

## EUROTRIP: EUROPEAN ROAD MOVIE, NARRATIVE JOURNEY & CROSS-CULTURAL TRAFFIC

Fall 2022, 4 credits

EUS 3100 - Course # 26980, Section 12HR

ENG 4310 - Course # 22349, Section 8650

Lecture & discussion: T 8-9, R 9 in Tur 2332

Weekly film screening: R E1-E2 in Rol 0115

**Instructor:** Holly Raynard, [hraynard@ufl.edu](mailto:hraynard@ufl.edu)

**Office:** 3326A Turlington Hall, (352) 294-7150

**Office hours** (Aug. 24-Dec. 7): Wed. 12-1 PM, Wed. 3-5 PM & by appointment (F2F or Zoom).

- I recommend students reserve one or two 15-minute appointment blocks on Calendly (<https://calendly.com/hraynard/>) to avoid waiting, but it's not required. I will help student without an appointment on a first-come, first-served basis, limiting meetings to 15 minutes if others are waiting (but you can wait & come back again).
- To meet outside office hours, please email me to set up a Zoom or F2F appointment.

**Course website:** [elearning.ufl.edu/](https://learning.ufl.edu/) (then use Gatorlink ID & password to log in to Canvas)



**COURSE DESCRIPTION:** Like its American predecessor, the European road film has typically served as a powerful vehicle for cultural criticism and personal introspection. Yet the European map for much of the last 50 years—replete with national borders, linguistic differences and imposing barriers like the Berlin Wall—hardly evokes the open road of America's mythical frontier, where a traveler can venture some 3000 miles without needing a foreign phrasebook, passport, travel visa or police permission to leave. Migration, deportations, social inequity and discriminatory laws have further complicated the notion of European mobility even as globalizing forces seem to promise increased cross-cultural traffic. In sum, European travel narratives offer a new perspective on the journey as such and the cultural issues engaged by travelers. This course will explore Europe's dynamic cultural terrain from the 1950s to the present as it maps the essential coordinates of European travel, mobility and the road genre.

**PRE-REQUISITES OR CO-REQUISITES:** None. All films have English subtitles. Writing experience recommended as you will write a 8-10 analytical paper.

### COURSE OBJECTIVES

**Students who successfully complete this course will be able to:**

- Define and discuss the impact of important historical events, social issues, and cultural developments on European society (like collapse of communism, new migration, or tourism).

- Describe and distinguish terms and concepts related to cinema and art (like realism vs. neorealism vs. socialist realism; modernism, male gaze or accented cinema).
- Describe the practices and underlying aesthetic & ideological tenets of film movements or period tendencies (like Italian neorealism, French new wave, or post-wall films of consensus).
- Articulate how the film medium and road genre are used to address socio-cultural issues.

**Moreover, each student will:**

- Develop oral communication skills (and deliver an oral presentation in class);
- Develop research and writing skills (and produce a paper demonstrating original research);
- Develop critical thinking skills (as s/he evaluates film, critical literature and comments);
- Increase awareness of cinematic language and techniques (as s/he identifies and analyzes methods and techniques used in more than a dozen case studies)
- Increase an awareness of movement and mobility in the broadest sense, including physical motion and travel, social and economic mobility, and camera movement & editing.

**COURSE REQUIREMENTS**

Assignment	Grade value	When?
Participation in Discussion, including: <ul style="list-style-type: none"> <li>• Definition of Terms (8%)</li> <li>• Discussion of Film &amp; Readings (4%)</li> </ul>	12%	Ongoing
Quizzes (I will drop the lowest score -- or lowest two if we have more than eight quizzes)	10%	Ongoing
Oral Presentation	10%	Depends on topic
Exam <ul style="list-style-type: none"> <li>• Part 1 - Take home essay (20%)</li> <li>• Part 2 - definitions &amp; film analysis (16%)</li> </ul>	36%	<b>Part 1:</b> Essay topics distributed by 11/3, due 11/18  <b>Part 2:</b> 11/8
Course paper (part research, part analysis)	32%	Dec. 12

**DESCRIPTION OF COURSE REQUIREMENTS (You can find additional info on Canvas)**

1. *Participation (12%).* Your participation grade has two components: definition of terms & contributions to class discussions of film, readings & class concepts.

- *Definition of Terms (8%).* Please post to appropriate Discussions thread on Canvas by 4:05 PM on Thu.--and be prepared to discuss your posting in class! During the semester you will submit 8 short definitions altogether (½-1 page if single-spaced) in response to prompts or terms posted in the Discussion forum of Canvas. Some prompts will take the form of broad, cultural notions (for ex: attributes of the American frontier), others historical events (the fall of the Berlin Wall) or cinematic concepts (new wave cinema). Definitions can be original, based on your personal knowledge and experience, or borrowed from another source (even Wiki--just be sure to cite your source!). Since the aim of these terms is to frame class discussion, if you aren't in class to discuss your posting, you may not earn full points.

