

THE UNIVERSITY OF WESTERN ONTARIO
LONDON CANADA
DEPARTMENT OF FILM STUDIES
UNDERGRADUATE STUDIES
FALL 2011

FILM 2250F

European Film Movements

Instructor: Janina Falkowska

Screening: Fri 10.30-1.30 P.M., UC 84

Lecture and Tutorial: Tue 10.30-12.30 PM, UC 84

Office hours: Tuesday 2 – 3.30 PM

and by appointment

Office number: University College, room 75

Or contact via email address falkow@uwo.ca

Course Description:

The course “Movements in European Film” will provide a historical background, an ideological foundation and an in-depth analysis of crucial European film movements such as **German Expressionism, Soviet Montage, French Poetic Realism, Free British Cinema, Spanish Surrealism, Polish School, Czech New Wave, French New Wave, New German Cinema, Berlin School and Dogma Movement**. One or two representative films for each movement will be studied for their aesthetics, narratives and ideology. Additionally, we will study the impact of these movements on world cinemas.

Course objectives:

By the end of this course you will be able to identify key historical and stylistic areas of European film, apply this knowledge to the detailed analysis of the films planned for the course and use the knowledge of stylistic units for the critical assessment of the films under discussion. You will also get an in-depth understanding of these films in their respective historical and film aesthetics

contexts. During this course, you will be able to use this interdisciplinary knowledge to argue the complexities of the representative films' themes in essays and class discussions.

Prerequisite: Film 1020E

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| <i>Evaluation:</i> |
| <ul style="list-style-type: none">• Attendance - 10%• Mid- term exam: in-class essay = 20% (Oct 14th)• Research paper - 35% |
| (topics and requirements will be given on the 30 th of October) |
| <ul style="list-style-type: none">• Dec (exam session) - final exam (2 hrs) - 35% |
| TOTAL - 100% |

*** Research paper**

You will have to write one research paper for the entire course. You can start thinking about your favourite area in European Film Movements at any time during the course. Once you have received the Research Paper Handout on the 30th of October, please e-mail me your paper plan and I will respond with suggestions and advice concerning your plan and bibliography.

*** Mid-term and Final exam**

You have to pass a the mid-term exam, the final exam AND the term work to pass the course. During the final exam you will have to show the knowledge of the entire material for the course.

***Attendance**

Attendance in all the sessions (*Lecture, Screening and Tutorial*) is obligatory (attendance will be taken during lectures and tutorials). The main bulk of the lecture material will be presented during the tutorial sessions.

PLEASE COME TO THE SCREENINGS, LECTURES AND TUTORIALS ON TIME.

Readings:

1. A package of readings to be purchased at the UWO Bookstore (called PR in the syllabus)
2. David A. Cook. *A History of Narrative Film*. Fourth Edition. New York: W.W. Norton @ Company, 2004. (called Cook in the syllabus)
3. Susan Hayward. *Cinema Studies: The Key Concepts*. Third Edition. New York: Routledge, 2006.

PLAN OF SESSIONS

September 9, 2011

German Expressionism. History of the movement and its ideological and artistic origins.

Film:

F. W. Murnau *Nosferatu* (1922)

Readings:

PR

Eisner, Lotte H. *The Haunted Screen: Expressionism In The German Cinema And The Influence Of Max Reinhardt*. Berkeley: University of California Press, 1973. 9 – 37.

Abbott, Stacey. *Celluloid Vampires: Life After Death In The Modern World*. Austin: University of Texas Press. 15 – 42.

Cook: 87-107

September 16, 2011

Soviet Silent Cinema. Theories of linkage in Pudovkin's cinema - Style of continuity versus Eisenstein's montage.

Film:

Vsevolod Pudovkin *Mother* (*Mat*, 1926)

Readings:

PR

Deleon, Cara Marisa. "Ideology and Reality: Society and Vsevolod Pudovkin's *Mother*." *Senses of Cinema*. *Online*.

Kepley Vance, JR. "Pudovkin and the Continuity Style: Problems of Space and Narration." *Discourse*, 17:3 (1995: Spring) p.85 online.

Cook: 158 -168

September 23, 2011

French Poetic Realism. High art and cinema.

Film:

Jean Renoir *A Day in the Country* (*Une Partie de champagne*, 1936, released 1946)

Readings:

PR

Andrew, Dudley. *Mists of Regret: Culture and Sensibility in Classic French Film*. New Jersey: Princeton UP, 1995. 2-23 (of 409). ISBN 0691056862 (hard).

Cook: 315 – 326

September 30, 2011

Poetic experimentation in French New Wave.

Film:

Alain Resnais *Hiroshima Mon Amour* (1959)

Readings:

PR

Andras Balint Kovacs. *Screening Modernism. European Art Cinema, 1950-1980*. Chicago and London: The University of Chicago Press, 2007. 120-139.

