



FS/EU 335 VISITING EUROPE IN CINEMA
IES Abroad London

DESCRIPTION: This course is an examination of contemporary cinema from Europe and asks a key question: what do national cinema products reveal about national identity, culture and values? The course will combine a study of the economics and cultural politics of national cinemas in Europe, and their existence within a global marketplace of film. Through the study of film festivals, and the study of film-makers and their films, students will have an opportunity to examine how minor cinemas evolve as significant for national audiences and how they convey aspects of culture, language and social life across national boundaries.

Central questions addressed by the course include:

- What are the conditions for European film production and distribution of cinema within and beyond the nation state?
- Why are national film cultures important to retain?
- What function and value do film festivals have in promoting films?
- What do representations of film cultures both in-nation and beyond nation tell audiences of cultural values across the world?

The course will draw upon literature about European distribution including film festivals, and where possible give direct experience of film festivals (either through following a programme remotely as with Venice (September); or Berlin (February); Cannes (May)). The Course Tutor has excellent connections with the British Film Institute, with SodaPictures and the National Film and Television School, and would like to use these connections in creating suitable trips, or talks with those working in/around the industry at production, distribution or exhibition.

Students will commence the course with an introduction to concepts of national and transnational cinema, current and extensive debates in Film Studies. This will be situated in a short study of the economics of film production, distribution and exhibition. As a means of exploring how films move from the national to the international, the course will place an early focus on European Film Festivals, what they do and how they function.

The majority of the course offers an opportunity to discuss contrasting representations of three or four European countries through the study of recent contemporary national cinema output that has had success in the international arena. This outline shows films that have achieved success in recent years.

Students are encouraged to make every effort to pursue recommended readings and to undertake original research in their academic writings, and must not rely solely on the Internet.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: English

PREREQUISITES: None

ADDITIONAL COSTS: In an era of digital viewing this course will cost approximately £30 per semester for each student (less if you share transactions). The easiest way to view films beyond class is to subscribe to a Video on Demand service such as *Amazon Prime* or to buy on demand, from *iTunes*. For European Cinema dedicated providers such as *Curzon OnDemand*, or *BFI Player* are also good sources. The course leader is concerned that all class participants observe the copyright rules of watching film for study and does not condone the illegal procurement of films online. Where it is known students have opted for illegal watching of film for study, there may be a penalty to their course grade.

METHOD OF PRESENTATION:

- Lectures



- Presentations
- Readings
- Selected screenings of films.

A core part of the course assessment rests on student research and it is therefore expected that this course will have prerequisites of having studied cinema previously.

REQUIRED WORK AND FORM OF ASSESSMENT:

- Presentation - one of research task (week 4) – 25%
- Midterm Essay (approx. 1,500 words) - 25%
- Final Research Paper (approximately 2,500 words) - 50%
 - Reporting the research processes orally – 10%
 - Written submission – 40%

LEARNING OUTCOMES:

By the end of the course students will be able to:

- Research, prepare and present on a selected area of the course showing an understanding of wider reading and distribution data around a film
- Explain how European cinema moves between national and international contexts and the economic and cultural circumstances that support that movement
- Demonstrate a close understanding of different data sets around cinema distribution and, with case studies, show what this data reveals about production, distribution and audience interest in European cinema in different contexts
- 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 globalised world.

ATTENDANCE POLICY:

Regular class attendance is mandatory. Irregular attendance may result in a lower grade in the course, and/or disciplinary action. The IES Abroad London class attendance policy does not allow for unexcused absences, and grades will be docked one-half letter grade for each such absence. Rare exceptions will be made for the following reasons:

- The student is too sick to attend class. In this instance, the student must call the IES Abroad Centre before class to notify any of the IES Abroad staff. It is not sufficient either to email, send a message with a friend or call the Centre after the class has started.
- A serious illness or death in the immediate family requiring a student to travel home. This requires written approval from the Centre Director before departure.

