

# INDONESIAN INTERNATIONAL STUDENT MOBILITY AWARDS 2022

## Course syllabus

<b>Title:</b>	<b>INTRODUCTION TO FILM STUDIES</b>
<b>Credit points (ECTS):</b>	8
<b>Term:</b>	Fall
<b>Module leader:</b>	<b>Csöngé Tamás</b>
<b>Aims:</b>	<p>The purpose of this course is to introduce students to the fundamental characteristics of film as an audiovisual medium and artform. It discusses the diverse forms of various professional discourses about film, including aspects of film history, film theory, and film criticism.</p>
<b>Learning outcomes:</b>	<p>Students will have comprehensive knowledge about the most important aspects of the technologies and medium of cinema, the basic elements of film narrative and film as an artform and cultural product.</p> <p>Students will be able to use the academic language related to humanities and in particular film studies, while mastering the basics of critical thinking and develop consistent and compelling film interpretations.</p>
<b>Syllabus:</b>	<p>The schedule is tentative, and subject to change.</p> <ol style="list-style-type: none"><li>1. Introduction to the course</li><li>2. Film and visual arts</li><li>3. Realism and symbolism in film</li><li>4. Montage and image – the building blocks of cinema</li><li>5. The basic principles of analysis and interpretation</li><li>6. Narrative in film</li><li>7. Adaptation theories</li><li>8. Film, society, ideology</li><li>9. Film genres I. – drama, western, musical</li><li>10. Film genres II. – comedy, parody and satire</li><li>11. Film genres III. – sci-fi, thriller, horror</li><li>12. Fictional and nonfictional film types</li><li>13. Sound and music in film</li><li>14. Film canons, cult films</li></ol>
<b>Learning and teaching strategy:</b>	<p>-frontal lectures -individual and joint class discussions about films, its artistic, historical and industrial context and related cultural, social, and psychological phenomena -student essays</p>

**Core learning materials:**

David Bordwell - Kristin Thompson – Jeff Smith (2020):  
Film Art. An Introduction. New York: McGraw-Hill  
Education. 12th edition.  
Kristin Thompson: Cinematic Specificity in Film History  
and Criticism. in: Iris Vol. 1. no. 1. p. 39–49.  
Arnheim, Rudolf (2006): Film as Art. Berkeley – Los  
Angeles – London: University of California Press, pp. 8-  
34.  
Casetti, Francesco (1999). Theories of Cinema, 1945-  
1990. Austin: University of Texas Press.