Description and Objectives:
Taking a comparative, transnational approach, this course offers an overview of European cinema as an evolving art and as a means of tracing the evolution of European society, politics, and identity from the early twentieth century through the present, using representative films from Belgium, France, Germany, Sweden, and the Soviet Union. We will also investigate how cinema has shaped national identities and promoted international competition and collaboration. In so doing, our study of film will naturally touch upon a variety of other disciplines, such as history, psychology, sociology, political science, and gender studies. More specifically, we will address the following goals:

- to understand the diverse social and political functions of film as an instrument for articulating and legitimizing state policies and normative cultural values, as well as a means of critiquing and resisting them;
- to evaluate how institutional practices (such as censorship, financing, and access to technology and training) have shaped the form and function of cinema in various countries at various historical moments;
- to think critically about how positive and negative stereotypes of various kinds are created, disseminated, and perpetuated by cinema;
- to understand film as a transnational form of expression that constantly disseminates, adapts, and recycles ideas, aesthetics, and practices across time and space.

Course Materials:

Readings and films:
- Readings and viewings are organized by date in corresponding folders on Canvas.
- Journal articles and excerpts from books are available in PDF format on Canvas. A complete bibliography of all texts appears at the end of the syllabus.
- Films should be viewed prior to class on the date assigned.
- Links of films available online are accessible on Canvas. For non-available films, a screening will be organized on Thursdays at 7:15 pm.

The course blends lectures and reading on film history and cultural context with close analysis of exemplary films from different eras. Films will not be viewed in class in their entirety; however, we will frequently watch and analyze key excerpts from the films in class.

Optional film screenings will be organized on Thursdays 7:15 pm; a complete scheduled will be provided on Canvas.

Assignments:
1) Attendance (10%) & Participation (10%): Keeping up with the readings and viewing the films on time are essential to success in this course. Consistent and active attendance is crucial to success in the course because we will cover quickly a high volume of material. Attendance will be reported through Canvas’ Roll Call Attendance. Participation grades will be determined by both the quality and the quantity of each student’s contributions to in-class discussion; they will be assessed according to the Participation Chart available on Canvas.
2) **Discussion Forum Posts (10%)**: Twelve times during the semester students are required to participate in a discussion forum on Canvas responding to a question posed by the instructor (-2 per missing post). Students should also read their classmates’ postings. These posts will serve as a starting point for our discussions in class.

3) **Exams (30%)**: Two exams (one in-class, March 8; one during the final exam week, May 1st, 12:30-2:30 p.m.) consisting of matching, short answer, image analysis, and discussion questions based on the films, course readings, and lectures.

4) **Papers (40%)**: Four analytical papers on questions or methods covered in the course. During the session, you will have to prepare four (4) film analysis. In two (2) pages you will have to analyse a specific aspect of a movie of your choice that is not in the syllabus. You can keep the same movie or chose a different one for the four (4) film analysis. **You have to choose a movie that is not in the syllabus.**
   * 1st paper (600 words in length, due before February 1, 6:pm):
     Analyse a sequence of a film: describe the narrative level (the story, the characters, etc.), the cinematographic elements (sound, image, editing), and the discourse (meaning, aesthetic).
   * 2nd paper (900 words in length, due before February 22, 6:pm):
     Compare the characteristics of one movie with the semantic-syntactic definition(s) of its (their) Genre(s).
   * 3rd paper (1200-1500 words in length, due before March 30, 6:pm):
     Describe how a movie modifies our understanding of a specific Genre (semantic-syntactic definition, history).
   * 4th paper (1200-1500 words in length, due before April 27, 6:pm):
     Based on a specific example, examine how a Genre interacts with an aesthetic movement, borrows semantic or syntactic patterns, or influences a new cinematographic school.

Papers will be submitted electronically through the Canvas website. Grades will be determined on both content and the quality of the writing (thesis statement, organization, vocabulary, grammar, etc.). In order to guarantee the quality of correction and equity amongst students, **no work will be accepted after May 1st, 5 pm**. For the same reason, no incomplete will be granted without any official proof of a university-sanctioned reason for taking an incomplete.

**CASE GCC requirement:**
For your information, students who complete the CASE GCC requirement will be able to demonstrate:
1. Knowledge of non-U.S. cultures and civilizations (including beliefs, values, perspectives, practices, and products).
2. An ability to explain the relational complexities of cultural forms and ideologies, institutional arrangements, social and political institutions, etc., whether studying a single culture and/or civilization or taking a comparative approach that examines cultures and civilizations across time and space.
3. Facility in using a vocabulary of topics, tropes, narratives and other discursive strategies to analyze, interpret, and productively engage different cultures and civilizations on a global scale.
Daily Syllabus

Introduction: The Birth of the “Seventh Art” in Europe.

January 9  Introduction: film forms and technical vocabulary.
January 11  Readings: “Key Technical Terms in English and French,” p. 192-95; Film Terms” p. xiii–xvi
January 18  Readings: In the Genre Jungle, p. 1-17.

