EURO\*1100: European Cinema (0.5 credits)

European Studies

School of Languages & Literatures

University of Guelph

Fall 2022

**Class meetings:** Lectures, Tuesdays & Thursdays, 10-11:20 a.m., John T. Powell Building (JTP) 2266

**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

**Graduate Teaching Assistants (GTAs):**

Muhammad Dar: mdar@uoguelph.ca

Stephanie Lewis: slewis29@uoguelph.ca

William Taylor: wtaylo03@uoguelph.ca

**Course description:**

This course introduces students to European cinema. Students will examine the cultural, socio-economic, and political conditions in which twelve seminal works of European film were made and discuss their 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.

# 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 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](http://guides.lib.uoguelph.ca/HIST1150) 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 will be taught via in-person lectures, given by Dr McDougall (Tuesdays and Thursdays, 10-11:20 a.m., JTP 2266), and in-person seminars, led by the GTAs. The seminar schedule is as follows:

Section 01: Wednesdays, 9:30-10:20 a.m., Rozanski Hall (ROZH) 109

Section 02: Wednesdays, 11:30 a.m-12:20 p.m., Macdonald Institute (MINS) 101

Section 03: Thursdays, 1:30-2:20 p.m., Mackinnon Building (MCKN) 304

Section 04: Fridays, 9:30-10:20 a.m., Rozanski Hall (ROZH) 109

Section 05: Thursdays, Macdonald Stewart Hall (MACS) 301

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

Class participation 25%

Film Reviews (2) 30% (15 % each)

Essay Plan 10%

Essay 35%

Class participation (25%): 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, attended the lectures, and done the readings.

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 13 October 2022** and the second review on **Thursday 10 November 2022**. 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 24 November 2022)**, 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, giving brief information about each section); and (iv) a preliminary bibliography (indicating a minimum of 4 scholarly sources already selected for use in the paper).

Essay (35%): 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 8 December 2022**.

# 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

**Thursday 8 September:** introduction to the class/introduction to watching film/introduction to European cinema.

--- No readings/viewings and no seminars this week ---

**Week 1 (13, 15 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 (20, 22 Sep): *M* (dir. Fitz Lang, Germany, 1931)**

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

Reading: Anton Kaes, *M* (2000), pp. 9-76.

**Week 3 (27, 29 Sep): *Grand Illusion* (dir. Jean Renoir, France, 1937)**

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

Reading: Julian Jackson, *La Grande Illusion* (2009), pp. 20-89.

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

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

Readings:

André Bazin, “Bicycle Thieves,” in Bert Cardullo (ed.), *André Bazin and Italian Neorealism*, pp. 61-73.

Frank Tomasulo, “*Bicycle Thieves*: a re-reading,” in Curle and Snyder (eds.), *Vittorio De Sica*, pp. 160-71.

Cesare Zavattini, “Some ideas on the cinema,” (1953), in Curle and Snyder (eds.), *Vittorio De Sica*, pp. 51-61.

**Week 5 (13 Oct): *Winter Light* (dir. Ingmar Bergman, Sweden, 1962)**

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

Readings:

Ingmar Bergman, *Bergman on Bergman* (1973), pp. 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 13 October ---**

**--- FALL STUDY BREAK: No class on Tues 11 October ---**

**Week 6 (18, 20 Oct): *Cléo from 5 to 7* (dir. Agnes Varda, France, 1962)**

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

Reading:

Steven Ungar, *Cléo de 5 à 7* (2008), pp. 33-86.

**Week 7 (25, 27 Oct): *Wings* (dir. Larisa Shepit’ko, Soviet Union, 1966)**

Viewing: <https://www.kanopy.com/en/uoguelph/video/11142150>

Reading:

Alexander Prokhorov, “Flight without wings: the subjectivity of a female war veteran in Larisa Shepit’ko’s Wings,” in Rimgaila Salys (ed.), *The Russian Cinema Reader: Volume II, The Thaw to the Present* (2013), pp. 67-83.

**Week 8 (1, 3 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 (8, 10 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), pp. 502-15.

**--- Film Review 2 due for submission on 10 November ---**

**Week 10 (15, 17 Nov):** [***Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles***](https://en.wikipedia.org/wiki/Jeanne_Dielman%2C_23_Quai_du_Commerce%2C_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](https://ocul-gue.primo.exlibrisgroup.com/discovery/fulldisplay?docid=cdi_crossref_primary_10_1215_02705346_1_2_2_115&context=PC&vid=01OCUL_GUE:GUELPH&lang=en&search_scope=MyInst_and_CI&adaptor=Primo%20Central&tab=Everything&query=any,contains,jeanne%20dielman%2023%20quai%20du%20commerce%201080%20bruxelles&offset=0),” *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): 25–31.

**Week 11 (22, 24 Nov): *Beau Travail* (dir. Claire Denis, France, 1999)**

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

Readings:

# Martine Beugnet and Jane Sillars, “*Beau travail:* time, space and myths of identity,” *Studies in French Cinema* vol. 1, no. 3 (2001): 166-173.

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 24 November ---**

**Week 12 (29 Nov, 1 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): 106-8.

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 8 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

Associate Diploma Calendar - Academic Consideration, Appeals and Petitions
https://www.uoguelph.ca/registrar/calendars/diploma/current/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

Associate Diploma Calendar - Dropping Courses
https://www.uoguelph.ca/registrar/calendars/diploma/current/c08/c08-drop.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 make a booking at least 14 days in advance, and no later than November 1 (fall), March 1 (winter) or July 1 (summer). Similarly, new or changed accommodations for online quizzes, tests and exams must be approved at least a week ahead of time.

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

For Ridgetown students, information can be found on the Ridgetown SAS website
https://www.ridgetownc.com/services/accessibilityservices.cfm

**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, changes in classroom protocols, and academic schedules. Any such changes will be announced via CourseLink and/or class email.

This includes on-campus scheduling during the semester, mid-terms and final examination schedules. 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**

Medical notes will not normally be required for singular instances of academic consideration, although students may be required to provide supporting documentation for multiple missed assessments or when involving a large part of a course (e.g.. final exam or major assignment).

**Covid-19 Safety Protocols**

For information on current safety protocols, follow these links:

* https://news.uoguelph.ca/return-to-campuses/how-u-of-g-is-preparing-for-your-safe-return/
* https://news.uoguelph.ca/return-to-campuses/spaces/#ClassroomSpaces

Please note, these guidelines may be updated as required in response to evolving University, Public Health or government directives.