

General Information

Course Bulletin Listing/Subject Area	French
Fiscal Unit/Academic Org	French & Italian - D0545
College/Academic Group	Humanities
Level/Career	Undergraduate
Course Number/Catalog	2801
Course Title	Classics of French Cinema
Transcript Abbreviation	Classic FR Cinema
Course Description	Introduction to the study of the cinema and to French film classics. Students will explore cinema as an art form, the social & cultural history of France as it relates to the cinema, the qualities that make individual films cinematic masterpieces.
Semester Credit Hours/Units	Fixed: 3

Offering Information

Length Of Course	14 Week, 7 Week, 4 Week (May Session), 12 Week (May + Summer)
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	No
Grading Basis	Letter Grade
Repeatable	No
Course Components	Lecture
Grade Roster Component	Lecture
Credit Available by Exam	No
Admission Condition Course	No
Off Campus	Never
Campus of Offering	Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites
Exclusions

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code	16.0104
Subsidy Level	General Studies Course
Intended Rank	Freshman, Sophomore, Junior, Senior

Quarters to Semesters

Quarters to Semesters	New course
Give a rationale statement explaining the purpose of the new course	Department wishes to expand its film course offerings in English; currently the only film course taught in English is French 672 (French Cinema since 1945), which enrolls advanced undergraduate and graduate students
Sought concurrence from the following Fiscal Units or College	

Requirement/Elective Designation

General Education course:

Visual and Performing Arts

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes

Content Topic List

- Contributions of French filmmakers to the art of the cinema
- Invention of the cinema by the Lumiere brothers, serials of Louis Feuillade in the 1910's and the emergence of avant-garde cinema in the 1920's
- Classic films of the 1930's and 1940's
- Emergence of a renewed art cinema in the 1950's and 1960's
- The "Cinema du look" of the 1980's and the Heritage cinema of the 1990's
- The creation of new forms of global cinema in the late 20th and early 21st century
- Taught in English

Attachments

- French 2801 syllabus.docx
(Syllabus. Owner: Mikos,Suzanne Michelle Sabol)
- French 2801 syllabus.docx: revised 2/6/12
(Syllabus. Owner: Willging,Jennifer)

Comments

- See e-mail to J. Willging. *(by Vankeerbergen,Bernadette Chantal on 01/31/2012 08:16 AM)*
- Syllabus Requested by committee for GE category. Uploaded on 6-22-2011

Revised Syllabus uploaded on 7-28-2011 per request of Valarie Williams *(by Mikos,Suzanne Michelle Sabol on 07/28/2011 07:50 AM)*

- Must indicate which GE category this course intends to fulfill and provide a GE proposal. *(by Meyers,Catherine Anne on 06/16/2011 11:43 AM)*

COURSE REQUEST
2801 - Status: PENDING

Last Updated: Heysel,Garett Robert
02/07/2012

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Birckbichler,Diane W	02/07/2011 05:47 PM	Submitted for Approval
Approved	Birckbichler,Diane W	02/08/2011 07:35 PM	Unit Approval
Approved	Williams,Valarie Lucille	06/15/2011 12:40 PM	College Approval
Revision Requested	Meyers,Catherine Anne	06/16/2011 11:43 AM	ASCCAO Approval
Submitted	Mikos,Suzanne Michelle Sabol	06/22/2011 07:40 AM	Submitted for Approval
Approved	Willging,Jennifer	06/22/2011 08:31 AM	Unit Approval
Revision Requested	Williams,Valarie Lucille	07/08/2011 10:31 AM	College Approval
Submitted	Mikos,Suzanne Michelle Sabol	07/28/2011 07:50 AM	Submitted for Approval
Approved	Willging,Jennifer	07/28/2011 07:56 AM	Unit Approval
Approved	Williams,Valarie Lucille	08/18/2011 08:19 AM	College Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	01/31/2012 08:16 AM	ASCCAO Approval
Submitted	Willging,Jennifer	02/06/2012 01:29 PM	Submitted for Approval
Approved	Willging,Jennifer	02/06/2012 01:35 PM	Unit Approval
Approved	Heysel,Garett Robert	02/07/2012 07:30 PM	College Approval
Pending Approval	Nolen,Dawn Jenkins,Mary Ellen Bigler Meyers,Catherine Anne Vankeerbergen,Bernadette Chantal Hogle,Danielle Nicole Hanlin,Deborah Kay	02/07/2012 07:30 PM	ASCCAO Approval