Staging, acting: the body and the voice.

January 30  Film: Mon Oncle (Jacques Tati, 1958, 116’, film screening).
February 1  Jacques Tati et Peter Sellers
February 6  Film: Symphonie du Donbass (Dziga Vertov, 1930, 65’, film screening).
February 13  Film: Der Blaue Engel (Blue Angel, Josef von Sternberg, 1930, 103’, Kanopy).
February 20  Film: Les Parapluies de Cherbourg (Demy, 1964, 93’, Kanopy).
February 22  Cléo de 5 à 7 (Agnès Varda, 1961, 90’). 1st paper
February 27  Film: Dancer in the Dark (Lars von Trier, 2000, 140’, film screening).
March 6  The semantic-syntactic definition of a Genre.
March 8  Mid-term Exam.
March 13-15: Spring Break

Showing, telling: from German Expressionism to Film noir.

March 20  Film: M (Fritz Lang, 1931, 112’, Kanopy).
March 27  Readings: The Communicative Function of Genre, p. 87-95.
March 29  Gangster Movies: Scarface (Howard Hawks, 1932, 93’) 3rd paper
April 3  Film: The Maltese Falcon (John Huston, 1941, 100’).
April 10  Film: Breathless (1960, Jean-Luc Godard, 89’, Kanopy).
April 12  Readings: The Relations Between Film and Genre, p. 96-108.
April 17  Film: La Haine (Mathieu Kassovitz, 1995, 98’, Kanopy).
April 24  Film: Der Himmel über Berlin (Wings of Desire, Wim Wenders, 1987, 127’, Kanopy)
April 26  Conclusions & Synthesis. 4th paper

May 1st, 12:30-2:30 p.m.  Final exam (room to be confirmed)
**Course Policies**

- **Preparation, Attendance & Participation:** The syllabus assumes that you will do the readings and viewing ahead of class. You need to keep up with the reading schedule outlined here in order to follow what is said in class, contribute to the class discussions, take the quizzes, write the essays and be prepared for the final exam. You also need to come to class and take notes: consistent and active attendance is crucial to success in the course because we will quickly cover a high volume of material.

- **Activities incompatible with class participation:** These include electronic device use of any kind; independent reading of any material; crossword puzzles; etc. Any activity during class that competes for your attention with discussion will therefore have an impact on your overall grade and your class participation (please consult Participation Chart available on Canvas). No aggressive or disrespectful attitude will be tolerated in this class or on campus.

- **Absences:** Students are responsible for keeping themselves informed about the assignments, for getting notes from a classmate in case they miss class, and for presenting the teacher with the official documentation to justify their absences.

- **Make-ups/late assignments:** The possibility of turning in a writing assignment late without penalty requires written documentation (generally medical) justifying the absence. If you foresee a problem concerning a particular assignment date (marked in bold type on the syllabus) and notify the class instructor well in advance, special arrangements may be made. Writing assignments handed in late without excuse will be penalized one letter grade (10 pts) per 24h.

- **Late assignments & incomplete:** In order to guarantee the quality of correction and equity amongst students, no work will be accepted after May 1st, 5 pm. For the same reason, no incomplete will be granted without any official proof of a university-sanctioned reason for taking an incomplete.

- **Syllabus:** If anything on this syllabus is unclear, it is the student’s responsibility to contact the teacher and ask for clarifications so that readings and assignments can still be completed before they are due.

- **Office Hours/Availability:** If my normal office hours are not convenient for you, please see me to work out a time that we both can meet. I am always happy to help with any assignment or class-related difficulty. E-mail is always the most reliable way to contact me: I will answer you during normal business hours so please expect a reasonable delay in response.

**Important reminders:**

- **Disabilities:** Students should establish contact with the IU Office of Disability Services for Students (DSS) in Franklin Hall 006, 855-7578, to ensure they receive every service for which they are eligible. To ensure equitable treatment of all students, instructors are best served by requiring students to present the DSS Memorandum of Accommodation before making special arrangements with students requesting accommodation(s). For more information, see [https://studentaffairs.indiana.edu/disability-services-students/](https://studentaffairs.indiana.edu/disability-services-students/)

- **For free help at any phase of the writing process—from brainstorming to polishing the final draft—call Writing Tutorial Services (WTS, pronounced “wits”) at 812-855-6738 for an appointment. When you visit WTS, you’ll find a tutor who is a sympathetic and helpful reader of your prose. To be assured of an appointment with the tutor who will know most about your class, please call in advance.**

- **Reasonable accommodations:** IU respects the right of all students to observe their religious holidays and will make reasonable accommodations, upon request, for such observances. If a conflict with a religious observance exists, a student must make a request for a reasonable accommodation by the end of the second week of class.

