**PTE BTK Liberal Arts BA**

**Film and Visual Studies Module**

**Final Examination Items**

**1. Film History 1. (1896-1930)**

* Kristin Thompson – David Bordwell: Film History. An Introduction. New York: McGraw-Hill Education (4th edition), 2019. 1-169
* Tom Gunning: Cinema of Attractions. In: The Cinema of Attractions Reloaded, Edited by Wanda Strauven, Amsterdam University Press, 2006. 381-388.

**2. Film History 2. (1930-1955)**

* Kristin Thompson, David Bordwell, Film History: An Introduction. 2. ed., McGraw-Hill Education, 2002. 193-368
* Bordwell, David: Classical Narration. In: David Bordwell–Janet Staiger–Kristin Thompson
(ed.): The Classical Hollywood Cinema. Film Style and Mode of Production to 1960. London: Routledge, 1985. pp. 23-42.

**3. Film History 3. (1955-1975)**

* Kristin Thompson – David Bordwell: Film History. An Introduction. New York: McGraw-Hill Education (4th edition), 2019. 372-417
* András Bálint Kovács: Screening Modernism: European Art Cinema, 1950–1980. Chicago and London: The University of Chicago Press, 2007. 33-40.

**4. Film History 4. (1975-2000)**

* Kristin Thompson , David Bordwell: Film History: An Introduction McGraw-Hill; 2019. p467-478
* Thomas Elsaesser, Alexander Horwath, Noel King (ed.): The Last Great American Picture Show New Hollywood Cinema in the 1970s. Amsterdam Un. Press, 2004. p.9-19.

**5. History of Hungarian Cinema**

* András Bálint Kovács: The cinema of Béla Tarr: the circle closes. Columbia University Press, 2015.
* John Cunningham: The Cinema of István Szabó. Visions of Europe.The Early Films; The ’Budapest’ Films. Wallflower Press, London-New York, 2014. 25-40.; 41-53.

**6. Classical and Modern Film Theories**

* Robert Stam: Film Theory: An Introduction. Malden - Oxford: Blackwell Publishers, 2000. 1-92.
* Toby Miller - Robert Stam (eds.): A Companion to Film Theory. Wiley – Blackwell, 2004. 84-164.

**7. Filmnarratology**

* David Bordwell: Narration in the Fiction Film. Madison: University of Wisconsin Press. 48-62, 156-166, 205-233.
* Branigan, Edward: Levels of Narration. In Narrative Comprehension and Film. London–New York, Routledge, 1992. 86-124.

**8. Genre and Adaptation Theory**

* Sarah Berry-Flint: Genre. In: Toby Miller - Robert Stam (eds.): A Companion to Film Theory. Wiley – Blackwell, 2004. 25–44.
* Brian McFarlane: Novel to Film: An Introduction to the Theory of Adaptation, Oxford: Calderon Press, 1996. 1-30.

**9. Film and Society**

* Theodor W. Adorno - Max Horkheimer: The Culture Industry: Enlightenment as Mass Deception. In: Theodor W. Adorno - Max Horkheimer: Dialectic of Enlightenment. Stanford University Press, 2002. 94-136.
* Jean-Luc Comolli - Jean Narboni: Cinema/ldeology/Criticism. Screen, Volume 12, Issue 1, Spring 1971, 27-38.

**10. Film Analysis (of a freely chosen film)**

* Gocsik, Karen, Richard Barsam, and Dave Monahan. “Formal Analysis.” In Writing about Movies, 4th ed., New York: W. W. Norton & Company, 2016. 35–54.
* Susan Hayward: Cinema Studies – The Key Concepts (3. ed.). London/New York, Routledge, 2006.