

EUROTRIP: EUROPEAN ROAD MOVIE, NARRATIVE JOURNEY & CROSS-CULTURAL TRAFFIC

Fall 2020, 4 credits, 100% online
EUS 3100, Course # 23094, Section # 1EUS)
ENG 4310 (Course # 2669, Section # 8650)

Lecture & discussion: T 8-9 (3:00-4:55 PM), R 9 (4:05-4:55 PM)
Weekly film screening: R 10-E1*

Instructor & email: Holly Raynard, hraynard@ufl.edu

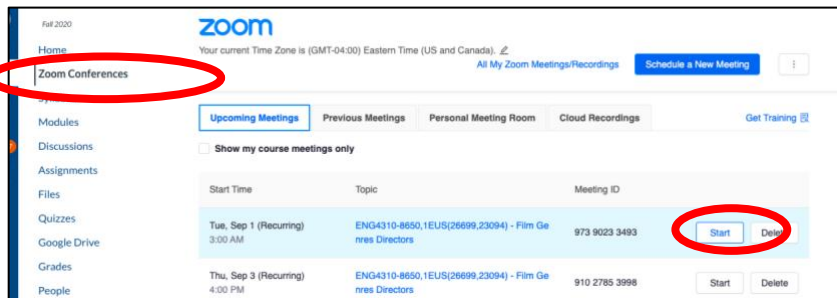
Tentative office hours: Tues. 5-6 PM, Wed. 2-4 PM, Thu. 12-1 PM & by appointment

You will find **Zoom links** to join me at this times on the last page of this syllabus (p. 10)

Course website: elearning.ufl.edu/ (then log in to Canvas using your Gatorlink ID & password)

Classroom: We'll meet on Zoom (enter thru "Zoom Conferences" on Canvas. See pic below.)

If you have technical issues, please consult UF IT Help (352-392-HELP / 352-392-4357).



COURSE DESCRIPTION: Like its American predecessor, the European road film has typically served as a powerful vehicle for cultural criticism and personal introspection. Yet the European map for much of the last 50 years—replete with national borders, linguistic differences and imposing barriers like the Berlin Wall—hardly evokes the open road of America’s mythical frontier, where a traveler can venture some 3000 miles without a foreign phrasebook, passport, visa or police permission to leave. Migration, deportations, social inequity and discriminatory laws have further complicated the notion of European mobility even as globalizing forces seem to promise increased cross-cultural traffic. In sum, European travel narratives offer a new perspective on the journey as such and the cultural issues engaged by travelers. This course will explore Europe’s dynamic cultural terrain from the 1950s to the present as it maps the essential coordinates of European travel, mobility and the road movie genre.



* Due to COVID-19, students will view films alone rather than in class as a group. So while I recommend that you view films on Thursday evening (after our Thursday class), you can view them between Thursday and Monday.

PRE-REQUISITES OR CO-REQUISITES: None. All films have English subtitles.

COURSE OBJECTIVES

Students who successfully complete this course will be able to:

- Define and discuss the impact of important historical events, social issues, and cultural developments on European society (like collapse of communism, new migration, or tourism).
- Describe and distinguish terms and concepts related to cinema and art (like realism vs. neorealism vs. socialist realism; modernism, male gaze or accented cinema).
- Describe the practices and underlying aesthetic & ideological tenets of film movements or period tendencies (like Italian neorealism, French new wave, or post-wall films of consensus).
- Articulate how the film medium and road genre are used to address socio-cultural issues.

Moreover, each student will:

- Develop oral communication skills (and deliver an oral presentation in class);
- Develop research and writing skills (and produce a paper demonstrating original research);
- Develop critical thinking skills (as s/he evaluates film, critical literature and comments);
- Increase awareness of cinematic language and techniques (as s/he identifies and analyzes methods and techniques used in more than a dozen case studies)
- Increase an awareness of movement and mobility in the broadest sense, including physical motion and travel, social and economic mobility, and camera movement & editing.