French 2801: Classics of French Cinema

Course description:

This course is designed to introduce students to the unique contributions that French filmmakers have made to the art of motion pictures. After an introduction to the early decades of French cinema (from 1895 to the late 1920s), the course will examine the most important filmmakers and the key developments in French film history. Students will learn the key components of classical French cinema in the 1930s; the new demands placed on French filmmakers during the “dark years” of the German occupation of France during World War II and the post-war years of renewal; the development, in the 1950s, of the competing traditions of the “tradition of quality” and “art cinema”; the development of the New Wave of French cinema in the 1950s and 1960s, with its challenge to virtually every aspect of film tradition in France; the emergence of new independent filmmaking trends in the 1970s and 1980s; and, in the 1990s and the beginning of the 21st century, the emergence of new forms of imagining France and French identities. Emphasis throughout the course will be on the art of the cinema and the key elements of film analysis.

Course objectives:

Taught in English (with English sub-titled films), the course will give students an appreciation and understanding of the art of the cinema by focusing on French film art. Students will be exposed to new ways of thinking about the cinema, both in terms of the specifics of the French cultural context for film and in terms of the techniques of film analysis.

Course requirements:

Students will write a series of short papers (3 pp., typed & double-spaced) on individual films. Six papers will be assigned in the course of the semester.

There will be a midterm and a final examination.

Grading: 6 short papers, 10% each (60 %); midterm examination (20%); final examination (20%).

Required Readings:

Alan Williams, *The Republic of Images*.

Ginette Vincendeau, *Pépé le Moko*.

Martin O’Shaughnessy, *Grand Illusion*.

Judith Mayne, *Le Corbeau*.

Jill Forbes, *Les Enfants du paradis*

Grading scale:

A	93-100	B	83-87	C	73-77	D	65-67
A-	90-92	B-	80-82	C-	70-72	E	64-0
B+	88-89	C+	78-79	D+	68-69		

This course fulfills the General Education Arts and Humanities Goals and Learning Outcomes and the Visual and Performing Arts Learning Outcomes.

GE Goals:

Students evaluate significant writing and works of art. Such studies develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing the arts and reflecting on that experience.

Expected Learning Outcomes and Methods of Assessment:

1. Students develop abilities to be informed observers of, or active participants in, the visual, spatial, performing, spoken, or literary arts.
2. Students develop an understanding of the foundations of human beliefs, the nature of reality, and the norms that guide human behavior.
3. Students examine and interpret how the human condition and human values are explored through works of art and humanistic writings.
4. Students develop their critical and analytic abilities, as well as work on the clarity and precision of their writing.

Principal

Visual and Performing Arts Expected Learning Outcomes:

1. Students develop abilities to analyze, appreciate, and interpret significant works of art.
2. Students develop abilities to be an informed observer or active participant in a discipline within the visual, spatial, and performing arts.

This course will meet VPA learning outcomes by: exposing students to a variety of French films and readings about French film and film in general; situating the films in their historical and cultural contexts, thus giving students an overview of 20th-century French and European history; asking students to discuss in class both the formal and thematic aspects of the films they view, using a basic but precise vocabulary of film analysis they will have learned at the beginning of the semester; requiring students to write six three-page papers throughout the semester, each one analyzing in detail the formal aspects and potential meanings of a scene of their choice; requiring students to take two short-answer and essay examinations to assess their retention of technical, historical, and thematic information and their ability to identify and to write short analyses of particular scenes. At least one class period of this course will also be observed by one of the members of the department's Assessment Committee each time it is taught to see if lectures and discussions are geared toward producing the desired learning outcomes.

