Introduction to (Contemporary Western) European Cinema

This course is designed as an introduction to the history and aesthetics of European Cinema. We will look at the evolution of genres and style of national productions from their origins to the present days, with an emphasis on the contemporary times.

Each week is divided in two sessions:
Wednesday 9.30 am – 1 pm (screening included)
Thursday 10.30 am - 12 pm

Several clips will be screened during the class, discussed and analyzed by the students.

The students will be guided through the screenings by a shortlist of questions handed out the day before. The questions will be discussed during the following class.

Paper and exams:

Two 6-page research papers are required.
The first paper is due March 14th. You must choose a topic in a list distributed in class. EACH PAPER REQUIRES A THESIS

- Lumière or Edison: who invented cinema?
- Crime and monsters in German expressionism
- Vampires in European Cinema
- European directors in Hollywood (1900-1945)
- Was Italian Neo Realism popular cinema?
- Was the French New Wave a conservative movement?

The second paper is due May 23rd. You must choose a topic in a list distributed in class. EACH PAPER REQUIRES A THESIS

- Trouble with genders: two films by P. AlmodovarFilm
- Noir in European Cinema before the II WW: two case studies
- Gangsters in Contemporary European Cinema: two case studies
- America in Lars Van Trier’s Dancers in The Dark & Dogville
- Contemporary European stardom vs American stardom: a comparative case study
- What is British Humor? Two contemporary British comedies

A detailed bibliography must follow your paper. A minimum of 4 sources is required for each paper. Among these 4 sources, at least 3 must come from serious and trustful academic publications (books, academic journals, JSTOR articles, etc.). Wikipedia, for example, cannot be considered as a suitable source of academic information. You are required to give me your definitive choice of a topic and an indicative bibliography two weeks before the due day. You are responsible to organize your work. That’s your job!
NO LATE PAPERS. NO EXCUSE, NO EXCEPTION.

The program library (located in the Foyer) offers a wide range of books and journals on French and European cinema.
You can also consult the on-line catalog of the specialized public library Bibliothèque du cinéma François Truffaut and go on location to consult and/or borrow books and articles.( Metro: les halles). The library is located in the mall, next to UGC cinemas. Website: http://bspe-pub.paris.fr/Portail/Site/ParisFrame.asp?lang=FR

The midterm exam (Apr 18th) is a 5-page take-home exam based on the assigned readings and the questions addressed after the screenings in class.

The final exam in class (May 29th) will consist of a guided 5-page analysis of a clip from a film screened in class.
**Required Texts:**


Please read all the assigned chapters for the class. It is a good idea in preparation for the exams, to prepare flash cards to study from.

**Screenings:**

The films are screened every **Wednesday** from 9.30am. The class will follow after a fifteen minutes break. Screenings are **absolutely mandatory** and no make-up screening can be scheduled later on.

**Grading:**

| Attendance*/Active participation in class: | 20% |
| Midterm | 20% |
| Research papers: | 40% |
| Final exam: | 20% |

In order to pass the class and receive credits ALL assignments must be complete.

*Class attendance: Students are allowed ONE absence for any reason. Any subsequent absence, even for medical reasons, will result in the lowering of the participation grade by one letter grade (e.g. from B to B-). Exceptions will be made of course for students who are seriously ill upon presentation of a written medical excuse from a doctor or from the host family.

**Policy concerning electronic equipment:** The use of cell phones for any purpose (receiving or making telephone calls, receiving and sending text messages) is forbidden. Cell phones should be turned off before class begins. If a cell phone rings, the student will be asked to leave, not to return, and will be counted as absent for the class. No computers are allowed either. Students should take notes by hand in a notebook.

**Academic integrity.** *Introduction to European Cinema* is a course of the University of North Carolina at Wilmington. All students are expected to follow the academic Honor Code. Please read the UNCW Honor Code carefully. Academic dishonesty in any form will not be tolerated in this class. Please be especially familiar with UNCW’s position on plagiarism as outlined in the UNCW Student Handbook. Plagiarism is a form of academic dishonesty in which you take someone else’s ideas and represent them as your own. Here are some examples of plagiarism:

a. You write about someone else’s work in your paper and do not give them credit for it by referencing them with footnotes and bibliography.

b. You give a presentation and use someone else’s ideas and do not state that the ideas are the other person.
Class Schedule:

