



SUBJECT DATASHEET

East-Central European Cinema

BMEGT43XZZZ

I. SUBJECT DESCRIPTION

1. SUBJECT DATA

Subject name

East-Central European Cinema

ID (subject code)

BMEGT43XZZZ

Type of subject

class

Course types and lessons

<i>Type</i>	<i>Lessons</i>
Lecture	0
Practice	2
Laboratory	0

Type of assessment

term mark

Number of credits

2

Subject Coordinator

<i>Name</i>	<i>Position</i>	<i>Contact details</i>
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Dr. Gács Anna	associate professor	gacs.anna@gtk.bme.hu
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Educational organisational unit for the subject

Department of Sociology and Communication

Subject website

<https://edu.gtk.bme.hu>

Language of the subject

English - EN

Curricular role of the subject, recommended number of terms

Programme: **Communication and media studies Bachelor's Programme from 2021/22/Term 1**

Subject Role: **Elective**

Recommended semester: **0**

Programme: **MA in Communication and Media Studies**

Subject Role: **Elective**

Recommended semester: **0**

Direct prerequisites

Strong None

Weak None

Parallel None

Exclusion None

Validity of the Subject Description

Approved by the Faculty Board of Faculty of Economic and Social Sciences, Decree No: 580466/11/2025registration number. Valid from: 2025.06.25.

2. OBJECTIVES AND LEARNING OUTCOMES

Objectives

By the end of the course, it is expected that you will be able to: • Understand and discuss important films and movements since 1950 within their social-cultural contexts • Explain and discuss specificities of socialism and post-socialism in the region with the help of cinematic examples • Read and understand academic essays about films

Academic results

Knowledge

1. Solid knowledge of the theory and history of communication and media sciences.
2. Basic knowledge of social science methodologies
3. Solid knowledge of the most important social science conceptualizations needed to study the communication phenomena

Skills

1. Skills of making independent analysis, knowledge claims, explanations and drawing valid conclusions.
2. Research skills
3. Analytical skills

Attitude

1. Awareness of the historical and social embeddedness of cultural processes and institutions
2. Awareness of the historical and social embeddedness of cultural processes and institutions
3. Presence from social science egocentrism in other disciplinary fields

Independence and responsibility

1. Independence, constructivity, assertivity either in one's own organization or interorganizational cooperations.
2. Adoption and enforcement of professional standards
3. Responsible, professionally based social presence

Teaching methodology

The course will be delivered in a lecture-based format, complemented by collective film analysis and class discussions. Each week, students are expected to watch one film and read one to two academic articles or book chapters related to the weekly topic. Students should prepare for sessions by completing the assigned readings and watching the assigned films in advance.

Materials supporting learning

- Arens, Katherine.
- Hames, Peter (ed.) The Cinema of Central Europe. Wallflower Press, 2004.
- Imre, Anikó. (ed.) A companion to Eastern European cinemas (2012): 1-21.
- Iordanova, Dina. Cinema of the other Europe: the industry and artistry of East Central European film. Wallflower Press, 2003.
- Kalmár, György. Formations of masculinity in post-communist Hungarian cinema: labyrinthian men. Springer, 2017.
- Kovács, András Bálint. Screening modernism: European art cinema, 1950-1980. University of Chicago Press, 2007.
- Mazierska, Ewa.
- Mazierska, Ewa. Polish Postcommunist Cinema: From Pavement Level. Peter Lang, 2007.
- Ostrowska, Elżbieta, and Joanna Rydzewska.
- Ostrowska, Elżbieta.
- Parvulescu, Constantin. Orphans of the East: Postwar Eastern European Cinema and the Revolutionary Subject. Indiana University Press, 2015.
- Strausz, László. Hesitant histories on the Romanian screen. Springer, 2017.

II. SUBJECT REQUIREMENTS

TESTING AND ASSESSMENT OF LEARNING PERFORMANCE

General Rules

Participation is mandatory, no more than 3 missed classes.

