

Cover Sheet: Request 12149

EUS3100 European Cinema

Info

Process	Course Modify Ugrad/Pro
Status	Pending at PV - University Curriculum Committee (UCC)
Submitter	Corinne Tomasi corie@ufl.edu
Created	12/5/2017 10:25:05 AM
Updated	9/13/2018 3:42:02 PM
Description of request	A study of films of one or more of the historically important national cinemas in Europe. The course is taught in English.

Actions

Step	Status	Group	User	Comment	Updated
Department	Approved	CLAS - European Studies 011637000	Amie Kreppel		12/8/2017
No document changes					
College	Conditionally Approved	CLAS - College of Liberal Arts and Sciences	Joseph Spillane	This request is conditionally approved by the Committee, with the following revisions to the course syllabus requested: 1) make items 3 and 4 under Course Requirements consistent; in item 3 the student whose record is selected as the best gets to choose between a final project or the final exam, but in item 4 it simply says they will be exempt from the final exam AND 2) please add university policy language that can be found on this sample syllabus http://syllabus.ufl.edu/media/aa/Syllabus.pdf	1/10/2018
No document changes					
Department	Approved	CLAS - European Studies 011637000	Amie Kreppel		8/2/2018
No document changes					
College	Approved	CLAS - College of Liberal Arts and Sciences	Joseph Spillane		8/24/2018
No document changes					
University Curriculum Committee	Commented	PV - University Curriculum Committee (UCC)	Andrew Figueroa	Added to September agenda.	8/29/2018
No document changes					
University Curriculum Committee	Pending	PV - University Curriculum Committee (UCC)			8/29/2018
No document changes					

Step	Status	Group	User	Comment	Updated
Statewide Course Numbering System					
No document changes					
Office of the Registrar					
No document changes					
Student Academic Support System					
No document changes					
Catalog					
No document changes					
College Notified					
No document changes					

Course|Modify for request 12149

Info

Request: EUS3100 European Cinema

Description of request: A study of films of one or more of the historically important national cinemas in Europe. The course is taught in English.

Submitter: Corinne Tomasi corie@ufl.edu

Created: 9/13/2018 1:37:52 PM

Form version: 5

Responses

Current Prefix

Enter the current three letter code (e.g., POS, ATR, ENC).

Response:

EUS

Course Level

Select the current one digit code preceding the course number that indicates the course level at which the course is taught (e.g., 1=freshman, 2=sophomore, etc.).

Response:

3

Number

Enter the current three digit code indicating the specific content of the course based on the SCNS taxonomy and course equivalency profiles.

Response:

100

Lab Code

Enter the current lab code. This code indicates whether the course is lecture only (None), lab only (L), or a combined lecture and lab (C).

Response:

None

Course Title

Enter the current title of the course as it appears in the Academic Catalog.

Response:

European Cinema

Effective Term

Select the requested term that the course change(s) will first be implemented. Selecting "Earliest" will allow the change to be effective in the earliest term after SCNS approval. If a specific term and year are selected, this should reflect the department's expectations. Courses cannot be changed retroactively, and therefore the actual

effective term cannot be prior to SCNS approval, which must be obtained prior to the first day of classes for the effective term. SCNS approval typically requires at least 6 weeks after approval of the course change at UF.

Response:
Earliest Available

Effective Year

Select the requested year that the course change will first be implemented. See preceding item for further information.

Response:
Earliest Available

Requested Action

Indicate whether the change is for termination of the course or any other change. If the latter is selected, all of the following items must be completed for any requested change.

Response:
Other (selecting this option opens additional form fields below)

Change Course Prefix?

Response:
No

Change Course Level?

Note that a change in course level requires submission of a course syllabus.

Response:
No

Change Course Number?

Response:
No

Change Lab Code?

Note that a change in lab code requires submission of a course syllabus.

Response:
No

Change Course Title?

Response:
No

Change Transcript Title?

Response:
No

Change Credit Hours?

Note that a change in credit hours requires submission of a course syllabus.

Response:
No

Change Variable Credit?

Note that a change in variable credit status requires submission of a course syllabus.

Response:
No

Change S/U Only?

Response:
No

Change Contact Type?

Response:
No

Change Rotating Topic Designation?