COURSE STRUCTURE & WORKFLOW:

Our course is comprised of 12 units, each organized around a film which will serve as a case study. With a few exceptions (noted in the Tentative Semester Plan further below), all course units will start on Thursday and end on Wednesday. Below is the basic flow for each unit, in chronological order:

1. **Before class on Thu:** Review Canvas Discussion prompts to prepare for class discussion.
2. **Thursday Period 9:** Discuss key concepts in class. (Meet for class via “Zoom Conferences” link on Canvas.)
3. **Thu. PM (by Mon. PM):** View film online (through Smathers Libraries Course Reserves.) See “Required Films” on page 5 below for more instructions.
4. **Before class on Tues. Part 1:** After viewing the film, complete assigned reading related to film.
5. **Before class on Tues. Part 2:** Review Canvas Discussion prompts to prepare for class.
6. **Tuesday Periods 8-9:** Analyze film and apply key concepts in class (via ZOOM; find “Zoom Conferences” link in Canvas).
7. **By Wednesday PM:** Take quiz on Canvas, covering the week’s assigned film, reading, and lecture/discussion. Quizzes will posted Tuesday evening to be completed the next day.

I recommend you access each unit from our course **Modules**, but you can find all module items through various “back doors” on Canvas--usually the **Discussion** forum, **Quizzes** or **Files** (most readings, all PPTs and all assignment descriptions are archived in Files)—so please look there if missing! You can find recordings of class lectures archived under the **Zoom Conferences** link.

For any technical issues (related to Canvas, Zoom or the library’s VPN Client), please contact the UF Computing Help Desk: 352-392-4357 (352-392-HELP)!

COURSE REQUIREMENTS

Participation (includes online responses/postings)	12%
Quizzes	12%
Group presentation	10%
Exam	36%
Course paper	30%

DESCRIPTION OF COURSE REQUIREMENTS

1. *Participation (12%).* You are expected to attend all class meetings and participate actively by sharing your contributions in class. To prepare for class discussions, you should:

- Review and consider my Discussion prompts before each class;
- Complete any assigned readings and film before the respective class meeting;
- Come to class ready to share your informed ideas or questions.

I evaluate oral participation based on quantity and quality: opinions and questions should be *informed* by thoughtful reading, viewing, and consideration of lectures/discussions.

Moreover, you must respond in writing to at least six (6) Discussion prompts before the end of the semester, with at least four (4) of your responses engaging prompts posed for Tuesday classes. Responses are always due at/by the beginning of class. Responses need not address every prompt/question, but you should address at least 2/3 of them. Responses that fully engage the prompts and show evidence of thoughtful consideration (and knowledge of film/readings for Tuesday prompts) will earn full credit (2 points). Incomplete, off-topic or uninformed responses will earn partial credit (0 or 1 points). (If you earn a 0 or 1 on your written prompt, you can try again the next week for full credit, assuming prompts remain.) Prompts will ask you to evaluate films, readings and lectures; you may also occasionally be asked to quickly research a topic (via Google or Wiki).

2. *Quizzes (12%).* You will take numerous short, straightforward quiz (usually 5-6 questions) to ensure you keep up with readings, films and lectures/ discussions. You can find all quizzes on Canvas under the “**Quizzes**” tool. Quizzes should take 5-10 minutes to complete, but you will have 15 minutes available. **Quizzes will be announced in class on Tuesday, published that same evening (by 6 or 7:00) and should be submitted by 8:00 PM the next day (Wednesday).** (*Exception:* the first quiz, covering the course syllabus, will be open until 11:59 PM on Sunday, Sept. 6 with no other time limit.) I will drop your lowest quiz score (or two if we have more than eight quizzes). Quiz questions may be randomized, drawing from a question bank. I do not anticipate using Honorlock to proctor quizzes, but I reserve the right to use it later if needed. You are not permitted to discuss quizzes with classmates!

3. *Group presentation (10%).* You will each **sign up** to present an film topic and assigned reading/s orally in class. Groups will be formed based on your film selection. Following assignment guidelines provided on Canvas, you will identify and analyze key issues addressed by the film and reading/s and then pose 2-3 discussion questions for your colleagues’ consideration. (You are encouraged to do further research on the topic, but please do not stray too far from the topic of the day so we stay on track.) Presentations will take place on **Tuesdays** and should take no more than 15 minutes, including the posing of your questions. (Please refrain from playing film clips unless it is essential to illustrate a *cinematic* feature central to your presentation; they should not be used merely to relate/recall plot!)

