

**EURO\*1100: European Film (0.5 credits)**

European Studies  
School of Languages & Literatures  
University of Guelph  
Fall 2020

**Class meetings (Remote):** Lectures – AD-A\*  
Seminars – AD-S+

\* Lectures: Learning happens without the need for real-time interaction. It has no requirement for attendance at a specific time or location and you can access the audio material based on your own schedule via Virtual Classroom on Courselink.

+ Seminars: Learning happens in real time. You, your classmates, and your instructor/GTA will interact through a specific online medium (e.g., Zoom), at a specific time.

[See Method of Presentation below for seminar schedule]

**Instructor:** Dr Alan McDougall  
**Website:** <https://www.uoguelph.ca/arts/history/people/alan-mcdougall>  
**Office Hours (online):** Wednesdays, 10:30 a.m-12:30 p.m.  
**Email:** [amcdouga@uoguelph.ca](mailto:amcdouga@uoguelph.ca)

**Graduate Teaching Assistants:**

Serena Aznar Ballarín: [maznarba@uoguelph.ca](mailto:maznarba@uoguelph.ca)  
Sharon Findlay: [sfindl01@uoguelph.ca](mailto:sfindl01@uoguelph.ca)  
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**Course description:**

This course introduces students to twelve seminal works of European cinema. Students will examine the cultural, socio-economic, and political conditions in which the twelve films were made and discuss their ultimate historical and artistic importance. The course covers a wide geographic and temporal range, from classics of the silent and early sound era to contemporary works by some of Europe's leading directors. It discusses major movements in European film, including Italian neo-realism, the Czechoslovakian, French, and Romanian New Waves, and New German cinema. Themes to be discussed include film and history, genre, filmic representations of gender, cinema and national/ethnic identity, European versus Hollywood filmmaking, and national and transnational cinema.

**Guest Lecturer:** Margot Irvine (European Studies/French)

**Learning Outcomes:**

By the end of the course, you should be able to:

- Contextualize films within specific European socio-political and cultural environments.

- Understand and use film analysis in relation to genre, film movements, issues of gender, national and ethnic identity.
- Apply acquired knowledge about a series of critical and theoretical approaches to film.
- Understand and use technical and critical vocabulary to discuss film in general.
- Display critical and creative thinking, analytical skills and intercultural communicative competencies.

### **Readings/Viewings:**

All readings will be posted on Courselink or available electronically through the University of Guelph library.

All films will be available to view electronically via the University of Guelph library.

### **Courselink:**

This online course will be run through the EURO\*1100 Courselink site:

<https://courselink.uoguelph.ca/shared/login/login.html>

Here you will find everything that you need for the course, including the course outline; assigned readings; assignment instructions; the audio files for the weekly lectures; the lecture-accompanying PowerPoint presentations; links to course material on Course Reserves (ARES); and news updates pertaining to assignments, classes, and any other course-related matters.

### **Other useful resources:**

The Course Guide on the UoG library website for EURO\*1100 provides tips on how to research and write assignments: <https://guides.lib.uoguelph.ca/EURO1100>

### **Method of presentation:**

The class format will follow a mixture of asynchronous lectures (recorded and posted at the start of every week) and synchronous (i.e. real time) seminars.

Audio recordings of each week's lecture will be posted on Courselink before each week's seminar meetings, along with lecture-accompanying PowerPoints.

There will be eight small-group seminars (approx. 14 students each), which will meet in real time on Microsoft Teams according to the following schedule:

Mondays, 10.30-11.20 a.m. (Aznar)

Tuesdays, 1.30-2.20 p.m. (McDougall)

Tuesdays, 1.30-2.20 p.m. (Findlay)  
Wednesdays, 9.30-10.20 a.m. (Tareq)  
Wednesdays, 12.30-1.20 p.m. (Tareq)  
Thursdays, 1.30-2.20 p.m. (McDougall)  
Thursdays, 1.30-2.20 p.m. (Findlay)  
Fridays, 10.30-11.20 a.m. (Aznar)

**Method of evaluation, incl. breakdown of final grade:**

Class participation	30%
Film Reviews (2)	30% (15 % each)
Essay Plan	10%
Essay	30%

Class participation (30%): this will be assessed on (a) the quality and (b) the quantity of your contributions to the weekly seminars. Please attend all seminars and come to class prepared, i.e. having watched the film, listened to the audio lecture, and done the readings (ideally in that order).

