ABSTRACTS

BOGNÁR, LÁSZLÓ: How to teach art cinema in public education?

The essay argues for the possibility of the educational use of art cinema through illustrative examples; it does not argue for the necessity of its use. It assumes a target group of students aged sixteen and above. In all cinematographic works there are artistic, commercial and manipulative motifs, and what distinguishes the art cinema is that it subordinates commercial and manipulative interests to artistic needs. The essay interprets the artistic output of the motion picture in terms of Gadamer's ontology of the image (icon). Art cinema cannot be contrasted with mass media film. The essay argues that film is a mass medium from the moment of its birth. The art cinema film is an example of an authentic cinematographic exploration of the subject (the matter), so its inclusion in education can make a great contribution to the development of students' critical attitude towards media products. Probably it is the thematic involvement or interest that can most connect the sympathetic audience (the connoisseur) of an art film with the narrative of the film. The interest and commitment to the subject, to the matter, can be captured in the creative (narrative and stylistic) choices. Thus, the teaching of the art cinema must first and foremost make these choices accessible, subject to reflection and consideration. However, these choices can also be grasped from one or two selected scenes of the film, which does not require preliminary reproductive knowledge of the complete work. The formulation "complete work" suggests that the art cinema film has a single, closed, indissoluble form. The essay uses examples to show that a single art film can have multiple forms, derived from creative choices with regard to the audience and circumstances. Finally, three examples of art film scene try to show possible ways to make students aware of their thematic involvement and thus make narrative choices accessible to them.

Keywords: *students 16 and above, art cinema, mass media film, hermeneutical ontology of image (icon), thematic involvement*

