

## Term Information

Effective Term Spring 2021  
[Previous Value](#) [Spring 2016](#)

## Course Change Information

### What change is being proposed? (If more than one, what changes are being proposed?)

We are requesting two changes: 1) We are changing the name of the course. 2) We would like to add a Distance Learning option of the course (the required elements are reflected in the DL syllabus attached).

### What is the rationale for the proposed change(s)?

- 1) The name change both better reflects the content of the course, and is shorter and thus would be more attractive to students.
- 2) This course would function well as a permanent DL course.

### What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

None

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

## General Information

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

## Offering Information

Length Of Course	14 Week, 12 Week, 8 Week, 7 Week, 6 Week, 4 Week
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	Yes
Is any section of the course offered	100% at a distance Less than 50% at a distance
<a href="#">Previous Value</a>	<a href="#">No</a>
Grading Basis	Letter Grade
Repeatable	No
Course Components	Lecture
Grade Roster Component	Lecture

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<b>Credit Available by Exam</b>	No
<b>Admission Condition Course</b>	No
<b>Off Campus</b>	Never
<b>Campus of Offering</b>	Columbus, Lima, Mansfield, Marion, Newark

## Prerequisites and Exclusions

<b>Prerequisites/Corequisites</b>	None
<b>Exclusions</b>	None
<b>Electronically Enforced</b>	No

## Cross-Listings

<b>Cross-Listings</b>	None
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## Subject/CIP Code

<b>Subject/CIP Code</b>	16.0901
<b>Subsidy Level</b>	General Studies Course
<b>Intended Rank</b>	Freshman, Sophomore, Junior, Senior

## 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

<b>Course goals or learning objectives/outcomes</b>	<ul style="list-style-type: none"><li>• Students evaluate significant films in order to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing.</li></ul>
<b>Content Topic List</b>	<ul style="list-style-type: none"><li>• Contributions of French filmmakers to the art of the cinema</li><li>• 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</li><li>• Classic films of the 1930's and 1940's</li><li>• Emergence of a renewed art cinema in the 1950's and 1960's</li><li>• The "Cinema du look" of the 1980's and the Heritage cinema of the 1990's</li><li>• The creation of new forms of global cinema in the late 20th and early 21st century</li><li>• Taught in English</li></ul>
<b>Sought Concurrence</b>	No

**COURSE CHANGE REQUEST**  
2801 - Status: PENDING

Last Updated: Heysel,Garett Robert  
08/25/2020

**Attachments**

- FREN 2801.docx: DL Technical Review Checklist  
*(Other Supporting Documentation. Owner: Afanasyeva,Sofya)*
- 2801syllabus\_P.docx: P Syllabus GE Goals/assessment  
*(Syllabus. Owner: Afanasyeva,Sofya)*
- 2801\_Assessment\_Plan.docx: DL GE Assessment Plan  
*(GEC Course Assessment Plan. Owner: Afanasyeva,Sofya)*
- FR2801\_syllabus\_AU2020.docx: DL Syllabus  
*(Syllabus. Owner: Afanasyeva,Sofya)*
- French 2801 Responses to requested revisions.docx: Responses to revisions  
*(Academic Program Revision Stmt. Owner: Afanasyeva,Sofya)*

**Comments**

- A statement responding to the requested revisions has been added, an updated syllabus has been added. *(by Afanasyeva,Sofya on 08/20/2020 09:13 AM)*
- See ASCC feedback sent on 8/13. *(by Vankeerbergen,Bernadette Chantal on 08/13/2020 06:25 PM)*

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Afanasyeva,Sofya	07/15/2020 10:17 PM	Submitted for Approval
Approved	Renga,Dana	07/15/2020 10:56 PM	Unit Approval
Approved	Heysel,Garett Robert	07/16/2020 09:28 AM	College Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	07/21/2020 05:21 PM	ASCCAO Approval
Submitted	Afanasyeva,Sofya	07/28/2020 12:41 PM	Submitted for Approval
Approved	Renga,Dana	07/28/2020 12:45 PM	Unit Approval
Approved	Heysel,Garett Robert	07/28/2020 01:46 PM	College Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	08/13/2020 06:25 PM	ASCCAO Approval
Submitted	Afanasyeva,Sofya	08/20/2020 09:13 AM	Submitted for Approval
Approved	Renga,Dana	08/20/2020 09:16 AM	Unit Approval
Approved	Heysel,Garett Robert	08/25/2020 10:05 AM	College Approval
Pending Approval	Jenkins,Mary Ellen Bigler Hanlin,Deborah Kay Oldroyd,Shelby Quinn Vankeerbergen,Bernadette Chantal	08/25/2020 10:05 AM	ASCCAO Approval

