

European Cinema

Academic Year: (2017 / 2018)

Review date: 12-09-2017

Department assigned to the subject: Communication and Media Studies Department

Coordinating teacher: ZAHEDI NADERI, FARSHAD

Type: Electives ECTS Credits : 3.0

Year : Semester :

REQUIREMENTS (SUBJECTS THAT ARE ASSUMED TO BE KNOWN)

A general knowledge of the history of European cinema is required.

OBJECTIVES

The main purpose of this course is to provide a framework within which students can approach today's European cinema from a variety of historical, and theoretical perspectives. Therefore, they will be able to acquire a firm grasp of the contextual background of present European cinema by having critical readings of the theoretical texts and applying the knowledge they achieve to analyze cinematic texts. Regarding to this, the competences that will be achieved consist of:

- 1- A broad knowledge of contemporary aesthetic and content issues of European Cinema(s).
2. Competence to identify movements, styles and social backgrounds of some European authors.
3. Competence to contextualize, analyse and discuss contemporary European cinema with particular attention to their growing transnational dimensions.

DESCRIPTION OF CONTENTS: PROGRAMME

European cinema has generally been defined by its leading auteurs, National cinemas, low budget, committed movies, aesthetic renovations, the issue of realism, and a deep humanist conception as its background. This course does not aim at explaining these concepts, but to examine three aspects of European movies which stem somehow from historically constructed identity of today's Europe. In this sense the intricate relationship existing among European cinema and depictions of city, body and otherness will be explored. The course, therefore is divided into three modules, and each module consisting of two lectures and seminars. The first module will be dedicated to study the image of the city as a setting, symbol and the socio-cultural organism. The depiction of the body in movies, one of the hallmarks of European cinema, will be the subject of the second module in order to address the image of body not only as an embodiment of desires, needs and sensations, but also as a site of political conflicts. Finally the last two weeks of the course will be engaged with the question of otherness in European cinema. In this module, apart from the issue of the migrant and diasporic films, a sample of eastern European cinema will be analysed.

LEARNING ACTIVITIES AND METHODOLOGY

1. Lectures: Theory-based classes. Students will acquire basic knowledge about the topics addressed in the class. Competences 1, 2 and 3 (1 ECTS).
2. Seminars - Practical sessions: The second part of classes will be dedicated to seminars, which provide an atmosphere to debate about a topic. A good performance in seminars consists of selecting one of scheduled films and preparing a discussion using readings assigned for the week and other academic references. Students should be ready to participate and provide topics for discussion on a daily basis. Competences 2 and 3 (0.5 ECTS)
3. Student's work. Guided study to theoretical contents and learning materials. Students will be required to write a final research paper on case study in relation to one of the three main modules of the course and two mid-term film reviews on the assigned films which they can freely select. Competences 2 and 3 (1.5 ECTS).

ASSESSMENT SYSTEM

- Final examination: 60% of the overall mark
- Practice: 40% of the overall mark

Please note: To successfully pass the course, the students must pass the final exam. Meaning the grade acquired in the final exam will be added to the practice marks if only it superates 50% of the exam overall mark.

% end-of-term-examination:	60
% of continuous assessment (assignments, laboratory, practicals...):	40

BASIC BIBLIOGRAPHY

- Berghahn, Daniela and Sternberg, Claudia European Cinema in Motion: Migrant and Diasporic Film in Contemporary Europe, Palgrave Mcmillan, 2010
- Horeck, Tanya and Kendall, Tina The New Extremism in Cinema: From France to Europe, Edinburgh University Press, 2011
- Imre, Anikó East European Cinemas, Routledge, 2005
- Mazierska, Ewa and Rascaroli, Laura From Moscow to Madrid: Postmodern cities, European cinema, Laura I.B. Tauris., 2003.

ADDITIONAL BIBLIOGRAPHY

- Elsaesser, Thomas European Cinema Face to Face with Hollywood, Amsterdam University Press, 2005
- Everet, Wendy Ellen European Identity in Cinema, Intellect books, 2005
- Fouz-Hernández, Santiago and Martínez Exposito, Alfredo Live Flesh: The Male Body in Contemporary Spanish Cinema, IB Tauris, 2007
- Galt, Rosalind The New European Cinema: Redrawing the Map, Columbia University Press, 2006
- Iordanova, Dina Cinema of the Other Europe, Wallflower, 2003
- Konstantarakos, Myrto Spaces in European Cinema, Intellect Books, 2000
- Naficy, Hamid An Accented Cinema: Exilic and Diasporic Filmmaking, Princeton University Press, 2001
- Pavlovic, Tatjana Despotic Bodies and Transgressive Bodies: Spanish Culture from Francisco Franco to Jesús Franco, State University of New York Press, 2003
- Rivi, Luisa European Cinema After 1989: Cultural Identity and Transnational Production, Palgrave Macmillan, 2007