

## SYLABUS\_CEBS\_38\_I\_EN

### I. General information

1. Course name: 21st Century European Art Cinema: History, Myths, and Migrations
2. Course code: EAC
3. Course type (compulsory or optional): compulsory
4. Study programme name: Central European and Balkan Studies
5. Cycle of studies (1st or 2nd cycle of studies or full master's programme): 1<sup>ST</sup>
6. Educational profile (general academic profile or practical profile): general academic profile
7. Year of studies (if relevant): I (2<sup>nd</sup> semester)
8. Type of classes and number of contact hours (e.g. lectures: 15 hours; practical classes: 30 hours): 30 classes
9. Number of ECTS credits: 4
10. Name, surname, academic degree/title of the course lecturer/other teaching staff: Adam Domalewski PhD, adam.domalewski @amu.edu.pl
11. Language of classes: English
12. Online learning – yes (partly – online / fully – online) / no: no

### II. Detailed information

1. Course aim (aims):
  - a. Introduction to the selected phenomena representative of the latest achievements of European art film (authors of European cinema and the mythological tradition of antiquity, historical cinema of Central and Eastern Europe, European diasporic and migrant cinema);
  - b. Development of students' skills in analysing and interpreting feature films in their respective artistic, cultural, historical, social and political contexts;
  - c. Reflection on the significance of film images for the construction of European identity and cultural memory, and on the depiction in cinema of social problems and important cultural phenomena.
2. Pre-requisites in terms of knowledge, skills and social competences (if relevant): Not applicable.
3. Course learning outcomes (EU) in terms of knowledge, skills and social competences and their reference to study programme learning outcomes (EK):

Course learning outcome symbol (EU)	On successful completion of this course, a student will be able to:	Reference to study programme learning outcomes (EK)
EAC_01	know the methods of film analysis and basic concepts in the field of film studies and understand their relationship with literary and cultural studies on Central Europe and the Balkans	KW_04
EAC_02	know the methods of analysing contemporary historical and migrant cinema, in particular from the countries of Central Europe and the Balkan Peninsula	KW_06
EAC_03	understand the relationship between contemporary film art and European cultural, especially ancient, heritage; know the mythologically rooted interpretations of films by such authors as: László Nemes, Yorgos Lanthimos, Paolo Sorrentino, Lars von Trier, Cristian Mungiu	KW_07
EAC_04	analyse the meaning of film images of the past and the present in the context of literary and cultural discourses on history and collective identity, as well as problems of representation and cultural memory	KU_02
EAC_05	prepare and make an oral presentation in English on a selected issue in the field of film studies based on the suitable literature	KU_09
EAC_06	appreciate the importance of film studies on contemporary European cinema and their role in deepening the understanding and promotion of the cultural heritage of Central Europe and the Balkans	KK_05

#### 4. Learning content with reference to course learning outcomes (EU)

Course learning content:	Course learning outcome symbol (EU)
Studies of films referring to the mythological tradition of antiquity and to European cultural heritage made by selected European filmmakers (Yorgos Lanthimos, Paolo Sorrentino, Andrei Zwiagintsev, Lars von Trier, Cristian Mungiu)	EAC_01; EAC_03, EAC_04, EAC_06
Studies of contemporary historical cinema from the Central and Eastern Europe and the Balkans in the context of the 20th-century history of the region	EAC_01, EAC_02, EAC_04, EAC_06
Studies of selected examples of contemporary European migrant and diasporic cinema in the context of contemporary migratory movements	EAC_01, EAC_02, EAC_04, EAC_06
Introduction of the the most important concepts (such as: shot, scene, mise-en-scène, dramaturgy, plot, etc.) and methods of film analysis and their relationship with literary studies	EAC_01, EAC_06, EAC_06
Student presentations on a selected issue based on the suitable literature deepening reflection on the analysed films	EAC_04, EAC_05, EAC_06