## **French 2801 Responses to requested revisions**

### **Rationale for permanent change**

This course may continue to be offered in person on the Columbus campus as in the past. However, we are seeking permanent approval for DL (and not temporary, pandemic-related approval) because for two main reasons:

1. We hope the course can reach a broader audience and afford greater flexibility for students to meet GE requirements without the constraint of in person, Columbus attendance and only limited synchronous attendance (a far lower fixed-time commitment than the in-person version). Since the class can count toward the major, this great scheduling flexibility will help our majors meet graduation requirements in a timely fashion, as well as help any other OSU students complete their GE requirements in a timely fashion. Since all materials are available via streaming that is free to students (and electronic readings) this is an essentially zero-materials cost course, which also makes it very well-adapted to lower-income or non-traditional students with heavy paid-work commitments and whose educational schedules require the greater flexibility of online courses with partial or fully asynchronous pacing.
2. The primary instructor for this course (and the department's only tenure-stream faculty member in the field of French and Francophone cinemas), Margaret Flinn is eligible for FPL and also anticipates applying for SA over the coming 5+ years. Having a permanent DL version of this course will also afford the department the option of continuing to offer the course in Professor Flinn's absence by being able to more easily staff it with one of lecturer or senior lecturers. All of our associate faculty have a heavier teaching load and fitting a DL course into their schedules will ensure better coverage of other, in person offerings.

### **Reponses to recommendations**

1. Thank you for catching the typo on inappropriate!
2. We will consider capping this. However, to clarify, my intention is that in any larger enrollment scenario, the TA(s) will rotate through working with each of the sections in multiple-module series, so each group of students will spend the same amount of time as the others in synch sessions with the professor and and the same amount of time as the others with the TA(s), NOT that one group would only have the TA and the others would ONLY have the professor for their synch session. Moreover, to date (and including the recent appointment for the current semester), the TAs for the course have all been lecturers who hold Ph.D.s in the field and are not, in fact, graduate students.
3. Thank you for the assessment recommendation, we will address this by the time of assessment.



# FR 2801

French Cinema

Fall 2020 – Online

## COURSE OVERVIEW

### Instructor

Instructor: Margaret C. Flinn, Ph.D. (she/her/hers, they/their/theirs)

How you may address me: Prof. Flinn, Dr. Flinn, or Maggie.

Email address: flinn.62@osu.edu

Phone number: 217-721-6218 (cell)

Office hours: via video chat or telephone call appointment 9:30am-6pm M-F

### Course description

This course is an introduction to the study of French and Francophone cinemas from the late 19<sup>th</sup>-early 21<sup>st</sup> Centuries with three historical focal points: early sound cinema (1930s), the New Wave/*Nouvelle Vague* (1950s-60s), and contemporary classics. The films we will study were either major popular success in their time, or are critically celebrated films with a significant impact on the history of world cinema, or both. Instructor video lectures and readings furnish socio-cultural and/or film historical context, and give examples of various approaches to the study of cinema. Students will be introduced to critical vocabulary of formal and technical analysis and will develop skills in analysis and argumentation based on such analysis through class discussion (live Zoom sessions, text-discussion threads on carmen), and exams. A background in film studies or French/Francophone cultural history (literature, art history, language, etc.) is of course helpful, but is not presumed—we will do exercises in basic shot identification and formal analysis in the beginning weeks of the semester, while cultural historical context will be introduced in lecture or readings throughout the semester as it is relevant to interpretation. Taught in English. GE VPA course

### Course learning outcomes

#### GE Visual Performing Arts Goals and Outcomes

**Goals:** Students evaluate significant works of art in order to 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:**

1. Students analyze, appreciate, and interpret significant works of art.
2. Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.

**How French 2801 will satisfy these learning outcomes:** After taking this course, students will be able to analyze and interpret French and Francophone films and will be able to reflect upon cinema as a medium.