Neupert, Richard John. *A History of the French New Wave Cinema*. Madison: U of Wisconsin P, 2002. 3-44, 161-206.

Cook: 431 – 445; 456 – 458.

October 7, 2011

Realism in British cinema and its Italian Neorealist influences.

Film:

Karel Reisz *Saturday Night and Sunday Morning* (1960)

Readings:

PR

Lay, Samantha. "1950s and 1960s: social problems and kitchen sinks." *British social realism: from documentary to Brit-grit*. London: Wallflower, 2002. 55-76.

Hill, John. "Working Class Realism." *Sex, Class and Realism. British Cinema 1956-1963*. BFI Cinema, 1986. 145-176.

Cook: 481-492

October 14, 2011 Mid-term exam

10.30-12.30 UC 84

October 21, 2011

Spanish Surrealism and its dream machine

Film:

Luis Bunuel *The Andalusian Dog* (*La Chien Andalou*, 1929)

Luis Bunuel *The Discreet Charm of the Bourgeoisie* (*Le Charme Discret de la bourgeoisie*, 1973)

Readings:

PR

Magrini, James. M. "Surrealism" and the Omnipotence of Cinema. *Senses of Cinema: An Online Film Journal Devoted to the Serious and Eclectic Discussion of Cinema*, vol.44, 2007 July – Sept. Online

Cook: 572 – 578

October 28, 2011

Czech New Wave: surrealism and politics.

Film:

Milos Forman *Loves of A Blonde* (*Lásky jedné plavovlásky*, 1965)

Readings:

PR

Hames, Peter. "Forman." *Five Filmmakers: Tarkovsky, Forman, Polanski, Szabó, Makavajev*. Ed. Daniel J. Goulding. Bloomington: Indiana UP, 1994. 50-92.

Daniel, Frantisek. "The Czech Difference." *Politics, Art and Commitment in the East European Cinema*. Ed. David W. Paul. New York: St. Martin's, 1983. 49-56.

Cook: 624-636

November 4, 2011

Polish School - national identity and World War II

Film:

Andrzej Wajda *Ashes and Diamonds* (*Popiół i diament*, 1958)

Readings:

PR

Falkowska, Janina. Andrzej Wajda. History, Politics and Nostalgia in Polish Cinema. New York, Oxford: Berghahn Books, 2007. 53 - 64.

Cook: 606-615

November 11, 2011

**New German Cinema. Modernist aesthetics and
distantiation.**

Film:

R.W. Fassbinder *Ali Eats the Soul* (*Angst essen Seele auf*, 1973)

Readings:

PR

Elsaesser, Thomas. "A Retrospect on the New German Cinema." *German Life and Letters* 41.3 (Spring 1988): 271-92.

Cook: 582-595

November 18, 2011

Dogma Movement. New/old revolution in European cinema.

Film:

Thomas Vinterberg *The Celebration*(*Festen*, 1998)

Readings:

PR

Hjort, Mette and Scott Mackenzie. "Introduction." *Purity and Provocation: Dogma 95*. Eds. Mette Hjort and Scott Mackenzie. London: BFI, 2003. 1-28.

Cook: 568-570

November 25, 2011

Continuation and Corruption of Dogma

Film:

Harmony Korine *Julien Donkey Boy* (1999)

Readings:

PR

Gargett, Adrian. "The Future of Cinema: Harmony Korine" *The Film Journal*, 2002. Online.

Wall, Thomas Carl. "Dolce Stil Novo: Harmony Korine's Vernacular"
CR: the New Centennial Review; Spring 2004; 4, 1; ProQuest Research Library
pg. 307

December 2, 2011

Berlin School

Film:

Christoph Hochhäusler *Milchwald* (*This Very Moment*, 2003)

Readings:

PR

Kopp, Kristi. "Christoph Hochhäusler's *This Very Moment*: The Berlin School and the Politics of Spatial Aesthetics in the German-Polish Borderlands." Eds.

Fisher, Jaimey; Prager, Brad. *The Collapse of the Conventional: German Film and Its Politics at the Turn of the Twenty-First Century*, Detroit, MI: Wayne State UP, 2010, 285-308.

