EU 335 VISITING EUROPE IN CINEMA
IES Abroad London
Virtual World DiscoverIES Program

DESCRIPTION:
This is an online course where students will watch selected films independently, undertake readings and research and formulate a deep understanding of contemporary European cinema. From the snowy landscapes of Eastern Europe to the warmth of the cinemas of southern Europe, this course is an opportunity to visit Europe through cinema. Students will develop an in-depth understanding of the values, ideas and histories of Europeans through engaging with the three core areas of the cinema industry: film production, film distribution through European film festivals, and building audiences for European cinema in cinemas and in Video on Demand. The course combines independent study with focused discussion and student research to enable students to build a rich understanding of different cinematic traditions in Europe, and to come away with a deeper understanding of the complex entity that is Europe.

CREDITS: 3 credits

CONTACT HOURS: Students are expected to commit 20 hours per week in order complete the course

LANGUAGE OF INSTRUCTION: English

INSTRUCTOR: Kate Domaille

VIRTUAL OFFICE HOURS: By appointment

PREREQUISITES: None

METHOD OF PRESENTATION:
This course includes a weekly synchronous discussion. Though faculty will be available to interact and engage during the scheduled discussion period, the synchronous discussion is an optional component of the course for students. Further to this there will be:
- Pre-recorded online lectures
- Online discussion in response to set questions each week
- At least one synchronous discussion in the course based around discussion of a film (Week 4/5)
- Independent Research and presentation in an online forum.

REQUIRED WORK AND FORM OF ASSESSMENT:
- Participation - 20%: Weekly involvement in discussion in virtual online forum on questions set around reading and viewing. Completion of tasks will be monitored each Sunday.
- Film Review - 20%: Write a Film Review of an independently viewed piece of recent European cinema – compare the review to one official and one user-based review – 1000 words.
- Midterm Essay - 25%: On the significance of film festivals as launch pads for European cinema - 1500 words.
- Final Paper - 35%: Select a piece of European cinema viewed in the course and evaluate the degree to which the piece represents national/transnational themes – 2000 words.

This course requires:
- students to engage with pre-recorded lectures
- to undertake independent reading and viewing as set
- to commit to reporting ideas in response to questions online (weekly)
- to undertake research, where required
- to present to their peers in online forum with respect to particular tasks
- to complete the written work as set and in a timely manner
- Students will be communicated to in a variety of methods including announcements, emails, virtual discussion forums, in personal tutorials (at the end).
LEARNING OUTCOMES:
By the end of the course, students will be able to:

• Demonstrate an understanding of the relationship between film success and the reviewing processes – both official and unofficial
• Explain how European cinema moves between national and international contexts and the economic and cultural circumstances that support that movement
• Conceptualize the link between cinema as a business, and culture as nationally and locally represented and promoted in cinema
• Evaluate the issues pertaining to European cinema and relate that knowledge to a wider understanding of national cultures in a globalized world.

CONTENT:

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<th>Week</th>
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| Week 1 | Introduction to European Cinema | • Students will access the overview lecture as a prelude to starting the session.  
• Students will follow the required reading and viewing and enter into online discussion with questions set by the professor focused on the reading and viewing.  
• Cold War (Pawel Pawlikowski, Poland, 2018).  
• Select a recent European film title to view independently – a list is available at the bottom of the syllabus by suggestion. |

