



Nebrija

Centro de Estudios Hispánicos

Course: European Cinema: A Reflection on European Identity

Course number: CH3101

ECTS credits:

Prerequisites: None

Instructor name: Antonella Lipscomb

Office hours:

Description

Europe at the end of the 20th century is marked by a tension between two opposing movements: unification and fragmentation. The creation of the European Union in 1992 was accompanied by the “Balkanization” of East-Central Europe, which resulted from the collapse of the Soviet Union and the resurgence of old national and ethnic antagonisms that had been suppressed during the Cold War. At the same time, national boundaries were also being redrawn by capitalism, which forged an increasingly complex network of global connections in finance, trade, manufacturing, transport, and communications.

Throughout these major changes redefining the role and even the composition of Europe in the 21st century, cinema remains a significant force in the construction and expression of cultural identity. Cinema powerfully portrays its nation and provides profound insights into the heart of its people.

This course on European Cinema, with a broad geographic sweep, offers students an understanding of European culture, society, politics and history through the medium of cinematographic expressions. The aim of this course is to understand European identity through its cinema and make the students aware that despite its economic unity, Europe is characterized by its cultural, social, political and historical heterogeneity.

Learning objectives

Students who successfully complete this course will be able to:

- ✓ Analyze various issues and trends in contemporary Europe
- ✓ Debate ideas and concepts of Europe and European integration
- ✓ Understand the historical development and diversity of European culture, society and politics through the medium of cinema
- ✓ Synthesize information from a variety of sources, including written sources, documentaries and film.

Educational activities will be developed by means of different didactic strategies:

- ✓ Theory and Practice
- ✓ Collective and individual tutoring
- ✓ In-class presentations
- ✓ Daily assignments
- ✓ Team work assignments
- ✓ Workshops and additional training
- ✓ Extra-curricular activities

Contact Hours: 45

Methodology

The course syllabus follows the Communicative Approach methods, based on the core principles of procedure conception and constructive acquisition of knowledge. The methodology is based on the teaching-learning procedures, focused on the learner, which encourages active participation and results in the development of general and specific competencies that provide knowledge, capacities and attitudes for their future professional careers.

Form of Assessment

The form of assessment is based on the core principles of the educational assessment, i.e., an active and participative teaching-learning process focused on the learner. The instructor uses numerous and differentiated forms of assessment to calculate the final grade received for this course. For the record, these are listed below. The content, criteria and specific requirements for each assessment category will be explained in greater detail in class.

The final grade consists of three parts: class participation, daily work and exam

- **33% Active in-class participation**
- **33% daily work**
- **34% exam**

Grading Scale goes from 0 to 10.

Numerical Grade Range	Letter grade	Percentage Range
10	A+	100%
9.5 – 9.9	A	95 -99%
9 – 9.4	A-	90-94%
8.5 – 8.9	B+	85-89%
7.5- 8.4	B	75-84%
7 – 7.4	B-	70-74%
6.5 – 6.9	C+	65-69%
6 – 6.4	C	60-64%
5 – 5.9	C-	5-59%
0-4.9	F	0-49%

The final grade will be the average of active in-class participation, daily work and exam.

Attendance Policy

Attendance is compulsory. In order to excuse any absence, students have to deliver a doctor's note or other valid justification.

An absence is equivalent to a session. Two late arrivals of more than 15 minutes will be considered an absence.

Any unjustified absence will negatively affect the students' final grade by lowering his/her participation grade.

The participation grade will be lowered as follows:

NUMBER OF ABSENCES	PARTICIPATION
3 unjustified absences	- 30%
4 unjustified absences	- 40%
5 unjustified absences	- 50%

If a student has more than 5 unjustified absences, the PARTICIPATION GRADE will be zero (0).

Any student with 7 or more absences will NOT pass the course. Those students whose absences have been properly justified will get *No presentado* (N.P). Absences do NOT excuse the fulfillment of tasks, papers or essays.