#### 5. Reading list: reading list will be given by lecturers

##### A. Obligatory reading (in chronological order):

1. Simor Eszter, David Sorfa, *Irony, sexism and magic in Paolo Sorrentino's films*, „Studies in European Cinema” 2017, vol. 14, no. 3, pp. 200–215.
2. Sarah Cooper, *Narcissus and The Lobster (Yorgos Lanthimos, 2015)*, “Studies in European Cinema” 2016, vol. 13, no. 3, pp. 163–176.
3. Jennifer Friedlander, *Melancholia and the Real of the Illusion*, [in:] *Real Deceptions: The Contemporary Reinvention of Realism*, 2017.
4. Elżbieta Ostrowska, "I will wash it out": Holocaust Reconciliation in Agnieszka Holland's 2011 Film "In Darkness", "Holocaust and Genocide Studies" 2015, vol. 29, no. 1, pp. 57-75.
5. Claudiu Turcuş, *Paradigms of Rememoration in Postcommunist Romanian Cinema*, [in:] *Cultural Studies Approaches in the Study of Eastern European Cinema. Spaces, Bodies, Memories*, ed. by A. Virginás, Cambridge Scholars Publishing 2016, s. 216–244.
6. Nancy Condee, *Aleksei Balabanov: The Metropole's Death Drive*, [in:] *The Imperial Trace: Recent Russian Cinema*, New York: Oxford University Press 2009.
7. Yosefa Loshitzky, *Screening Strangers. Migration and Diaspora in Contemporary European Cinema*, Indiana University Press, Bloomington and Indianapolis, 2010, pp. 61–76.
8. Polona Petek, *Enabling collisions: Re-thinking multiculturalism through Fatih Akin's 'Gegen die Wand'/ 'Head On'*, “Studies in European Cinema” 2007, Vol. 4, No. 3., Pp. 177-186.
9. Raphaëlle Moine, *Stereotypes of class, ethnicity and gender in contemporary French popular comedy: from Bienvenue chez les Ch'tis (2008) and Intouchables (2011) to Qu'est-ce qu'on a fait au Bon Dieu ? (2014)*, “Studies in French Cinema” 2018, vol. 18, no. 1, pp. 35–51.

##### B. Optional reading (in chronological order):

1. Elena del Río, *La Grande Bellezza: Adventures in transindividuality*, <https://necus-ejms.org/la-grande-bellezza-adventures-in-transindividuality/>
2. Angelos Koutsourakis, *Cinema of the Body: The Politics of Performativity in Lars von Trier's Dogville and Yorgos Lanthimos' Dogtooth*, “Cinema: Journal of Philosophy and the Moving Image” 2012, no. 3, pp. 84–108.
3. Nancy Condee, *Knowledge (Imperfective): Andrei Zwiagintsev and Contemporary Cinema*, [in:] *A Companion to Russian Cinema*, ed. by Birgit Beumers, West Sussex 2016.
4. Birgit Beumers, *Tarkovsky's Return, or Zwiagintsev's Vozvrashchenie*, [in:] *The Russian Cinema Reader: Volume II*, ed. by Rimgaila Salys, Academic Studies Press 2013.
5. Francisco A. Zurian, *La piel que habito: A Story of Imposed Gender and the Struggle for Identity*, [in:] *A Companion to Pedro Almodóvar*, Ed. by Marvin D'Lugo and Kathleen M. Vernon, Wiley-Blackwell 2013.

6. Thomas Elsaesser, *Black Suns and a Bright Planet. Lars von Trier's Melancholia as Thought Experiment*, [in:] *European Cinema and Continental Philosophy Film as Thought Experiment*, Bloomsbury Academic 2019, pp. 225-252.
7. Melanie J. Wright, *Religion and Film. An Introduction*, I.B. Tauris, London–New York 2007, pp. 1–33.
8. Ioana Uricaru, *No Melo: Minimalism and Melodrama in the New Romanian Cinema*, w: *The New Romanian Cinema*, ed. by Ch. Stojanova, D. Duma, Edinburgh University Press 2019, s. 50–62.
9. Anthony Anemone, "Cargo 200", [in:] *The Contemporary Russian Cinema Reader: 2005–2016*, ed. by Rimgaila Salys, Academic Studies Press 2019.
10. Sylwia Kołos, *To Play, To Imitate, To Embody. On Acting in a Biographical Film*, „Images” 2016, vol. XIX, no. 28, pp. 75-93.
11. Hamid Naficy, *An Accented Cinema. Exilic and Diasporic Filmmaking*, Princeton University Press, Princeton and Oxford, 2001, pp. 22-36.
12. Thomas Austin, Benefaction, processing, exclusion: documentary representations of refugees and migrants in Fortress Europe, „Studies in European Cinema” 2019, Vol. 16, No. 3, Pp. 250–265.
13. Jenny Wills, *It's Wide Shut: Examining the Depiction of Female Refugees' Eyes and Hands in Stephen Errears's Dirty Pretty Things*, „Informing Integration” 2007, vol. 24, no. 2.
14. Thomas Elsaesser, 'Experimenting with Death in Life'. *Fatih Akin and the Ethical Turn*, [in:] *European Cinema and Continental Philosophy Film as Thought Experiment*, Bloomsbury Academic 2019, pp. 207-224.
15. Daniela Berghahn, *No place like home? Or impossible homecomings in the films of Fatih Akin*, „New Cinemas: Journal of Contemporary Film” 2006, Vol. 4, No. 3, pp. 141-157.
16. Raphaëlle Moine, *Stereotypes of class, ethnicity and gender in contemporary French popular comedy: from Bienvenue chez les Ch'tis (2008) and Intouchables (2011) to Qu'est-ce qu'on a fait au Bon Dieu ? (2014)*, „Studies in French Cinema” 2018, vol. 18, no. 1, pp. 35–51.

