



CH3101
European Cinema:
A Reflection on
European Identity



UNIVERSIDAD
NEBRIJA

Centro de Estudios Hispánicos

European Cinema: A Reflection on European Identity

Hours: 45

Credits: 6 ECTS

Prerequisites: No requirements

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Office hours: to be communicated the first day of class

1. Course Description

Europe at the end of the 20th century is marked by a tension between two opposing movements: unification and fragmentation. The creation of the European Union in 1992 was accompanied by the “Balkanization” of East-Central Europe, which resulted from the collapse of the Soviet Union and the resurgence of old national and ethnic antagonisms that had been suppressed during the Cold War. At the same time, national boundaries were also being redrawn by capitalism, which forged an increasingly complex network of global connections in finance, trade, manufacturing, transport, and communications.

Throughout these major changes redefining the role and even the composition of Europe in the 21st century, cinema remains a significant force in the construction and expression of cultural identity. Cinema powerfully portrays its nation and provides profound insights into the heart of its people.

This course on European Cinema, with a broad geographic sweep, offers students an understanding of European culture, society, politics and history through the medium of cinematographic expressions. The aim of this course is to understand European identity through its cinema and make the students aware that despite its economic unity, Europe is characterized by its cultural, social, political and historical heterogeneity.

2. Learning Objectives

Students who successfully complete this course will be able to:

- Analyze various issues and trends in contemporary Europe
- Debate ideas and concepts of Europe and European integration
- Understand the historical development and diversity of European culture, society and politics through the medium of cinema

Synthesize information from a variety of sources, including written sources, documentaries and film.

3. Formative Activities

- Theory and Practice
- Collective and individual tutoring
- In-class presentations
- Daily assignments
- Team work assignments
- Workshops and additional training
- Extra-curricular activities

4. Methodology

The course syllabus follows the Communicative Approach methods, based on the core principles of procedure conception and constructive acquisition of knowledge. The methodology is based on the teaching-learning procedures, focused on the learner, which encourages active participation and results in the development of general and specific competencies that provide knowledge, capacities and attitudes for their future professional careers.

5. Evaluation

The form of assessment is based on the core principles of the educational assessment, i.e., an active and participative teaching-learning process focused on the learner. The instructor uses numerous and differentiated forms of assessment to calculate the final grade received for this course. For the record, these are listed below. The content, criteria and specific requirements for each assessment category will be explained in greater detail in class.

5.1. Grading system

In the Spanish educational system, it is required to quantitatively express the result of each student's evaluation. In order to do so, Nebrija faculty uses different strategies and instruments such as: papers, exams, tests, projects, self-evaluation activities, etc. In order to issue a final grade for the Spanish Plus programs the following scale is established:

- 30% Attendance and active participation in class
- 30% Daily work/ Papers/ Essays
- 40% Exams/ Final papers or projects*

Therefore, the final grade is the average between attendance and participation, daily work and exams, presentations, projects and essays.

Active participation in class is evaluated by means of different activities such as:

- Activities and exercises correction;
- Reflection upon the different contents in the course
- Oral activities (individual, in pairs or in groups). Fluency, correction, adequacy and relevance are taken into account.
- Daily work makes reference to any activity or task that is done inside or outside of the classroom, whether during the class time or at any other time.
- Exams/papers/projects

The course includes a midterm and a final written exam on theoretical concepts and course facts. If a student, unjustifiably, does not do or submit an exam, paper or project, it will be graded with a '0'.

*** A minimum grade of 5 must be obtained in a final exam/ final project in order to pass the course.**

5.2. Attendance, participation and grading policies

5.2.1. Attendance policy

Attendance is mandatory. In case of missing 5 or more sessions in one course, the student will receive a zero in his/her participation and attendance grade. In addition, not attending classes will not excuse the student from handing in any homework, papers or essays previously assigned.

The following situations must be considered:

- Each session of class will count as an absence.
- Two delays of more than 15 minutes will be considered an absence. The entrance to class will not be allowed after 30 minutes once it has started.
- There are no excused absences. E.g.: Not attending class because of sickness will count as an absence. The student is responsible for catching up with any homework done while absent.
- Exams dates have been officially approved by the University, therefore, they will not be changed.*

*Except for those courses where the professor will set up specific dates and inform the students at the beginning of the program.

5.2.2. Criteria to evaluate participation

Criteria to evaluate participation	Grade
The student participates very actively in the class activities. S/he successfully does the requested tasks. S/he contributes to a good development of the course, encourages his/her classmates and favor debate in class.	8.5 - 10
The student participates actively in the class activities. S/he does the requested tasks and submits them on time. Shows great interest to learn.	7 - 8.4
The student, occasionally, makes interesting remarks, but s/he basically answers when s/he is asked. S/he does not show a clear interest in the course. Misses classes occasionally.	5 - 6.9
The student does not participate unless s/he is asked. S/he has unjustified absences and delays. His/her attitude is not very participative.	0 - 4.9