Active Participation

The methodology used in class demands from the student a daily participation regarding the following:

- ✓ Debates about different topics;
- ✓ Questions posed in class;
- ✓ Opinions and comments;
- ✓ Documents and texts.

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<u>Criteria to evaluate participation</u>	Grade
The student very often contributes with important and original comments that encourage debate, using critical and analytical arguments clearly based on reading, investigation, daily work, and class work.	8.5 -10
The student frequently participates voluntarily and makes valuable contributions that are generally based on reflection and daily work.	7- 8.4
The student makes eventual comments, practically only when asked, and shows no clear interest in the course. The student does not start a debate nor shows a clear understanding of the importance of class/homework and readings.	5- 6.9
The student makes no comments at all, or makes irrelevant or distracting ones during class. This is usually a result from frequent absences or lack of preparation for the class.	0- 4.9

Readings:

Required readings will be provided by the teacher.

General Reference:

- Ezra, Elizabeth (ed.), (2004), *European Cinema*, Oxford: Oxford University Press.
- Forbes, Jill (2000), *European Cinema; An Introduction*, London: Palgrave Macmillan.
- Nowell-Smith, Geoffrey (ed.), (1996), *The Oxford History of World Cinema*, Oxford: Oxford University Press.
- Sorlin, Pierre (1991), *European Cinema/European Societies*, London: Routledge.

Online Reference & Research Tools:

<http://www.imdb.com>;

SESSIONS	TOPIC	SCREENINGS	ASSIGNMENTS
Week 1: Introduction			
Week 2: European Cinema	<ul style="list-style-type: none"> • European Cinema: an Introduction • German Cinema: an Introduction 		
Week 3: German Cinema	<ul style="list-style-type: none"> • The avatars of the GDR's regime • The Stasi 	<i>The Lives of Others</i> (2006), Florian Henckel von Donnersmarck	
Week 4: German Cinema	<ul style="list-style-type: none"> • The Fall of the Berlin wall 	<i>Goodbye Lenin!</i> (2003), Wolfgang Becker	<i>The Edukators</i> (2004), Hans Weingartner
Week 5: British Cinema	<ul style="list-style-type: none"> • British Cinema: an Introduction • East vs. West culture and traditions • Racism and integration 	<i>East is East</i> (1999), Damien O'Donnell	
Week 6: British Cinema	<ul style="list-style-type: none"> • Unemployment • Working class 	<i>The Angel's Share</i> (2012), Ken Loach	
Week 7: French Cinema	<ul style="list-style-type: none"> • French Cinema: an Introduction 		<i>This is England</i> (2006), Shane Meadows

Week 8: French Cinema	<ul style="list-style-type: none"> • Ethnic minorities, integration • Crime, youth 	<i>La Haine</i> (1995), Matthieu Kassovitz	
Week 9: French Cinema	<ul style="list-style-type: none"> • European integration • Youth, friendship 	<i>L'auberge espagnole</i> (2002), Cédric Klapisch	<i>The Class</i> (2008), Laurent Cantet
Week 10: Italian Cinema	<ul style="list-style-type: none"> • Italian Cinema: an Introduction 		
Week 11: Italian Cinema	<ul style="list-style-type: none"> • Neapolitan mob • Political corruption • The South 	<i>Gomorra</i> (2008), Matteo Garrone	
Week 12: Italian Cinema	<ul style="list-style-type: none"> • Politics • Mafia 	<i>Il Divo</i> (2008), Paolo Sorrentino	<i>Welcome to the South</i> (2010), Luca Miniero
Week 13: Spanish Cinema	<ul style="list-style-type: none"> • Spanish Cinema: an Introduction • Unemployment 	<i>Los lunes al sol</i> (2001), Fernando León de Aranoa	
Week 14: Spanish Cinema	<ul style="list-style-type: none"> • Matriarchy • Sexual abuse 	<i>Volver</i> (2006), Pedro Almodóvar	
Week 15: Spanish Cinema	FINAL EXAM		