SENATE REGULATIONS - INFORMATION FOR STUDENTS

For Film Studies Department regulations governing Term Work, Exams, Faculty Office Hours, Academic Relief (appeals, petitions, complaints), and other matters, please consult "Information for Students" on our website at www.uwo.ca/film

1. **Final Grades:** A student must receive a passing grade for both term work and the final exam to receive a passing grade in a Film Studies course.
2. **Plagiarism:** Students must write their essays in their own words. Whenever students take an idea, or a passage, from another author, they must acknowledge their debt both by using quotation marks where appropriate and by proper referencing such as footnotes or citations. Plagiarism is a major academic offence (see Scholastic Offense Policy in the UWO Calendar). Pg 40
3. **Plagiarism Checking:** All required papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between the University of Western Ontario and Turnitin.com.
4. **UWO Policy on Accommodation for Medical Illness:** Please go to the following site for information on the university Policy on Accommodation for Medical Illness:
https://studentservices.uwo.ca/secure/medical_accommodations_link_for_OR.pdf

Please Note: Academic accommodation cannot be granted by the instructor or department.

5. **Complaints:** If students have a complaint concerning a course in which they are enrolled, they must discuss the matter with the instructor of the course. If students are still not satisfied, they should then take the complaint to the Film Studies Office, University College, Room 80. These regulations are in place because a failure to follow these procedures creates the potential for injustices of various kinds affecting either the instructor or the students themselves, or both parties. Concerns should not be allowed to fester but should be raised with the instructor in a timely manner, so that they can be addressed in time to make a difference to the course.

ESSAY GRADING CRITERIA

A+ (90-100)

Argument: Clear development of a specific, challenging and original thesis. The writer has taken significant risks successfully; in the resulting piece, distinctive ideas and content have discovered their necessary distinctive form. Detailed reference to appropriate texts, with evidence of individual response. Ability not only to expound subject but to see it around—subtleties and ambiguities, qualifications and concessions, relations to other subjects, etc.

Presentation, structure: Quotations well integrated into text. Proper paragraphs. Almost no typographical errors.

Language Skills: Sentence structure correct, with full range of sentence types (compound, complex, and compound-complex), with full range of punctuation (including semicolons, colons, dashes, parentheses). Graceful style, neither pompous nor breezy, and few errors.

Research/scholarship: Evidence of effective, extensive and independent research, with proper documentation of sources. Quotations used appropriately and purposively.

A (80 to 89)

Argument: The writer has taken risks and most of them succeed. Clear development of a specific and challenging thesis, with proper paragraphs. Detailed reference to appropriate texts, with evidence of individual response. Ability not only to expound subject but to see it around—subtleties and ambiguities, qualifications and concessions, relations to other subjects, etc.

Presentation, structure: Quotations well integrated into text. Proper paragraphs. Almost no typographical errors.

Language Skills: Sentence structure correct, with full range of sentence types (compound, complex, and compound-complex), with full range of punctuation (including semicolons, colons, dashes, parentheses). Graceful style, neither pompous nor breezy, and few errors

Research/scholarship: Evidence of effective and independent research, with proper documentation of sources. Quotations used appropriately and purposively.

B (70 to 79)

Argument: Clear development of a specific thesis, with proper paragraphs. Adequately detailed reference to texts. Ability to expound reasonably sophisticated ideas with clarity.

Presentation/structure: Quotations well integrated into text. Proper paragraphs. A few typographical errors.

Language Skills: Sentence structure correct, with reasonable range of sentence types and full range of punctuation. Style not too wordy, with errors relatively few and minor.

Research Scholarship: Evidence of adequate research, with proper documentation of sources.

C (60 to 69)

Argument: Reasonably clear development of a thesis, with proper paragraphs. Basic ability to expound ideas, whose development might be rather thin. Effort to support points with references to the text. Tendency to replace analysis with descriptive retelling of plot.

Presentation/structure: Presentation showing lapses in tidiness and/or proofreading. Poor use of paragraphs.

- Language Skills: Sentence structure correct, but perhaps overly simple, with tendency to avoid punctuation besides period and comma. Errors relatively few, but occasionally serious, with evident misunderstanding of some point of elementary grammar (comma splices, fragments, semicolon errors, subject-verb disagreements, poorly integrated quotations)
- Research/Scholarship: reasonable effort at documentation, but rather thin.

D (50 to 59)

- Argument: Difficulty with paragraphing or consecutive thought. Ideas inchoate but clouded by weak expression. Overgeneralization with inadequate support, or examples that run to lengthy paraphrase, with little or no analysis.
- Presentation/Structure: Very poor to non-existent use of paragraphs. Inadequate and inaccurate documentation. Multiple typographical errors.
- Language Skills: Errors of grammar or diction frequent enough to interfere with understanding.
- Research/Scholarship: Little serious effort to research the topic.

F (49 and down)

- Argument: Ideas too simple for level of course. Argument completely incoherent. Erroneous content showing little or no understanding of subject.
- Presentation/Structure: Very sloppy proof-reading. Documentation virtually non-existent.
- Language Skills: writing frequently ungrammatical.
- Research/Scholarship: Non-existent. Content largely “borrowed” from sources with no individual distillation, but no apparent attempt to deceive.

0 (Report to Department)

- Plagiarism with intent to deceive