You should create a PowerPoint file to accompany your presentation and **upload a copy to the appropriate Discussion area** on Canvas for your classmates' review. Given the fragility of internet connections, your **uploaded version should contain audio narration** so that an internet failure doesn't cause you to miss your own presentation! This can be done quickly and easily in PPT, and work can be easily divided between group members. (You can also create a VoiceThread file from a PPT or PDF document if you prefer.) **See Canvas for more details!**

4. *Exam (36%)*: The exam will cover information content from the first 11 weeks of the course. Format & scope will be discussed in class prior to the exam; other info is on Canvas.
 - **Part 1 (Essay): Questions released on Thu. 11/5; due by 11:59 PM on Friday, 11/13.**
You will reply to one (of two or three) prompts, in which you analyze and synthesize ideas from class, using course films, readings and lectures as support. (12%)
 - **Parts II-III (Concepts + scene analysis): Opens at 3:00, due by 11:59 PM on Tues. 11/10.**
The exam should take 90-120 min., but you will have several hours to complete it. (24%)
5. *Paper (30%)*. **Due by Monday, Dec. 14 at 12:00 noon.**
You will write one original, analytical paper (apprx.8-10 pages) on a topic connected to the European road movie. Topics may take many shapes and forms, but all strong papers will make an argument that is supported by evidence from the respective film/s and readings studied. A few topics will be provided on Canvas, or you may develop a topic of your own choosing. I encouraged you to discuss ideas with me early and show me early drafts! See Canvas for grading rubrics, writing tips, and other info.

Due to COVID-19, some library services will be restricted in Fall 2020. Accordingly, don't wait too long to gather sources as it may take extra time to have print sources digitized (if possible). Learn about the library's full range of services here:
<https://cms.uflib.ufl.edu/ServicesCOVID19>

6. *Extra Credit. Due by Wednesday, Dec. 9 at 5 PM*
You will write a film review of a European road movie **not** shown in class. See full details on Canvas (and examples of reviews in our early course readings). An "A" grade will add 1% to your final grade; a "B" will add .5%; no extra credit will be given for lower grades.

GRADING

Assignment grades and overall course grade will be based on the point system below:

No A+ grades at UF	87-89.99%	B+	77-79.99%	C+
93-100%	A	B	73-76.99%	C
90-92.99%	A-	B-	etc.	

Should any grade be assigned using a 4-scale (4 = A, 3 = B, etc.), a 4.0 > percentage conversion r can be found on Canvas.

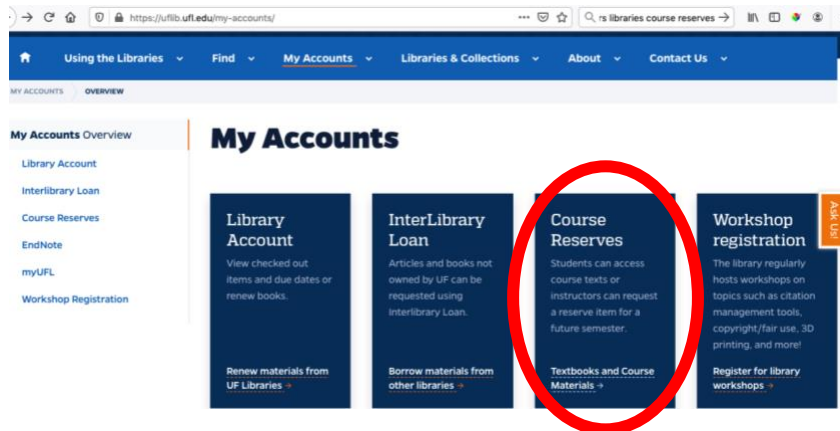
For more UF grading info, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>.

The last day to change grades to an S/U basis is **Sept. 18**.

REQUIRED READINGS

You do not need to purchase any texts for this course. All required readings are indicated below (see "Tentative Semester Plan") and located in the class weekly *Modules* or in the "Reader" located under *Files*. Many are also located on Course Reserves at Library West. You will also find some optional readings on Canvas in the event you want to pursue a certain topic further.

HOW TO VIEW OUR REQUIRED FILMS? Rather than viewing films together as a class (the custom prior to COVID-19), students will view all films online. Course films are available to view in streaming format on Smathers Libraries **Course Reserves**. You can find the login link to Course Reserves at <https://uflib.ufl.edu/my-accounts/> (see below).