Response:
No

Change Repeatable Credit?

Note that a change in repeatable credit status requires submission of a course syllabus.

Response:

Yes

Maximum Repeatable Credits

Enter the maximum credits a student may accrue by repeating this course.

Response:

12

Change Course Description?

Note that a change in course description requires submission of a course syllabus.

Response:

No

Change Prerequisites?

Response:

No

Change Co-requisites?

Response:

No

Rationale

Please explain the rationale for the requested change.

Response:

We would like to increase the number of credits the course can be repeated for from 8 to 12 credits. The Center for European Studies is looking to standardize all our offered repeatable credit courses to allow students to repeat the course up to three times . EUS 3100 as a cinema course is generally offered as 4 credits; the requested change will therefore allow students to repeat the course up to 3x with a change in content.

In the past 5 years, classes offered under EUS 3100 has included "European Road Movie," "Modern Czech Cinema," and next semester will offer "European Art Cinema."

EUS 3100

Class Periods TBD; Screening Period TBD

Polish Science Fiction and Fantasy: Fiction, Film, Artwork

“To admire a book is also to admire oneself at having read it so well.” – Stanisław Lem,
Philosophy of Chance: Literature in Light of Empiricism, Warsaw, 1968

INSTRUCTOR INFORMATION:

TBA

COURSE DESCRIPTION

This is a course in *surviving futures*, a phrase which we will seek to unfold in three specific ways. First, we will examine Polish SF & F films and narratives not merely as representations of “the” future or, conversely, of impossible worlds, but as reflections of the ways in which Poles have survived different improbable, yet historical futures.

The future arrived in Poland quite unexpectedly at multiple intervals throughout the course of the past century, whether in the form of sudden, ultimately only imperfectly exploited opportunities to establish Western-style free-market democracies or in the form of foreign-imposed totalitarian or authoritarian sociotechnic projects aimed at the total transformation of life. It is this catastrophic, *essentially* experimental history which the SF & F of Poland incessantly interrogates and simulates, escapes only to repeat.

Second, because they are not the products of a mass-market consumer industry, Polish SF & F films and narratives have neither the comfort nor the security of spectators and readers as their aim, thus even the briefest exposure to them inevitably confronts one with the practical question of how to survive the event of the viewing or reading experience itself. Self-consciously experimental, Polish SF & F films and narratives seek, by turns, to elude and attack, to sicken or seduce, therefore surviving them – interpretively, perceptually, physiologically – requires something of a spectatorial or readerly “athleticism.” To this end, we will school ourselves in the invention and performative elaboration of new, alternative – ascetic, therapeutic, transgressive – strategies of spectatorship and artistic reception.

Finally, throughout our exploration of Polish SF & F, we will consistently seek to fashion original, unlooked-for perspectives on the two mutually interrelated questions of whether, in our present form, we can survive any of the possible futures which await our world today and of whether the idea of the future – a future, however improbable – can still exist today as a project in ways that are capable of seizing the contemporary imagination.

PREREQUISITES: Sophomore-standing, or instructor permission.

REQUIRED & RECOMMENDED TEXTS & FILMS:

Note: Unless otherwise indicated, all texts and films for this course are also available in hard or electronic copy through ARES Course Reserves at Library West

I. TEXTS

A. In-print required texts, available for purchase at the UF Bookstore.

Stefan Grabiński. *The Dark Domain* [1918/1922]. Translated by Mirosław Lipiński. Afterword by Madeleine Johnson. UK: Dedalus, 2006.

Michael Kandel, ed & trans. *A Polish Book of Monsters: Five Dark Tales by Modern Polish Authors*. Stories by Marek S. Huberath, Andrzej Sapkowski, Tomasz Kołodziejczak, Andrzej Żimniak, and Jacek Dukaj. New York: PIASA Books, 2010.

Stanisław Lem. *Memoirs Found in a Bathtub* [1961]. Translated by Michael Kandel and Christine Rose. New York: Harvest/HBJ Books, 1986.

Stanisław Lem. *One Human Minute*. Translated by Catherine S. Leach. New York: Harvest Books, 1986.

Stanisław Lem. *Solaris* [1961]. Translated by Joanna Kilmartin and Steve Cox. New York: Harvest Books, 2002.