Arriving more than 10 minutes late to class may count as an unexcused absence. Immigration laws in the UK are extremely strict, and we jeopardize our legal status in hosting students who do not regularly attend class. Students who do not attend class regularly will be reported to the appropriate officials and risk dismissal from the program and deportation from the UK. If a student incurs absences representing 25% of the total class hours, they will be contacted by the Academic Programmes Manager (APM) and Centre Director (CD). If these absences are made up exclusively of unexcused non-attendance, this will trigger a disciplinary review. If these absences are made up of excused non-attendance, a meeting will be held to discuss the underlying reasons for lack of attendance, and to discuss ways it can be maintained for the duration of the term. If the 25% threshold is reached due to a mixture of excused and unexcused absences, students will also be asked to attend a meeting to discuss.

CONTENT:

Week	Content	Required Reading
<p>Week 1</p>	<p>Introduction to European Cinema What’s important about national cinema? Preserving Europe’s cultural diversity, history and language versus selling Europe across the world. This session will introduce the key terms of the course: <i>national identity, transnational cinema, globalisation, culture</i> through an exploration of what Elsaesser (2005) has identified as cinema sold by <i>place</i>, or cinema sold through <i>look</i>.</p> <p>This session will screen extracts from Cinema as Place: <i>Notting Hill, In Bruges (2008)</i>, and <i>Midnight in Paris (Woody Allen, 2011)</i> and from Cinema du Look: <i>Diva (1981), Amelie (1999), Run Lola Run (1998) and The Girl with the Dragon Tattoo</i></p>	<ul style="list-style-type: none"> • Conn Holohan ‘Introduction: Mapping the European Cinematic <i>Studies in European Cinema, 2017 Vol. 14, No 1 pp1-6</i> • Ian Christie, ‘Where is National Cinema? And do we still need it?’ <i>Film History: An International Journal, Volume 25, Number 1-2, 2013, pp. 19-30</i> • Elsaesser, Thomas (2005) <i>European Cinema: Face to Face with Hollywood: Amsterdam University Press Introduction pp14-20</i>
<p>Week 2</p>	<p>Film Festivals What they are, how they work and what they do. An examination of the recent successes of Venice, Berlin, London, Cannes (please note</p>	<ul style="list-style-type: none"> • B. Ruby Rich (2013) <i>Why Do Film Festivals Matter?</i> From Iordanova D (2013) <i>The Film Festivals Reader</i> St Andrews University Press pp157-16 • De Valck, M (2016) ‘How to Study festivals and why you should’ in <i>Film Festivals: History, Theory, Method and Practice</i> eds de Valck, Kredell and Loist. London:Routledge pp1-11

	That these will interchange according to semester).	<p><i>Recommended Further Reading:</i></p> <ul style="list-style-type: none"> • Wood, M (2007) Contemporary European Cinema 'European Cinema at the Barricades' (Chapter 1, pp1-17), London: Hodder Arnold
Week 3	<p>Case study of a prize-winning film and its journey beyond the Festival</p> <p>What does winning a prize mean for a director, for a national film industry, and for the pride of nation and success of a film in the international market? A case study will be decided on the announcement of a recent prize. This session will introduce students to how to research the wider journey of a film beyond its initial exhibition at a festival, and what data sets can be searched to reveal the bigger picture.</p>	<ul style="list-style-type: none"> • Marijke de Valck 'Film Festivals, Bourdieu and the Economization of Culture' <i>Canadian Journal of Film Studies, Spring 2014: 23, 1, pp74-85</i> • Research Critical response to the case study film.
Week 4	<p>The European Star</p> <p>Marijke de Valck writes that for directors, actors, and major stars, attending film festivals is an obligatory part of promotional tours. In the case of Hollywood movies, the decision to attend film festivals is made by the production companies as part of the marketing strategies for these movies. Stars are contractually obligated to accompany their movies and give interviews to the international press. In this session students will explore what value is added to cinema by stars and how might this economic system work in the European context?</p>	<ul style="list-style-type: none"> • McDonald P (2013) Hollywood Stardom (Introduction): London, John Wiley & Sons, pp1-18 • Liz Czach 'Cinephilia, Stars and Film Festivals' <i>Cinema Journal 49 No. 2, Winter 2010 pp139-145</i> • Dyer, R (1979) <u>Heavenly Bodies: Film Stars and Society</u> London: BFI Publishing • Fernanço Ganzo 'A Train that derails: does a European star system exist?' <i>Cinema, Comparative Cinema, Vol. 5, No. 10, 2017 pp54-64</i>
Week 5	<p>Session Field Trip: The Infrastructure for European Cinema in the UK</p> <p>In this session we will go out and you will undertake some research exploring the infrastructure for independent cinema in the UK, much of which is supported with money provided by a pan-European organisation called MEDIA.</p>	<p>Students will investigate and prepare to report next SESSION. This task will be undertaken in groups and students will be marked closely on your ability to have worked well together.</p> <p>A handout illustrating the expectations will be provided.</p> <ul style="list-style-type: none"> • Liz, Mariana (2016) 'The MEDIA Programme: Framing European Cinema' in <u>Europe in Contemporary Cinema</u> London: Bloomsbury Chapter 2 pp29-63 • What do British Audiences Watch? http://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/bfi-films-specialised-films-2015-11-04.pdf • How Film Contributes to the Culture of the UK – a Survey conducted by the British Film Institute http://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/bfi-opening-our-eyes-2011-07_0.pdf