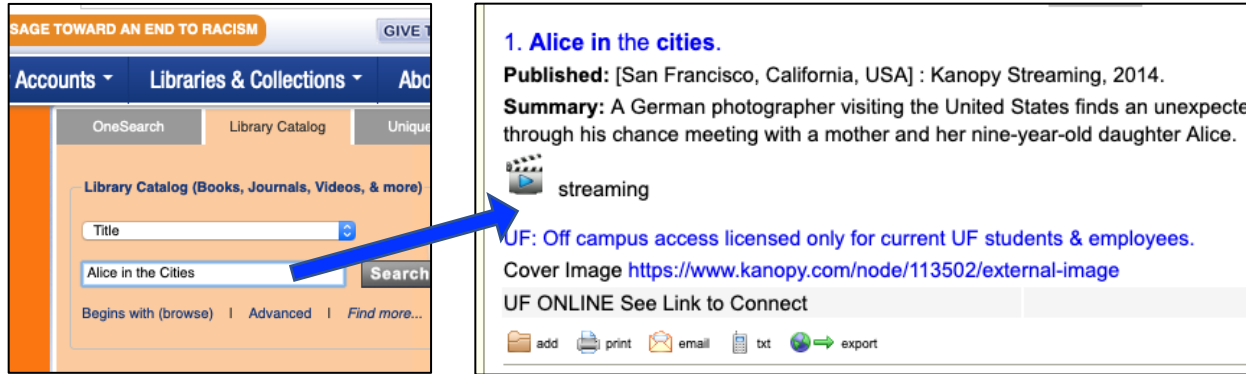
Once you navigate to the Course Reserves site for EUS3100/ENG4310, you should see a list of films and books. To view a film, click “**View Item**” next to the respective film, as shown below:

Reserve Items

ID	Title	Author	Inactive	Status	Tags
Show Details View Item	Alice in the Cities	Wenders, Wim	12/21/2020	Item Available on Electronic Reserves	
Show Details Edit	256959 Bandits	von Garnier, Katja	12/21/2020	Awaiting Acquisition Purchase	
Show Details View Item Edit	256271 Bonnie & Clyde (DVD)	Penn, Arthur	12/21/2020	Item Available on Electronic Reserves	
Show Details View Item Edit	256273 Crossing New Europe: postmodern travel and the European road movie	Mazierska, Ewa and Laura Rascaroli.	12/21/2020	Pending Finalization	
Show Details View Item Edit	256275 Driving Visions: Exploring the Road Movie.	Laderman, David	12/21/2020	Item Available on Electronic Reserves	
Show Details View Item Edit	256276 Easy Rider (DVD)	Hopper, Dennis	12/21/2020	Awaiting Acquisitions Fulfillment	
Show Details Edit	256961 Eurotrip	Schaffer, Jeff	12/21/2020	Awaiting Acquisitions Fulfillment	

- If you have any issues with the Course Reserves site, you can get support here: <https://cms.uflib.ufl.edu/accesssupport/coursereserves>. Librarians are also available by chat or text; see their hours here: <https://uflib.ufl.edu/find/ask/>.
- You may need to install and use UF’s VPN Client to connect to the library if you live off campus. A link to instructions is located on the support page linked here.

You can find additional films (ones you may wish to consider for your course paper) on Course Reserves, elsewhere in the library collection, or available to stream or on Kanopy. If a film is on Kanopy, you will see a link in the library catalog search results (see image on right, below):



OPTIONAL PURCHASES (from UF bookstore, Amazon.com, etc; limited access on Course Reserves):
Mazierska, Ewa and Laura Rascaroli. *Crossing new Europe: postmodern travel and the European road movie*. London; New York: Wallflower Press, 2006.

Laderman, David. *Driving visions: Exploring the road movie*. Austin: U. of Texas Press, 2002.

OTHER NOTES:

1. A make-up exam or quiz can be arranged only in the event of an *excused absence* (i.e., a family emergency, illness, religious holiday or participation in an approved academic or athletic event; please consult the UF catalog for a full list). Please notify me of such an absence as soon as possible and be prepared to provide follow-up documentation!

If you miss your **oral presentation**, every effort will be made to find you a new presentation opportunity, but it may not be possible if all presentation slots are already taken. You are therefore strongly advised to upload a PPT file with your written text, images and audio narration in advance if possible, just in case.

You can view a **missed lecture/discussion** by watching the audiovisual recording. All courses will be recorded and archived under the “Zoom Conferences” link on Canvas. It is *your* responsibility to learn what was missed while you were absent.

