

European Identities, European Cinemas : Noir and Slow Cinema FRT 4523/EUS 3100
Fall 2019

#2923 + #0072 +

T | Period 8 + 9 (3:00 PM - 4:55 PM) [TUR 2328](#)

R | Period 9 – 4:05pm-4:55pm

E1 (5-8:10pm- SCREENING TIME if and when
Applicable.

Dr. Sylvie E. Blum --Office: Dauer 243

Office hours : Tuesdays 2-2:50pm- + Friday 1-3pm.

Main Dept. office: Languages, Literatures & Cultures

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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 what constitutes 'Europeanness' and in order to do so, we will analyze critical texts surrounding this notion. The question for the semester will deal with such notions.

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 (films included) and their European agendas in a critically and historically informed fashion. Part of the focus of the class this year is on noir cinema and slow cinema. The course is offered in English only. It counts towards the European Union Studies union certificate. For more information regarding that program, please contact the Center for European Studies. All films discussed will have subtitles. They will need to be screened either at home, in their streaming version or during the 'regularly' scheduled extra screen time allotted for the course.

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. Some of the subtext for the semester is devoted to slow and noir tropes. However, this will not be the sole focus.

Required texts:

Wendy Everett. *European Identity in Cinema*, Intellect, 2006. E-book.

Ben McCann. *L'Auberge espagnole. European Youth on Film*. Routledge, 2018. E-book

<https://www.taylorfrancis.com/books/9781315564364>

All other required essays are to be found on e-reserve (ares, whenever indicated on syllabus) or sent by the instructor. www.uflib.ufl.edu

Suggested readings:

Tiago de Luca, and Jorge Nuno Barradas, *Slow Cinema*. Edinburgh U.P. 2016.
Barry Forshaw. *Euro Noir. The Pocket Essential Guide to European Crime Fiction, Film & TV*. Old Castle Books, 2014.
Ira Jaffe. *Slow Movies. Countering the Cinema of Action*. Wallflower Press, 2014
Deborah Walker-Morrison. *Classic French noir. Gender and the Cinema of Fatal Desire*. I.B. Tauris, 2018. (electronically available at UF libraries)

Blogs:

<https://theartsofslowcinema.com>

Journals:

www.Cineuropa.org
Cahiers du cinéma
Screen

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.

Grading:

Weekly-class participation	10%
Weekly homework	20%
One mid-term examination	30 %

Choice between the following two options:

1) a final research paper	30%
1 compulsory oral presentation/on research project	10%
Or 2)	
A journal + oral presentation on your journal	30% + 10%

*The Journal or Research paper option:

Will be discussed in more depth after Drop/Add in separate handouts and Canvas pages.

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.

* Academic Honesty, please refer to the following guidelines

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

Policy related to class attendance:

Class attendance is compulsory. Excuses will be made for medical absences provided that a

doctor's note is submitted to the instructor. Class participation is evaluated on a daily basis and has to be consistent over the duration of the term. It may include group work on specific questions, and discussion of assigned readings and films. Not excused are the following: a vacation cruise, leaving early for your week end, etc. (three absences are permitted throughout the term, however make sure you are up to date with the in-class discussions, analysis, presentations and reading).

Screenings: I have opted for specific films so that most of them might be available for streaming. However, there is a special time set aside for class in case of a rare film, for a collective screening, on Thursdays after class. If you were to miss a rare in-class screening, you may be able to watch a copy of the film at the reserve (Library west) under the name of our class, for both sections, but keep in mind that you will not be alone in trying to secure the film of the week. Do keep in mind that each film is discussed in great length and details on Tuesdays. (discussion time), you should plan for watching the film prior to coming to class. Please note that not all films are available on line, if that is your plan B. You should allow for about 2 hours a week to screen films. Some of them are longer.

Classroom behavior: Arrive in class with the reading material (books/chapters/essays) that is to be covered that day along with your notes. Please do not count on any of your classmates' documents to help you. We will discuss these texts in depth. Cell phones should be muted, and if laptops are open, they are not for Facebook or other online surfing. Arrive on time. If late, you should make sure that you are NOT marked absent, but late. After three late arrivals, your grade for participation will be reduced by -1/tardiness.

Absences= -1pt/absence after the accepted 3 absences.

Honor code: On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." For further ref. please consult: <http://www.sg.ufl.edu/branches/judicial/HonorCode.aspx>

Students with disabilities: Students requesting classroom accommodation must first register with the Dean of Students' office. <http://www.dso.ufl.edu/drc>

Exam: The midterm exam will be a comprehensive exam that involves essay questions (short and medium length size. as well as identification of films/filmmakers and analysis of sequences demonstrating knowledge of proper filmic terminology.

