



MCO 2243 **European Cinema** CRN 4093

SYLLABUS (SUBJECT TO CHANGE AT PROFESSOR'S DISCRETION)

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Office hours: W 12:30-1:30
Semester: Spring 2021
Class Time: M/W 4:20-5:35
Class Location: Zoom & Canvas

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Email is the best way to reach me. When emailing me, please include your course # and section # in the subject, a greeting, a sign-off, and your name.

Course Description

A focus on Italian, French, British, Spanish, and internationally-produced films from World War II to the present. We will explore important film movements and exemplary films, situating them within broader historical, cultural, and political contexts. Special emphasis will be placed on issues of gender, masculinity, race, class, war, immigration, colonialism, and aesthetics.

Warning

Because this course is meant to challenge the status quo and encourage critical thinking, it contains material that some students may find difficult to encounter—including, but not limited to, scenes of violence and simulated sex. You are expected to approach the material in a serious and mature manner. **Please let me know if you have any specific content warning (CW) or trigger warning (TW) requests** via email, in person, or on your introduction sheet, but please also realize that it would be impossible to warn you before every instance of potentially traumatizing material. For a discussion of these issues, see <https://trigwarnings.wordpress.com>

Learning Objectives

1. **Develop** critical viewing skills, including identifying formal & thematic elements of narrative cinema using film studies vocabulary via presentation & written work
2. **Show** understanding of the cultural, historical, and political contexts of European film movements and key films via presentation & written work
3. **Create** written work in the language of scholarly film analysis
4. **Practice** oral communication skills via presentation and class discussion
5. **Develop** research & writing skills including locating, understanding, evaluating & integrating primary and secondary source materials via Analysis assignment

Policy regarding circulation of course materials: The materials presented in this class are copyright protected and may not be used without the express prior consent of the instructor. Intentional misuse of the intellectual property of another may subject the user to penalties up to and including dismissal.

HOW THIS COURSE IS DELIVERED: Synchronous Zoom Meetings & Modules (on Canvas)

The Modules are as follows:

Weeks 1 & 2: The Italian Neorealist Movement

Weeks 3 & 4: The Spanish Civil War

Weeks 5 & 6: WWII & Decolonization

Weeks 7 & 8: The French New Wave

Weeks 9 & 10: International Pastiche

Weeks 11 & 12: The British New Wave

Weeks 13 & 14: Multiculturalism

Weeks 15 & 16: Revision

Semester-Long Assignments & Resources

Each module will include: Links to required & optional readings, formal assignments (with instructions and due dates listed), and discussion board forums. **Make sure to check Modules (rather than the Assignments tab) for all assignments and due dates!**

Required Materials

There is one required book for the course. Make sure to **buy the edition listed below** so that we are all literally on the same page:

- Gocsik, Karen, Dave Monahan, and Richard Barsam. *Writing about Movies* (5th edition), Norton, 2018. **ISBN-13:** 978-0393664904

In addition, much of your required & recommending reading will be posted on **[Canvas]** under “Modules” or on **Perusall**.

Out-of-class film viewing: You will also be required to watch several films outside of our class meetings. Please plan on renting these for about \$3.99 each. **ALSO NOTE:** Many public libraries offer **Hoopla** and/or **Kanopy** streaming. You may have access through your home library, but you can also **apply for a Southfield Library card** if you live on campus or in Southfield for school [here](#). I’ve noted in the schedule below the films that are available via Kanopy at the Southfield Public Library **[Kanopy]**—or where I have found them streaming for free, to rent, or via subscription. In addition, you may check justwatch.com for where to find required and recommended films to stream (for free), rent, or buy. For more obscure foreign films, check telescopefilm.com.

Getting Help

I'm here to facilitate your learning. I'm available during our Zoom lectures, by email, and via regular face-to-face online office hours to help you address any questions you have about the course and its material. I'm not, however, tech support. If you're having **technical difficulties** with the Canvas site or accessing any of the materials, please contact the [IT Helpdesk](mailto:helpdesk@ltu.edu) at helpdesk@ltu.edu. Are you new to **Canvas** or unfamiliar with its tools? Click here for [Welcome to Canvas](#) and [Canvas for Students](#).

