

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

Fall 2024, 4 credits

EUS 3100 - Course # 28558, Section 1HR5

ENG 4310 - Course # 28567, Section 8HR1

Lecture & discussion: T 8-9, R 9 in Tur 2322

Weekly film screening: R E1-E2 in Rol 0115 ¹

Instructor: Holly Raynard, hraynard@ufl.edu

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Tentative Fall Office hours (Aug. 22-Dec. 4): Mon. 12-1 pm, Tues. 10:45-11:45 am, Fri. 3:00-4:00 pm & by appointment. (I am also usually available after class.) To meet outside of these hours or to meet on Zoom, please email me. If others are waiting, I limit all students to an initial 15 minutes, but you're welcome to wait & return.

Course website: elearning.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 protective 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 an 8-10 pp. 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).

¹ We will see two films in other campus venues (on Oct. 24 and Nov. 12). I will provide all necessary details in class and on Canvas.

- Describe and distinguish terms and concepts related to cinema and art (like modernism, male gaze or accented cinema).
- Describe the practices and underlying aesthetic & ideological tenets of film movements or period tendencies (like 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"> • Definition of Terms (8%) • Discussion of Film & Readings (4%) | 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"> • Part 1 – Scene & shot analysis • Part 2 – Short essay (open notes) | 34% | Tuesday 11/5 ² |
| Course paper (part research, part analysis) | 34% | Monday, Dec. 9 |

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

² Yes, our exam is on election day. I'm sorry: it's not ideal, but it's unfortunately the date that fit best. If you unanimously choose to skip the review session, we can move the exam up to 10/31 and discuss papers on 11/5. But my advice: **Make a plan to vote NOW!** Register to vote in Florida by Oct. 7. [Early voting: October 21 - November 2.](#) You can also [vote by mail!](#) But voting is not a reason to miss class or the exam. (I checked.)

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 groups. Presentations will take place on **Tuesdays** (in our two-hour class) and should take 12-15 minutes. Please see assignment guidelines and scoring rubric on Canvas.
4. *Exam (34%):* You will complete the exam **in class on Tuesday, Nov. 5.** The exam will cover course films, readings & lectures through 10/29. You will have an opportunity to demonstrate your understanding of the cultural concepts we've studied in class and your abilities in visual analysis. The exam will have two sections:
 - Hour 1: Scene/shot analysis:** you will describe noteworthy cinematic language and how a particular scene/shot relates to the film's larger strategies or engages cultural themes or genre expectations.
 - Hour 2: Short essay (open note):** you will respond to prompts on broader topics that allow you to synthesize course ideas (rebellion, mobility, etc.) as they relate to two or more course films and their readings.Format and scope of exam will be discussed in class prior to first exam (we will collectively work through an example prompt in class.
5. *Paper (34%).* Due date: **12:00 noon on Monday, Dec. 9.** 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 issue or cultural practice (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 **4:00 PM on Friday, Nov. 22.** (Online submissions are OK.) You will write review-length analysis of a film connected to the *Im/mobilities in Europe* series. Your analysis should take the featured speaker's comments into consideration as well. See details on Canvas. ("Bonus" films/talks will be highlighted below and/or announced in class.)

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'll 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., some are **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. 6.**

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), 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 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. 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 as such, 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 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.

* * *

TENTATIVE SCHEDULE & COURSE “FLOW”

With a few exceptions noted 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 done by the Tuesday following the film. If readings are ever assigned for the Thursday before the film screening, they will be noted in boldface below. (So no day or date means you should observe the default deadline--Tuesday.)

Any schedule changes will be announced class and posted online.

UNIT 0: INTRO TO COURSE & CANVAS, INTRO JOURNEY AND ROAD

Thu: **NO film on 8/22 & NO term due.** Instead: Read through syllabus & acquaint yourself with resources on Canvas (especially the “Assignments” module in the “Modules” area). You can find the reading assigned for 8/27 under “Modules.”

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.)

First posting opportunity due today (rather than last Thu.) See Canvas Modules.

UNIT 1: AMERICAN FORERUNNERS

Film 8/29: *Easy Rider*, Dennis Hopper, 1969 (United States).