Stanisław Lem. *Tales of Pirx the Pilot*. Translated by Louis Iribarne. New York: Harvest/HBJ Books, 1979.

Stanisław Lem. *More Tales of Pirx the Pilot*. Translated by Louis Iribarne, et al. New York: Harvest/HBJ Books, 1982.

Andrzej Sapkowski. *The Last Wish*. Translated by Danusia Stok. US: Orbit, 2008.

Andrzej Sapkowski. *Blood of Elves*. Translated by Danusia Stok. London: Gollancz, 2009.

Bruno Schulz. *The Street of Crocodiles and Other Stories* [1934/1937]. New York: Penguin, 2008.

B. Out-of-print texts.

1. **Out-of-print texts which may be available for purchase at the UF Bookstore or from on-line sellers; required material from these texts is also available in coursepacks from Orange & Blue Textbooks.**

Chosen by Fate: Zajdel Award Winners. Edited by Elżbieta Gepfert, et al. Warsaw: SuperNOWA, 2000.

The Dedalus Book of Polish Fantasy. Edited and Translated by Wiesiek Powaga. New York: Hippocrene Books, 1996.

Lech Majewski. *Bus to Golgotha: A Film Poem.* Kraków: Baran i Suszczyński, 1997.

2. Out-of-print texts available in electronic copy via course listserve.

Neil Gaiman & Dagmara Matuszak. *Melinda.* New York: Hill House, 2005.

Jan Sawka. *A Book of Fiction.* New York: C.N. Potter, 1986

C. Unpublished translations, available only in electronic copy via course listserve.

Marek Huberath. *Nest of Worlds: The Only Version* [writ. 1989-1992; pub. 1999]. Translated by Michael Kandel.

Andrzej Sapkowski. *Maladie* [1995]. Translated by Wiesiek Powaga. Translation revised and modified by Christopher J. Caes.

Mateusz Skutnik. *Revolutions: Vol. 1 – Parabola* [2004]; *Vol. 2 – Ellipsis* [2004]; *Vol. 3 – Monochrome* [2005]; *Vol. 4 – Syntagma* [2006]; *Vol. 5 – Two Days* [2010]. Translated by Christopher J. Caes.

Wiktor Żwikiewicz. *Second Autumn* [1982]. Translated by Christopher J. Caes.

D. In-print recommended texts, available for purchase at the UF Bookstore.

Zdzisław Beksiński. *The Fantastic Art of Beksinski.* Morpheus International, 1998.

Harlan Ellison and Jacek Yerka. *Mind Fields: The Art of Jacek Yerka, the Fiction of Harlan Ellison.* Morpheus International, 2006.

Jacek Yerka. *The Fantastic Art of Jacek Yerka.* Morpheus International, 1994.

E. COURSEPACK – 3 Vols, available from Orange & Blue Textbooks.

F. All other required and recommended texts for this course will be available either in handout, on-line, or in electronic copy via the course listserve.

II. FILMS[☹]

Note: Our scheduled screening time and location is the preferred venue for viewing films; however, unless otherwise indicated, films are also available for in-library viewing through Course Reserves at Library West or through the Language Lab in 1017 Turlington Hall

Avalon [2000] – dir. Mamoru Oshii

Chronopolis [1983] – dir. Piotr Kamler *Enak*

[1992] – dir. Sławomir Idziak

The Hexer (Wiedźmin) [2001] – dir. Marek Brodzki

The Hourglass Sanatorium (Sanatorium pod klepsydrą) [1973] – dir. Wojciech Has

The Knight (Rycerz) [1979] – dir. Lech Majewski

O-Bi, O-Ba: The End of Civilization (O-bi, O-ba – koniec cywilizacji) [1985]– dir. Piotr Szulkin

The Saragossa Manuscript (Rękopis znaleziony w Saragossie) [1965] – dir. Wojciech Has

Sexmission (Seksmisja) [1984] – dir. Juliusz Machulski

The Silver Globe (Na srebrnym globie) [1976-1987] – dir. Andrzej Żuławski

Solaris [1972] – dir. Andrei Tarkovsky

Solaris [2002] – dir. Stephen Soderbergh

The Tenant [1976] (125. min.)– dir. Roman Polański

The War of the Worlds: The Next Century (Wojna światów – następne stulecie) [1981] – dir. Piotr Szulkin

In addition to the feature films, one or two short films will also be shown at the beginning of each week's screening. For titles, see course schedule below.