COURSE POLICIES

1. Academic Honesty & Plagiarism

- a) I appreciate that most students are honest, but let's be clear on the policies. Academic dishonesty will not be tolerated in this course. You are expected to be the author of your own work. Don't ask for or receive help from others on your individual work, don't represent someone else's work as your own, don't let your parent or friend re-write or "fix" your paper for you, and don't turn in work for this class that you turned in previously (either for a different class or this class) without first receiving permission from me.
- b) Many students assume they understand plagiarism when they really don't. Often, plagiarism is unintentional. Unintentional or not, all forms of plagiarism (e.g. print sources, Internet sources, fellow students, your professors, **your own work from this or another course**) will be grounds for receiving an 'F' on the assignment and/or for the course, and students who plagiarize will be reported to the university.
- c) The Department of Humanities, Social Sciences, and Communications requires students to submit all final copies of expository essays to VeriCite, anti-plagiarism software. The following pledge is required on all academic work submitted by undergraduate students at Lawrence Technological University:

"I have neither given nor received unauthorized aid in completing this work, nor have I presented someone else's work as my own." ~Your Name

- d) Note that plagiarism is an insult to me as your instructor and to your peers. If you are unsure about what constitutes plagiarism, please don't hesitate to ask me or a librarian. **When in doubt, cite your source in the Works Cited and in-text (author page)—and cite as you research and write!**
- e) For more information on how LTU defines and deals with cases of plagiarism, see: <https://www.ltu.edu/current-students/honor-code.asp>

2. Zoom Meetings: Synchronous Communication Expectations

- a) This course will meet in "real time" via Zoom meetings during our normal class times. You are expected to show up consistently and on time to these meetings; **treat them as in-seat meetings.**
- b) **Your classmates and I are making ourselves vulnerable by turning our cameras on during Zoom meetings; you are expected to do the same.** Facing the camera will show us that you are invested in the course. You are free to use a fake background, but your real-time face should be in the frame. If you have concerns about this, please email me.
- c) Feel free to mute yourself if there is too much background noise in your space, but also try to remember to unmute yourself when you are speaking.
- d) **Please be respectful to everyone in class. Practice active listening.** Criticism should always be constructive and class discussions should be a place to respectfully talk through ideas. Any comments or actions that instigate or contribute to a hostile

environment in the classroom will be discussed with the professor and resolved with the help of university support services if needed.

- e) **Please physically raise your hand OR (especially when I am lecturing) digitally 'raise your hand' via the icon on Zoom—and wait for me to acknowledge you before speaking.** This will encourage an organized online space where as many voices as possible can be heard.
- f) Arriving late is disruptive and inconsiderate. Please be respectful to your classmates and me by **arriving to our Zoom meetings on time.**

3. **Netiquette: Asynchronous Communication Expectations**

- a) The student/instructor relationship is a professional one. Make sure that your emails name your concern and address your instructor with respect. Be sure to include openings and closings, and to sign your name. See: <http://mleddy.blogspot.com/2005/01/how-to-e-mail-professor.html>
- b) We will be using the course **Canvas** website, so please make sure to check it regularly for course updates and grades.
- c) You will also submit all written work through **VeriCite** on Canvas, a program that helps me determine if you've plagiarized.
- d) The online space has etiquette—social and professional codes of polite, professional behavior—the same way the face-to-face classroom does. This is particularly important because your audience isn't in front of you, likely doesn't know you, and therefore is not always able to infer your tone. What might sound hilarious to you when you're writing (because you know the inflection of your wording), might not come across the same way to your reader.
- e) The first rule of netiquette is: **Remember the human.**
- f) See **"Discussion Board Tips: TRUST" on Canvas Modules → "Semester-Long Assignments"**
- g) **Email Guidelines:**
 - i. An email address should be reflective of your professionalism
 - ii. Remember to identify the course and the name of the relevant assignment in the subject line
 - iii. Include a formal salutation
 - iv. Avoid informal phrases or language that is best used in social relationships
 - v. Treat the body of the email as you would a formal business letter, beginning with a clear statement of the main idea, followed by necessary information
 - vi. End with a clear request for next steps if relevant
 - vii. Avoid "text" and DM shorthand
 - viii. Utilize spell check and proofread your email prior to pressing send
- h) **Just so you know:**
 - o I will try to answer your emails within 24 hours on weekdays, and I will not be available on weekends
 - o **Due to FERPA regulations, I will only respond to emails sent using an LTU student account.**

4. **Late Work**

- a) Late assignments will be penalized 10% per day they are late, **but only up to 5 days past the deadline**; e.g. if the assignment is due 11:59pm on the 10th and you turn it in at 12:01am on the 11th, your grade on that assignment will automatically drop 10%; if you turn it in on the 15th, you will earn a zero.