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

UNIT 2. ROAD RAGE: CINEMATIC REBELLION

Film 9/5: *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.

UNIT 3: FINDING ONE’S PATH

Film 9/12: *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.

☞ **Bonus option 1:** Tues. Sept. 24: film by Agnieszka Holland, *Green Border* (2023).

Reitz Union Auditorium at 6:00 PM (part of *Im/Mobilities in Europe* series)

Attend talk (by Nilgun Bayraktar) on Thu. Sept. 26. at 5:00 PM in Dauer 215.

UNIT 4: WOMEN IN THE DRIVER'S SEAT

Film 9/19: *Bandits*, Katja von Garnier, 1997 (Germany).

Watch video for Thu 9/19: “Are women still objectified? Laura Mulvey Male Gaze Theory Explained!” (5 min 20 sec): <https://www.youtube.com/watch?v=y12Eh8swrEs>

Optional read for Thu 9/19: Harvey R. Greenberg et al, “The Many Faces of “Thelma & Louise” in *Film Quarterly*, Vol. 45, No. 2 (Winter, 1991-1992), skim 20-31.

Read (Tues): 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 (Tues): Laderman, "Traveling other highways," 271-280. (Note that his argument is nearly the opposite of what C & P argue above so evaluate arguments carefully.)

UNIT 5: MOBILITY & MASCULINITY AFTER THE FALL OF THE WALL

Film 9/26: *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 very outdated with regards to EU members, but note general concerns about the frontier & immigration.

UNIT 6: THE NEW MIGRATION

Film 10/3: *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 7: FATHERS & SONS

Film 10/17: *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*.)

UNIT 8: 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.

UNIT 9: BROTHERS & BORDERS

Film 10/24: *Roads*, Sebastian Schipper, 2019 (Germany, France)

Screening is NOT in Rolfs 115. Stay tuned for update on location.

Read: Sebastian Schipper, "On the Roads with Sebastian Schipper." Interview by David Mouriquand. *The Berliner*, May 29, 2019. <https://www.the-berliner.com/film/on-the-road-with-sebastian-schipper/>

Read: Vladan Petković, Review: *Roads*, by Sebastian Schipper. *Cineuropa*. April 26, 2019. <https://cineuropa.org/en/newsdetail/371331/>
(Reading is light today as we will also review in class.)

☞ **Bonus option 2:** Attend talk by Michael Gott on Wednesday, Oct. 30 at 4:00 PM in Friends of Music room (just N. of the University Auditorium—across the street from (E. of) Turlington. Talk should relate to *Roads* (if loosely).

COURSE EXAM & DISCUSSION OF ESSAYS

THU. 10/31: No film screening. We will discuss exam format and concepts.

TUES. 11/5: EXAM in class.

- Hour 1: Scene/shot analysis.
- Hour 2: Short essay. (Open note: you're permitted to bring handwritten notes or, if you type your class notes, a printout.)

UNIT 10: FORTRESS EUROPE

Film 11/7: We will attend the *Im/Mobility in Europe* series film screening. Stay tuned for updates regarding the location. Screening will **not** take place in Rolfs 115.

Read: Check Canvas for updates. We will discuss film in Hour 1 and attend a talk on European borders in Hour 2. Talk starts at 4:00 PM in **Friends of Music** room (across the street from Turlington Hall and adjacent to the University Auditorium).

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

Film 11/14: *A Summer's Tale*, Eric Rohmer, 1996 (France).

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

☞ **Note that our next (and final) film screening and discussion will be divided by Thanksgiving break (Nov. 25-29). Happy Thanksgiving :-)**

☞ **EXTRA CREDIT: DUE by 4:00 PM on Friday, Nov. 22.**

UNIT 12: EUROPEAN VACATION 2: UGLY AMERICANS

Film 11/21: *Eurotrip*, Jeff Schaffer, 2004 (United States.) **Film not in UF library**

Read (after Thanksgiving): George Ritzer & 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. 3 is our last class. (Dec. 5-6 are reading days; no school.)

☛ **COURSE PAPERS DUE: by 12:00 noon on Monday, 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.