Film reviews (2x15%): students will write two scholarly film reviews (approx.1,000 words or 4 double-spaced pages each). Reviews should be submitted (in Word) on Dropbox by 11.59 p.m. on the due date. The first review is to be submitted on **Thursday 15 October 2020** and the second review on **Thursday 12 November 2020**. Film review guidelines are posted on Courselink.

Essay Plan (10%): to prepare for the essay, students are required to submit an essay plan (on **Thursday 26 November 2020**), which should include the following: your essay title/question; (ii) a short thesis statement (i.e. what will be arguing in your paper); (iii) an essay outline (showing how the essay will be structured/organized); and (iv) a preliminary bibliography (indicating a minimum of 4 scholarly sources already selected for use in the paper).

Essay (30%): each student will write an essay of approximately 2,500 words (10 double-spaced pages). A list of potential essay topics and questions, as well as essay guidelines, are posted on Courselink. Essays should be submitted (in Word) on Dropbox by 11.59 p.m. on the due date, **Thursday 10 December 2020**.

Late Penalties:

- Late assignments will be automatically penalized at the rate of **5% per day** (i.e. for every day that the essay is late, **including weekends**, you will lose 5% of your final mark for it: so, for example, a student who submits a paper one week late will automatically lose **35%** of his/her mark).
- Papers should be submitted in Dropbox by 11.59 p.m. on the due date.

## Syllabus & Class Schedule

[Unless stated otherwise, classes are taught by Dr McDougall; class schedule may be subject to change]

**Thursday 10 September:** introduction to class/introduction to watching film/introduction to European cinema.

--- No readings/viewings and no seminars this week (audio lecture only) ---

**Week 1 (15, 17 Sep): *The Battleship Potemkin* (dir. Sergei Eisenstein, Soviet Union, 1925)**

Viewing: <https://uoguelph.kanopy.com/video/battleship-potemkin>

Readings:

David Bordwell, *The Cinema of Eisenstein* (1993), 40-50, 61-79.

Sergei Eisenstein, "The Montage of Film Attractions" (1924).

**Week 2 (22, 24 Sep): *M* (dir. Fritz Lang, Germany, 1931)**

Viewing: <https://uoguelph.kanopy.com/video/m>

Reading: Anton Kaes, *M* (2000), chaps. 1-4.

**Week 3 (29 Sep, 1 Oct): *Grand Illusion* (dir. Jean Renoir, France, 1938)**

Viewing: <https://www.lib.uoguelph.ca/find/course-reserves-ares>

Reading: Julian Jackson, *La Grande Illusion* (2009), chaps. 3-6.

**Week 4 (6, 8 Oct): *Bicycle Thieves* (dir. Vittorio De Sica, Italy, 1948)**

Viewing: <https://uoguelph.kanopy.com/video/bicycle-thieves>

Readings:

André Bazin, "De Sica: *Metteur en Scène*" (1952) in Howard Curle and Stephen Snyder (eds.), *Vittorio De Sica: Contemporary Perspectives*, 62-76.

Frank Tomasulo, "Bicycle Thieves: A Re-reading," in Curle and Snyder (eds.), *Vittorio De Sica*, 160-71.

Cesare Zavattini, "Some Ideas on the Cinema," (1953), in Curle and Snyder (eds.), *Vittorio De Sica*, 31-36.

**Week 5 (15 Oct): *Winter Light* (dir. Ingmar Bergman, Sweden, 1962)**

Viewing: <https://uoguelph.kanopy.com/video/winter-light>

Readings:

Ingmar Bergman, *Bergman on Bergman* (1973), 158-78.

Vilgot Sjöman, "From L136: A Diary of Ingmar Bergman's *Winter Light*," *Cinema Journal* (1974): 34-40.

