Required Texts


Singerman, Alan. *Apprentissage du cinéma français.* Livre de l’étudiant. Focus Publishing 2004 (Required only for French majors and minors)

Recommended readings


For further readings please see also the bibliographies in Singerman. Additional reading materials will be distributed in class.

Idea Form Objectives

Essential (E)
1. Gaining factual knowledge (terminology, classifications, methods, trends)

Important (I)
7. Gaining a broader understanding and appreciation of intellectual /cultural activity

Course Description

This course focuses on the history of French film. It provides a historical, critical, theoretical, and economic survey of French cinema from its beginnings to the present. A range of directors (e.g., Renoir, Truffaut, Godard), actors (e.g., Gabin, Simon, Bardot, Belmondo, Depardieu), and film style movements (e.g., Surrealism, Poetic Realism, New Wave) will be studied. Different genres (e.g., documentary, comedy, psychological drama, mystery) that dominate(d) the French film industry will be discussed.

Cinema as “the seventh art” plays an important role within French culture and French national identity. In the course of this semester, we will focus on how cinema contributed to the formation of French national identity. In particular, we will investigate the
cinematic representation of “Frenchness” in the context of French colonial politics (1890s until the early 1960s).

Goals
Upon completion of this course students will have a better understanding of the history of French cinema and the important role cinema play(ed)s in the formation of French national identity. They will be able to view French films with a critical eye, have a greater understanding of French film forms and styles, know about the reception of French films, the ecohistory of France’s cinema industry, and will be able to apply different critical approaches to cinema.

Grading
Exams (2) 30%
Oral Presentation 10% (French majors and minors will do this presentation in English)
Movie Reviews (4) 20%
Quizzes 20%
Actor’s Biography 10%
Attendance/Participation 10%

Grading Scale
A= 90-100%  B=80-89%  C=70-79%  D=60-69%  F=59 or less

Exams
There are two exams, clearly marked on the syllabus, a mid-term and a final. French majors and minors will have to take these exams in French.

Make-up work
If you miss the mid-term exam FOR ANY LEGITIMATE REASON (Angelo State University OP 10.04), you must contact me within two working days from the exam date or you will not be allowed to take the make-up test. No make-ups will be given for the final.

Quizzes
Quizzes will be given periodically over the assigned homework, the readings and material covered in class. Quizzes may or may not be announced in class. You should ALWAYS be prepared for a quiz over the assignment. There will be NO make-up quizzes. The lowest quiz grade will be dropped at the end of the semester. If you miss a quiz FOR ANY REASON, this will be the quiz that is dropped.
Oral Presentation
Either by themselves or in groups of two, course participants are asked to do an oral presentation on either a film style movement, a director, a film genre, or any aspect of film form. The presentation should last 7-10 minutes.

Actor’s Biography
Students are asked to write a biography on a French actor. The biography should be 350-400 words long and have a bibliography of the works used. Please follow MLA style guidelines. French majors and minors will write this biography in French, all other course participants will write this biography in English.

Movie Reviews
Each student will be asked to write a review of four French films. The first review will be on a film watched in class. We will discuss en détail what should be mentioned in the review. The other three reviews should be on films not watched in class. A list of movies that can be reviewed is attached to this syllabus. Students, in consultation with the instructor, can also pick a movie of their choice. Each review should be between 300-350 words long (Font 12, Times New Roman, double-spaced, 1 inch margins). French majors and minors will write this review in French, all other course participants will write this review in English.

Plagiarism and any other form of cheating will not be tolerated. Assignments that are plagiarized will receive automatically the grade -0-.

Attendance
Regular and on-time class attendance is of the utmost importance in this class. Each student will be allowed two (2) absences. These absences can be either excused or unexcused. Each subsequent absence will result in 5% deduction on the attendance/participation grade. An absence is no excuse for not knowing the material or not handing in the assignments. If you cannot hand in an assignment, ask another person to bring your assignment to me or to put it into my mailbox in A110. It is your responsibility to verify your standing (attendance/grades/etc) should you have any questions.

Absence from Class for Religious Reasons
A student who intends to observe a religious holy day should make that intention known in writing to the instructor prior to the absence. A student who is absent from classes for the observance of a religious holy day shall be allowed to take an examination or complete an assignment scheduled for that day within a reasonable time after the absence.

Participation
In your own interest: Participez à la discussion!
Office Hours
Office hours held are also for remedial purposes. Please contact me early on if material is unclear to you or if you have any other questions regarding the class.

Activities
You are invited to join the French Club (le cercle français). This is an excellent opportunity to practice French and learn more about Francophone cultures. You are also encouraged to think about the French exchange program. Maybe YOU should go to one of ASU’s partner universities in France.

ADA
Persons with disabilities which may warrant academic accommodations must contact the Student Life Office, Room 112 University Center, in order to request such accommodations prior to any accommodations being implemented. You are encouraged to make this request early in the semester so that appropriate arrangements can be made.

Angelo State University expects its students to maintain complete honesty and integrity in their academic pursuits. Students are responsible for understanding the ACADEMIC HONOR CODE, which is contained in both print and web versions of the Student Handbook.

Cellular Phone Policy: Turn of all pagers, cell phones, or other electronic communication devices before entering the classroom.

Meeting Times /Assignments/ Screenings

January

16  Introduction. The Beginning of French Cinema
    Reading assignment: Lanzoni, 23-36; Silberman, E1-6 or F9-14.

18  Early silent films. Screening Lumière and Méliès. Introduction to Film terminology
    Reading assignment: Lanzoni, 39-52; Silberman, E7-17 or F15-25.

    Reading assignment: Silberman, E19-36 or F27-44. See also the definition of film terms pp. xiii-1 or lexique technique du cinéma pp. 3-9.

25  French Cinema of the 1920s, from silent film to talkies.
    Reading assignment: Lanzoni, 53-62, Hayward 76-121.
30 Jean Vigo. The Iconoclast. (Silberman E 39- 54 or F47-63) Screening: *Zéro de conduite* (1933)

February

1 Screening: *Zéro de conduite* (1933)

---

6 The American Rival. French film industry and American influence
Screening: Marc Allegret: *Zouzou* (1934) with Josephine Baker and Jean Gabin.
Reading assignment: Hayward, 17-30.

8 Screening: Marc Allegret: *Zouzou* (1934) Discussion.

---

13 French Cinema and the Popular Front.
Screening: Jean Renoir: *La Grande Illusion* (1937)
Reading assignment: Silberman, E75-95 or F81-100

15 Screening: Jean Renoir: *La Grande Illusion* (1937)

---

20 Poetic Realism.
Screening: Julien Duvivier: *Pépé le Moko* (1936)
Reading assignment: Silberman, E 37-38 or F45-46 First movie review due.

22 Screening: Julien Divivier: *Pépé le Moko* (1936)
Discussion. Precursor to French *Film noir?*

---

27 French Film under German Occupation.
Screening: Clouzot: *Le Corbeau* (1943)
Reading assignment: Lanzoni 115-124 Silberman, E139-160 or F141-161.

March

1 Screening: Clouzot: *Le Corbeau* (1943)

---

6 Discussion: Marcel Carné: *Les Enfants du Paradis* (1945)
Second movie review due.

8 Mid-term
12-16  Spring Break

20  French Comedy in the 1950s. Screening of *Les Vacances de Monsieur Hulot*. (1953)
    Reading assignment: Silberman, E189-204 or F191-205.

22  Screening: *Les Vacances de Monsieur Hulot* (1953)
    ---

27  Anti-Colonial Films: Resnais –*Les Statues meurent aussi* (1953)

29  Film noir and the American Influence
    Screening: Melville: *Bob le flambeur* (1955)
    ---

April

Last Day to drop a class: April 2nd!

3  Screening:  Melville: *Bob le flambeur* (1955)

5  Before the New Wave (Nouvelle Vague) –Vadim : *Et Dieu créa la femme* (1956)

7  Foreign Language Festival
    ---

10  The New Wave (Nouvelle Vague) and *Les Cahiers du cinéma*.  
    Reading assignment : Silberman, E229-231 or F229-231.  Third movie review due.

12  Screening: Truffaut: *Les Quatre Cents Coups* (1959)
    Reading assignment : Silberman, E233-252 or F233-252.
    ---

17  Screening: Truffaut: *Les Quatre Cents Coups* (1959)
    Discussion.

19  Screening : Jean-Luc Godard *A bout de souffle* (1960)
    Reading assignment : Silberman, E271-287 or F271-287
    ---

24  Screening : Jean-Luc Godard *A bout de souffle* (1960)
    Fourth movie review due.
Actor’s biography (draft –meeting with instructor)

---

May

1
Final Exam.

3
Presentations I (8-10 P.M.)

---

May

10
Presentation II –final actor’s biography due.
( Meeting time is from 10:30 A.M. -12:30 P.M.)

The following films are available in the library (on reserve) and can be reviewed for class:

Bresson: *Un condamné à mort s’est échappé ou le vent souffle ou il veut* (1956)
Buñuel: *Un chien andalou* (1929)
Cocteau: *La Belle et la Bête* (1946)
Gance: *J’accuse* (1919; sound 1936)
Renoir: *Boudu sauvé des eaux* (1932)
Renoir: *L’Homme du Sud* (1945) The Southerner
Renoir: *Le Journal d’une femme de chambre* (1946) Diary of a Chambermaid
Renoir: *Elena et les hommes* (1956)
Truffaut: *Jules et Jim* (1962) Truffaut
: *Fahrenheit 451* (1966)

The following films can be checked out from the Department of English and Modern Languages

Renoir: *La Bête humaine* (1937)
Renoir : *La Marseillaise* (1938) Renoir
: *La Règle du jeu* (1939) Truffaut :
: *Tirez sur le pianiste* (1960)

The following films that can be reviewed are not necessarily in the library, but can be found at Netflix, Amazon video on demand or similar venues.

Cavalier: *L’Insoumis* (1964)
Claire Denis: *Beau travail* (1999)
Hazanavicius: *The Artist* (2011)
Jeunet: *Amélie* (2001)
Leconte: *Les bronzés font du ski* (1979) – no English subtitles
Vigo: All films except *Zéro de conduite*.

This syllabus is subject to change.