		<ul style="list-style-type: none"> Huw David Jones 'The Box Office Performance of European Films in the UK Market' <i>Studies in European Cinema</i>, 2017 Vol. 14 No. 2 pp153-171
<p>Week 6</p>	<p>Report on student research task from Week 5</p> <p>Outing to see a European Film on the Big Screen OR in-house screening (depending on schedule)</p>	<p>Student Presentations from Field Study</p> <p>Mid-term Break</p> <ul style="list-style-type: none"> Brief students that in Part 2 of the course, they will work in pairs to develop an understanding of <i>one</i> of the case studies of film detailed below and present in class.

<p>Week 7</p>	<p>Popular French Cinema: Toledano/Nakiche</p> <p>Exploring the critical reception of <i>Intouchables</i>, this session focuses on the mechanisms for European cinema to achieve international box office. Distributed by Miramax <i>Intouchables</i> is a good example of a US distributor finding high value in a French language product and enabling a wide release. Nominated for a multitude of awards and boasting the highest grossing box office film from France, since <i>Amelie</i>, the question this phenomena raises is whether such box office and critical acclaim furthers the possibilities of cinema in nation states and across Europe, or whether there is a move towards greater homogenization of cinema?</p>	<ul style="list-style-type: none"> • Focus Film: <i>Intouchable</i> (Toledano, Nakache, 2011)/<i>C'Est La Vie</i> (2018) • Michael, C. (2014). Interpreting Intouchables: Competing Transnationalisms in Contemporary French Cinema. <i>SubStance</i>, Volume 43, (Issue 133), pp. 123-137. • Willsher, K. (2012, December 21). French Cinema Starts to Seduce UK Audiences. <i>Observer</i>. Retrieved from http://www.theguardian.com/film/2013/dec/21/french-films-winning-uk-audiences • Stringer, J. (2013). Regarding Film Festivals. <i>The Film Festivals Reader</i>. St Andrews University Press, pp 59-68.
<p>Week 8</p>	<p>"French" Cinema (2) Festivals as a space to change our minds.</p> <p>Andrew Higson tells us that a strong national cinema is not so much to do with whether the resources for production are strong, but rather whether the resources stretch to represent the varieties of identities and narratives lived within nations. This session the focus is on two films that circulated well through festivals and focus on representing the lives of girls in France and in Turkey that live beyond the 'postcards'.</p>	<p>Required Reading</p> <ul style="list-style-type: none"> • Focus Film (s) : <i>Girlhood</i> (dir. Celine Sciamma 2014)/<i>Mustang</i> (dir. Ergovan 2015) • Marijke de Valck 'Film Festivals: Successful or Safe' in Iordanova, D. (2013) <i>The Film Festivals Reader</i>. St Andrews University Press pp97-108 • Higson A (2006) 'The Limiting Imagination of National Cinema' in Elizabeth Ezra and Terry Rowden (eds) <i>Transnational Cinema, The Film Reader</i> Abingdon: Routledge • Emma Wilson 'Scenes of Hurt and Rapture in Celine Sciamma's <i>Girlhood</i> Film <i>Quarterly</i>, Vol.70, Number3, pp.10-22, <p>Recommended Further Reading</p> <ul style="list-style-type: none"> • <i>Sight and Sound</i> June 2015, A French Cinema Special