--- **Film Review 1 due for submission on 15 October** ---

--- **FALL STUDY BREAK: No class on Tues 13 Oct** ---

**Week 6 (20, 22 Oct): *Cleo from 5 to 7* (dir. Agnes Varda, France, 1962) [Irvine]**

Viewing: <https://uoguelph.kanopy.com/video/cleo-5-7>

Readings:

Elizabeth M. Anthony "From Fauna to Flora in Agnès Varda's *Cléo De 5 à 7*," *Literature/Film Quarterly* vol. 26, no. 2 (1998): 88-96.

**Week 7 (27, 29 Oct): *Closely Watched Trains* (dir. Jiří Menzel, Czechoslovakia, 1966)**

Viewing: <https://uoguelph.kanopy.com/video/closely-watched-trains>

Reading:

Peter Hames, "Closely Observed Trains," in Hames (ed.) *The Cinema of Central Europe*, 117-27.

**Week 8 (3, 5 Nov): *The Spirit of the Beehive* (dir. Victor Erice, Spain, 1973)**

Viewing:

<https://media3-criterionpic-com.subzero.lib.uoguelph.ca/htbin/wwform/006/wwk770?t=N46083>

Reading:

Dominique Russell, "Monstrous Ambiguities: Víctor Erice's *El Espíritu de la Colmena*," *ALEC* vol. 32, no. 1 (2007): 179-203.

**Week 9 (10, 12 Nov): *Ali: Fear Eats the Soul* (dir. Rainer Werner Fassbinder, West Germany, 1974)**

Viewing: <https://uoguelph.kanopy.com/video/ali-fear-eats-soul>

Reading:

Elena Gorfinkel, "Impossible, Impolitic: *Ali: Fear Eats the Soul* and Fassbinder's Asynchronous Bodies," in Brigitte Peucker (ed.), *A Companion to Rainer Werner Fassbinder* (2012), 502-15.

--- **Film Review 2 due for submission on 12 November** ---

**Week 10 (17, 19 Nov): *Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles* (dir. Chantal Akerman, Belgium, 1975)**

Viewing: <https://uoguelph.kanopy.com/video/jeanne-dielman-23-commerce-quay-1080-brussel>

Readings:

Chantal Akerman, "Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles," *Camera Obscura: Feminism, Culture, and Media Studies*, vol. 1, no. 2 (1977): 115-121.

Laura Mulvey, "A Neon Sign, a Soup Tureen: the Jeanne Dielman Universe," *Film Quarterly* vol. 70, no. 1 (2016) 70 (1): 25-31.

**Week 11 (24, 26 Nov) *Beau Travail* (dir. Claire Denis, France, 1999)**

Viewing: <https://www.lib.uoguelph.ca/find/course-reserves-ares>

Reading:

Didier Castanet, "Interview with Claire Denis," *Journal of European Studies* vol. 34, nos. 1/2 (2000): 143-60.

--- **Essay plan due for submission on Thursday 26 November** ---

**Week 12 (1, 3 Dec): *4 Months, 3 Weeks, and 2 Days* (dir. Cristian Mungiu, Romania, 2007)**

Viewing:

<https://media3-criterionpic-com.subzero.lib.uoguelph.ca/htbin/wwform/006?T=MON1374>

Readings:

Karin Badt, "Interview with Cristian Mungiu," *Film Criticism* vol. 34, nos. 2-3 (2010): 106-08.

Valerie Palmer-Mehta and Alina Halilulic, "The Performance of Silence in Cristian Mungiu's *4 Months, 3 Weeks, and 2 Days*," *Text and Performance Quarterly*, vol. 31, no. 2 (2011): 111-29.

--- Essay due for submission on Thursday 10 December ---

## **University Statements**

### **Email Communication**

As per university regulations, all students are required to check their e-mail account regularly: e-mail is the official route of communication between the University and its students.

### **When You Cannot Meet a Course Requirement**

When you find yourself unable to meet an in-course requirement because of illness or compassionate reasons please advise the course instructor (or designated person, such as a teaching assistant) in writing, with your name, id#, and e-mail contact. The grounds for Academic Consideration are detailed in the Undergraduate and Graduate Calendars.