### **Course requirements (grading):**

Take-home midterm:	15%
Take-home final:	30%
Participation in Weekly Synchronous Zoom sessions:	20%
Participation in Carmen Discussion Threads:	25%
Attendance:	10%

### **Grading scale:**

A	93-100	B+	87-89.9	B-	80-82.9	C	73-76.9	D+	67-69.9		
A-	90-92.9	B	83-86.9	C+	77-79.9	C-	70-72.9	D	60-66.9	E	below 60

## **HOW THIS COURSE WORKS**

**Mode of delivery:** This course is 100% online.

There is one required weekly synchronous Zoom session of 50 minutes on Thursdays at 9:50-10:40am where you are expected to log in on-line for film analysis modeling/workshopping and live group discussion. (If course enrollment exceeds 30, students will be divided into capped groups, one meeting on Tuesday one on Thursday. If course enrollment exceeds 60, there will be 3 or more groups, with one or more group meeting each week being facilitated by a GTA.)

## INSERT ZOOM LINK(S) FOR THE SEMESTER HERE

The remainder of course activities and assignments (whether individual or collaborative) are accomplished asynchronously within weekly modules.

**Pace of online activities:** This course is divided into **weekly modules** that are released one week ahead of time. Students are expected to keep pace with weekly deadlines but may schedule their efforts freely within that time frame.

**Credit hours and work expectations:** This is a **3-credit-hour course**. According to [Ohio State policy](#), students should expect around 3 hours per week of time spent on direct instruction (instructor content and Carmen activities, for example) in addition to 6 hours of homework (reading and assignment preparation, for example) to earn a grade of (C) average.

**Attendance and participation requirements:** Because this is an online course, your attendance is based on your online activity and participation. The following is a summary of everyone's expected participation:

- **Participating in online activities for attendance: AT LEAST ONCE PER WEEK**  
You are expected to log in to the course in Carmen every week. (During most weeks you will probably log in many times.) If you have a situation that might cause you to miss an entire week of class, discuss it with me *as soon as possible*.
- **Participation in Live Zoom session for attendance:**  
**INSERT ZOOM LINK FOR THE SEMESTER HERE**  
Attendance/participation in the synchronous session may occur through video/audio, or through text-based chat. Synchronous sessions will be recorded and “make-up” participation can be earned by reviewing the recording and posting a written response to reflection question.
- **Office hours: OPTIONAL**  
Office hours are optional, but encouraged, as this is an opportunity for us to connect outside of necessary course “transactions.”
- **Participating in discussion forums: 3+ TIMES PER WEEK**  
As part of your participation, each week you can expect to post at least three times as part of our substantive class discussion on the week's topics, once as a lengthier response, and twice in response to your classmates' posts and/or queries.

## COURSE MATERIALS AND TECHNOLOGIES

### FILMS

All films are available to view FOR FREE via EITHER on the Secured Media Library (<https://resourcecenter.odee.osu.edu/secured-media-library>) or through Kanopy, Swank, or another streaming service subscribed to by OSU and accessible through the University Libraries on-line catalogue (search film title and/or see the Thompson link on Carmen).

Only a few films from this course are \*also\* available via commercial streaming services such as Mubi, Netflix, Amazon Prime, etc. DO NOT view films on youtube unless I have furnished you with a specific link: as there are variations and redundancies in film titles, especially with translations, you may not be watching the right thing.

## READINGS

Readings are all available electronically via .pdf posted to Carmen (and most may also be accessed electronically directly from journals or e-books held by University Library collections.)

## Course technology

For help with film streaming, contact ODEE for help with SML (<https://resourcecenter.odee.osu.edu/secured-media-library>) and University Libraries for help with any of their on-line streaming services (<https://library.osu.edu>).

For help with your password, university email, Carmen, or any other technology issues, questions, or requests, contact the Ohio State IT Service Desk. Standard support hours are available at [ocio.osu.edu/help/hours](https://ocio.osu.edu/help/hours), and support for urgent issues is available 24/7.

- **Self-Service and Chat support:** [ocio.osu.edu/help](https://ocio.osu.edu/help)
- **Phone:** 614-688-4357(HELP)
- **Email:** [servicedesk@osu.edu](mailto:servicedesk@osu.edu)
- **TDD:** 614-688-8743

## BASELINE TECHNICAL SKILLS FOR ONLINE COURSES

- Basic computer and web-browsing skills
- Navigating Carmen: for questions about specific functionality, see the [Canvas Student Guide](#).