Options final exam or research project:

The final research project (8 pp-paginated, including bibliography) involves researching your favorite film and topic and should not just 'rely' on films presented during the semester. It should focus on a specific aspect of European cinema. Please familiarize yourselves with the class reserve and reading material. Come and visit me during office hours for advice on the project. Your final research project will be presented to class in a formal oral presentation, scheduled during the last final (2) weeks. The project has to be started after the midterm.

****Please note that the syllabus is subject to changes over the course of the semester, based on class dynamics and instructor's philosophy.***

Evaluations fall 2019:

-Students are expected to provide professional and respectful feedback on the quality of

instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner 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/>.”

week 1. August

T. 20 Class starts. Introduction to course perspective, goals, material and instruction style- introduction of students to each other.

R. 22 *La Féline/Cat People*. Jacques Tourneur, 1942. 1h.13 mn. Europeans in the US

week 2.

T. 27. Discussion of film- Europeans in Hollywood.

Th.29 Reading G. Steiner. “The Idea of Europe” (ares)

SC. *The Third Man* (Carol Reed, 1948, 108 mn)

week 3. September

Sept. 3rd. Discussion of film. Reading. Everett. Intro + Chap. 1.

Sept. 5. Intro to R. Rossellini. Reading: Bazin “In Defense of Rossellini”

SC. *Journey to Italy* (R. Rossellini, 1954, 1h37 mn.)

week 4.

10. Reading G. Bruno “Atlas of Emotions” (Ares) Discussion of film.

12. Bruno (to be continued)- Neo-realism

SC. *Europa* (Lars von Trier, 1991, 1h.52mn.)

week 5.

17. discussion of film

19. European New Waves – Reading Thomas Elsaesser ‘European Cinema. Face to Face with Hollywood’ (Ares)

SC. *Last Year in Marienbad/L’année dernière à Marienbad*. (A. Resnais, 1961, 94 mn.)

week 6.

24. Discussion of film and reading. Nowell-Smith (ares)

26. Jules Dassin –Americans in Europe and their impact

SC. *Never on Sunday* (J. Dassin, 1960, 1h.37mn) -

week 7. October

1. Discussion of film- Reading Dimitris Eleftheriotis. (ares)

3. Jacques Tati. Modernity & Time – the birth of Mr. Hulot

SC. *Playtime* (J. Tati, 1971, 155 mn or 122 mn)

week 8.

8. Discussion of film. Reading Iain Borden 'Playtime, Tativille and Paris' (pdf file sent by instructor -onto Canvas)

10. New German cinema- Berlin – The wall. Reading Wender's essay (ares)

SC. *Wings of Desire* (W. Wenders, 1987, 2h.08 mn)

week 9.

15. Discussion of film. Reading: Martin Jensinghausen (ares) + Stan Jones in Everett (ares)

17. Kieslowski. Intro.

SC. *The Double Life of Véronique* (Kieslowski, 1991, 1h.38mn.)

week 10.

22. Film discussion. Revision for Midterm

24. **MIDTERM.**

SC. *Women on the verge of a nervous breakdown* (Almodovar, 1988, 1h.28 mn)

week 11.

29. Discussion of film Reading: Mary P. Wood (ares) + Everett's (#6) Dominic Keown (areas)

31. The Erasmus generation. Reading: Ben McCann. Introduction "It's always sunny in Barcelona"

SC. *L'Auberge espagnole/The Spanish Inn* (Cédric Klapisch, 2002, 2h02 mn.)

week 12. November

5. Reading McCann's book (to end). Discussion of film.

7. Intro to Nordic cinema- Reading *Crossing New Europe*

SC. *Le Havre* (Kaurismäki, 2011, 1h33mn.)

week 13.

12. Discussion of *Le Havre*.

14. Intro to S. Tesson - Reading "The Consolations of the Forest: Alone in a Cabin on the Siberian Taïga" (ares) (1-44)

SC. *The postman's white nights* (Konchalovsky, 2014, 1h.30mn.)

week 14.

19. Discussion of film- For a cinema of slowness. Reading Newsbank article (sent by instructor)

21. The past into the present - Intro. to Transit – Everett's "Time Travel and the European Film" (ares)

SC. *Transit* (C. Petzold, 2018, 1h.41 mn.)

week 15.

26 nov. Discussion of film. Oral pres. starting =Journal option.

THANKSGIVING

week 16.

3 Dec. *Last oral presentations. FINAL RESEARCH OPTION PROJECT DUE IN CLASS TODAY-Journal due in Class for that option. No Screening.*