Undergraduate Calendar - Academic Consideration and Appeals

<https://www.uoguelph.ca/registrar/calendars/undergraduate/current/c08/c08-ac.shtml>

Graduate Calendar - Grounds for Academic Consideration

<https://www.uoguelph.ca/registrar/calendars/graduate/current/genreg/index.shtml>

### **Drop Date**

Students will have until the last day of classes to drop courses without academic penalty. The deadline to drop two-semester courses will be the last day of classes in the second semester. This applies to all students (undergraduate, graduate and diploma) except for Doctor of Veterinary Medicine and Associate Diploma in Veterinary Technology (conventional and alternative delivery) students. The regulations and procedures for course registration are available in their respective Academic Calendars.

Undergraduate Calendar - Dropping Courses

<https://www.uoguelph.ca/registrar/calendars/undergraduate/current/c08/c08-drop.shtml>

Graduate Calendar - Registration Changes

<https://www.uoguelph.ca/registrar/calendars/graduate/current/genreg/genreg-reg-regchg.shtml>

### **Copies of Out-of-class Assignments**

Keep paper and/or other reliable back-up copies of all out-of-class assignments: you may be asked to resubmit work at any time.

### **Accessibility**

The University promotes the full participation of students who experience disabilities in their academic programs. To that end, the provision of academic accommodation is a shared responsibility between the University and the student.

When accommodations are needed, the student is required to first register with Student Accessibility Services (SAS). Documentation to substantiate the existence of a disability is required; however, interim accommodations may be possible while that process is underway. Accommodations are available for both permanent and temporary disabilities. It should be noted that common illnesses such as a cold or the flu do not constitute a disability.

Use of the SAS Exam Centre requires students to book their exams at least 7 days in advance and not later than the 40th Class Day.

For Guelph students, information can be found on the SAS website  
<https://www.uoguelph.ca/sas>

### **Academic Integrity**

The University of Guelph is committed to upholding the highest standards of academic integrity, and it is the responsibility of all members of the University community-faculty, staff, and students-to be aware of what constitutes academic misconduct and to do as much as possible to prevent academic offences from occurring. University of Guelph students have the responsibility of abiding by the University's policy on academic misconduct regardless of their location of study; faculty, staff, and students have the responsibility of supporting an environment that encourages academic integrity. Students need to remain aware that instructors have access to and the right to use electronic and other means of detection.

Please note: Whether or not a student intended to commit academic misconduct is not relevant for a finding of guilt. Hurried or careless submission of assignments does not excuse students from responsibility for verifying the academic integrity of their work before submitting it. Students who are in any doubt as to whether an action on their part could be construed as an academic offence should consult with a faculty member or faculty advisor.

Undergraduate Calendar - Academic Misconduct

<https://www.uoguelph.ca/registrar/calendars/undergraduate/current/c08/c08-amisconduct.shtml>

Graduate Calendar - Academic Misconduct

<https://www.uoguelph.ca/registrar/calendars/graduate/current/genreg/index.shtml>

### **Recording of Materials**

Presentations that are made in relation to course work - including lectures - cannot be recorded or copied without the permission of the presenter, whether the instructor, a student, or guest lecturer. Material recorded with permission is restricted to use for that course unless further permission is granted.

### **Resources**

The Academic Calendars are the source of information about the University of Guelph's procedures, policies, and regulations that apply to undergraduate, graduate, and diploma programs.

Academic Calendars: <https://www.uoguelph.ca/academics/calendars>

### **Disclaimer**

Please note that the ongoing COVID-19 pandemic may necessitate a revision of the format of course offerings and academic schedules. Any such changes will be announced via CourseLink and/or class email. All University-wide decisions will be posted on the COVID-19 website (<https://news.uoguelph.ca/2019-novel-coronavirus-information/>) and circulated by email.

### **Illness**

The University will not normally require verification of illness (doctor's notes) for fall 2020 or winter 2021 semester courses. However, requests for Academic Consideration may still require medical documentation as appropriate.