

European Identities, European Cinemas

Fall 2013

FRT 4523 #o2A

ENG 4135 #4564

Class: Tuesday 5-6, Thursday 6. TUR 2334

Screening: R: ROL 0115

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Office hours : tba in class

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Perspective

Since World War II, European cinemas have struggled to maintain the prestige they had earlier acquired, and are now considered Hollywood's rivals. Strengthened by the establishment of the European Union, many films are now destined for a larger 'global' market and its national communities. The course emphasizes European cinemas' distinct aesthetic qualities as an 'art cinema' in which political and philosophical poetics are present to a degree not found in American cinema. The course examines the question of what constitutes 'Europeanness' and in order to do so, we will analyze critical texts surrounding this notion.

As designed, the class does not intend to be a survey of best-selling films made in different countries nor to sample films made in Europe after WWII. It will seriously study texts (film included) and their European agendas in a critically and historically informed fashion. The focus of the class this year is on displacement and travel(s). The course is offered in English only. It is part of the EUSP list of 'enhanced courses' [European Union Studies minor] and may apply toward the EUSP certificate for the minor or major.

<http://www.ce.s.ufl.edu/EUSP/curriculum/enhanced.shtml>

For more information regarding that program, please contact the Center for European Studies. All films discussed will have subtitles.

Course goal:

Over the 15-16 week semester, you will explore films written, produced and distributed in several European countries, and you will acquire knowledge of film terminology relevant to film history, techniques, analysis and criticism. You will come out of the class strengthened by an approach to different cultures, languages and identities that make up contemporary European cinemas.

N.B. Please note that this class is only offered every two years at the University of Florida

Topical outline of subjects covered:

Traveling through Europe (post WWII), The geopolitics of Europe, European directors in Hollywood, the importance of place, history and remembrance, economic concerns: (co) production and distribution in the new Europe, philosophy.

Geographical areas covered include Belgium, the Czech Republic, Denmark, Finland, France, Germany, Iceland, Italy, Spain and the United Kingdom. Concepts of exile, migration and displacements will be discussed as they reflect a pressing reality in contemporary films. The notion of a new European identity disseminated in films will include a discussion of women, borders, politics and industry. It will also focus on racial, ethnic and religious minorities that

compose the fabric of Europe now.

Methods by which students will be evaluated and their grade determined:

Weekly readings on European cinema will be accompanied by screenings, discussions and lectures encouraging a direct approach to the material. There will be readings of different kinds of material ranging from essays, to film history and occasional web searching for European news related to European Cinema as well as possible audio news report. The midterm examination will cover all the weekly readings and screenings as well as class discussions and lectures.

The essay/book report will cover material to be further discussed in class, and will analyze and synthesize the main ideas of an essay, the argument of the writer, and his/her point about European cinema, as well as the student's own personal interrogation and assessment of the material.

In addition to all the above, I have included an oral presentation over the course of the semester that will relate to your final research paper topic. Please choose a topic/ geographic location and a director, with a film not covered in class that you will introduce at a specific date. Present your topic/problematic to me, during my office hours (sign-up tba). The presentation will have to be thoroughly researched in terms of its historical context, relevance, and filmic qualities. The oral presentations will start early in the semester to allow time for each coverage of a particular film, ahead of the paper submission. Start the research early, and plan for a presentation scheduled on week 4.

Participation in this class does not mean 'passive presence' but active participation in the exchange, discussion of the reading on a consistent basis throughout the term. Be prepared to work in groups that will report during class about the readings in a critical fashion.

The class requires independent research outside of the classroom, with investigation of topics, terminology, news reports etc, that will further be discussed in class. Be prepared to navigate the web, and not just Wikipedia or Imdb.com.

Required texts:

All material has been ordered from Gator textbooks:

Wendy Everett. *European Identity in Cinema*, Intellect, 2006.

Other required essays are to be found on e-reserve (ares, whenever indicated on syllabus) or sent by the instructor. Material has been placed on Library West reserve, electronic or not. For the electronic reserve, you must first create an account in order to access the material: <https://ares-ufliib-ufli-edu.lp.hscl.ufl.edu/> Please familiarize yourself with these procedures before any reading is due. There will be no exception for these required readings.

Most films for the class will be available at Library West, (Smathers) on a 2 hour reserve slot and sometimes in the Turlington language lab. As a courtesy rule, nobody should walk out with the DVDs. I cannot be responsible for monitoring disappearing library material. Articles may be downloaded and printed from pdf files.

Research material:

A library west reserve list has been prepared for this class. Make sure that you use all the research potential available at the library. We may have a special session on how to conduct research in film there. In addition to the reserve list, there are reference books on European cinema, as well as film journals available on-line, and at the library.

Of interest, the online journal for current news on European films: <http://www.europa->

cinemas.org/en/index.php

Grading:

Weekly-class participation + pop-quizzes	20%
One book/article analysis	15%
One mid-term examination	20 %
1 final research paper	30%
1 oral presentation/on research project	15%

Papers: No papers should be sent via internet unless specified in the syllabus. You are allowed to write your paper in French for this class. Late papers (-2 pts/day)

Two or three things...