[☹] Many of the films we will be screening this semester have not been rated for American audiences. Some may contain graphic images of violence, sexuality, drug use, or otherwise inflammatory material. If you feel you may find such content offensive or disturbing, please consult with me at the earliest possible convenience so that we can determine if the course is appropriate for you.

COURSE SCHEDULE (Draft Outline):

Week 1 – Introduction to the Polish Fantastic

Feature film: The Silver Globe (Na srebrnym globie) (1976-77; 1986-87) [157 min.] – dir. Andrzej Żuławski

Week 2 – The Fantastic as the Supernatural and the Uncanny

Selections from Stefan Grabiński, *The Dark Domain [1918-1922]*. Translated by Mirosław Lipiński. New York: Hippocrene Books, 1994:

- “The Area” – pp. 38-49;
- “Szamota’s Mistress” – pp. 61-76;
- “Strabismus” – pp. 84-96;
- “Vengeance of the Elementals” – pp. 96-110;
- “In the Compartment” – pp. 111-121;
- “Saturnin Sektor” – pp. 122-134;
- “The Glance” – pp. 135-147.

Feature film: *The Tenant (1976) [125. min.]* – dir. Roman Polański

Week 3 – Evolution in Captivity; the Master Narrative of First SF [some Beksinski]

Feature film: TBD

Week 4 – The Forms of Fantasy [assignment from Jan Sawka’s *A Book of Fiction*; drawings of Bruno Schulz]

Selections from Bruno Schulz, *Sanatorium Under the Sign of the Hourglass*:

- “The Book”
- “The Age of Genius”
- “Spring”
- “My Father Joins the Fire Brigade”
- “Sanatorium Under the Sign of the Hourglass”

Selections from Bruno Schulz, *The Street of Crocodiles*:

- “Visitation”
- “Birds”

Feature film: The Hourglass Sanatorium (Sanatorium pod klepsydrą) (1973) [124 min.] – dir. Wojciech Has

Week 5 – Lem/Tarkovsky

Stanisław Lem. *Solaris*, pp. 1-131.

Feature film: Solaris (1972) [165 min.] – dir. Andrei Tarkovsky

Week 6 – Lem/Soderbergh; “Pirxism”

Selections from *Tales of Pirx the Pilot & More Tales of Pirx the Pilot*:

- “The Test”
- “On Patrol”
- “Terminus”
- “The Accident”

Feature film: Solaris (2002) [99 min.]– dir. Stephen Soderbergh

Week 7 – Framing Paranoia

Stanisław Lem. *Memoirs Found in a Bathtub* [1961]. Translated by Michael Kandel and Christine Rose. New York: Harvest/HBJ Books, 1986, Chaps. 1-9 (pp. 1-123).

Feature film: The Saragossa Manuscript (Rękopis znaleziony w Saragossie) (1965) [182 min.] – dir. Wojciech Has

Week 8 –

Review & Take-home mid-term

Week 9 –

Selections from the fiction of Andrzej Sapkowski: *Blood of Elves*. Translated by Danusia Stok. London: Gollancz, 2009.

Feature film: The Knight (Rycerz) (1979) [84 min.] – dir. Lech Majewski. [Pending availability. Alternate film: *Goto, L’Ile d’amour (Goto, Island of Love)* (1968) [93 min] – dir. Walerian Borowczyk]

Week 10 –

Feature film: The War of the Worlds: The Next Century (Wojna światów – następne stulecie) (1981) [96 min.] – dir. Piotr Szulkin

Week 11 –

Feature film: Sexmission (Seksmisja) (1984) [119 min.] – dir. Juliusz Machulski

Week 12 –

Feature film: O-Bi, O-Ba: The End of Civilization (O-bi, O-ba – koniec cywilizacji) (1985) [88 min.] – dir. Piotr Szulkin

Week 13 –

Feature film: Enak (1992) [81 min.] – dir. Sławomir Idziak. [Pending availability. Alternate film: *Ga-ga: Glory to the Heroes (Ga, ga - Chwała bohaterom)* (1986) [84 min.] - dir. Piotr Szulkin]

Week 14 – Polish Science Fiction of the 80s & 90s.