2. Accommodations: Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the Disability Resource Center by visiting their Get Started page: <https://disability.ufl.edu/students/get-started/>. Please share your accommodation letter with me and let me know your access needs as early as possible in the semester. For further information, please call the DRC at (352) 392-8565, email DRC@ufsa.ufl.edu or visit the DRC web site: <https://disability.ufl.edu/>.

3. Academic Honesty: Except for the group presentation, all work in this course should be created expressly for this course and should be completed independently, without the help of other individuals. All students will furthermore be held to the UF Student Honor Code. If you have any questions about what constitutes cheating, plagiarism or other violations of academic honesty and ethical conduct at UF, please consult the Undergraduate Catalog at the Registrar’s Office: <https://archive.catalog.ufl.edu/ugrad/1617//advising/info/student-honor-code.aspx>

4. Online class etiquette:

- Please connect on time & from a quiet place where you won’t be disturbed.
- Please mute yourselves while others are speaking to reduce ambient noise, BUT be ready to unmute yourself to participate.

- Please have your materials (Discussion prompts, your notes, etc.) on hand for easy access.
- As in any class, please pay attention to colleagues, be respectful and focus on the content at hand. (This is not the time to check email, Facebook, etc.)

5. Classes recordings: Our class sessions may be audio visually recorded for students in the class to refer back to and for enrolled students who are unable to attend live. Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image. Likewise, students who un-mute during class and participate orally are agreeing to have their voices recorded. If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the "chat" feature, which allows students to type questions and comments live. The chat will not be recorded or shared. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited.

You are expected to participate orally in portions of class that are not recorded (e.g., small group discussions that take place in breakout rooms).

6. Online course evaluations: At the end of the semester, you are expected to provide anonymous feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.” I thank you in advance for your input and any comments; they are extremely important in helping me improve my teaching!

7. Other: The course material includes representations of irreligion, sex, and violence, and our discussion of the material will be frank. Any student disturbed by the prospect of reading, viewing or discussing such material should talk to me immediately.

* * *

TENTATIVE SEMESTER PLAN FOR DISCUSSIONS, READINGS AND FILMS

With a few exceptions noted below, **films** should be viewed after our Thursday afternoon class (and no later than Monday evening), and **readings** should be completed before class on Tuesday following the film. **Discussion prompts** should be reviewed online before each class. Any schedule changes will be announced in class and posted on Canvas Announcements.

UNIT 0: INTRO TO COURSE, INTRO TO JOURNEY METAPHOR & ROAD MOVIE

Tues 9/1, Hour 1: Intro to course syllabus & Canvas tools.

Hour 2: Intro to journey as metaphor

Thu 9/3: Precursors of road movie; road movie basics & its “modernist engine”

☞ **Read for Thu. 9/3:** David Laderman, “Paving the Way” in *Driving visions*, 1-13 & 34-36. (I will present the rest of the chapter in class as relevant, but I recommend you quickly scan headings and italicized movie titles on unassigned pages so you’re familiar with what’s there for later—when you right your exam or course paper.)

☞ **Syllabus quiz due by 11:59 PM on Sunday, Sept. 6** (Warning: 1 question may take a while!)

UNIT 1: AMERICAN FORERUNNERS

Film 9/3: *Easy Rider*, Dennis Hopper, 1969 (United States).

Read for Tues 9/8: David Laderman, "Blazing the Trail" 43-50, 66-81.

UNIT 2: LIFE ON THE ROAD IN EUROPE

Film 9/10: *La Strada* [*The Road*], Federico Fellini, 1954 (Italy).

Read: Peter Bondanella, introductory pages and chapter "*La Strada*: The Cinema of poetry and the road beyond neorealism" in *The Films of Federico Fellini*. Cambridge U. Press, 2002. 7-8, 24-25, 43-63.

Read: Selected excerpts from *La Strada*. *Federico Fellini, director*. Peter Bondanella and Manuela Gieri, eds. New Brunswick, NY: Rutgers U. Press., 1987. See pages online (for ex: commentary by Bazin, 199-203; interviews with Fellini, 206-07 and 215-220; info about response to film debut, 223-24).

UNIT 3. END OF THE ROAD?

Film 9/17: *Weekend*, Jean-Luc Godard, 1967 (France).