**One condition:** You may not duplicate the content of a previous posting (so if previous poster cites a Wiki definition, you must find a different source or excerpt another relevant

section of that page). Postings that do not duplicate content and adequately define the term in question will receive full credit. Late postings and postings that replicate posted content will not earn credit.

- *Discussion of readings & films (4%).* You are expected to attend class meetings and participate actively in discussion. When assessing your in-class contributions, I consider quantity and quality—if comments address the prompts I pose to focus your viewing/reading, if they are informed by careful reading, and if they engage ongoing topics from class discussion, and so forth. Precision of analysis and attention to detail are appreciated, but you need not be a film "expert" to do well in discussion. (And if you tend to be shy in class, let the pre-film prompts focus your preparation.) While there is no attendance policy in this course, if you don't attend, you naturally can't participate.

**Classroom decorum:** Basic classroom courtesy and collegiality are expected. Please give others your full attention and be respectful of their opinions. Please also avoid disturbances like late arrivals, noisy wrappers, etc. And please: no texting, Facebook, doing work for other classes (etc.) during class and film screenings!

2. *Quizzes (10%)* - There will be multiple short quizzes throughout the semester to ensure you keep up with readings and attend film screenings. (They typically consist of 5-6 straightforward questions, and if you get 4 right, you'll earn an "A.") I will drop your lowest score at the end of the semester (or two lowest scores if we have over eight quizzes--though I expect to have seven or eight.)
  3. *Oral presentation (10%).* You will each present a key concept or issue addressed by an assigned film and its related reading/s. Students should sign up for a topic on the interactive sign-up sheet located on Canvas (see the first Module) in the first two weeks of class. Depending on class size, many students will work in pairs or possibly threes. Presentations will take place on **Tuesdays** (in our two-hour class) and should take approximately 10-12 minutes. Please see detailed assignment guidelines and scoring rubric on Canvas.
  4. *Exam (36%):* The exam will cover information films, readings & discussions thru 11/1.
    - **Part 1** is a take-home essay, worth 20%. Instructions will be released 11/3, and the essay is due by **4 PM online on Friday 11/18** (with a hard copy to follow by Tues. 11/22).
    - **Part 2** consists of definitions of terms and film/scene analysis and is worth 16%. Students will write exam in class on **Tuesday 11/8**. Format and scope of exam will be discussed in class prior to first exam; terms and film analysis sections will be demonstrated.
  5. *Paper (32%).* Due date: **4 PM on Wed. Dec. 7.** Accepted **thru 12 noon on Fri. Dec. 9** without penalty. You will write a paper (apprx.8-10 pages) presenting research and analysis of a topic connected to European road movies. Topics may take many shapes and forms: you might choose to investigate a social or cultural issue (mobility, borders, diaspora, tourism), closely analyze a specific cinematic technique or compare how two directors approach a similar problem. A few topics will be provided, or you may choose one of your own. I encouraged you to discuss ideas with me early and show me early drafts! Topics & more info provided on Canvas.
- **EXTRA CREDIT.** Due by **12:00 noon on Mon. Dec. 12.** You will write a film review of a European road movie not shown in class. More information will be provided on Canvas

online, and you will find examples in our early course readings. An “A” grade will add 1% to your final grade; a “B” add .5%; no extra credit will be given for lower grades. Note that I do not round up final grades on Canvas (e.g., from 89.67 to 90) so if you are close to the next grade up & concerned about it, please consider this option.

**REQUIRED READINGS**

You do not need to purchase any books for this course, but you will need regular internet access. All required readings are indicated below (see "Tentative Schedule") and located in the class weekly *Modules* or in the "Reader" located under *Files*. Many are also located on Course Reserves at Library West. You will also find some optional readings on Canvas in the event you want to pursue a certain topic further.

**REQUIRED FILMS**

Students are expected to attend weekly film screenings outlined in the schedule below. While most films are available on Course Reserves at Library West or via Netflix, Hulu, Amazon Prime, Criterion Channel, (etc.), one or two may not be readily available for viewing after the course screening. To learn which films are easily available at UF, see annotations below & also the file "**Which films are located in UF library**" on Canvas (see *Modules* or *Files*).

**OPTIONAL PURCHASES** (at UF bookstore, Amazon.com, etc.)

We will read limited excerpts from these works, but if the topic interests you, you may wish to buy your own copy. They are both available on Course Reserves in UF’s Library West.