## REQUIRED TECHNOLOGY SKILLS SPECIFIC TO THIS COURSE

- [CarmenZoom virtual meetings](#)
- [Recording a slide presentation with audio narration](#)
- [Recording, editing, and uploading video](#)



## REQUIRED EQUIPMENT

- Computer: current Mac (OS X) or PC (Windows 7+) with high-speed internet connection
- Webcam: built-in or external webcam, fully installed and tested
- Microphone: built-in laptop or tablet mic or external microphone
- Headphones/Ear buds: for synchronous zoom discussion, use of headphones or ear buds is recommended.
- Other: a mobile device (smartphone or tablet) or landline to use for BuckeyePass authentication

## REQUIRED SOFTWARE

- [Microsoft Office 365](#): All Ohio State students are now eligible for free Microsoft Office 365 ProPlus through Microsoft's Student Advantage program. Full instructions for downloading and installation can be found [at go.osu.edu/office365help](https://go.osu.edu/office365help).

## CARMEN ACCESS

You will need to use [BuckeyePass](#) multi-factor authentication to access your courses in Carmen. To ensure that you are able to connect to Carmen at all times, it is recommended that you take the following steps:

- Register multiple devices in case something happens to your primary device. Visit the [BuckeyePass - Adding a Device](#) help article for step-by-step instructions.
- Request passcodes to keep as a backup authentication option. When you see the Duo login screen on your computer, click **Enter a Passcode** and then click the **Text me new codes** button that appears. This will text you ten passcodes good for 365 days that can each be used once.
- Download the [Duo Mobile application](#) to all of your registered devices for the ability to generate one-time codes in the event that you lose cell, data, or Wi-Fi service.

If none of these options will meet the needs of your situation, you can contact the IT Service Desk at 614-688-4357 (HELP) and IT support staff will work out a solution with you.

## Instructor feedback and response time, Class contacts

I am providing the following list to give you an idea of my intended availability throughout the course. (Remember that you can call **614-688-HELP** at any time if you have a technical problem.)

- **Grading and feedback:** For exams, you can expect grades within 2 weeks.

- **Email:** I typically reply to emails within **36-48 hours on days when class is in session at the university**. After 48 hours, a gentle nudge/resend is inappropriate if your question is time-sensitive.
- **Text messaging/voice mail:** If you need to reach me on an important, time sensitive issue (e.g. to let me know you will be late to or miss a scheduled office hour call, to let me know that there is a problem with SML, Carmen, or other OSU technical services that is likely affecting other students' ability to access streaming a film or Carmen as well, etc.), **please** feel free to text or phone as well as email me, in order be sure the issue catches my attention as quickly as possible. In the case of technical issues with OSU services, I usually can do nothing to fix the actual problem, so you **\*ALWAYS\*** need to talk to tech services **FIRST**. But if you drop me a line to let me know there is a problem, that gives me a maximal amount of lead time to investigate how many people might be impacted and devise an alternate plan for any class activities for that module in order to limit any potentially wasted time during our synch sessions and generally to minimize the impact of the tech fail on your learning and overall workflow for the week. Please always identify yourself by name and specific class in your texts/voicemails—remember, I don't have your phone numbers saved in my phone!
- **Discussion threads:** I check Carmen discussion boards every **36-48 hours on school days (M-F)**.
- **Groupme:** If the whole class and/or each synch session group agree that Groupme is a convenient/desirable way for you to reach out to and communicate with **EACH OTHER**, I encourage you to do this and will allow time during our first synch sessions to facilitate the creation of a Group within the App.

## OTHER COURSE POLICIES

### Discussion and communication guidelines

The following are my expectations for how we should communicate as a class. Above all, please remember to be respectful and thoughtful.

- **Writing style:** While there is no need to participate in Carmen class discussion threads as if you were writing a research paper, you should remember to write using good grammar, spelling, and punctuation.

- **Tone and civility:** Let's maintain a supportive learning community where everyone feels safe and where people can disagree amicably. Remember that sarcasm doesn't always come across online.
- **Citing your sources:** When we have academic discussions, please cite your sources to back up what you say. For the textbook or other course materials, list at least the title and page numbers. For online sources, include a link.
- **Backing up your work:** You are **STRONGLY ENCOURAGED** to compose your academic posts in a word processor and/or record them off of Carmen, where you can save your work, and then copying into the Carmen discussion. This way you have your own backup in the rare event that Carmen data is lost.

**Class Conduct:** Consistent, respectful, and informed participation is expected from every student in the course. This includes:

- Respectful discussion;
- No email or Internet usage during Zoom classes (with exception of class related activities such as collaborative work on a Google Doc, i.e. please use computers/personal devices only for matters related to our class);
- Cell phones put away when Zoom Sessions begin.

### **Participation (attendance, quality of virtual classroom interaction)**

Because this is an online course, your attendance is based on your online activity and participation. The following is a summary of everyone's expected participation:

- Attendance during synchronous sessions is **mandatory**. Thoughtful participation is encouraged, and attentiveness is required. Please use video unless you have connectivity problems—it helps me and your classmates to feel connected if we can see your face. Students should prepare carefully for class by completing, and thinking critically about, all viewing/readings/viewings in advance. Participation may occur through verbal contribution OR text (using chat function), if, for example, you are using a semi-public space to connect because you are not able to return home between F2F classes for the synchronous session, or, when we engage in activities that utilize chat.
- Attend Zoom entire class: 100% for day
- Attend part of class, leave Zoom early/arrive late: 50% for day
- **\*\*Please note that students are allowed two unexcused absences** from synchronous Zoom sessions without penalty.
- Synchronous sessions will be recorded. In the event of illness or other issues that prevent you from participating live, participation may be made up by viewing the recording and submitting a written response (via Carmen). Make up responses must be timely—contact me in the event of needing to make up participation and we will arrange an appropriate deadline as a function of your circumstances. Active participation in live sessions is an important part of your learning, so submitting make-up responses may **NOT** become the default means of participation, thus, **submission of two make-up**

**responses for missed synch sessions will be allowed for full participation credit, without question.** Circumstances that would require more than two make-up responses will need to be discussed with me and **may only be allowed for partial credit.**

**Participation log:** in addition to attending zoom sessions, to earn full attendance credit, you are required to complete TWO assignments logging and reflecting upon your participation in live zoom and discussion threads (one due around mid-term, one due at the end of the semester). These assignments are required but ungraded. Failure to complete the participation logs will result in the loss of 4 of the 10% participation grade, regardless of Zoom attendance (2% for the midterm log, 2% for the final log).

Rationale:

The purpose of the participation log is to give you space to be intentional about your own learning and to consider how you can maximize/improve your experience in the various modalities of our on-line course environment. It also gives me a way to gain a more nuanced understanding about student learning and thus provides a form of feedback that is more fine-grained, immediate, and meaningful than can be gained from end of semester SEIs.

**Take Home, Open book Exams (mid-term and final):**

*Exams are ESSAY based (a mix of short and long answer).* Clear, competent, careful, clean writing is essential. Both exams will follow the same format with little variation and the final will be cumulative (hence the increased percentage value). Exams are designed to measure your understanding of concepts and interpretive methods presented in video lecture and reading, and explored/practiced in discussion (Carmen discussion threads and synchronous Zoom sessions).

Exam questions will be released 1 week prior to the due date, via Carmen.

All exams are DUE VIA CARMEN (no exceptions) by the due date & time, as .doc, .docx or .pdf files. **Include your last name as part of the file name AND in the file.**

**EXAMS WILL BE ACCEPTED EARLY, BUT WILL NOT BE ACCEPTED LATE. They are designed not to require a full week to complete, so the majority of conflicts with other class assignments or minor illnesses will not constitute sufficient cause for an extension.** However, if you have a truly extraordinary situation arise, you should **contact me immediately** (for example, multiple other major assignments, serious illness, etc.)—if you do not contact me, I cannot help you. I may ask that you provide some form of documentation (show syllabi, email from other instructors, etc.) should that be appropriate to your situation.

Rationale:

Take-home exams are a formal writing exercise where you bring together the skills and ideas you have been engaging in across the various course modalities (viewing instructor videos, film

viewing, readings, discussion threads, live discussion on Zoom). A sample exam, key, and model answers from a previous semester are available on Carmen. A key and model answers will be released after the midterm (which is worth a lower % of the course grade than the final, to reward improvement.)

### **Carmen Discussion Threads:**

There is a Carmen Discussion Thread for each of the 12 modules. Carmen discussion threads are seeded by a set of questions I pose related to the film central to the module, assigned readings, and/or brief instructor video lectures (max 15min ea. totaling approx. 30min in a given module). You may skip up to TWO initial response posts total of the 12 and still earn full credit for Discussion Thread participation, as long as you DO post the minimum two brief responses to your classmates' posts on all threads.

#### Initial response”

An initial response is a text posting of 450-600 words \*OR\* a 3-5 minute (closed captioned) video recording responding DIRECTLY to MY seed question(s) for the module.

#### “Brief response”

In addition to the more lengthy initial response to my question(s), you are also required to respond to **two** of your **classmates'** posts more briefly and/or answer any questions posed to you. These responses are to be in written form.

-There is no word minimum for the brief responses: relatively brief but incisive questions may be extremely generative. What I expect is that you will intervene meaningfully in a way that advances the discussion. Simply saying you agree or disagree with the initial poster without giving rationale that offers a counter example or an additional example that expands upon the original post does not advance the discussion.

-You may of course respond more extensively and in more instances, should you feel inspired to do so.

#### Writing/Text vs. Video initial posting

Of the 12 modules, you **MUST** post an “initial response” **in writing** on a minimum of **three** threads, and you must post a “initial response of a **video recording** on a minimum of **three** threads. The remaining proportions of text/video are **up to you**. You may choose to focus on the skill set that you feel you need to practice/develop or you may choose to stay with the type of intervention that is most speedy and comfortable for you.

Please note that while they are “informal,” neither written postings nor video recordings are meant to be a stream of consciousness ramble. You should present your ideas in an organized and clear fashion. Stream of conscious rambling and/or grossly a-grammatical and un-spellchecked posts will only earn partial credit. Incomplete posts earn partial credit reflecting their degree of completion (i.e. an initial post that is only half the minimum word count will earn 50%).

#### Rationale:

-On-line discussion is a place where \*everyone\* works at articulating their ideas/engaging course material (without the anxiety of speaking live and the potential technical frustrations or awkwardness of Zoom). Being able to express your ideas about the films we study both verbally and in writing is an expected learning outcome for this course, and on-line discussion is place for you to practice this.

-I require some initial post video recordings in order to help us all feel more connected, and to “humanize” our connection in the on-line environment by being able to visualize each other and better glean each other’s personalities in order to have better context for our conversations. If you are shy about speaking up in Zoom sessions, the recordings give you a space to practice oral expression of your ideas with the opportunity to re-record if you feel you were unclear.

-I require some initial posts in writing so that you all can practice articulating your ideas in written form, so that you have practice leading directly towards exams, which are all formal writing assignments.

### **Technical questions for recordings:**

You can record yourself using whatever tool you wish. My students in spring 2020 found self-recording in CarmenZoom to be easy and self-explanatory: <https://osu.zoom.us>

A google doc with additional instructions can be found here: [https://docs.google.com/document/d/1yibCQ2FfBZfSkFiJ6n\\_qI8oHvvnvCYaaTg4ibSbumDVU/e/dit?usp=sharing](https://docs.google.com/document/d/1yibCQ2FfBZfSkFiJ6n_qI8oHvvnvCYaaTg4ibSbumDVU/e/dit?usp=sharing)

**Add: ADDITIONAL INSTRUCTIONS R.E. closed captioning.**

### **Audio-only recording option:**

If you have connectivity or persistent technical issues with video recordings, I am willing to entertain the possibility of audio-only (with transcript included for accessibility to all).

**On the “GRADING” OF CARMEN DISCUSSION THREAD POSTS:** I consider ALL discussion thread posts to be “learning” assignments. That is to say, if you complete the assignment, you will learn something that moves your level of understanding forward from whatever point you are at. Homework and discussions are to be a space of (relatively!) anxiety-free reflection, where you can develop ideas and engage course materials \*wherever you are at\*. Through the assiduous completion of these assignments, your learning and understanding will deepen.

Thus, I **will not** evaluate individual assignments qualitatively against some external scale. If you complete the assignment in what appears to be a good faith effort (i.e. hit the minimum word counts/duration with complete, coherent, and grammatically correct sentences), and respond to your classmates’ posts with sincere engagement, you will earn 100% credit for the assignment.