Read: Ben Livant & Dan Jardine, "Week End (France, 1967, Godard)" I strongly recommend you read this review first; it is short & will help you with the next reading:

http://djardine.blogspot.com/2011/08/welcome-to-godard-101-unofficial-and_09.html

Read: "Anal Capitalism" in *Speaking about Godard*, Kaja Silverman and Harun Farocki eds. New York: NYU Press, 1998. 83-111.

UNIT 4: FINDING ONE'S PATH

Film 9/24 *Alice in the Cities*, Wim Wenders, 1974 (Germany)

Read: Alexander Graf, "Commentaries" (read intro & then section *Alice in the Cities*) in *The Films of Wim Wenders. The Celluloid Highway*. London/NY: Wallflower Press, 2002. 72-91.

UNIT 5: WOMEN IN THE DRIVER'S SEAT

Film 10/1: *Bandits*, Katja von Garnier, 1997 (Germany). **Film "in process" in library.**

☛ **Read for Thu. 10/1:** Teresa de Lauretis, "Aesthetic and Feminist Theory: Rethinking Women's Cinema." in *New German Critique*. No. 34 (Winter, 1985), pp. 154-75. Skim selected pp.

Optional for Thu 10/1: Harvey R. Greenberg et al, "The Many Faces of "Thelma & Louise" in *Film Quarterly*, Vol. 45, No. 2 (Winter, 1991-1992), skim 20-31.

Read: David N. Cory & Frank Philipp, "Post-Wall German Road Movies: Renegotiations of National Identity?" in *Beyond Political Correctness: Remapping German Sensibilities in the 21st Century*. Amsterdam/New York: Rodopi, 2010. (Only read parts about *Bandits*; you can skip sections on other films.)

Read: Laderman, "Traveling other highways," 271-280.

UNIT 6: MOBILITY & MASCULINITY AFTER THE FALL OF THE WALL

Film 10/8: *The Ride*, Jan Svěrák, 1994 (Czech Republic).

Read: Mazierska & Rascaroli, "When Women Hit the Road: Images of Female Mobility in Modern Europe," selected pages from 161-200 (intro & section on this film; 10 pp.)

Read: Andrew J. Horton, "Hitchhiking: The perils and the romance Part II, The romance: Jan Sverak's Jizda," *Central European Review*, January 1999, no. 17:

<https://www.pecina.cz/files/www.ce-review.org/kinoeye/kinoeye17old2.html> **cont'd->**

Read: Andrew J. Horton, "Passive and Pubescent Peculiar gender politics in Central European cinema," *Central European Review*, May 1999, no. 34:
<https://www.pecina.cz/files/www.ce-review.org/kinoeye/kinoeye34old.html>

Read: Malcolm Anderson, first part of Introduction to *Frontiers. Territory and state formation in the modern world*. Cambridge, Polity Press, 1996. 1-7.

UNIT 7: THE NEW MIGRATION

Film 10/15: *Last Resort*, Pawel Pawlikowski, 2000 (Poland, UK). **Film "in process" in library.**

Read: Lars Kristenson "Mapping Pawlikowski and Last Resort" in *Studies in Eastern European Cinema* 3 (1). pp. 41-52. Intellect Limited 2012.

Read: Mazierska & Rascaroli, "East meets West: The post-communist diaspora," 141-149.

Read: Malcolm Anderson, "Frontiers and Migration" in *Frontiers* (see Unit 6 for full reference). 127-135 and then see national examples per interest. (EU dates & #s are now outdated.)

UNIT 8: BETWEEN HOME & HOMELAND

Film 10/22: *Das Fräulein*, Andrea Štaka, 2006. (Germany, Switzerland, Bosnia-Herzegovina).

Read: Mazierska and Rascaroli, "East meets West: The post-communist diaspora," 137-142. (Focus on diaspora pages; you've read the other pages before.)

Read: Lesley Pleasant, "Model number 'in transit': Postnational *Heimat*film. Moving multicultural to the next level." 103-107, 113-114.

UNIT 9: FATHERS & SONS

Film 10/29: *The Return*, Andrei Zvyagintsev, 2003 (Russia).

Read: Meghan Vicks, "Andrei Zviagintsev's *The Return* (*Vozvrashchenie*, 2003)," *KinoKultura*, 2011, no. 32: <http://www.kinokultura.com/2011/32rr-return.shtml>

Read: Yana Hashamova, "Fathers and Sons: Screening Myth and Meaning beyond the West," *Pride and Panic. Russian Imagination of the West in Post-Soviet Film*. Bristol, UK: Intellect Books, 2007. 115-118. (I recommend reading this short article first in preparation for the next.)

