EMF 463
International Cinema

COURSE DESCRIPTION: Thematic, stylistic, social, historical and economic analysis of world cinema. May focus on a particular country, region, or period. Course may be repeated for a maximum of 6 credits when a different topic is covered.

TOPIC for Fall 2011 is European New Waves, focusing mainly on the 1960s and 1970s.

PREREQUISITE: EMF 363 or consent of instructor.

COURSE MEETINGS: EMF 463 meets Tues., 3:30-6:15 PM in Van Bokkelen 213.

OBJECTIVES: By the end of the course the student should have:
1. An understanding of the thematic, stylistic, historical and economic aspects of the European New Wave “movement,” including films made in France, England, Italy, Germany, Poland, Czechoslovakia, etc.
2. An understanding of the influences shaping European New Wave films.
3. An understanding of how European New Wave films have influenced the course of world cinema, including films made in the United States.
4. An appreciation of the importance and relevance of New Wave films today.

REQUIRED READING: Peter Cowie, Revolution! The Explosion of World Cinema in the Sixties (New York: Faber and Faber, 2004). This book is out of print, however a number of copies are available online via amazon.com and other sources. Additional readings will be made available by e-reserves or photocopies.

CONTACT INFORMATION:
Office hours: M 11-12, TU 2:15-3:15, W 11-12 and by appointment
Peter Lev’s office is MC 206
Office telephone 410-704-3189
Email: plev@towson.edu

EXAMS & ASSIGNMENTS:
1. Two short papers based on readings and film viewings.
2. An oral presentation on an individual film.
3. A final paper (6-8 pages). This assignment includes a written proposal (1-2 pages).
4. Midterm and final exams.

CRITERIA FOR GRADING QUIZZES, EXAMS, AND WRITING ASSIGNMENTS:
Short papers and Exams—
Analysis of films in relation to themes, formal innovations and social/historical contexts 70%
Spelling and grammar 30%
Oral Presentation and Longer paper—
Analysis of films in relation to themes, formal innovations and social/historical contexts 50%
Use of primary and secondary sources to support the argument 20%
Spelling and grammar 30%

COURSE POLICIES:
1. Students are expected to attend class and to view all the films. If you miss a class meeting, many of the films are available in Media Services, Cook Library, 2nd floor.

2. The only class attendance policy is this: Students who miss more than 1/3 of class meetings will be given an F or FX. No exceptions. So much of the work of this course takes place in class that students who don’t attend have not really taken the course.

3. Out-of-class written work should be turned in on time. Late papers will be graded down 5% per working day (though exceptions are possible for illness or other documented excuses). If you have a late paper, turn it in as quickly as possible; do not wait for the next class session.

3. Hard-copy versions of out-of-class assignments are expected. However, if you cannot get to school on a particular day, ask about submitting your paper as an attachment.

4. Oral presentations will be spread out though the semester. Students working in teams of two will be asked to introduce one of the films screened in class. Each student presentation should be 5-8 minutes long.

5. It is possible to earn 1000 points in this class. Specific totals for the individual assignments are as follows:
   - Short Paper 1 100 pts.
   - Short Paper 2 150 pts.
   - Midterm Exam 150 pts.
   - Oral Presentation 150 pts.
   - Proposal for Term Paper 50 pts.
   - Term Paper 200 pts.
   - Takehome Final Exam 200 pts.
   TOTAL 1,000 pts.

6. Plus/Minus Grades: This class will use plus/minus grading. Here is the grading scale:
   - 92.5 to 100= A
   - 90 to 92.5= A-
   - 87.5 to 90= B+
   - 82.5 to 87.5= B
   - 80 to 82.5=B-
   - 77.5 to 80=C+
   - 70 to 77.5=C
   - 67.5 to 70=D+
   - 60 to 67.5=D
   - below 60=F

7. This class follows University policy on students with disabilities. For example, if you need more time to take an exam, this can be arranged (in advance) with the instructor. For university services related to disabilities, see www.towson.edu/dss.
8. This class follows the University policy on plagiarism. For the University policy, go to www.towson.edu/provost/resources/studentacademic.asp.

9. A student can retake a Towson U. class once with no restrictions. To retake a class more than once, you need written permission from the University Standards Committee.

SCHEDULE OF SCREENINGS AND ASSIGNMENTS:

9/6  Introduction; The French New Wave
     Screening:  Ashes and Diamonds (excerpt); Breathless (Godard—excerpt); Breathless
              (American version-- excerpt)
     Reading:  Naomi Greene on French New Wave (photocopy)

9/13 Personal Cinema; Auteur Theory; François Truffaut
       Screening:  Jules and Jim
       Reading:  Cowie, xi-xviii, 1-21, 61-76

9/20 Intellectual challenges
       Screening:  Hiroshima mon amour (excerpt); Pierrot le fou (excerpt)

9/27 England, the Angry Young Men
       Screening:  This Sporting Life
       Reading:  Cowie, 47-59, 91-99
       PAPER 1 DUE

10/4  Post-Neorealist Italy; Federico Fellini
       Screening:  8½
       Reading:  Cowie, 76-91

10/11 Fellini, part 2
       Screening:  8 ½, continued

10/18 Antonioni and Swinging London
       Screening:  Blow Up
       Reading:  Peter Lev, "Blow Up, Swinging London and the Film Generation" (e-reserves)
       PAPER 2 DUE

10/25 MIDTERM EXAM (first hour of class)
       New German Cinema

11/1 Fassbinder and oppressed minorities
       Screening:  Ali, Fear Eats the Soul
       Reading:  Thomas E. Wartenberg, "Ali: Fear Eats the Soul: The Privileges of Race"
               (e-reserves)

11/8 Wenders and the Euro-American Dream
       Screening:  Alice in the Cities

11/15 Eastern Europe
Screening: The Red and the White (excerpt); Loves of a Blonde
Reading: Cowie, 99-108, 139-150

11/22  Eastern Europe (cont.)
       Closely Watched Trains

11/29  Vera Chytilova and experimental narrative
       Screening: Daisies
       Reading: Cowie, 197-207; Alison Frank, “Formal Innovation and Feminist Freedom: Vera Chytilova’s Daisies” (e-reserves)

12/6   Extended influence of European New Wave
       Screening: Walkabout

12/13  Post-New Wave; Conclusions; Prepare for Final Exam
       Screening: Stealing Beauty

TAKEHOME FINAL EXAM DUE MONDAY, 12-19 AT 5:00 PM.

Bibliography for European New Waves