- b) *I will NOT accept papers five days past the deadline, except for the following reasons: 1) physical or mental health illness, only if you email me to let me know *before* the assignment is due & provide proper documentation; and 2) an immediate family emergency, only if certified by an official document. In either case, such documentation must be provided **within one week of the deadline.***
- c) **NOTE: Each student gets one free “late pass” per semester, but only up to 5 days past the deadline, and you must email me *before* the assignment is due to receive it. Please remind me that you’ve used your late pass when you submit your assignment in the notes section on Canvas. (The late pass should be used only on formal assignments and FINAL DRAFTS submitted through VeriCite on Canvas.)**

5. **Attendance & Absences**

- a) You cannot learn or participate if you do not come to class. Absences will affect your grade to be determined by the outcome of your performance in class. Per LTU guidelines, I will take attendance and will report to the university if you have been absent for **two consecutive weeks** (the “WF” policy). I will verify your attendance ONLY via the following methods: your showing up *on time* to our synchronous Zoom meetings at regular class times; and your participation in online discussion boards on Canvas. That is, I will report your absence to the university even if you turn in an official assignment but have not ‘shown up’ to class either via Zoom or on the Canvas discussion board in two weeks.
- b) Further, if you miss more than 2 weeks of our course sessions **total** (with or without email communication or documentation), your grade may be at risk. If this is the case for you, please email me as soon as possible so we can go over your options. Excessive tardiness to Zoom meetings, or leaving Zoom meetings early or too often, will reduce participation points at the instructor’s discretion. “Leaving” Zoom meetings includes keeping your computer on and logged into Zoom but leaving our discussion; be sure to keep your face in the frame whenever possible to illustrate your commitment to the lecture, materials, and conversation.
- c) **Meaningful and thoughtful participation is an integral part of this course.** When you are absent you are responsible for any material covered in class and for arranging to submit any materials due on that day. Please do not contact me about what you will have missed because of your absence; instead, **contact one of your classmates.** I recommend you **exchange email addresses** for this purpose and for proofreading each other’s written work.

6. **Accommodations & Services**

- a) Please let me know if you need an accommodation for this course. I will work with [Disability Services](#) to provide what you require. I am willing to take suggestions specific to this class to meet your needs.
- b) **Disability Services info:** Phone: 248.204.4100; Email: disability@ltu.edu; Location: Office of the Dean of Students, Suite C405, A. Alfred Taubman Student Services Center, 4th floor.
- c) **Counseling:** LTU currently offers counseling via zoom or phone from Monday through Friday for LTU students. If you would like to set up an appointment, please email clinicalcounseling@ltu.edu. More information is located on the webpage: https://www.ltu.edu/student_affairs/student-counseling.asp

7. **LTU Academic Policies:** <https://www.ltu.edu/advising/academic-policies.asp>

Grading System:

A: 95-100	B-: 80-83.99	D: 60-69.99
A-: 90-94.99	C+: 77-79.99	F: 0-59.99
B+: 87-89.99	C: 74-76.99	
B: 84-86.99	C-: 70-73.99	

General Definitions:

[A] Outstanding. Work displays thorough mastery of material, exceptional writing, and genuine [A] Outstanding. Work displays thorough mastery of material, exceptional writing, and genuine engagement with, and dedication to, the subject matter.

[B] Good. Work displays accurate understanding of the material.

[C] Fair. Work displays basic grasp of material with occasional misunderstandings or inaccuracies.

[D] Marginal. Work displays grasp of material adequate for credit, but quality of work indicates lack of effort.

[F] Unacceptable. Excessive absences, assignments not completed, or assignments unworthy of credit.

Course Requirements:

1% Introduction Sheet: Submit intro/syllabus agreement to me via email: jschaefer@ltu.edu

- Find the sheet under Canvas Modules
- **Due Jan. 25 at 11:59pm**

17% Participation: Active, respectful, professional participation is crucial for your learning experience. Active participation includes coming to Zoom meetings **with your camera on** and with **relevant text(s) in hand**, being prepared, **actively listening** to your peers and me, speaking up when it is your turn to do so, and fully participating in in-class writing assignments and discussions and Canvas discussion boards.