Read: Yana Hashamova, "Resurrected Fathers and Resuscitated Sons: Homosocial Fantasies in the Return and Koktobel" in *Cinepaternity: Fathers and Sons in Soviet and Post-Soviet Film*. ed. Helena Goscilo and Yana Hashamova. Bloomington: Indiana U. Press, 2010. 169-189. (Focus on portions related to general theory and *The Return*; you can disregard parts focusing on *Koktobel*.)

EXAM: NO FILM on Thursday 11/5. NO Discussion prompts due on 11/5 or 11/10.

Thu. 11/5: Meet for class in Period 9. Catch up & Exam review.

EXAM ESSAY questions published on Canvas (see "Assignments"). Submit response to Canvas **by 11:59 PM on Friday 11/13.**

Tues. 11/10: No class. Find **EXAM** on Canvas. **Due same day (Tues. 11/10) by 11:59 PM.** (If you have questions, you can find me "in class" on Zoom or email me.)

UNIT 10: MULTINATIONAL LOCATIONS, RELATIONS, NARRATION

Film 11/12: *The Edge of Heaven*, Fatih Akin, 2007 (Germany, Turkey).

Read: Barbara Mennel, "Criss-Crossing in Global Space and Time: Fatih Akin's *The Edge of Heaven*" (2007). *Transit*, Vol. 5. No. 1. (2009), 1-27.

☞ Reminder: Exam essay due by 11:59 PM on Friday 11/13!

UNIT 11: EUROPEAN VACATION 1: TRAVEL, TOURISM & AUTHENTICITY

☞ **Note the atypical schedule this week due to Thanksgiving break:**

Thu. 11/19: Meet for class Period 9. Prepare discussion prompts (travel, tourism, authenticity).

Tues. 11/24: Discussion of course papers in class; attend or view recording.

No discussion prompt today, but let me know what your paper topic is!

Thu. 11/26: **No class; Happy Thanksgiving!**

Film: See between Thu. 11/19 and Tues. 12/1: *A Summer's Tale*, Eric Rohmer, 1996 (France).

Read for Tues. 12/1: Mazierska & Rascaroli, "The Road to authenticity and stability: Holidays, relocation and movement in the films of Eric Rohmer," 33-53.

UNIT 12: EUROPEAN VACATION 2: UGLY AMERICANS

Film 12/3 (PM): *Eurotrip*, Jeff Schaffer, 2004 (United States.) **Film "in" process in library.**

Read for Tues 12/8: George Ritzer and Allan Liska, "'McDisneyization' and 'Post-tourism':

Complementary perspectives on contemporary tourism." In: Chris Rojek and John Urry, eds. *Touring Cultures: Transformations of Travel and Theory*. London: Routledge, 1997, 96-112.

Tuesday, Dec. 8 is our last class. (Dec. 10-11 are reading days; no school.)

☞ **Extra credit due by 5:00 PM on Wednesday, Dec. 9.**

☞ **PAPERS DUE: by 12:00 noon on Monday, Dec. 14.** Please upload your paper in .docx format to the "Assignments" area on Canvas. Late papers will be downgraded one half grade per day (for example: from a B to a B-).

Questions? Concerns? Please reach out!

You can reach me by email (hraynard@ufl.edu), right after class, or stop by office hours. No appointment is needed for office hours, but I'll limit students to 15 minutes each (initially) if others are waiting. If you can't make office hours, please contact me to arrange a meeting at another time! If it's urgent, please **email me directly** as Canvas email is less reliable.

Zoom links for my office hours (you'll initially be directed to a Waiting Room):

Tues 5-6 PM: <https://ufl.zoom.us/j/96428498407?pwd=d2MrQUVRcE83K1ZiMXIzOTcxZFhUUT09>

Wed. 2-4 PM: <https://ufl.zoom.us/j/97175214352?pwd=NEpKYUxxejkyOGg1cW92R0hGYjlGdz09>

Thu. 12-1 PM: <https://ufl.zoom.us/j/93874642100?pwd=eEJ2ZmxBNzU4bFlSd0lpUkZqMVgzZz09>