## Academic integrity policy

### POLICIES FOR THIS ONLINE COURSE

- **Exams:** You must complete the midterm and final exams yourself. Because exams are take-home shorter and longer essay exams, they are, by definition, “open book.” Discussion of exam content with your classmates is permitted, at your discretion, but **the content and composition of answers must be your own**. Consultation of sources beyond assigned readings is not required, encouraged, or rewarded by higher grades, but should you choose seek supplemental information, remember that **all** consulted sources must be cited using MLA or Chicago style.
- **Written assignments:** Your written assignments, including discussion posts and exams should be your own original work. In formal assignments (exams), you should follow **MLA or Chicago** style to cite the ideas and words of your research sources. Discussion posts can simply refer to author and title in text (but give page number or link if you use a direct quotation). Work should be carefully proofread.
- **Reusing past work:** In general, you are prohibited in university courses from turning in work from a past class to your current class, even if you modify it. If you want to build on past research or revisit a topic you've explored in previous courses, please discuss the situation with me.
- **Collaboration and informal peer-review:** The course includes opportunities for formal collaboration with your classmates in Zoom breakout, and to prepare weekly discussion posts. While study groups and peer-review of non-exam writing assignments is encouraged, comparing answers on exam is not permitted. If you're unsure about a particular situation, please feel free just to ask ahead of time.

### OHIO STATE'S ACADEMIC INTEGRITY POLICY

Academic integrity is essential to maintaining an environment that fosters excellence in teaching, research, and other educational and scholarly activities. Thus, The Ohio State University and the Committee on Academic Misconduct (COAM) expect that all students have read and understand the university's [Code of Student Conduct](#), and that all students will complete all academic and scholarly assignments with fairness and honesty. Students must recognize that failure to follow the rules and guidelines established in the university's *Code of Student Conduct* and this syllabus may constitute “Academic Misconduct.”

The Ohio State University's *Code of Student Conduct* (Section 3335-23-04) defines academic misconduct as: “Any activity that tends to compromise the academic integrity of the university or subvert the educational process.” Examples of academic misconduct include (but are not limited to) plagiarism, collusion (unauthorized collaboration), copying the work of another student, and possession of unauthorized materials during an examination. Ignorance of the university's *Code of Student Conduct* is never considered an excuse for academic misconduct,

so I recommend that you review the *Code of Student Conduct* and, specifically, the sections dealing with academic misconduct.

**If I suspect that a student has committed academic misconduct in this course, I am obligated by university rules to report my suspicions to the Committee on Academic Misconduct.** If COAM determines that you have violated the university's *Code of Student Conduct* (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the university.

**Reproducing words or ideas that you find in a book, a DVD, in another student's writing, or on a website (etc.), without indication through the use of quotation marks (in the event of direct citation) and crediting the source with full bibliographical information in a foot- or endnote is plagiarism.**

If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me.

Other sources of information on academic misconduct (integrity) to which you can refer include:

- The Committee on Academic Misconduct web pages ([COAM Home](#))
- *Ten Suggestions for Preserving Academic Integrity* ([Ten Suggestions](#))
- *Eight Cardinal Rules of Academic Integrity* ([www.northwestern.edu/uacc/8cards.htm](http://www.northwestern.edu/uacc/8cards.htm))

## Copyright disclaimer

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

## Statement on Title IX

All students and employees at Ohio State have the right to work and learn in an environment free from harassment and discrimination based on sex or gender, and the university can arrange interim measures, provide support resources, and explain investigation options, including referral to confidential resources.



If you or someone you know has been harassed or discriminated against based on your sex or gender, including sexual harassment, sexual assault, relationship violence, stalking, or sexual exploitation, you may find information about your rights and options at [titleix.osu.edu](https://titleix.osu.edu) or by contacting the Ohio State Title IX Coordinator at [titleix@osu.edu](mailto:titleix@osu.edu). Title IX is part of the Office of Institutional Equity (OIE) at Ohio State, which responds to all bias-motivated incidents of harassment and discrimination, such as race, religion, national origin and disability. For more information on OIE, visit [equity.osu.edu](https://equity.osu.edu) or email [equity@osu.edu](mailto:equity@osu.edu).

## Your mental health

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you find yourself feeling isolated, anxious or overwhelmed, please know that there are resources to help: [ccs.osu.edu](https://ccs.osu.edu). You can reach an on-call counselor when CCS is closed at (614) 292-5766 and 24 hour emergency help is also available through the 24/7 National Prevention Hotline at 1-(800)-273-TALK or at [suicidepreventionlifeline.org](https://suicidepreventionlifeline.org). The Ohio State Wellness app is also a great resource available at [go.osu.edu/wellnessapp](https://go.osu.edu/wellnessapp).