- Your classmates and I are making ourselves vulnerable by turning our cameras on during Zoom meetings; **you are expected to join us in this commitment. Facing the camera** will show us that you are invested in the course. You are free to use a fake background, but your real-time face should be in the frame. If you have concerns about this, please email me.
- I am looking for **quality** rather than quantity:
 - **Your verbal & written participation in this course should reflect that you've done the readings/viewings & are responding to them & your classmates' thoughts on them, i.e. enter the scholarly discussion with an educated viewpoint by offering more than simply your 'opinion'**
- Regarding quantity: aim to participate **4 times per week** in class discussion and/or on Canvas
- If you want to say something but we must move on for the sake of time, **jot down your thoughts** and write them under our Canvas Discussion board (any relevant Forum)
- I will assess your participation and give you a participation grade around week 5 or 6 of the semester; this grade will be entirely replaced by your participation grade at the end of the semester—it's just to give you a sense of how you're doing at the time so you can change your behavior if needed (or keep up the good work!)
- If you miss a class, you are responsible for finding out from a classmate (or two) what you missed and making up the work; if, after this, you have specific questions about course content, email me
 - **See Canvas → Modules → Semester-Long Assignments → "Participation Guidelines"**

12% Perusall Annotation: Each student will participate in Perusall annotation (any reading with Perusall after it under “Course Schedule” below):

- **PERUSALL ANNOTATIONS (4 total, 3 points each):**
 - Instructions are posted under relevant “Assignments” in Canvas Modules
 - **Due 2 hours before relevant class begins**

20% Integrative Viewing Responses (4% each): You will write 5 critical responses of 500-550 words each on specific films that you will view at home before class. These responses are meant to help you to work through your understanding of the course material. Only responses that demonstrate reading and viewing will receive credit. Guidelines:

- Instructions are posted under relevant “Assignments” in Canvas Modules
- **See “Course Schedule” below & Canvas Modules for due dates**

15% Scene Analysis Presentation: Each student will choose a film from Course Schedule that is **bolded in blue**. You will come to class (on the day that film is due) prepared to:

1. **Briefly introduce** of the filmmaker (no longer than 1-2 minutes)
 2. **Perform** an original scene analysis, including briefly contextualizing the scene and your analysis of it within the rest of the film and its historical context (5-6 min.)
 3. **Offer** 3 creative, original discussion questions based on the film, at least 2 of which must connect your film to other course texts (i.e. films, chapters, articles, books).
- Submit a brief Presentation plan to me via email **the night before your presentation:**
 - Include time stamps of the clip you’re choosing to analyze and Google Slides you will use to facilitate your Presentation
 - Post your questions under “Scene Analysis Presentation – Discussion Questions” under “Semester-Long Assignments” in Modules **at least 2 hours before your Presentation**

35% Film Analysis (3 parts):

10% Analysis Proposal: You will turn in an analysis proposal of 500-550 words

- Guidelines on Canvas Modules
- **Due April 9 by 11:59pm**

10% Analysis Draft for Peer Review: *Your Analysis Draft of 1400-1600 words must show understanding of my feedback on your previous written work, including your Proposal*

- Guidelines on Canvas Modules
- Due to peer reviewers on Canvas **April 23 by 11:59pm**
- *Your review of peers’ Analyses due April 25 by 11:59pm*

15% Analysis Final Draft: *Your Film Analysis First Draft of 2000-2200 words must show understanding of my feedback on your previous written work and your peers’ feedback on your Analysis Draft*

- Guidelines on Canvas Modules
- **Due via Canvas at end of exam period**

COURSE SCHEDULE¹

Unless otherwise noted, you are responsible for reading/viewing course material by the time the day's session begins.

Weeks 1 & 2: The Italian Neorealist Movement

- Jan. 18: No class – Happy MLKJ Day!
- Jan. 20: Syllabus review; **submit introduction sheet to Dr. Schaefer by 1-27**
- Jan. 25: *Ladri di biciclette (Bicycle Thieves, Vittorio de Sica, Italy, 1948)* [[Kanopy](#)]
- Jan. 27: *Writing About Movies*, Ch. 1-2 & “Illustrated Glossary of Terms”
In-class: excerpts from Italian films TBA [[Kanopy](#)]
Integrative Viewing Response 1 on *Death of a Cyclist* due Jan. 31 by 11:59pm

Weeks 3 & 4: The Spanish Civil War

- Feb. 1: *Death of a Cyclist* (Juan Antonio Bardem, Spain, 1955)
- Feb. 3: *Writing About Movies*, Ch. 3, “Formal Analysis”
- Feb. 8: *El laberinto del fauno (Pan's Labyrinth, Guillermo del Toro, Spain, 2006)* [Netflix]
- Feb. 10: Kotecki, Kristine. “Approximating the Hypertextual, Replicating the Metafictional: Textual and Sociopolitical Authority in Guillermo Del Toro's *Pan's Labyrinth*.” *Marvels & Tales*, vol. 24, no. 2, 2010, pp. 235-54. **Perusall**
Integrative Viewing Response 2 on *Delicatessen* due Feb. 14 by 11:59pm

