

FINAL VERSION WILL BE DISTRIBUTED ON THE FIRST DAY OF CLASS

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

Fall 2018, 4 credits

EUS 3100, Course # 14299

ENG 4133, Course # 13893

Lecture & discussion: T 8-9, R 9 Tur 2334

Weekly film screening: R E1-E2 Rol 0115

Instructor & email: Holly Raynard, hraynard@ufl.edu

Office & phone: 3326A Turlington, (352) 294-7150

Office hours: Still TBA (will be announced & posted on website during first week of class)

Course web site: elearning.ufl.edu/ (then log in to Canvas using your Gatorlink ID & password)



COURSE DESCRIPTION: Like its American predecessor, the European road film has typically served as a powerful vehicle for cultural criticism, personal introspection and transformation. Yet the European map—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 a foreign phrasebook, passport, visa or police permission to exit one’s own state. 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 and the road movie genre.

PRE-REQUISITES OR CO-REQUISITES: None. All films have English subtitles.

COURSE REQUIREMENTS

Participation	8%
Presentation	10%
Definition of cultural/cinematic terms (online)	12%
Exam	32%
Course paper	38%

DESCRIPTION OF COURSE REQUIREMENTS

1. *Participation (8%).* You are expected to attend all class meetings and participate actively. Please complete readings and view films before the respective class meetings (see "Tentative Schedule" below) and come prepared to share your questions and informed opinions in class. There will be regular short, straightforward quizzes (usually 4-5 questions) to ensure you keep up with readings and attend film screenings. If you must miss an evening film screening, many—but not all!--films will be available for viewing in Library West after they have been screened in class. (You can see which films are available in the UF library by checking the .docx file, "Which films are located in library" on Canvas. See either *Modules* or *Files*.)

2. *Oral presentation (10%).* You will each make an oral presentation on a film and its related readings. Following basic prompts provided online, you will identify and summarize key issues addressed by the film and reading/s and then pose a few discussion questions for your colleagues' consideration. (You are encouraged to do further research on the topic, but please do not stray too far from the topic of the day, so we stay on track.) Depending on class size, some presentations may be done in pairs or threes. Presentations will usually take place on **Tuesdays** (in our two-hour class following the respective film screening) and should take approx. 15 minutes.

3. *Definition of terms: 12%.* During the semester you will submit 6 short definitions (each ½-1 single-spaced page) in response to prompts or terms posted online in the "Discussion" forum of our class website. 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 (especially early ones) can be original, based on your personal knowledge and experience, or borrowed from another source (even Wiki--just please cite!). Please submit a hard copy of your definition in class (usually on **Thursday**) and then post online before the end of the week. 2 points max for each. No late submissions.

4. *Exam (32%): **Thu. Nov. 8.** Essay section due **online Friday 11/15** & hard copy on **Tues. 11/20.*** The exam will cover information from the first 11 weeks of the course. It will have an in-class component on 11/8 (definition of terms and film/scene analysis) and a take-home portion (essay) to be distributed on 11/8 and due on Friday 11/15. It will be worth 32% of the total course grade. Format and scope of exam will be discussed in class prior to first exam; terms and film analysis sections will be demonstrated.

5. *Paper (38%). Due date: **Tues. Dec. 4.*** You will write one original, analytical paper (apprx.8-10 pages) on a topic connected to European road movies. Topics may take many shapes and forms: you might choose to investigate a social or cultural issue (borders, diaspora, tourism), closely analyze a specific cinematic technique or compare how two directors approach a similar problem. All good papers will make an argument that is supported by evidence from the respective film/s and readings studied. 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 date: TBA. Check Canvas for updates.

You will write a film review of a European road movie not shown in class. More information will be provided in class and online, and you will find examples in our early course readings. An A will add 1% to your final grade; a B will add .5%; no extra credit will be given for lower grades.

GRADING

All work will be assessed numerically from 0-4, whereby 4 = A (outstanding) as per the UF system:

A	= 4.0	B+	= 3.33	C+	= 2.33
A-	= 3.67	B	= 3.0	C	= 2.0
		B-	= 2.67	etc.	