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<tr>
<th>Week</th>
<th>Topic</th>
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<tr>
<td>Week 1</td>
<td><strong>Introduction</strong></td>
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| Feb 13th: | Introduction I  
*HAYWARD - Shots, Mise en scene, Tracking shot, Deep focus, Cut.* |
| Feb 14th: | Introduction II  
**ATTENTION:** exceptionally class from 9.30am to 11am  
*HAYWARD - Editing, Dissolve, Fade.* |
| Week 2 | **Overview of the first decades I**        |
| Feb 20th: | German Expressionism  
*HAYWARD - German Expressionism, Horror*  
Film: *Metropolis* by F. Lang (1927) |
| Feb 21st: | French Poetic Realism  
*HAYWARD – French Poetic Realism* |
| Week 3 | **Overview of the first decades II**       |
| Feb 27th: | Italian Neo-Realism  
*HAYWARD - Italian Neo-Realism*  
Film: *Rome Open City* (1945) by R. Rossellini |
| Feb 28th: | What is “Realism”?  
*HAYWARD - Realism, Social Realism* |
| Week 4 | **Auteur Cinema: The French New Wave**     |
| Wood – Chapter 2 |
| Mar 6th: | Jean-Luc Godard  
*HAYWARD - French New Wave*  
Film: *Breathless* (1960) by J.L. Godard |
| Mar 7th: | E. Rohmer, A. Varda  
Topics, outline and bibliography for first research paper |
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<tr>
<th>Week 5</th>
<th><strong>Auteur Cinema: The Danish Dogma</strong></th>
<th><em>Wood – Chapter 2-3</em></th>
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<tr>
<td>Mar 13$^{th}$</td>
<td>What is the Dogma?</td>
<td>Film: <em>The Idiots</em> (1998) by Lars Van Trier</td>
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<td>Mar 14$^{th}$</td>
<td>Lars Van Trier</td>
<td><strong>DUE DAY FOR FIRST RESEARCH PAPER</strong></td>
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<th>Week 6</th>
<th><strong>The Quality Film: Spain &amp; Pedro Almodovar</strong></th>
<th><em>Wood – Chapter 3</em></th>
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<tr>
<td>Mar 20$^{th}$</td>
<td>Pedro Almodovar</td>
<td>Film: <em>Bad Education</em> (2004) by P. Almodovar</td>
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<td>Mar 20$^{th}$</td>
<td><em>HAYWARD – Gender, Genre</em></td>
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<td>Mar 21$^{st}$</td>
<td>Pedro Almodovar</td>
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<tr>
<th>Week 7</th>
<th><strong>The Quality Film: Italy &amp; Paolo Sorrentino</strong></th>
<th><em>Wood – Chapter 3</em></th>
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<tr>
<td>Mar 27$^{th}$</td>
<td>Paolo Sorrentino</td>
<td>Film: <em>The Family Friend</em> (2006) by P. Sorrentino</td>
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<td>Mar 28$^{th}$</td>
<td><em>HAYWARD - Classical Narrative Cinema, Oedipal Trajectory</em></td>
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<td>Mar 28$^{th}$</td>
<td>N. Moretti</td>
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<th>Week 8</th>
<th><strong>The Quality Film: The French Look</strong></th>
<th><em>Wood – Chapter 3-4</em></th>
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<tr>
<td>Apr 3$^{rd}$</td>
<td>J.P. Jeunet &amp; M. Caro</td>
<td>Film: <em>Delicatessen</em> (1991) by Jeunet &amp; Caro</td>
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<td>Apr 3$^{rd}$</td>
<td><em>HAYWARD - Postmodernism</em></td>
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<td>Apr 4$^{th}$</td>
<td>Luc Besson</td>
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<th>Week 9</th>
<th><strong>Outclassing Hollywood: Gangsters &amp; Terrorists</strong></th>
<th><em>Wood – Chapter 3-4-6</em></th>
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<tr>
<td>Apr 10$^{th}$</td>
<td>!3 hours screening!!</td>
<td>Film: <em>Carlos</em> (2010) by O. Assayas</td>
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<td>Apr 11$^{th}$</td>
<td>Gangsters &amp; Terrorists</td>
<td><strong>DUE DAY FOR MIDTERM</strong></td>
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**Week 10  Popular Cinema and Local Stories: UK & Ken Loach**  *Wood – Chapter 5*

- **Apr 17th**: Ken Loach  
  Film: *My Name is Joe* (1998) by K. Loach
- **Apr 18th**: British local stories

**Week 11  Popular Cinema and Local Stories: Comedy!**  *Wood – Chapter 5*

- **Apr 24th**: German Comedy  
  Film: *Good Bye Lenin* (2003) by W. Becker
- **Apr 25th**: Scandinavian comedy

**Apr 26th - May 12th  Spring break**

**Week 12  Non - White Europeans: Britain**  *Wood – Chapter 7*

- **May 15th**: Gurinder Chadha  
  Film: *Bend It Like Beckham* (2002) by Gurinder Chadha
  Topics, outline and bibliography for second research paper
- **May 16th**: Steve McQueen

**Week 13  Non – White Europeans: Turkey**  *Wood – Chapter 7*

- **May 22nd**: Fatih Akin  
  Film: *Head-On* (2004) by F.Akin
- **May 23rd**: Ferzan Ozpetek  
  DUE DAY FOR SECOND RESEARCH PAPER

**May 31st**: **FINAL EXAM** (10:00am-12:00am)