5.2.3. Criteria to evaluate Daily Work

Criteria to evaluate Daily Work	Grade
The student always does all the work demanded by the professor, not only during the class but also at home. He/she always or almost always meets the deadlines established.	8.5 - 10
The student almost always does all the work demanded by the professor, not only during the class but also at home. Occasionally, he/she submits work after the established deadline.	7 - 8.4
The student occasionally does the work demanded by the professor, not only during the class but also at home. He/she does not normally meet the established deadlines and even occasionally does not submit the work.	5 - 6.9
The student never or almost never does the work demanded by the professor. He/she never or almost never meets the established deadlines.	0 - 4.9

5.2.4. Grading criteria

Number Grade	Letter Grade	Percentage
10	A+	100%
9.5 – 9.9	A	95 – 99 %
9 – 9.4	A-	90 – 94 %
8.5 – 8.9	B+	85 – 89 %
7.5 – 8.4	B	75 – 84 %
7 – 7.4	B-	70 – 74 %
6.5 – 6.9	C+	65 – 69 %
6 – 6.4	C	60 – 64 %
5 – 5.9	C-	5 – 59 %
0 – 4.9	F	0 – 49 %

5.3. Warning on plagiarism

When writing a University paper or essay and reference is made to certain authors, it is mandatory to cite them by means of a footnote or a direct reference. In no case it is acceptable that a student uses a text, no matter how brief it is, written by somebody else without putting it in inverted commas, as this means s/he is trying to make it look as his/her own. This is called plagiarism and in a university context it could be penalized with expulsion.

6. Bibliography

Required readings will be provided by the teacher.

- General Reference:

European Identity in Cinema, edited by Wendy Everett. Intellect TM. Bristol, UK. Portland, OR. USA (2005) (1st ed 1996)

The European Puzzle, edited by Marion Demossier. Berghahn Books. New York. Oxford (2007)

7. Lecturer Brief CV

Luisa Sánchez Rivas received her Master Degree in Bilingual Education at Nebrija University (Madrid), and graduated in Law at Granada University (Granada). She has been teaching at Nebrija University for seven years, and is a member of the *Limen Group*, (Universidad Autónoma de Madrid), a group of research focused on the study of literatures produced in the “margins”, out of the traditional literary canon.

Her previous experience includes, after completing her education with a Postgraduate Program in Teaching in New York University, a committed involvement for four years in the foundation and development of Granada College, a bilingual school from Pre-School to High School. After that, she went on to collaborate in the program *Liberal Arts and Public Service*, a bilingual program for Latinamerican students hosted in Brown University in 2009.

She is currently working on her doctoral dissertation in the field of Cultural Studies, and on a creative writing workshop, “Subverting the canon: liminal voices”.

8. Office Hours

Tutorial schedule will be confirmed in the first couple of sessions, to guarantee that the time schedule suits the needs of students and instructor. However, it is always advisable to make an appointment with the lecturer beforehand in order to ensure availability.

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9. Course Content

SESSIONS*	TOPIC	SCREENINGS
Week 1: Introduction	Explaining the Syllabus Introduction to European Cinema and its themes	
Week 2: Spanish Cinema	<ul style="list-style-type: none"> • Youth • Gender roles • Economic Crisis • Family • Tradition 	<i>La gran familia española</i> (Daniel Sánchez Arevalo, 2013)
Week 3: British Cinema	<ul style="list-style-type: none"> • UK : National and Regional Identity • “Brexit” • Unemployment • Education 	<i>Fish Tank</i> (Andrea Arnold, 2009)
Week 4: French Cinema	<ul style="list-style-type: none"> • Education • Immigration • European integration • Diversity, Hybridity 	<i>Girlhood</i> (Céline Sciamma, 2014)
Week 5: German Cinema	<ul style="list-style-type: none"> • Post 2nd World War implications for German Identity • The fall of the Berlin Wall • Autocracy • Collectivism vs Individualism • Education 	<i>The Wave</i> (Dennis Gansel, 2008)
Week 7: Italian Cinema	<ul style="list-style-type: none"> • Family • Love • Homosexuality • Art, high culture, bourgeoisie 	<i>Call me by your name</i> (Luca Guadagnino, 2017)
Week 8: Balkans Cinema	<ul style="list-style-type: none"> • Re-configuration of Central Europe • Race 	<i>No man’s land</i> (Danis Tanović, 2001).

	<ul style="list-style-type: none"> • Religion • National Identity • Hybridity 	
Week 9: Turkish Cinema	<ul style="list-style-type: none"> • Patriarchy • “Neo-Islamism” in Turkish society • “Eurasia” 	<i>Mustang</i> (Deniz Gamze Ergüven ,2015)
Week 11: Russian Cinema	<ul style="list-style-type: none"> • Post USSR identity • Corruption • Patriarchy • Orthodox Church 	<i>Pussy riot: A punk prayer</i> (Mike Lerner, Maxim Pozdorovkin, 2014)
Week 10: Scandinavian Cinema	<ul style="list-style-type: none"> • Art • High culture • Social Classes • 1st World Societies • Children • Human nature 	<i>The Square</i> (Ruben Östlund, 2017)
Week 12: 1 session	Activity to be determined	
Week 13: Oral Presentations		
Week 14: Oral Presentations		