Questions or concerns? Please contact me: hraynard@ufl.edu

I am on campus M-F and am happy to answer short questions whenever I'm around—before or after class, in a quick email message, phone call, etc. Longer questions or complicated concerns are better discussed in office hours or a separate meeting. If office hours are not accessible to you, I am happy to meet at other times. If you'd like to schedule a meeting, please let me know!

Additional Materials

Essay Assessment Rubric

| | CONTENT | ORGANIZATION | DOCUMENTATION | WRITING SKILLS |
|---|---|---|--|--|
| A | Engages the chosen topic thoughtfully and imaginatively, using well-chosen details. Analyzes and interprets (as opposed to summarizing and describing) narrative structures and events. | Thesis is easy to identify. Paper develops a thesis, using a logical, well-proportioned structure. | Uses well-chosen examples from texts to support assertions. Shows the student has mastered, can synthesize material presented or alluded to assigned readings, class lectures and / or discussions. | Demonstrates mastery of standard usage in the chosen language, at a level appropriate for the class. |
| B | Responds intelligently to the topic (though not with the superior imagination and originality of an "A" paper). May (over)rely on summary and description rather than critically analyze ideas. | Paper has an overall focus and provides an orderly progression of ideas. Some transitions still need work, but easily understood by a reader used to reading college papers. | Uses appropriate examples that support overall ideas. Documentation is often not seamlessly integrated into ideas. | Makes few grammatical errors. Stylistic choices not superior (precise, nuanced) but are appropriate. |
| C | General topic is appropriate to course but treatment of ideas lacks complexity and academic rigor. Relies on summary and description. Does not critically analyze, interpret or synthesize ideas for reader. | Thesis absent or difficult to find. Lacks the purposeful development of a B paper. Order is confusing in areas, paragraph structure does not support a logical progression of ideas. | Includes examples but many do not support paper ideas. Lacks balance between documentation and analysis: e.g., paper 'logic' is built around a ladder of quotations. | Lack of mechanical or stylistic control: awkward language, inappropriate word usage, grammar errors. Does not exhibit fluency characteristic of B papers: |
| D | Unsatisfactory topic: simplistic, little or no relation to course topics or methodology | Inappropriately illogical or incoherent. | Provides few or no appropriate examples. | Mechanical errors and word choice impede comprehension. |

A-range papers: Can be read easily and gives the reader a sense of enjoyment at having learned something new.

B-range papers: Are easily understood by the reader used to reading college papers. As compared to an "A" paper, a "B" paper needs work in two out of the four areas above.

C-range papers: Are more difficult to navigate; the reader will have to make a concerted effort to sort connect ideas and extrapolate logic. It will typically need work in three of the four areas above.

Oral Presentation Evaluation Form

Presenter(s): _____ Assigned film: _____

Theme/topic of focus: _____

1. CONTENT (50 points)

- Did student select 1-2 relevant ideas or subtopics from film & assigned readings to present?
- Were observations interesting & insightful, improving our understanding of these works?
- Did s/he overlook or avoid important points or points highly relevant to this sub-topic?
- *Bonus*: Did students manage to contextualize points vis-a-vis ongoing class themes?
- *Bonus*: Was student able to note critical flaws in author's argument or reasoning?
- *Problem*: Was any information presented factually *inaccurate*?
- *Problem*: Did student lack basic knowledge about topic? (Did s/he misunderstand a text or ignore a reading so grossly that s/he appears not to have read it?)

2. ORGANIZATION (35 points)

- Did student synthesize material and present it in a clear, focused way so that audience understood what 1-2 main "takeaway" ideas were?
- Was there solid support of ideas? (e.g., with examples from film or reading)
- Did the ordering of ideas develop, reveal or support a overarching logic?
- Did presenter/s avoid unrelated tangents and red herrings?
- Did speakers stay within time limit (12 minutes for two people; 15 minutes for three)?

3. DISCUSSION QUESTIONS (15 points)

- Did student prepare 2 clear and thought-provoking questions for colleagues' consideration?
- Did questions relate to overall presentation idea/topic?
- Were questions genuine rather than perfunctory "display" questions? (HINT: If you immediately answer your own question without listening to or considering what others have to say, it's not really a question!)
- Avoided Yes/No questions?

COMMENTS: