

***European Identities, European Cinemas***  
***FRT 4523/ENG 4133/EUS 3100 European Cinemas***  
***Dr. S. Blum-Reid-Office: Dauer 243***

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352-273-3771

***Class meetings: MWF 7<sup>th</sup> (1:55-2:45pm) TUR 2334***

***Film Screenings: F. 8-10 (3-6pm, ROL 0115)***

***Office Hours:*** MW-5<sup>th</sup> and by appointment. If on zoom, appointments will be necessary ahead of time.

The class 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 to do so, we will analyze critical texts surrounding this notion.

The (new) focus this year combines two interests: food, and fashion. By food, I understand films presenting any food and preparations that are attached to memories, nostalgia, as well food preparation work in times of scarcity and hunger. By fashion, I understand the term not just in terms of high fashion and luxury, but in terms of clothes, styles and fabric, all components of fashion at its core. Parallel readings will apply to the use of fashion consumption in films.

### ***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 the question of what constitutes 'Europeanness' and in order to do so, we will analyze critical texts surrounding this notion.

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 (film included) and their (if any) European agendas in a critically and historically informed *fashion*.

### ***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 become engaged and knowledgeable with the core concepts and what is at stakes. You will come out of the class strengthened by an approach to different cultures, languages and identities that make up contemporary European cinemas as far as it comes to styles, and particular food culture and rituals.

**N.B.** Also, note that this class is not about the European Union and will not cover ALL European countries.

**Film screenings:** there is a set time for class regarding weekly screenings.

If you cannot make the Friday screening, please make sure that you will have watched the weekly

film for the Monday after. Please note that not all films are available in a streaming version.

**Required texts:**

*As specified under the UF textbook adoption site since March 31<sup>st</sup>:*

Thomas Elsaesser, *European Cinema: Face to Face with Hollywood*. Ebook. Library access

Georges Steiner, *The Idea of Europe*. Nexus. (Library – online access)

Anne Bauer, *Reel Food*. Essays on Food and Film. 2004

Other required essays are to be found on e-reserve (ares, whenever indicated on syllabus) or will be sent by the instructor via Canvas.

**Reference Books- on reserve:**

- Roland Barthes. *The Fashion System*.
- Thomas Elsaesser. *European Cinema: Face to Face with Hollywood*. Amsterdam UP, 2005
- Wendy Everett. *European Identity in Cinema*, Intellect, 2005
- Myrto Konstantarakos. Ed., *Spaces in European Cinema*. Intellect, 2000
- Catherine Lebesco. Peter Nacarato, Eds. *The Bloomsbury Handbook of Food and Popular Culture*, Bloomsbury Academic, 2017.
- Ewa Mazierska, Laura Rascaroli. *Crossing New Europe: Postmodern Travel and the European Road Movie*. Wallflower Press, 2006.
- Duncan Petrie, Ed. *Screening Europe*, BFI, 1992
- Valerie Steele. *Paris Fashion: A Cultural History*. Oxford UP, 1988.
- Ginette Vincendeau. *Encyclopedia of European Cinema*, 2004
- Mary P. Wood. *Contemporary European Cinema*, Bloomsbury Academic, 2007.

**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.

**Communication** for this class is to be conducted via Canvas, where the syllabus is posted and with pages constructed for each film. A volunteer contact person will be designated at the beginning of the semester who can act as liaison between me and class if you prefer. However, do not burden the person with matters that I can address directly.

**COURSE REQUIREMENTS/GRADING**

Assignment	Value
Weekly-class homework	20%
Pop Quizzes or take-home papers	15%
One mid-term examination	20 %
Final exam	30%
1 oral presentation on a film of your choice	15%

**Homework + Participation: (20%):** You are expected to attend all class meetings and participate actively in discussions regarding films, readings, and terminology. Be prepared for an active discussion each time we meet as a group, and sometimes on Canvas. You will also be

required to define (and research) 8 terms related to film, fashion and/or food as it relates to the weekly topic. Do not use web-based definitions.

**Pop Quizzes or take-home quizzes** (15%) will be given to check for preparation (regarding terms, film screenings and readings) and will be assessed based on the writing, and quality of material processed and presented.

Your participation overall will be assessed according to consistency and quality.

**Oral Presentation** (15%). Each one will present on a film of their choice over the course of the semester, prior to the discussion of the film. It can be done as a group of 2 if you wish. You will need to research the film in order to do so and use a specific angle.

**All exams** will be based on class lectures, discussions and reading material (a total of 50%). If you wish to conduct a research paper, you will need to inform me of this by the midterm date, and provide an abstract. Please turn in your paper on the last day of classes. (Dec. 7)

**Absences:** Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies.

The instructor is not responsible for arranging or accommodating students who could not obtain the film on their own. Absence policy and make up policy follow UF policy posted at the following site: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

\* Academic Honesty, please refer to the following guidelines  
<http://www.dso.ufl.edu/judicial/procedures/academicguide.php>

### COVID-19 Statement

In response to COVID-19, the following recommendations are in place to maintain your learning environment, to enhance the safety of our in-classroom interactions, and to further the health and safety of ourselves, our neighbors, and our loved ones.

- If you are not vaccinated, get vaccinated. Vaccines are readily available and have been demonstrated to be safe and effective against the COVID-19 virus. Visit [one.ufl.edu](http://one.ufl.edu) for screening / testing and vaccination opportunities.
- If you are sick, stay home. Please call your primary care provider if you are ill and need immediate care or the UF Student Health Care Center at 352-392-1161 to be evaluated.
- Course materials will be provided to you with an excused absence. As with any excused absence, you will be given a reasonable amount of time to make up missed work.
- Masks are no longer mandated; however you may choose to wear a mask if you wish (or not) as your instructor.