Since Canvas prefers percentages, any 4-scale grades will be converted to percentages prior to being posted online based on the conversion scale posted on Canvas. (See *Modules* or *Files*.)

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 there 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 some films are available on Course Reserves at Library West or via Netflix, Hulu, Amazon Prime (etc.), some will **not** be readily available for viewing after the course screening. To learn which films are easily available at UF, see file "Which films are located in library" on Canvas (see *Modules* or *Files*).

OPTIONAL PURCHASES (at UF bookstore, Amazon.com, etc; also on Course Reserves at 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.

OTHER NOTES:

1. Make up work can be arranged in the event of a missed assignment due to an *excused absence* (for ex: 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. It is *your* responsibility to learn what was missed while you were absent and to contact me to schedule make-up a quiz or exam. 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 slots are already taken.

2. Accommodations/ADA Statement: Students with disabilities requiring academic accommodations should 1) register with and provide documentation to the Disability Resource Center in 001 Reid Hall within the first two weeks of class and 2) bring a letter to me from DRC indicating what type of accommodation you need. Syllabi and other class materials are available in an alternative format upon request. For further information, call (352) 392-8565, email accessUF@ufsa.ufl.edu or visit the DRC web site: <https://drc.dso.ufl.edu/>

3. Honor Code: 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 the Undergraduate Catalog at the Registrar's Office:
<https://archive.catalog.ufl.edu/ugrad/1617//advising/info/student-honor-code.aspx>

4. 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 OF CLASS DISCUSSIONS, READINGS AND FILMS

With a few exceptions noted in bold below, **terms** are due in class on Thu. (R9), **films** will be screened on Thursday evenings, and *most* **readings** should be done by the Tuesday following the film. If I make schedule changes later, I will announce them in class and post them on Canvas.

WEEK 1 Thu: INTRO TO COURSE & RESOURCES ON CANVAS

NO film on Thu. 8/23. Instead: Read through syllabus & acquaint yourself with resources on Canvas. If you can't locate readings for 8/28 or have questions, please email me!

Tues: ROAD & JOURNEY AS METAPHORS

Read for **Tues. 8/28:** 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.)

WEEK 2: AMERICAN FORERUNNERS

Film 8/30: *Easy Rider*, Dennis Hopper, 1969 (United States).

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

WEEK 3. LIFE ON THE ROAD IN EUROPE

Film 9/6: *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).

WEEK 4. END OF THE ROAD?

Film 9/13: *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

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

WEEK 5. FINDING ONE'S PATH

Film 9/21 *Alice in the Cities*, Wim Wenders, 1974 (Germany) **No English on library DVD!**

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

WEEK 6: WOMEN IN THE DRIVER'S SEAT

Film 9/28: *Bandits*, Katja von Garnier, 1997 (Germany). **Film not in UF library.**

Pending for **Thu**: Harvey R. Greenberg et al, "The Many Faces of "Thelma & Louise" in *Film Quarterly*, Vol. 45, No. 2 (Winter, 1991-1992), skim 20-31. Check Canvas for updates!

Read: Teresa de Lauretis, "Aesthetic and Feminist Theory: Rethinking Women's Cinema." in *New German Critique*. No. 34 (Winter, 1985), pp. 154-175. Skim selected passages.

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. (Skip sections on other films.)

Read: Laderman, "Traveling other highways," 271-280.

WEEK 7: MOBILITY & MASCULINITY AFTER THE FALL OF THE WALL

Film 10/4: *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.)

Read: Horton, "Hitchhiking: The perils and the romance Part II, The romance" in *Kinoeye*: <http://www.cereview.org/kinoeye/kinoeye17old2.html>

Read: Horton, "Passive and Pubescent Peculiar gender politics in Central European cinema," in *Kinoeye*: <http://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.