### III. Additional information

1. Teaching and learning methods and activities to enable students to achieve the intended course learning outcomes (please indicate the appropriate methods and activities with a tick and/or suggest different methods)

Teaching and learning methods and activities	X
Lecture with a multimedia presentation	
Interactive lecture	X
Problem – based lecture	
Discussions	X
Text-based work	X
Case study work	X
Problem-based learning	
Educational simulation/game	
Task – solving learning (eg. calculation, artistic, practical tasks)	
Experiential work	
Laboratory work	
Scientific inquiry method	
Workshop method	
Project work	
Demonstration and observation	
Sound and/or video demonstration	X
Creative methods (eg. brainstorming, SWOT analysis, decision tree method, snowball technique, concept maps)	
Group work	X
Other (please specify) – short student speeches (up to 15 minutes)	X
...	

2. Assessment methods to test if learning outcomes have been achieved (please indicate with a tick the appropriate methods for each LO and/or suggest different methods)

Assessment methods	Course learning outcome symbol					
	EAC _01	EAC _02	EAC _03	EAC _04	EAC _05	EAC _06
Written exam						
Oral exam						
Open book exam						
Written test	X	X	X	X		X
Oral test						
Multiple choice test						
Project						
Essay						
Report						
Individual presentation				X	X	X
Practical exam (performance observation)						
Portfolio						
Other (please specify) -						
...						

### 3. Student workload and ECTS credits

Activity types		Mean number of hours spent on each activity type
Contact hours with the teacher as specified in the study programme		30
Independent study*	Preparation for classes	30
	Reading for classes	20
	Essay / report / presentation / demonstration preparation, etc.	
	Project preparation	
	Term paper preparation	
	Exam preparation	20
	Other (please specify) -	
	...	
Total hours		100
Total ECTS credits for the course		4

\* please indicate the appropriate activity types and/or suggest different activities

### 4. Assessment criteria in accordance with AMU in Poznan's grading system:

5,0 - Student knows the issues related to European art cinema in the twenty-first century very well, is able to make an advanced analysis and interpretation of selected feature films and very well presents an independently work-out issue in the field of film studies.

4,5 – Student knows the issues related to European art cinema in the twenty-first century very well, is able to make an analysis and interpretation of selected feature films and very well presents an independently work-out issue in the field of film studies.

4,0 – Student knows the issues related to European art cinema in the twenty-first century well, is able to make an analysis and interpretation of selected feature films and well presents an independently work-out issue in the field of film studies.

3,5 – Student knows the issues related to European art cinema in the twenty-first century well, is able to make a simple analysis and interpretation of selected feature films and sufficiently presents an independently work-out issue in the field of film studies.

3,0 – Student knows the issues related to European art cinema in the twenty-first century sufficiently, is able to make a simple analysis and interpretation of selected feature films and sufficiently presents an independently work-out issue in the field of film studies.

2,0 – Student doesn't know the issues related to European art cinema in the twenty-first century sufficiently, is not able to make a simple analysis and interpretation of selected feature films nor sufficiently presents an independently work-out issue in the field of film studies.