Mazierska, Ewa and Laura Rascaroli. *Crossing new Europe: postmodern travel and the European road movie*. London; New York: Wallflower Press, 2006.

Laderman, David. *Driving visions: Exploring the road movie*. Austin: U. of Texas Press, 2002.

**GRADING**

Assignment grades and overall course grade will be based on the point system below. D and E grades will follow the percentages established for B and C grades below.

97-100%	A (No A+s at UF)	87-89.99%	B+	77-79.99%	C+
93-96.99%	A	83-86.99%	B	73-76.99%	C
90-92.99%	A-	80-82.99%	B-	etc.	C-

Should any grade be assigned using a 4-scale (4 = A, 3 = B, etc.), a 4.0 --> percentage conversion guide can be found on Canvas.

For more UF grading info, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>.

The last day to change grades to an S/U basis is **Friday, Sept. 9**.

**OTHER NOTES:**

**1. Make-up Policy**

- If you miss class due to an excused absence (e.g., family emergency, illness/trauma, religious holiday or participation in an approved academic or athletic event; please consult the UF catalog for a full list), you will be given sufficient time to catch up.
- If you miss class, it is your responsibility to find out what you missed. You can find PowerPoint slides that I show in class on in our Canvas Modules (or Files); note that they

contain key points and images but not a transcript. You may contact colleagues for notes and can visit my office hours to clarify any concepts.

- **A make-up exam or quiz** can be arranged in the event of an *excused absence* (i.e., a family emergency, illness, religious holiday or participation in an approved academic or athletic event; please consult the UF catalog for a full list). Please notify me of such an absence as soon as possible and be prepared to provide follow-up documentation! (I drop the lowest quiz score, so a missed quiz may not affect you.)
- If you miss your **oral presentation**, every effort will be made to find you a new presentation opportunity, but it may not be possible if all topics are already taken.
- To be allowed a **make-up of any graded assignment**, you are expected to provide official documentation of an excused absence. Note that UF offers [telehealth visits](#) if you need a medical note! (Since I don't give points for attendance, you don't need to explain or document an absence if you did not miss an assignment.)

**2. Accommodations:** Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the Disability Resource Center by visiting their Get Started page: <https://disability.ufl.edu/students/get-started/>. Please share your accommodation letter with me and let me know your access needs as early as possible in the semester. For further information, please call the DRC at (352) 392-8565, email [DRC@ufsa.ufl.edu](mailto:DRC@ufsa.ufl.edu) or visit the DRC web site: <https://disability.ufl.edu/>.

**3. Academic Honesty:** Except for the group presentation, all work in this course should be created expressly for this course and should be completed independently, without the help of other individuals. All students will be held to the [UF Student Honor Code](#). If you have any questions about what constitutes cheating, plagiarism or other violations of academic honesty and ethical conduct at UF, please consult these regulations!

**4. Course evaluations:** At the end of the semester, you are expected to provide anonymous feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. I thank you in advance for your input and any comments; they are extremely important in helping me improve my teaching!

**5. Other:** The course material includes representations of irreligion, sex, and violence, and our discussion of the material will be frank. Any student disturbed by the prospect of reading, viewing or discussing such material should talk to me immediately.

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## TENTATIVE SCHEDULE & COURSE “FLOW”

With a few exceptions noted in bold below:

- **Terms** are due by the start of class on Thu. (R9). They will not be accepted late.
- **Films** will be screened on Thursday evenings.
- **Readings** are typically be done by the Tuesday following the film. If readings are ever assigned for the Thursday before the film screening, they will be noted below. (So no date info means the default deadline--Tuesday.)

Any schedule changes will be announced class and posted online.

## UNIT 0: INTRO TO COURSE, CANVAS TOOLS & OTHER RESOURCES

Thu: **NO film on 8/25**. Instead: Read through syllabus & acquaint yourself with resources on Canvas. If you can't locate readings for 8/30 or have any questions, please email me!

## Tues: ROAD & JOURNEY AS METAPHORS

Read: David Laderman, "Paving the Way" in *Driving visions*, 1-13 & 34-36. (I will present the rest of the chapter in class as relevant, but I recommend you quickly skim headings and some italicized movie titles since it may be useful for later.)

## UNIT 1: AMERICAN FORERUNNERS

Film 9/1: *Easy Rider*, Dennis Hopper, 1969 (United States).

Read: David Laderman, "Blazing the Trail" 43-50, 66-81.

## UNIT 2: LIFE ON THE ROAD IN EUROPE

Film 9/8: *La Strada* [*The Road*], Federico Fellini, 1954 (Italy).