• Lesson Objectives: In this session students will be introduced to key concepts in this area: concepts of ‘national’ ‘transnational’ and ‘post-national’ cinema. What are some of the issues around why European cinema has more difficulty circulating and retaining audiences?
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| **Week 2** | **Why do Film Festivals Matter?** | • Students will access the overview lecture as a prelude to starting the session.  
• Students will follow the required reading and viewing and enter into online discussion with questions set by the professor focused on the reading and viewing.  
• Students will research the critical reception of *Cold War* both at Cannes 2018, and beyond.  
• Marijke de Valck ‘Film Festivals, Bourdieu and the Economization of Culture’ Canadian Journal of Film Studies, Spring 2014: 23, 1, pp74-85  
• Students will write a short essay on how important film festivals are for the launch of contemporary European cinema 1500 words – 25%. |
| **Week 2** | **Film Festivals as a place to change our minds: Girlhood in European Cinema.** | • Lesson Objectives: Students focus on the aesthetic analysis of at least two films  
• Students prepare to discuss why European cinema seems especially focused on coming-of-age of ‘girls’ drawing on the writing of Franco  
• Students explore the role of theme or subject acting as ‘genre’ rather than technical elements formulating genre.  
• Independent research and online discussion around the selected films. |
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<td>Week 4</td>
<td><strong>The significance of the Film Review Process</strong></td>
<td>• No lecture this week. Students will focus on their own research into the reviewing process and report online some of their findings.</td>
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<td>- What does Frey mean when he writes about the ‘threat’ of democratization in film reviewing?</td>
<td>• Students will write a Film Review of an independently viewed piece of recent European cinema and then compare the review they have produced to one official and one user-based review – 25% - 1000 words.</td>
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<td>- How important has the review process been for some of the films already discussed in the course?</td>
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<td>- In the digital age, what function does print journalism have for contemporary European cinema?</td>
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<td>Week 5</td>
<td><strong>Can European Cinema become popular cinema?</strong></td>
<td>• Students will access the overview lecture as a prelude to starting the session.</td>
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<td>- Lesson Objectives: To explore the use and value of the English language in cinema</td>
<td>• Students will follow the required reading and viewing and enter into online discussion with questions set by the professor focused on the reading and viewing.</td>
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<td>- To explore how filmmakers work towards gaining international audiences whilst preserving important aspects of national cinema</td>
<td>• Students will be guided to undertake a close analysis of a European film star reporting that analysis online.</td>
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<td>- To examine the importance of the Star system and what it does for European Cinema</td>
<td>• Call Me by Your Name (dir. Luca Guardagnino, Italy, 2017).</td>
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<td>• Liz Czach ‘Cinephilia, Stars and Film Festivals’ <em>Cinema Journal</em> 49 No. 2, Winter 2010 pp. 139-145.</td>
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**Week 6**

**Where shall we see European cinema in the future?**

- **Lesson Objectives:** Explore the rise of video on demand (VOD) not as a threat to European Cinema but as an opportunity
- Examine the different viewing behaviors and habits of new audiences
- Explore what longevity in the market does for some films, that is, encourage the Hollywood remake!

**Assignments**

- Students will access the overview lecture – Maintaining an Infrastructure for European Cinema - as a prelude to starting the session.
- Students will follow the required reading and viewing and enter into online discussion with questions set by the professor focused on the reading and viewing.
- Intouchables (Toledano/Nakiche, 2011 – France) & The Upside (dir. Neil Burger). Not only does VOD give continued life to some films, but also place them continuously in view, prompting remakes!
- What happens when French comedy translates into Hollywood comedy?

**REQUIRED READINGS:**
- All required readings listed in content section above.

**RECOMMENDED READINGS:**

**FILMOGRAPHY**

Students could develop their own independent taste for European taste in a number of ways:

- Look up prize-winning European films at Cannes, Venice, Berlinale in the last 5 years.
- Explore the work of individual directors or look up the top-selling international films from a country.
Or, here are some films you could look at coming from different parts of Europe.

France:
- Blue is the Warmest Colour (dir. Kechiche, 2013)
- Girlhood (2014 – Sciamma) OR Tomboy, OR Waterlillies OR Portrait of a Lady on Fire
- Luc Besson https://www.youtube.com/watch?v=Ndme8Ni5uM. Besson’s work is internationally produced notably behind the Taken series

Spain:

Germany:
- Victoria (dir. Schipper, 2015) – one city, one night, one short – heist thriller shot in one continuous take!

Italy:
- The ‘Love Trilogy’ of Luca Guardagnino – I am Love (2009); A Bigger Splash (2015); Call Me by Your Name (2017)
- The work of Mattia Garrone e.g. Dogman (2019)
- The Great Beauty, Youth, or Loro (Paolo Sorrentino)

Scandinavia:
- The Girl with the Dragon Tattoo, Let the Right One In, Force Majeure were all made in Sweden and all of those films have been subject to remakes in Hollywood. A good research question you might ask yourselves is why these stories are so eminently repeatable in different formats

INSTRUCTOR BIOGRAPHY:
Kate Domaille is a Lecturer at IES Abroad London where she has taught this course successfully for five years. Further to this course she lectures in British cinema. This course was newly developed from Kate’s own enthusiasm and excitement for European cinema including being a regular attender at film festivals, San Francisco Film Festival, 2015, Berlinale, 2016, 2018; Toronto International Film Festival, 2019.