### In-Class Recording

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the

presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.

### **Disabilities:**

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center. How to get started with the Disability Resource Center: <https://disability.ufl.edu/get-started/> It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

### **ONLINE EVALUATION PROCESS:**

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/>.

### **CAMPUS RESOURCES**

#### Health and Wellness

*U Matter, We Care:* If you or someone you know is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu), 352-392-1575, or visit U Matter, We Care website to refer or report a concern and a team member will reach out to the student in distress.

Counseling and Wellness Center: Visit the Counseling and Wellness Center website or call 352-392-1575 for information on crisis services as well as non-crisis services.

Student Health Care Center: Call 352-392-1161 for 24/7 information to help you find the care you need, or visit the Student Health Care Center website

<b>week 1. August</b>
W. 24: Class starts. Introduction to course perspective, goals, material and instruction style- introduction of students to each other.
F. 26 Introductory lecture and presentation.
SC: <i>Babette's Feast</i> (Axel, 1987, 1h43, Denmark)

<b>week 2.</b>
M.29 discussion of film and short story- Reading <i>Babette's Feast</i> (e short story) 1 <sup>st</sup> homework due that day (online)
W. 31 Reading Jörg Wiesel's "Babette's Culinary Turn" (ERES)
F. 2 <sup>nd</sup> Sept. Introduction to Italian neo-realism
SC: <i>Voyage in Italy</i> (Rossellini, 1954, 1h37 mn, Italy) *

<b>week 3. September</b>
M. 5. Labor Day – no class
W. 7. Discussion of <i>Voyage in Italy</i> , Elsaesser (2005): 12-32 (ebook)
F. 9. Intro to auteur cinema. Reading: Elsaesser: 35-58. (ebook)
SC: <i>Last Year in Marienbad</i> (Resnais, 1961, 1h.34mn. France) *+

<b>week 4.</b>
M. 12. Discussion of film
W. 14. Reading: Laura Lindenfeld, Fabio Parasecoli (ERES)
F. 16. Reading Valerie Steele: Chapt. 14. (ERES)
SC: <i>Phantom Thread</i> (Paul Thomas Anderson, 2018)

<b>week 5.</b>
M. 19. Discussion of film + Reading of Dominic Lash (article)
W. 21 The Swinging 60s.
F. 23. Fashion, Film and History
SC: <i>Une Gionarta Particolare/A Special Day</i> (Ettore Scola, 1977, 1h48 mn. Italy)

<b>week 6.</b>
M.26. Discussion of the film
W. 28. <a href="#">European coproductions</a> – Reading: Steiner "The Idea of Europe"
F. 30. The comedic genre
SC: British tv comedies. 2 examples.

<b>week 7. October</b>
M. 3. Discussion of each episode.
W. 5. <b>Midterm</b>
F. 7. Homecoming: no class

<b>week 8.</b>
M. 10. Reading: Roland Barthes (text sent by instructor)
W. 12. European Identify in Cinema- Wendy Everett (echapter)
F. 14. Introduction to Buñuel.

SC: <i>The Discreet Charm of the Bourgeoisie</i> (Buñuel, 1972, 1h42mn. Spain/France)
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<b>week 9.</b>
M. 17. Film discussion
W. 19. Reading.
F. 21. Intro to Peter Greenaway
SC: <i>The Cook, the Thief, His Wife and her Lover</i> (Peter Greenaway, 1989, 2h4', UK)

<b>week 10.</b>
M. 24. Film discussion + Reading: Raymond Armstrong, in Anne Bauer. (online)
W. 26. The Couturier and the Food designer
F. 28. Intro to Almodovar
SC: <i>Women on the Verge of a Nervous Breakdown</i> (Almodovar, 1999, 1h28, Spain)

<b>week 11. November</b>
M. 31. Discussion of film –
W. 2. Almodovar - fashion/style –Reading: Marta Saavedra Llamas & Nicolas Grijalba de la Calle, <i>Creativity Studies</i> , 2020.
F. 4. Intro to Mike Leigh
SC: <i>Life is Sweet</i> , (Mike Leigh, 1990, 1h43' UK)*

<b>week 12.</b>
M. 7. Discussion of film-reading Gretchen Papazian (chapt. 11)
W. 9. Body Image and Fashion
F. 11. Reading: Margaret H. McFadden (chapt. 9).
SC: <i>Chocolat</i> (Lasse Hallstrom 2000, 2h1' – UK/US)

<b>week 13.</b>
M. 14. Discussion of film.
W. 16. Costumer designers
F. 18. Intro to Besson. The Science-fiction genre and fashion
SC: <i>The 5<sup>th</sup> Element</i> (Luc Besson, 1997, 2h06, France)

<b>week 14.</b>
M. 21. Discussion of film + JP Gaultier
{W. 23. Thanksgiving
{F. 25 Thanksgiving

<b>week 15. Nov. December</b>
M. 28. Reading: Conclusion: Elsaesser: : 485-514.
W. 30. World cinema- Conclusion- Possible directions regarding European Cinema in 2022 and beyond.
F. 2. Intro to Tran Anh Hung
SC: <i>The Vertical Ray of the Sun</i> (Tran Anh Hung, 2000, France/Vietnam, 1h52')

<b>week 16.</b>
M. 5. Discussion of film
W. 7. Last day of class: preparing for the final exam. For those with research paper option, Oral presentation will be due that day.

*Final exam is December 14.