- **Every Indiana University student is responsible for reading and understanding the Code of Student Rights, Responsibilities and Conduct, particularly regarding “Academic Misconduct” under “Responsibilities.”**


Plagiarism is defined as presenting someone else’s work, including the work of other students, as one’s own. Any ideas or materials taken from another source for either written or oral use must be fully acknowledged, unless the information is common knowledge. What is considered “common knowledge” may differ from course to course.

a. A student must not adopt or reproduce ideas, opinions, theories, formulas, graphics, or pictures of another person without acknowledgment.

b. A student must give credit to the originality of others and acknowledge indebtedness whenever:
   1. directly quoting another person’s actual words, whether oral or written;
   2. using another person’s ideas, opinions, or theories;
   3. paraphrasing the words, ideas, opinions, or theories of others, whether oral or written;
   4. borrowing facts, statistics, or illustrative material; or
   5. offering materials assembled by others in the form of projects or collections without acknowledgment

**Note Selling:** Several commercial services have approached students regarding selling class notes/study guides to their classmates. Selling the instructor’s notes/study guides in this course is not permitted. Sanctions for academic misconduct may include a failing grade on the assignment for which the notes/study guides are being sold, a reduction in your final course grade, a failing grade in the course, among other possibilities.
Bibliography:
Altman, Rick, The American Film Musical, Routledge, Boston, 1981
Altman, Rick, Film/Genre, BFI, Londres, 1999, 2004
Bazin, André, Qu'est ce que le cinéma, Cerf, Paris, 1985
Dale, Alan, Comedy is a Man in Trouble: Slapstick in American Movies, U.P. Minnesota, 2000
Dondey, Marc, Sophie Tatischeff, Tati, Ramsay, Paris, 1989
Grant, Barry Keith, Film Genre Reader. University of Texas Press, Austin, 1986
Ince, Kate, ed. Five Directors: auteurism from Assayas to Ozon (Manchester: Manchester UP, 2008).

Movies:
The Purple Rose of Cairo (Woody Allen, 1985)
Bon cop, Bad cop (Erik Canuel, 2006, 116’)
The Immigrant (Charlie Chaplin, 1917)
The Great Dictator (Charlie Chaplin, 1940)
Modern Times (Charlie Chaplin, 1947)
A nous la liberté (René Clair, 1932)
Aguila O Sol (Miguel M. Delgado, 1937)
Les parapluies de Cherbourg (Jacques Demy, 1963)
Singin’ in the Rain (Stanley Donen, Gene Kelly, 1952, 103’)
Vampyr (Carl T. Dreyer, 1932)
The Party (Blake Edwards, 1968, 99’)
La grève (S.M. Eisenstein, 1925)
Young Mister Lincoln (John Ford, 1939)
The Man Who Shot Liberty Valance (John Ford, 1962)
Hair (Milos Forman, 1979, 121’)
Monty Python's The Meaning of Life (Terry Gilliam, Terry Jones, 1983, 108’)

Breathless (Jean-Luc Godard, 1960, 89’)
The Birth of a Nation (D. W. Griffith, 1915)
Scarface (Howard Hawks, 1932)
The Artist (Michel Hazanavicius, 2011, 100’)
The Maltese Falcon (John Huston, 1941)
Jesus Christ Superstar (Norman Jewison, 1973)
La Haine (Mathieu Kassovitz, 1995, 98’)
The General (Buster Keaton, 1926)
The Cameraman (Buster Keaton, 1928)
Dr. Mabuse, the Gambler (Fritz Lang, 1922)
M (Fritz Lang, 1931)

Bronx-Barbès (Eliane de Latour, 2002)
The Good, the Bad and the Ugly (Sergio Léone, 1967, 161’)
Vive la vie de garçon (Max Linder, 1908, 10’)
Ascenseur pour l'échafaud (Louis Malle, 1958)
Trip to the Moon (Georges Méliès, 1902)
Banlieue 13 (Pierre Morel, 2004, 85’)
Nosferatu (Friedrich Murnau, 1922)
Daddy long Legs (Jean Negulesco, 1955, 126’)
Junior Bonner (Sam Peckinpah, 1972, 100’)
Laura (Otto Preminger, 1944)

Boudu sauvé des eaux (Jean Renoir, 1932)
La règle du jeu (Jean Renoir, 1939)
The Gay Divorcee (Mark Sandrich, 1934)
Top Hat (Mark Sandrich, 1935, 101’)
Kebab Connection (Anno Saul, 2004, 96’)
The Rocky Horror Picture Show (Jim Sharman, 1975)
Mon Oncle (Jacques Tati, 1958, 116’)

Playtime, (Jacques Tati, 1967)
Broadway Melody of 1940 (Norman Taurog, 1940)
Dancer in the dark (Lars von Trier, 2000)
Symphonie du Donbass (Dziga Vertov, 1930, 65’)
Trois chants sur Lénine (Dziga Vertov, 1934)
Zéro de conduite (Jean Vigo, 1933)
Der Himmel über Berlin (Wings of Desire, Wim Wenders, 1987, 127’)

Double Indemnity (Billy Wilder, 1944)
Some like it hot (Billy Wilder, 1959)
The Apartment (Billy Wilder, 1960, 125’)
The Sound of Music (Robert Wise, 1965)