Dixon, Wheeler. *Cinema at the Margins*. Anthem Press, 2013.

Elsaesser, Thomas. *European Cinema: Face to Face with Hollywood*. Amsterdam UP, 2005.

Hockenhull, Stella. *Aesthetics and Neo-Romanticism in Film: Landscapes in Contemporary British Cinema*.

Imre Anikó. *Identity Games: Globalization and the Transformation of Media Cultures in the New Europe*. MIT Press, 2009.

Jean-Louis Baudry: A filmi apparátus ideológiai hatásai. <http://apertura.hu/2006/osz/baudry>

Lositzky, Yosefa. *Screening Strangers: Migration and Diaspora in Contemporary European Cinema*.

Publisher: Indiana University Press, 2010.

Louis Althusser “On ideology.” *On the Reproduction of Capitalism*. 171-208.

Mazierska, Ewa. *European cinema and intertextuality: History, Memory and Politics*. Palgrave-Macmillan, 2017.

Mikula, Maja (ed.) *Remembering Home in a Time of Mobility: Memory, Nostalgia and Melancholy*. Cambridge Scholars, 207.

Petrie, Duncan (ed). *Screening Europe. Image and Identity in Contemporary European Cinema*. BFI, 1992.

Rehling, Nicola. *Extra-Ordinary Men: White Heterosexual Masculinity and Contemporary Popular Cinema*. Lexington Books, 2010.

Schivelbusch, Wolfgang. *The Culture of Defeat: On National Trauma, Mourning, and Recovery*. Granta Books, 2004.

Sim, Stuart. *The End of Modernity: What the Financial Crisis Has Taught Us*. Edinburgh: Edinburgh UP, 2010.

*The Munk Debates: Progress* <https://www.youtube.com/watch?v=eUmBWB54riE&t=187s>

Thomas Elsaesser. “Introduction. European Cinema: Conditions of Impossibility?” in *European Cinema: Face to Face with Hollywood*. Amsterdam: Amsterdam UP, 2005, 13-34.

Wendy Everett. “Introduction: European film and the quest for identity” in *European Identity in Cinema*. Bristol: Intellect, 2005. 7-14.

Zygmunt Bauman. “Work” from *Liquid Modernity*. 130-167.