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| **Course code:** REŽ0616 | **Course name: Bosnian and Herzegovinian and Ex-Yugoslavian Film** |
| **Cycle: I** | **Study year: 3** | **Semester: VI** | **ECTS:** 2 |
| unsa logo transparent**Study mode: Obligatory** | **Total hrs. number: 30**Lectures: **15**Laboratory/practical exercises: 15 |
| **Teaching participants** | **Teachers and associates in the course field Film Art** |
| **Enrolment preconditions:** | Sixth semester enrolled. |
| **Course goal(s):** | To get students acquainted with the history of film of Bosnia and Herzegovina and film of SFR of Yugoslavia, its periods and development, as well as with the most significant names to date, with a focus on selected authors. The course will cover film and industry development, expression means, themes, and relation of the film with the life of society. |
| **Thematic units:***(if needed, the weekly work schedule is established taking into account the organizational units’ peculiarities)* | - Introduction: Why history of domestic film, national identity of cinematography, our country; film in the Balkans before Yugoslavia;- SHS and Yugoslavia; attempt at Europeanisation of cinematography – quotas and domestic productions; between Germany and the US; start of the feature film;- Start of Yugoslav cinematography, material basis and the first directors; partisan film between style, ideology and social function; documenting reconstruction and building;- Development of film and style, adaptation and genre, popular cinematography; Vorkapić and Hanka, start of BiH author film; new war film;- New authors and their aesthetics; dynamic development of republics’ industries; 1960s hyperproduction;- Start of the “Black Wave” and youth revolt; “counterculture” and new films; emanation of European stylistic tendencies; poetic realism, neorealism and the new wave in one;- Ideological mainstream youth films, start of the “Red Wave”; omnibus films – space for debutants;- The peak of Yugoslav authorship – 1967; domestic popularity and international fame; rethinking of ideological tropes, socialism and reality; new commercial film; - “Red Wave” and the commercial element on the rise; “Black Wave” in the fall; political fractures and the new constitution; response and stabilisation of the industry; European modernism in BiH; political controversies and Plastic Jesus;- The strong industrial momentum of the 1970s, art-film mannerism and genres; the role of television; socialist reality without social realism; - Prague school – mature European art film, abandoning the form of political film;- The 1980s and final separation of commercial and art film; TV formats, genres, and crossover style; first franchises and mega hits – low humour and “turbo folk”; economic crisis, nationalism and the final split;- Specificities of BiH film development 1950 – 1980; social realism as destiny; style differentiation; Film Club Riječ mladih (Word of the Young) and Sarajevo school of documentary film (Filipović, Čengić, Hadžismajlović, Ljubojev, Mrkonjić, Kosovac, Lavanić); TV, new primitivism, from social to poetic realism;- Early documentary film; SaGA and others; film after independence – Oscar, Foundation and Euro Puddings; in search of language and style; disappearance of the mainstream;- Alternative productions and styles; guerrilla as the fate of imperfect nation; European authors and non-existent national cinematography; emigrant authors. |
| **Learning outcomes:**  | Knowledge: Knowledge about domestic film.Skills: Identification of options for students as future authors.Competencies: Comprehending the history of cinematography the students will work in, practical analysis and application of mastered content.  |
| **Teaching methods:**  | Teaching methods include lectures, reference reading and systematic film watching followed by analyses, as well as discussions given the local relevance of contents. The approach is chronological and historiographical, with possible departures within analyses of individual authors. The methods include analysis and interpretation of specificities of the film language and its development, and dealing with works of most significant authors, development of film genres and styles, with special emphasis on the role of TV and new technologies for the future of BiH film. |
| **Knowledge assessment methods with grading system[[1]](#footnote-1):**  | Knowledge assessment takes place in two parts: seminar paper as final exam requirement and final written exam.Attendance: 5Student engagement: 15Seminar paper: 30Final paper: 50Total: 100 |
| **Literature[[2]](#footnote-2):** | **Compulsory**: France Brenk: Nacrt povijesti jugoslovenskog filma u Georges Sadoul: Povijest filmske umjetnosti, Naprijed, Zagreb, 1962.Pavle Levi: Raspad Jugoslavije na filmu, XX vek, Beograd, 2009.Daniel J. Goulding: Oslobođeni film, jugoslovensko filmsko iskustvo, VBZ, Zagreb, 2004.Mira Lim, Antonjin J. Lim: Najvažnija umetnost, Istočnoeuropski film u dvadesetom vijeku, Clio, Beograd, 2006. Ante Peterlić (urednik): Filmska enciklopedija 1-2, JLZ, Zagreb, 1986. – 1990.**Optional**: Turković: FILM: ZABAVA, ŽANR, STILStojanović: FILM KAO PREVAZILAŽENJE JEZIKABordwell: O POVIJESTI FILMSKOG STILAJean Mitri: ESTETIKA I PSIHOLOGIJA FILMA 1, 2Cook: ISTORIJA FILMA |

1. **The system of points and the grading criteria for each subject shall be defined by the organizational unit’s Council prior to the commencement of the academic year in which the teaching activity is performed in accordance with the Article 64, paragraph 6 of the Sarajevo Canton Law on Higher Education.** [↑](#footnote-ref-1)
2. **Acting on behalf of the higher education institution as a public institution, the Senate or organizational unit Council respectively, shall define the mandatory and recommended textbooks and manuals list as well as the other recommended literature as a basis for preparing and taking the examination by rendering a special Decision which is to be published on their websites before the start of the academic year in accordance with the Article 56, paragraph 3 of the Sarajevo Canton Law on Higher Education.** [↑](#footnote-ref-2)