Absences: Attendance of class is compulsory inclusive of at-home/in lab screenings. The instructor is not responsible for arranging or accommodating students who could not obtain the film on their own. Films are to be screened at your leisure, prior to class since **discussion/analysis of these films is expected to take place in class on Wednesdays without exception.** Films will be made available at the Library West reserve and/or Language Lab Reserve in Burlington, whenever possible. Be aware that some of these films are rare films and if you plan to screen them on your own via some dvd rental company, you should arrange your schedule on your own, days before the screening in question, not the day before class!

Medical absences must be documented in order to be excused (with a doctor's signed note) There is no make-up policy for any failed or missed examination and no extra credit given. After two absences, a total of-3 points will be deducted from the total grade/per absence, the only excused absences will have to be documented on paper (illness etc.).

If you happened to walk out of class at midpoint, which is perfectly fine with me, you will be responsible for a one-hour $\frac{1}{2}$ absence then.

The use of laptops will have to be curtailed during class time. If you absolutely must use one, you may do so during the break only (same with cell phones, and text messages).

Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation.

* Academic Honesty, please refer to the following guidelines

<http://www.dso.ufl.edu/judicial/procedures/academicguide.php>

week 1.

August.

Th. 22: Class starts. Introduction to course perspective, goals, material and instruction style- introduction of students to each other.

week 2.

T. 27. Discussion of required reading: George Steiner : "The Idea of Europe" (Library reserve)

Th.29 Introduction to Renoir and his films.

SC. *Le crime de Monsieur Lange* (Jean Renoir, 1936, 77')

week 3.

Sept. 3rd. Discussion of film.

Sept. 5. Reading: Wendy Everett: "Introduction. European film and the quest for identity." 7-12 and Framing the fingerprints.... 13-28. Intro to Rossellini.

SC. *Voyage to Italy. Viaggio in Italia* (Roberto Rossellini: 1954. 97')

week 4.

10 Sept. presentation on neo-realism, and discussion and analysis of *Voyage to Italy*. Reading: G. Bruno. Chapt. 11, 361-399 Chapter analysis/essay due. (Electronic reserve) discussion of film and reading of essays in class.

12 sept. Oral presentations sign-up form today.

SC. *Amarcord* (Frederico Fellini, 1973, 122')

week 5.

17 sept. Reading Bazin "In defense of Rossellini"- (ares) Excerpts of neo-realist cinema.

19 sept. Intro to Czech cinema and discussion of film.

SC. *Closely Watched Trains /Ostre Sledované Vlaky* (Jiri Menzel, 1966, 96')

week 6.

24 sept, discussion of Menzel's film.

26 Oct. Discussion of film. Intro, to Nordic Cinema (Bergman on...)Reading. Mary P. Wood, chapter 3, "The evolution of the quality film" (ares) and Dogme films. Quiz on film and reading.

SC. *Europa* (Lars von Trier 1991, 112')

week 7.

Oct. 1. Discussion of LVT's film *Europa*.

Oct. 3. Presentation on British cinema in the 1960s.

SC. *Blow up* (Michelangelo Antonioni, 1966, 110')

week 8.

Oct. 8. Discussion of Antonioni's film

Oct. 10. Presentation of Swiss Cinema. Center, periphery and marginality.

SC. *La Salamandre* (Alain Tanner, 1971, 125')

week 9.

15 Oct. Discussion of *La Salamandre*. Reading Lieve Spaas "Switzerland"(Ares)

17 oct. Intro, to New German cinema. Reading from "Spaces in European cinema." ARES. + Wim Wenders' essay "Alone in a big house" (ARES)

SC. *Wings of desire/Der Himmel über Berlin* (Wim Wenders, 1987, 128')

week 10.

22 Oct. Discussion of *Wings of desire*. Reading Wenders' essay: In the big house... (Eres)

24 oct. Spanish cinema from Bunuel to Almodovar. MIDTERM.

SC. *Cría Cuervos*. (Carlos Saura, 1976, 107')

week 11.

29 oct. Discussion of *Cría Cuervos*.

31 oct. Intro, to Almodovar. Reading Dominic Keown: "The critique of reification.." in Everett.

SC. *Women on the verge of a nervous breakdown* (Pedro Almodovar 1988, 90)

week 12.

5 Nov. Discussion of Almodovar's film.

7 Nov. Reading Stan Jones "Wenders' Paris, Texas..." in Everett.

SC *Paris-Texas* (Wim Wenders, 1984, 147')

week 13.

12nov. Analysis of *Paris- Texas*.

14 nov. discussion of film, and reading: *Crossing New Europe*, chapt. 8: "Traveling to the margins of Europe."

SC. *La France* (Serge Bozon, 2007, 102 min.)

week 14.

19 nov. Introduction to Kieslowski. : Polish cinema, the Trilogy, and an example of a European co-production. Excerpts of the Decalog.

21 nov. Intro, to Icelandic cinema. Final presentations.

SC. *Noi Albínói*, (Dagur Kari, 2003, 93')

week 15.

26 nov. Discussion of Dagur Kari's film. Reading: Etienne Balibar: "At the border of Europe"

www.makeworlds.org/node/80

THANKSGIVING

week 16.

3 Dec. *Last oral presentations. FINAL RESEARCH PROJECT DUE IN CLASS TODAY-*