Read: Peter Bondanella, introductory pages and chapter "*La Strada*: The Cinema of poetry and the road beyond neorealism" in *The Films of Federico Fellini*. Cambridge U. Press, 2002. 7-8, 24-25, 43-63.

Read: Selected excerpts from *La Strada*. *Federico Fellini, director*. Peter Bondanella and Manuela Gieri, eds. New Brunswick, NY: Rutgers U. Press., 1987. See pages online (for ex: commentary by Bazin, 199-203; interviews with Fellini, 206-07 and 215-220; info about response to film debut, 223-24).

## UNIT 3. END OF THE ROAD? END OF CINEMA?

Film 9/15: *Weekend*, Jean-Luc Godard, 1967 (France).

Read: Ben Livant & Dan Jardine, "Week End (France, 1967, Godard)" I strongly recommend you read this review first; it is short & will help you with the next reading:

[http://djardine.blogspot.com/2011/08/welcome-to-godard-101-unofficial-and\\_09.html](http://djardine.blogspot.com/2011/08/welcome-to-godard-101-unofficial-and_09.html)

Read: "Anal Capitalism" in *Speaking about Godard*, Kaja Silverman and Harun Farocki eds. New York: NYU Press, 1998. 83-111.

## UNIT 4: FINDING ONE'S PATH

Film 9/22 *Alice in the Cities*, Wim Wenders, 1974 (Germany)

**(Note that subtitles on one library DVD are not in English!)**

Read: Alexander Graf, "Commentaries" (read intro & section *Alice in the Cities*) in *The Films of Wim Wenders. The Celluloid Highway*. London/NY: Wallflower Press, 2002. 72-91.

## UNIT 5: WOMEN IN THE DRIVER'S SEAT

Film 9/29: *Bandits*, Katja von Garnier, 1997 (Germany).

☛ **Pending read for Thu. 9/29**: Teresa de Lauretis, "Aesthetic and Feminist Theory: Rethinking Women's Cinema." in *New German Critique*. No. 34 (Winter, 1985), pp. 154-75. Skim selected pp.

**Optional for Thu 9/29**: Harvey R. Greenberg et al, "The Many Faces of "Thelma & Louise" in *Film Quarterly*, Vol. 45, No. 2 (Winter, 1991-1992), skim 20-31. --> **cont'd**

- Read: David N. Cory & Frank Philipp, "Post-Wall German Road Movies: Renegotiations of National Identity?" in *Beyond Political Correctness: Remapping German Sensibilities in the 21st Century*. Amsterdam/New York: Rodopi, 2010. (Only read parts about *Bandits*; you can skip sections on other films!)
- Read: Laderman, "Traveling other highways," 271-280. (Note that his argument is nearly the opposite of what that C & P argue above so evaluate arguments carefully.)

## UNIT 6: MOBILITY & MASCULINITY AFTER THE FALL OF THE WALL

Film 10/6: *The Ride*, Jan Svěrák, 1994 (Czech Republic).

- Read: Mazierska & Rascaroli, "When Women Hit the Road: Images of Female Mobility in Modern Europe," selected pages from 161-200 (intro & section on this film; 10 pp.)  
FYI: there is 1 error in this text: the film does mention Ana being a prostitute!
- Read: Andrew J. Horton, "Hitchhiking: The perils and the romance Part II, The romance: Jan Sverak's *Jizda*," *Central European Review*, January 1999, no. 17:  
<https://www.pecina.cz/files/www.ce-review.org/kinoeye/kinoeye17old2.html>
- Read: Andrew J. Horton, "Passive and Pubescent Peculiar gender politics in Central European cinema," *Central European Review*, May 1999, no. 34:  
<https://www.pecina.cz/files/www.ce-review.org/kinoeye/kinoeye34old.html>
- Read: Malcolm Anderson, first part of Introduction to *Frontiers. Territory and state formation in the modern world*. Cambridge, Polity Press, 1996. 1-7. This is outdated with regards to EU members, but note general concerns about the frontier & immigration.

## UNIT 7: THE NEW MIGRATION

Film 10/13: *Last Resort*, Pawel Pawlikowski, 2000 (Poland, UK).

*A few subtitles not in English; see my file in this week's module for a rough translation.*

- Read: Lars Kristenson "Mapping Pawlikowski and Last Resort" in *Studies in Eastern European Cinema* 3 (1). pp. 41-52. Intellect Limited 2012.
- Read: Mazierska & Rascaroli, "East meets West: The post-communist diaspora," 141-149.
- Read: Malcolm Anderson, "Frontiers and Migration" in *Frontiers* (see Unit 6 for full reference). 127-135 and then see national examples per interest. (EU dates & #s are now outdated.)

