Subject Code	ENGL3022
Subject Title	Aspects of European Film
Credit Value	3
Level	3
Pre-requisite / Co-requisite/ Exclusion	None
Objectives	1. Provide students with knowledge on narrative in film, including knowledge on film structure, so that they can understand how meanings are created. 2. Discuss and reflect upon the human condition in postmodern society. 3. Discuss and reflect upon the concept of human nature and the quintessential characteristics that are inherent to all human beings. 4. Enable students to understand the role of film as a cultural artifact and its representations of the human nature.
Intended Learning Outcomes *(Note 1)*	Upon completion of the subject, students will be able to: a) demonstrate a basic knowledge on narrative and film language; b) demonstrate an understanding of the role of film as a cultural artifact in the representation of the human condition in contemporary society; c) demonstrate an understanding of the concept of human nature and human condition in post-modern society; d) demonstrate an improvement in their reading skills, focusing on the ability to relate historical and cultural events through a more critical perspective.
Subject Synopsis/ Indicative Syllabus *(Note 2)*	This course aims at discussing representations of the human nature in Europe through film. The course relies on film studies, social semiotics, cultural studies and history as areas of knowledge to understand the human condition in contemporary society. The course examines a number of European films and the how they represent both human nature as well as the human condition in contemporary society. The course also introduces basic knowledge about the structure of film as a complex meaning-making document. Films use image, sound (soundtrack and music), editing and camera angle, for instance, to create meanings, and they are all coordinated towards producing specific meanings in a

process of high integration.

1. Introduction: why studying film? Examples of studies in film.
2. Basic vocabulary for film description.
3. Classical film theory I: Eisenstein and Bazin
4. Classical film theory II: film semiotics – Metz
5. Contemporary film theory I: visual semiotics
6. Contemporary film theory II: connection and structure
7. Contemporary film theory III: film as a text, film as discourse
8. Gender studies in European films
9. Representations of Europe in war films
10. European films and the human condition in a postmodern society

| **Teaching/Learning Methodology** *(Note 3)* | Interactive lectures; seminars and group discussions; reading assignments and reading reports; analysis of texts; movie session and discussion based on readings.

Medium of instruction: English |
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Assessment Methods in Alignment with Intended Learning Outcomes

(Note 4)

Specific assessment methods/tasks	% weighting	Intended subject learning outcomes to be assessed (Please tick as appropriate)					
		a	b	c	d		
1. Essay	50%	x	x	x	x		
2. Reading reports	40%	x	x	x	x		
3. In-class seminars	10%		x	x			
Total	100 %						

Explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes:

The essay is a final assignment and should include an analysis and discussion of a European film selected by the student. It should discuss formal aspects that lead to the construction of content. The objective of the essay is to highlight the reflection on the human nature and condition postulated in the movie, so that students can demonstrate their understanding of film language and representation of society. The length of the essay should be around 2000 words.

There will be two reading reports focusing on selected readings and films. Students should demonstrate their understanding of the main points of the assigned readings. A reflection on the application of the main thesis to the analysis of films and understanding of human nature should be included. The length of the report is about 600 words.

Students are expected to engage and contribute to classroom discussion, raising relevant questions about readings and films being analyzed. Overall participation and contribution will considered as 10% of the grade.

All assignments should be submitted to turnitin for anti-plagiarism scanning, for educational purposes.

Student Study Effort Expected	Class contact:	
	▪ Lecture	39 Hrs.
	▪	
	Other student study effort:	
	▪ Preparation for seminars and lectures	26 Hrs.
	▪ Preparation for assignments	52 Hrs.
	Total student study effort	117 Hrs.
Reading List and References	Students will be required to read relevant sections from the following books along the course: Lacey, Nick. (2005). *Introduction to film*. New York: Palgrave Macmillan. Bateman, John & Schmidt, Karl-Heinrich. (2011). *Multimodal film analysis: How films mean*. London and New York: Routledge. Bazin, André. (1970). *What is cinema?* Berkeley and Los Angeles: University of California Press. Le Goff, Jacques. (1992). *Memory and identity*. Cambridge: Cambridge University Press. **References** Bateman, John & Schmidt, Karl-Heinrich. (2011). *Multimodal film analysis: How films mean*. London and New York: Routledge.

Bazin, André. (1970). *What is cinema?* Berkeley and Los Angeles: University of California Press.

Belton, John (ed.). (1996). *Movies and mass culture*. London: Athlone London.

Bordwell, David & Thompson, Kristin. (2001). *Film art: An introduction.* New York: McGraw-Hill Companis

Checkel, Jeffrey & Katzenstein, Peter J. (2011). *European Identity (Contemporary European Politics)*. Cambridge: Cambridge University Press.

Dedman, Martin. (1996). *The origins and development of the European Union, 1945-95: A history of European integration*. London, New York: Routledge.

Dinan, Desmond. (2006). *Origins and evolution of the European Union*. New York: Oxford University Press.

Dix, Andrew. *Beginning film studies*. (2008). Manchester and New York: Manchester University Press.

Evtuhov, Catherine & Kotkin, Stephen. (2003). *The cultural gradient: The transmission of ideas in Europe, 1789-1991*. Lanham, Maryland: Rowman & Littlefield.

Guisan, Catherine. (2011). *A political theory of identity in European integration: Memory and policies*. London: Routledge.

Hall, Stuart & Du Gay, Paul (Ed). (1996). *Questions of cultural identity*. London: Sage.

Hobsbawn, Eric. (1994). *The age of extremes: the short twentieth century, 1914-1991*. London: Michael Joseph.

Huntington, Samuel. (1996). *The clash of civilizations and the remaking of world order*. New York: Simon and Shuster.

Lacey, Nick. (2005). *Introduction to film*. New York: Palgrave Macmillan.

Lee, P.S.N., Leung, L. & So, C.Y.K. **(2004).** *Impact and Issues in New Media: Toward Intelligent Societies*. Cresskill, NJ: Hampton Press.

Le Goff, Jacques. (2005). *The birth of Europe*. Malden, Mass.: Blackwell.

Pinder, John. (2007). *The European Union: a very short introduction*. New York: Oxford University Press.

Metz, Christian (2004): *Film language: a semiotics of the cinema.* Chicago: Chicago University Press.

Monaco, James (2000): *How to read a film: the world of movies, media, multimedia; language, history, theory*. 3rd edition. New York: Oxford University Press.

Oner, Selcen. (2011). *Turkey and the European Union: The question of European identity*. Lanham, Maryland: Lexington Books.

Robbins, R. H. (1992*). Cultural anthropology: a problem-based approach*. Itasca, Illinois: F. E. Peacock Publishers.

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