<p>Week 9</p>	<p>Causing a Sensation: Anguish in European Cinema</p> <p>Both made in Germany and beyond, the examples of historical cinema that have made an impact in the international arena are films that have openly explored the horrors of the 20th century in Europe. These films represent an important role for national filmmakers in exploring history and national identity, they equally have an important role in cinema more broadly for widening the pool of stories available in the international marketplace. Frequently award-winning, dark history has currency and translatability for the international market.</p>	<p>Small Group Presentations</p> <ul style="list-style-type: none"> • <i>Son of Saul</i> (Lazlo Nemes, 2016); <i>Ida</i> (2013); <i>Cold war</i> (2017); <i>The Wave</i> (Gansell, 2008, Germany); <i>The Secret Lives of Others</i> (2007, Germany); <i>Goodbye to Berlin</i> (2003, Germany); • Hoffgen M (2009) <i>Studying German Cinema</i> London: Auteur Press, Chapter on 'The Lives of Others'. • Langford M (2012) 'The Berlin Wall' in <i>Directory of World Cinema: Germany</i> Chicago: Intellect Press, pp280-302 (NB: This provides a reasonable summary of the relationship in German Cinema to The Berlin Wall). • Focus Film: <i>The Wave</i> (2008)
<p>Week 10</p>	<p>European Cinema an Art House Cinema?</p> <p>The session will continue with a wider discussion about Art House Cinema and a deeper introduction to <i>Auteur Theory</i>. The focus will be on the Greek director Yorgos Lanthimos who has received acclaim with a trilogy of <i>festival</i> films from <i>Dogtooth</i> (2008); <i>The Lobster</i> (2015) to <i>The Killing of a Sacred Deer</i> (2017). What does it mean to be an auteur, and what bearing can it have on national significance as well as on international acclaim? NB: The case study may change as new auteurs make an impact.</p>	<ul style="list-style-type: none"> • Bert Cardullo 'Art House Cinema, Avant-Garde Film and Dramatic Modernism' <i>The Journal of Aesthetic Education</i>, Vol.45 No.2 (Summer 2011), pp1-16 • Sarah Cooper 'Narcissus and The Lobster' <i>Studies in European Cinema</i>, 2016 Vol. 13 No.2 163–176 • Stam, Robert (1999) 'The Cult of the Auteur' in <i>Film Theory: An Introduction</i> pp83-89
<p>Week 11</p>	<p>The Romantic vision of European Cinema Focus Film: <i>Call Me By Your Name</i> (Luca Guardagnino, 2017)</p> <p>Winner of Best Adapted Screenplay at The Academy Awards in 2018, this session will be a chance to explore how well European films do in International Awards, as well as a chance to explore the role and value of The European Film Awards (http://www.europeanfilmawards.eu/). <i>Call Me by Your Name</i> was the first European film to make the list of nominations for Best Picture at the Academy Awards since <i>The Artist</i> in 2011.</p>	<ul style="list-style-type: none"> • Cristiano A (2013) 'The New Stakes for National Cinemas: A Word on the Case of Italy' <i>Californian Italian Studies</i> 4 (2) http://escholarship.org/uc/item/1833r8cc • Jackel A (2016) 'Changing the Image of Europe' The Role of European co-productions, funds and Film Awards' in Harrod, Liz & Timoshkina <i>The Europeanness of European Cinema</i> London: IB Taurus pp 59-72 • Thomas Laffly 'Sensual Summers: Luca Guardagnino <i>Call Me By Your Name</i> captures the chemistry of attraction' http://www.filmjournal.com/Taxonomy/Term/326 • Joanna Di Mattia 'Some Thoughts on the Erotica Aesthetic' in Luca Guardagnino's 'Desire Trilogy' <i>Sense of cinema</i> March 2018, Issue 86 pp1-13

<p>Week 12</p>	<p>The course completes with a summary presentation on what might happen to European Cinema post-Brexit. AND a journey out to view the latest European hit to come to the London screens!</p>	<p>FINAL PAPER DUE</p> <p>Jackel A (2016) 'Changing the Image of Europe' The Role of European co-productions, funds and Film Awards' in Harrod, Liz & Timoshkina <u>The Europeanness of European Cinema</u> London: IB Taurus pp 59-72</p>
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RECOMMENDED READINGS:

Titles listed in **bold** are particularly useful.