WEEK 8: POST-WALL MIGRATION

Film 10/11: *Last Resort*, Pawel Pawlikowski, 2000 (Poland, UK). **Film not in UF library.**

Read: Mazierska & Rascaroli, "East meets West: The post-communist diaspora," 141-149.

Read: Malcolm Anderson, "Frontiers and Migration" in *Frontiers* (see week 7 for full reference). 127-135 and then see national case examples per interest.

Read: Lars Kristenson "Mapping Pawlikowski and Last Resort" in *Studies in Eastern European Cinema* 3 (1). pp. 41-52. Intellect Limited 2012.

WEEK 9: FAMILY MATTERS

Film 10/19: *Some Secrets*, Alice Nellis, 2002. (Czech Republic, Slovak Republic).

Read: Jana Nahodilová, "Family Matters: The Early Films of Alice Nellis" in *KinoKultura*, Special Issue 4: Czech Cinema (Nov. 2006).

<http://www.kinokultura.com/specials/4/nahodilova.shtml>

Read: Andrew James Horton, "As I was lying. Alice Nellis's *Výlet* (Some Secrets, 2002)" in *Kinoeye*: <http://www.kinoeye.org/02/19/horton19.php>

Pending: Dowling, "Epilogue 1992: The Velvet Divorce." Skim selected passages in 161-167.

WEEK 10: BETWEEN HOME & HOMELAND

Film 10/26: *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 (pages indicated online in file name).
Pending: Daphne Winland, "The Politics of Desire and Disdain: Croatian Identity between "Home" and "Homeland." In: *American Ethnologist*. Vol. 29, No. 3 (Aug., 2002), 693-718. (Focus on first 12 pages; skim pp. 699 and 701 quickly as you don't need the detailed information about homeland politics.)

WEEK 11: FATHERS & SONS

Film 11/1 *The Return*, Andrei Zvyagintsev, 2003 (Russia).

Read: Review by Meghan Vicks, <http://www.kinokultura.com/2011/32rr-return.shtml>

Read: Yana Hashamova, "Fathers and Sons: Screening Myth and Meaning beyond the West," in Conclusion of *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*.)

WEEK 12: EXAM ON THU 11/8. NO FILM Thursday P.M.

- **Part 1** (film analysis) in class 9th period
- **Part 2** (terms) during first hour of evening/screening time slot (EI)
- **Part 3** (essay) distributed on Thu **11/8**. Please submit essay in .docx format to Canvas's Assignments forum by 11:55 PM on **Friday, 11/15** and then turn in hard copy in class on following Tues. **11/20**. (You can turn it in earlier if you want :-)

WEEK 13: MULTINATIONAL LOCATIONS, RELATIONS, NARRATION

Film 11/15 *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.

WEEK 14: NO CLASS ON THU. NOV. 22. HAPPY THANKSGIVING!

WEEK 15: EUROPEAN VACATION 1: TRAVEL, TOURISM & AUTHENTICITY

Film 11/27 (in class on **Tues**): *A Summer's Tale*, Eric Rohmer, 1996 (France).

Read for **Thu 11/29** Mazierska & Rascaroli, "The Road to authenticity and stability: Holidays, relocation and movement in the films of Eric Rohmer," 33-53. (We might resume/wrap up discussion of this film in our evening block on Thu. PM 11/29 before we screen the film.)

WEEK 16: EUROPEAN VACATION 2: UGLY AMERICANS

Film 11/29 (PM): *Eurotrip*, Jeff Schaffer, 2004 (United States.) **Film not in UF Library.**

Read for **Tues 12/4**: 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. 4 is our last class. (Dec. 6-7 are reading days; no school.)

PAPERS DUE: IN CLASS on TUES. DEC. 4. You may submit your paper as late as 5 P.M. on Friday, Dec. 7 without penalty. Late papers should be given to me in person or submitted to my departmental mailbox in 3324 Turlington. (Note that the office usually closes by 5:00 P.M., and you will not have access to the mailboxes after 5 PM.) Please also upload a backup copy in docx form to the "Assignments" area on Canvas.