Assessment of outcomes:

After the end of the semester, students' final exams and final papers for the course (or random samples of these if class size exceeds 25) will be collected by the instructor and given to the department's Assessment Committee, who will review these documents in

light of the six VPA GE Expected Learning Outcomes above. The committee will discuss how well these papers and exams seem to measure learning outcomes and, if they appear to be good measures, the extent to which learning outcomes appear to have been met. If adjustments to the course syllabus / content need to be made, the committee will work with the instructor to make these changes for future versions of the course.

Academic Integrity:

Academic Integrity. As defined by University Rule 3335-31-02, plagiarism is the Representation of another's works or ideas as one's own; it includes the unacknowledged word for word use and/or paraphrasing of another person's work, and/or the inappropriate unacknowledged use of another person's ideas. Plagiarism is one of the most serious offenses that can be committed in an academic community; as such, it is the obligation of this department and its instructors to report all cases of suspected plagiarism to the Committee on Academic Misconduct. After the report is filed, a hearing takes place and if the student is found guilty, the possible punishment ranges from failing the class to suspension or expulsion from the university. Although the existence of the internet makes it relatively easy to plagiarize, it also makes it even easier for instructors to find evidence of plagiarism. It is obvious to most teachers when a student turns in work that is not his or her own and plagiarism search engines make documenting the offense very simple.

–Always cite your sources (your professor can help with this).

–Always ask questions before you turn in an assignment if you are uncertain about what constitutes plagiarism.

–Always see your professor if you are having difficulty with an assignment.

To preserve the integrity of OSU as an institution of higher learning, to maintain your own integrity, and to avoid jeopardizing your future, DO NOT PLAGIARIZE!

Disability Services:

Students with disabilities who require accommodations for access and participation in this course must be registered with the Office for Disability Services (ODS). Please contact ODS at (614) 292-3307 or (614) 292-0901 (TDD). Students should also contact me as soon as possible to explore potential accommodations.

SYLLABUS:

week one: Introduction to the course: The birth of the cinema in France, from the Lumière brothers to George Méliès; cinema and modern life. The development of French film as both drama (Feuillade's serials) and as experimental art (the avant-garde filmmakers of the 1920s: Léger, Dulac, Man Ray).

READING: Williams, chs. 1-3.

week 2: French cinema of the 1930s: Julien Duvivier and the development of poetic realism. Film: *Pépé le Moko* (1937).

READING: Williams, chs. 7, 8; Vincendeau, *Pépé le Moko*

week 3: French cinema of the 1930s: Jean Renoir and the development of classical French film style. Film: *Grand Illusion* (1937).

READING: Williams, ch. 9; Martin O'Shaughnessy, *Grand Illusion*.

week 4: French cinema and World War II: Henri-Georges Clouzot and the emergence of *film noir*. Film: *Le Corbeau (The Raven)*, (1943).

READING: Williams, ch. 10; Mayne, *Le Corbeau*.

week 5: Rebuilding French cinema: Marcel Carné and the myth of French national cinema. Film: *Children of Paradise* (1944-45).

READING: Williams, ch. 11; Jill Forbes, *Les Enfants du paradis*.

week 6: French film in the 1950s: the Tradition of Quality and beyond. Film: René Clément, *Gervaise* (1956).

READING: Williams, ch. 12.

week 7: The emergence of the New Wave of French cinema. Film: François Truffaut, *The 400 Blows* (1959).

READING: Williams, ch. 13.

week 8: The New Wave and a new cinema of youth. Film: Jean-Luc Godard, *Masculine-Feminine* (1965).

week 9: The emergence of women filmmakers in the 1970s. Film: Diane Kurys, *Peppermint Soda* (1977).

week 10: The 1980s and the exploration of France's colonial past. Film: Claire Denis, *Chocolat* (1988).

READING: Williams, ch. 15.

week 11: The 1980s-1990s and the *cinéma du look*. Film: Luc Besson, *La Femme Nikita* (1990).

READING: Williams, ch. 16.

week 12: Dark humor and dystopian visions in French cinema of the 1990s. Film: Jean-Pierre Jeunet & Marc Caro, *Délicatessen* (1992).

week 13: The future of French cinema: New visions of family and community. Film: Abdellatif Kechiche, *The Secret of the Grain* (2007).