- **British Film Institute (2016) *Statistical Yearbook*. Available online or as a downloadable pdf at <http://www.bfi.org.uk/education-research/film-industry-statistics-research...>**
- **Tim Bergfelder, "National, Transnational, or Supranational Cinema? Rethinking European Film Studies," *Media, Culture, and Society* 27, no. 3 (2005): 315–31.**
- Colman F (2011) *Deleuze and Cinema*, the Film Concepts Oxford: Academic Complete
- Cooke P, Homewood C (2011) *New Directions in German Cinema* London: IB Taurus
- De Valck, M (2007) *Film Festivals: From European Geopolitics to Global Cinephilia* Amsterdam: Amsterdam University Press
- De Valck, M (2016) 'How to Study festivals and why you should' in Film Festivals: History, Theory, Method and Practice eds de Valck, Kredell and Loist London:Routledge Chapter 1
- Dyer, R (1979) Heavenly Bodies: Film Stars and Society London:BFI Publishing
- Durovicova N, and Newman K, eds (2009) *World Cinemas, Transnational Perspectives* (London:Routledge)
- **Egoyan, Atom and Balfour, Ian (eds) (2004) *Subtitles – On the foreignness Of Film*, Cambridge, MA: Alphabet Media Book, MIT Press**
- **Elsaesser, T (2005) *European Cinema: Face to Face with Hollywood* (Amsterdam: Amsterdam University Press**
- Everett W (2005) *European Identity in Cinema* (2nd Edition) London: Intellect
- Elizabeth Ezra and Terry Rowden eds (2006) *Transnational Cinema: The Film Reader* (London: Routledge)
- Niall Flynn 'An Intimate Encounter: Negotiating Subtitled Cinema (2016) e1, *Open Library of Humanities*, pp1-18
- Galt T, Schoonover K eds (2010) *Global Art Cinema: New Theories and Histories* NY: OUP,
- Chris Gore's Ultimate Film Festival Survival Guide, 4th Edition (Chris Gore's Ultimate Film Festival Survival Guide (2009) Watson Guptil Press
- Higby W and Leahy S (2011) *Studies in French Cinema UK Perspectives, 1985-2011* Bristol: Intellect
- Hoffgen M (2009) *Studying German Cinema* London: Auteur Press
- **Iordanova D (2013) *The Film Festivals Reader* St Andrews University Press**
- Kulyk, L (2016) 'The Use of English in European Feature Films: Unity in Diversity?' In Harrod, Liz & Tomoshkina The Europeanness of European Cinema London: IB Taurus, pp173-182
- Leigh Jacob (2002) *The Cinema of Ken Loach: Art in the Service of the People* London, NY: Wallflower Press
- Liz, Mariana (2016) Europe in Contemporary Cinema London: Bloomsbury Chapter 2 'The MEDIA Programme: Framing European Cinema' pp29-63

- **Mazdon L & Wheatley, C (2013) French Film in Britain: Sex, Art and Cinephilia Oxford, Berghahn Books**
- Mira A (2005) *The Cinema of Spain* London:Wallflower Press
- Shohat, Ella and Stam Robert (1994) *Unthinking Eurocentrism: Multiculturalism and the Media*, London and New York: Routledge
- **Stafford R (2014) The Global Film Book London:Routledge**
- UNESCO (2012) 'From International Blockbusters to National Hits 2010', UNESCO Institute for Statistics. Available at <http://www.uis.unesco.org/culture/Documents/ib8-analysis-cinema-production-2012-en2.pdf>
- Wong C (2011) *Film Festivals: Culture, People and Power on the Global Screen* Netherlands: Rutgers University Press
- **Wood, M (2007) Contemporary European Cinema London: Bloomsbury Academic Press**



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