Weeks 5 & 6: World War II & Decolonization

- Feb. 15: *Delicatessen* (Caro & Jeunet, France, 1992) [Amazon]
- Feb. 17: *Writing About Movies*, Ch. 4, “Cultural Analysis”
Recommended: *Lacombe, Lucien* (Louis Malle, France, 1974)
- Feb. 22: *Hors la loi (Outside the Law, Rachid Bouchareb, 2010)* [[Kanopy](#)]
- Feb. 24: In-class: excerpts, Gillo Pontecorvo & Saadi Yacef, *La bataille d'Alger (The Battle of Algiers, France/Algeria/Italy, 1966)* [[Kanopy](#)]
Integrative Viewing Response 3 on *400 Blows* due Feb. 28 by 11:59pm

¹ The schedule and/or materials covered are subject to change. Please check Canvas “Announcements” & your LTU email regularly for updates.

Weeks 7 & 8: The French New Wave

- March 1: *Les 400 coups* (*The 400 Blows*, François Truffaut, France, 1959) [[Kanopy](#)]
- March 3: In-class: excerpts, *Breathless* (Godard, 1960) [[Kanopy](#)], *Cleo de 5 à 7* (Varda, 1962) [[Kanopy](#)], *Jules et Jim* (Truffaut, 1962) [[Kanopy](#)]
- March 8: *Les yeux sans visage* (*Eyes without a Face*, Georges Franju, France, 1960) [HBOMax]
- March 10: Lowenstein, Adam. *Shocking Representation: Historical Trauma, National Cinema & the Modern Horror Film*. Columbia University Press, 2005 (excerpts). [Perusall Integrative Viewing Response 4 on *The Skin I Live In* due March 14 by 11:59pm](#)

Weeks 9 & 10: International Pastiche

- March 15: *La Piel que Habito* (*The Skin I Live In*, Pedro Almodóvar, Spain, 2011) [Amazon]
- March 17: Dr. Schaefer [@SCMS conference](#) – no Zoom meeting (I'm available via email)
- March 22: *Blow-Up* (Michelangelo Antonioni, U.K./Italy, 1966) [HBOMax, Amazon]
- March 24: *Writing About Movies*, Ch. "Generating Ideas" (brainstorming for Film Analysis!)
In-class: excerpts, *Viridiana* (Luis Buñuel, Spain/Mexico, 1961) [[Kanopy](#)] & *Belle de jour* (Buñuel, Spain/France, 1966) [HBOMax, Amazon]
[Integrative Viewing Response 5 on *This Sporting Life* due March 28 by 11:59pm](#)

Weeks 11-12: The British New Wave

- March 29: *This Sporting Life* (Lindsay Anderson, 1963) [Amazon]
- March 31: *Writing About Movies*, Ch. 6, "Researching Movies"
In-class: excerpts, *Room at the Top* (Jack Clayton, 1959) [[Kanopy](#)], *A Taste of Honey* (Tony Richardson & Shelagh Delaney, 1961) [[Kanopy](#)]
- April 5: *My Beautiful Laundrette* (Hanif Kureishi & Stephen Frears, 1985) [Amazon]
In-class: excerpts, *I, Daniel Blake* (Ken Loach, 2016) [Amazon]
- April 7: Hill, John. *British Cinema in the 1980s*. Oxford UP, 1999 (excerpts). [Perusall *Writing About Movies*, Ch. 7, "Thesis"](#)
[Film Analysis Proposal due April 9 by 11:59pm](#)

Weeks 13-14: Multiculturalism

- April 12: *La Haine* (***Hate***, Mathieu Kassovitz, France, 1995) [Criterion, Amazon]
- April 14: Vincendeau, Ginette. "Designs on the *Banlieue*: Mathieu Kassovitz's *La Haine*." *French Film: Texts and Contexts*, edited by Ginette Vincendeau and Susan Hayward, Routledge, 2000, pp. 310-327. **Perusall**
- April 19: *Bande de filles* (***Girlhood***, Céline Sciamma, France, 2014) [**Kanopy**]
- April 21: *Writing About Movies*, Ch. 8-9, "Structure & Organization" & "Style"
In-class: excerpts, ***Divines*** (Houda Benyamina, France, 2016) [Netflix]
Film Analysis First Draft due to peer reviewers on Canvas April 23 by 11:59pm
Your review of peers' Analyses due April 25 by 11:59pm

Weeks 15-16: Revision

- April 26: *Writing About Movies*, Ch. 10, "Revision"
In-class: Peer review discussion
- April 28: In-class: Analysis revision day – bring your questions!
- May 3: In-class: Analysis revision day – bring your questions!

Exam period: **Film Analysis due via Canvas at end of exam period (time TBA)**