## UNIT 9: BETWEEN HOME & HOMELAND

Film 10/20: *Das Fräulein*, Andrea Štaka, 2006. (Germany, Switzerland, Bosnia-Herzegovina).

- Read: Mazierska and Rascaroli, "East meets West: The post-communist diaspora," 137-142. (Focus on diaspora pages; you've read the other pages before.)
- Read: Lesley Pleasant, "Model number 'in transit': Postnational *Heimat*film. Moving multicultural to the next level." 103-107, 113-114.

## UNIT 9: FATHERS & SONS

Film 10/27: *The Return*, Andrei Zvyagintsev, 2003 (Russia).

- Read: Meghan Vicks, "Andrei Zviagintsev's *The Return* (*Vozvrashchenie*, 2003)," *KinoKultura*, 2011, no. 32: <http://www.kinokultura.com/2011/32rr-return.shtml>
- Read: Yana Hashamova, "Fathers and Sons: Screening Myth and Meaning beyond the West," *Pride and Panic. Russian Imagination of the West in Post-Soviet Film*. Bristol, UK: Intellect Books, 2007. 115-118. (I recommend reading this short article first in preparation for the next.)

Read: Yana Hashamova, "Resurrected Fathers and Resuscitated Sons: Homosocial Fantasies in the Return and Koktobel" in *Cinepaternity: Fathers and Sons in Soviet and Post-Soviet Film*. ed. Helena Goscilo and Yana Hashamova. Bloomington: Indiana U. Press, 2010. 169-189. (Focus on portions related to general theory and *The Return*; you can disregard parts focusing on *Road to Koktobel*.)

**EXAM: NO FILM on Thursday 11/3. NO Discussion prompts due on 11/3 or 11/8.**

Thu. 11/3: Meet for class in Period 9. Catch up & Exam info & review.  
If you want to meet in E1-E2 block, I am happy to do it, but it's not required.  
**EXAM ESSAY (Part 1)** questions released on Canvas (see "Assignments").  
Submit response to Canvas **by 4 PM on Friday 11/18.**

Tues. 11/8: **EXAM (Part 2) in class:** Definition of terms & film analysis.

**UNIT 10: MULTINATIONAL LOCATIONS, RELATIONS, NARRATION**

Film 11/10: *The Edge of Heaven*, Fatih Akin, 2007 (Germany, Turkey).

Read: Barbara Mennel, "Criss-Crossing in Global Space and Time: Fatih Akin's *The Edge of Heaven*" (2007). *Transit*, Vol. 5. No. 1. (2009), 1-27.

☞ **Reminder: Exam essay due online by 4 PM on Friday 11/18! (with hard copy to follow by Tues 11/22)**

**UNIT 11: EUROPEAN VACATION 1: TRAVEL, TOURISM & AUTHENTICITY**

☞ **Note the atypical schedule over next two weeks due to Thanksgiving break:**

Film Thu. 11/17: *A Summer's Tale*, Eric Rohmer, 1996 (France).

Thu. 11/17: Meet for class Period 9. Prepare discussion prompts (travel, tourism, authenticity).

Tues. 11/22: Discussion of course papers in class; attend or view recording.

No discussion prompt today, but let me know what your paper topic is!

Thu. 11/24: **No class. Happy Thanksgiving!**

Read for Tues. 11/29: Mazierska & Rascaroli, "The Road to authenticity and stability: Holidays, relocation and movement in the films of Eric Rohmer," 33-53.

**UNIT 12: EUROPEAN VACATION 2: UGLY AMERICANS**

Film Thu 12/1: *Eurotrip*, Jeff Schaffer, 2004 (United States.) **Film not in UF library**

Read for Tues 12/6: George Ritzer and Allan Liska, "'McDisneyization' and 'Post-tourism': Complementary perspectives on contemporary tourism." In: Chris Rojek and John Urry, eds. *Touring Cultures: Transformations of Travel and Theory*. London: Routledge, 1997, 96-112.

**Tuesday, Dec. 6 is our last class. (Dec. 8-9 are reading days; no school.)**

☞ **PAPERS DUE: by 4 PM on Wednesday, Dec. 7, but I will accept papers without penalty until 12:00 noon on Friday, Dec. 9.** Please submit a hard copy of your paper to 3324 Turlington (or to me personally) and upload a copy in .docx format to Canvas Assignments. Late papers will be downgraded one grade per day (for example: from a B to a C) unless an alternative arrangement is agreed on in advance.

☞ **EXTRA CREDIT DUE by 12:00 noon on Monday, Dec. 12.**