

COURSE DESCRIPTION

University: <i>University of Presov</i>	
Faculty/university workplace: <i>Faculty of Arts</i>	
Code: <i>IIEUK/DF20S/15</i>	Course title: <i>History of Film of Second Half of the 20th Century</i>
Type, scope and method of educational activity: Type of educational activity: <i>Lecture, Seminar</i> Scope of educational activity: <i>1,1 hour per week, 13,13 per semester</i> Method of educational activity:	
Number of credits: 3	
Recommended semester:	
<i>1st year WT</i>	<i>aesthetics (ESTM)</i>
Study grade:	
Conditions for passing the course: Form of assessment: <i>The course is concluded via continuous assessment.</i> <i>The students must participate in lectures and seminars and process seminar paper.</i> <i>To obtain evaluation A (excellent) must get at least 92%, to obtain evaluation B 84%, evaluation C at least 76%, evaluation D 65% and for evaluation E at least 51%. A student who receives less than 51% will be evaluated as grade FX. The final score is calculated as the average of the evaluation of term paper, students' activity and participation and written test.</i> Final evaluation: <i>continuous assesment</i>	
Learning outcomes: <i>The student is able to:</i> - gain basic, complex and systematic knowledge in the field - describe basic evolution of film theory in chosen period and its difficulties - differ basic characteristics of individual tendencies and styles - know significant personalities and film works of worlds' cinematography - individually gain and apply new information and use it actively to solve set tasks during the course	
Course content: <i>Brief program of the course:</i> <i>After-war socio-political situation. Beginning of new film tendencies – priority if reality interpretation. Italian neo-realism and its influence on American and European cinematography. American underground in 50ies and 60ies. 60ies in England – free Cinema (Anderson, Clayton, Schlesinger, Richardson, Reisz, Fletcher, Williams, Brenton). France: Cinema V6rite, new wave (Godard, Truffaut, Rivette, Rohmer, Chabrol, Malle, Resnais, Vardov6). Polish after-war cinematography (Wajda, Kawalerowicz, Has, Munk). From neo-realism to art author film. Italy: F. Fellini, L. Visconti, Antonioni, Zeffirelli. Pasolini. Japan: Kurosawa. Sweden: existentialism of I. Bergman. Spain: surrealism and social realism (Bu6uel, Bardem, Berlanga). New American Cinema of 60ies. Soviet art “spring” (Tarkovskij, Šukšin, Šepitko, Končalovskij, Michalkov, Paradžanov). German young angry men (Fassbinder, Herzog, Wenders, Schlöndorff, von Trotta). „Fagans“ from Hollywood - 70ies(Coppola, Spielberg, Lucas, De Palma, Milius, Scorsese). Neonoir. Polish film of moral un-peace of 70ies. Postmodern trends in cinematography – form, themes. Musical. French neo-baroque (Carax, Besson, Beineix). Dogma '95. Engaged film. Commerce film – what is next? American independent film. European author</i>	

film (Almódovár, Branagh, Kieslowski, Seidel etc.) profile personalities of the end of 20th century and beginning of 21st century. Asian cinematography.

Recommended literature :

Bernard, J. - Frýdlová, P.: *Malý labyrint filmu*. Praha: Albatros 1988.
 Biskind, P.: *Bezstarostní jezdci, zuřící býci: jak generace sexu, drog a rokenrolu zachránila Hollywood*. Praha: Mladá fronta, 2012.
 Blech, R. a kol.: *Encyklopédia filmu*. Blava: Obzor, 1974.
 Bordwell, D. a Thompson, K.: *Umění filmu: úvod do studia formy a stylu*. Praha: AMU, 2011.
 Bordwell, D. - Thompson, K.: *Dějiny filmu*. Praha: AMU Praha: Lidové noviny, 2007.
 Camote, T.S.: *Hollywood včera a dnes*. Prah: ČFÚ, 1992.
 Collet, J.: *Jean Luc Godard*. Praha: ČSFÚ, 1967. Beier, E.- Biermann, K.: *Kronika filmu*. Praha: Fortuna print, 1995.
 Gavalier, P.: *Spletité cesty Wima Wendersa*. Bratislava: SFÚ, SFK, 2010.
 Gregor, U.- Patalas, E.: *Dejiny filmu*. Bratislava: Tatran, 1968.
 Grulich, J.: *Reiner Werner Fassbinder*. Praha: ČSFÚ, 1987.
 Herfurt, I.: *Zlatý fond svetovej kinematografie*. Praha: Horizont, 1986.
 Kupcz, J.: *Malé dejiny filmu*. Cinemax, 2001.
 Liman, A.: *Mistři japonského filmu: 13 esejů*. Praha: Paseka, 2012.
 Macek, V. - Paštěková, J.: *Dejiny slovenskej kinematografie*. Bratislava: Osveta, 1997.
 Monaco, J.: *Jak číst film*. Praha: Albatros, 2004.
 Oliva, L.: *Ingmar Bergman*. Praha: ČSFÚ, 1966.
 Plazewski, J.: *Historia filmu dla każdego*. Poznań, FF: 1968.
 Sadoul, G.: *Dejiny filmu od Lumiéra až do súčasnej doby*. Praha: Orbis, 1958.
 Szczepanik, Petr (ed.): *Nová filmová historie: antologie současného myšlení o dějinách kinematografie a audiovizuální kultury*. Praha: Herrmann a synové, 2004.
 Škvorecký, J.: *Všichni ti bystří mladí muži a ženy*. Uherské Hradiště: Horizont, 1991.
 Toeplitz, J.: *Dejiny filmu*. Praha: Čs. spisovatel, 1989.
 Töteberg, M. : *Lexikon světového filmu*. Praha - Litvínov: Orpheus, 2005.
 Ulver, S.: *Západná filmová avantgarda*. Praha: ČFÚ, 1991.
 van Gelder, P.: *Z filmu do filmu*. Praha: Egem, 1993.
 Volko, L.: *Slávne osobnosti filmu*. Bratislava: ML, 1986.

Notes:

Course evaluation:

Total number of students evaluated: 32

A	B	C	D	E	FX
47%	19%	25%	9%	0%	0%

Lecturers:

doc. Mgr. Lukáš Makky, PhD., guarantor, co-guarantor, lecturer, examiner, instructor, seminary supervisor

Date of last change: 01.09.2021

Approved by: doc. Mgr. Lukáš Makky, PhD.