Feature film: Avalon (2000) [106 min.] – dir. Mamoru Oshii

Week 15 –

Selection from Andrzej Sapkowski. *The Last Wish*. Translated by [...]. London: Gollancz, 2007.

Feature film: The Hexer (Wiedźmin) (2001) [130 min.] – dir. Marek Brodzki

Week 16 –

Final

COURSE REQUIREMENTS:

Weighting –

Attendance and participation (including quizzes and short writing assignments), 18.75%;

Take-home midterm, 18.75%;

In-class final exam, 18.75%;

“experiment in reading,” 18.75%;

Final project, 25%.

1. Attendance and Participation

Attendance is an absolute requirement of this course. The format of this course is lecture and discussion. This means that it is not sufficient merely to read the texts and view films in order to make progress. Since one of the emphases of this course is the *event* of interpretation, very often our approach to the films will depend precisely on *not* taking them at face value, but engaging them critically and evaluating their claims and representational techniques. Lively participation in and contribution to class discussions is a key ongoing requirement for the entire course. Students will be expected to assume partial responsibility for initiating, guiding, and continuing discussion. For this reason, absences put you at a severe disadvantage, depriving you of the benefit of lectures and participation in class discussions, often the key staging grounds for exam questions and strong paper topics. Two unexcused absences will be permitted. For every absence above and beyond these two, I will need written documentation justifying the absence. Otherwise, each unexcused absence after 2 will result in a 3 point deduction from participation grade.

Finally, to facilitate the maintenance of our viewing and reading schedule, short (3-question) factual, plot-based quizzes will be given at the beginning of class once or twice a week.

2. Take-home Midterm

There will be a take-home midterm, which will consist of a selection of long and short essay questions from which you will choose.

3. Record of an Experiment in Reading

This written assignment will be outlined in more detail in over a series of classes in the first half of the semester. Briefly, you will be asked to conduct an “experiment” on your own reading style, on how you make sense of an SF or fantasy text during the process of reading. This will involve imagining something like a split within your own mind, part of which will be your “normal” self as you “plug-in” to a book, short story, or film, and part of which will be a semi-detached analytical observer, who will monitor your progress and “scan” your “reading self” for patterns and data. Once submitted, this assignment will be incorporated as an anonymous “experimental record” into a volume of similar reports authored by everyone in the class and will be examined by us as one of our course texts for the semester.

4. Final Exam

There will be an in-class final exam (ca. 2 hrs.), which, like the midterm, will consist of a choice of long and short essay questions.

5. Final Project

There are two options for the final project, an analytical one and a creative one. Should you choose the analytical option, you will be asked to write a polished 8-10 page essay, critically examining a topic or theme broached in the course, and fashioning an original interpretation that shows, directly and explicitly, your point of view. Topics will be announced later in the semester. Should you choose the creative option, you will be asked to prepare, in any medium, a creative exploration of a topic or theme examined in the course. For creative projects I reserve the right to request a brief interpretive preface or programmatic statement explicitly linking the project to the course material.

Grading Policy

Grade	A	A-	B+	B	B-	C+	C	C-	D+	D	D-	E
Percent	93.4– 100	90– 93.3	86.7– 89.9	83.4– 86.6	80– 83.3	76.7– 79.9	73.4– 76.6	70– 73.3	66.7– 69.9	63.4– 66.6	60– 63.3	0– 59.9

Class Attendance and Make-up Policy

Attendance is an absolute requirement of this course. For this reason, absences put you at a severe disadvantage, depriving you of the benefit of lectures and participation in class discussions, often the key staging grounds for exam questions and strong paper topics. Two unexcused absences will be permitted. For every absence above and beyond these two, I will need written documentation justifying the absence (see undergraduate catalog for university policy on excused absences <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>). Otherwise, each of these absences will adversely affect your attendance and participation grade for the semester.

Students Requiring Accommodations

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

Course Evaluation

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>.

University Honest Policy

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code (<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

Counseling and Wellness Center

Contact information for the Counseling and Wellness Center: <https://counseling.ufl.edu/>, 392-01575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.