Performance assessment methods

Percentage of performance assessments, conducted during the study period, within the rating

- classwork: 10
- homework: 30
- mid-term exam: 20
- final paper: 40
- sum: 100

Percentage of exam elements within the rating

Conditions for obtaining a signature, validity of the signature

Participation

Issuing grades

Excellent	97
Very good	90-96
Good	80-89
Satisfactory	70-79
Pass	60-69
Fail	0-59

Retake and late completion

Retake and make-up test options are defined by the valid regulations of the University's Code on Education and Examination.

Coursework required for the completion of the subject

classwork	28
response papers	6
prep. for exam	8
final paper	18
sum	60

Approval and validity of subject requirements

Consulted with the Faculty Student Representative Committee, approved by the Vice Dean for Education, valid from: 02.06.2024.

III. COURSE CURRICULUM

THEMATIC UNITS AND FURTHER DETAILS

Topics covered during the term

The course will explore major themes, trends and auteurs in Central and Eastern European cinemas (namely Czech, Slovak, Polish, Hungarian and Romanian screen cultures) during and after socialism. We will focus on the changes in the region's screen culture in connection with the social and political changes: the course will introduce East-Central European socialism and socialism via screen culture – and give an overview of the region's film history with the help and discussion of (post)socialist experiences.

- 1 Week 1. Introduction
- 2 Discussion of topics and assignments. Introduction to the course. Where is Central Europe? Contexts and cultures.
- 3 Ibolya Fekete: *Bolshe Vita* (1995)
- 4 2. hét. A szocialista projekt Kelet-Közép-Európában.
- 5 Week 2. The Socialist Project in East-Central Europe.
- 6 Eastern European Stalinism and its cinematic reflection.
- 7 3. hét. A második világháború újragondolása
- 8 Week 3. Rethinking WWII
- 9 Issues of traumatic historical memory in post-WWII Central European cinema. Heroic sacrifices and outlaw heroes.
- 10 Week 4. New Waves of the 1960s.
- 11 Modernist, new wave cinemas of the 1960s. Irony, freedom, youth culture. Socialism from below.
- 12 Milos Forman: *Loves of a Blonde* (Czechoslovakia (1965)
- 13 Week 5. 1970s: Moral Impasses and the Documentation of Everyday Life
- 14 Everyday struggles, gender imbalance and problems of social elevation – the challenges of portraying socialism and the transformation of the society.
- 15 Márta Mészáros: *Adoption* (1975)
- 16 Week 5. Memory and History
- 17 Vision of Europe in Central-European cinema, or where is the center of Europe?
- 18 István Szabó: *Colonel Redl* (1985)
- 19 Week 7. Perspectives of Late Socialism
- 20 The beginning of the end of socialism: life games, blind chance and forking paths.
- 21 Kieslowski: *Blind Chance* (1982)
- 22 Week 8. Who Made the Revolutions? The Changing Representation of the Political Changes
- 23 When the wall fall down... Comic, dramatic and ironic portrayals of the end of Eastern European socialism.
- 24 Cristian Mungiu: *4 Months, 3 Weeks and 2 Days* (2007)
- 25 Week 9. Post-Socialist Nostalgia
- 26 Sunshine socialism: version of post-socialist nostalgia.
- 27 Jan Sverak: *Kolya* (1996)
- 28 Week 10. Transnational Auteurs, New Generations
- 29 Contemporary filmmakers on the international market: to whom, why and how is Central Europe interesting today?
- 30 Kornél Mundruczó: *White God* (2014)
- 31 Week 11. The visions of Illiberal East-Central Europe
- 32 Illiberalism, populism, and the dramas of the transforming and closing East-Central Europe.
- 33 Agnieszka Holland: *Green Border* (2023)
- 34 Week 12.
- 35 Final discussions.
- 36 Ildikó Enyedi: *Body and Soul* (2017)

Additional lecturers

Approval and validity of subject requirements