## ACCESSIBILITY ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

### Requesting accommodations

**Students with disabilities (including mental health, chronic or temporary medical conditions) that have been certified by the Office of Student Life Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office of Student Life Disability Services is located in 098 Baker Hall, 113 W. 12th Avenue; telephone 614- 292-3307, [slds@osu.edu](mailto:slds@osu.edu); [slds.osu.edu](https://slds.osu.edu)** Accessibility of course technology

This online course requires use of Carmen (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor.

- [CarmenCanvas accessibility](#)
- Streaming audio and video
- [CarmenZoom accessibility](#)
- Collaborative course tools

Additional useful links:

If you are in need of any additional support in this class or for your studies in general, I am happy to give my own help where appropriate or help you to locate the appropriate university service or office to find this help

Information on general advising services as well as COVID-19 specific advising guidance can be found here: <https://advising.osu.edu>.

The Younkin Center offers a wide variety of tutoring, academic, career, and wellness services: <http://younkinsuccess.osu.edu>

If you are undergoing a situation that is having a broad impact on both your personal and academic life, the Student Advocacy Center can help you make and decisions about how to manage emergency or crisis (medical, financial, academic, etc.), as well as direct you where to get targeted help in a specific aspect of a complex network of problems: <https://www.advocacy.osu.edu>

Student Health Services information, scheduling, and other is available here: <https://shs.osu.edu>.

Student services information is available here: <http://ssc.osu.edu>

## COURSE SCHEDULE

Subject to minor revision. Should assigned films, readings or due dates change for any reason, such change will be announced in live Zoom sessions and posted to Carmen announcements as soon as possible.

IF YOU ENCOUNTER ANY PROBLEMS VIEWING FILMS ON THE SML: please notify Media Services directly and immediately (see “contact” information on their website), but ALSO text and email me immediately as well. When SML gets multiple requests from students and professors, problems are often fixed within 24 hours on weekdays.

IF YOU ENCOUNTER ANY TECH PROBLEMS VIEWING FILMS THROUGH A LIBRARY SUBSCRIPTION SERVICE, PLEASE CONTACT THE LIBRARY.

Codes following the film titles pertain to streaming availability in the following locations:

K=Kanopy (Films that stream for free through University Library website)

SML=Secured Media Library (free streaming for OSU students, IS NOT part of the University Library)

**PLEASE NOTE: Completing the Syllabus Quiz with a perfect score (you have unlimited attempts) is a prerequisite to accessing all course modules.**

**All film viewing, instructor videos (mini-lectures of 15min max, with an average total of 30min of instructor video per module), readings, and \*initial\* discussion thread posts need to be completed PRIOR to your synch Zoom session in order to be prepared for discussion. Initial discussion responses posted AFTER your synch zoom session will earn only partial credit. Responses, queries, and additional contributions to discussion threads can be posted for full credit until Thursday at 11:59pm.**

**All films are feature length, approximately 75-90min, unless otherwise noted.**

**Individual instructor videos** are accessed on Carmen and equal 10-30min total viewing time (longer topics are broken into separate segments). These are mini-lectures on historical context, introduction to important concepts, etc. As the modules unfold, I may also create additional videos covering “takeaways” from the previous module—alternately, “takeaway”

points will be summarized in a text document that will be posted within 1 week-10 days of the end of a module.

### **Module 1: René Clair & early sound cinema (week of Tuesday, Aug 25, 2020)**

Instructor Video(s): Early Sound Cinema in Europe: aesthetics and viewing contexts

Film: René Clair, *Sous les toits de Paris/Under the Roofs of Paris* (1930), K, SML

No readings this week: review Syllabus and complete Syllabus quiz with a perfect score in order to access Module 1 (and all subsequent modules). You have unlimited tries to complete the Syllabus quiz.

Discussion thread: Class representation and the relationships between film and society

Zoom Session: Basic elements of analysis, building film realism

### **Module 2: Jean Renoir (week of 8/31/20)**

Instructor Video(s): Introduction to auteurism, Renoir's "signature", French political history of the 1930s

Films: Jean Renoir, *La Chienne* (1931) SML, *Toni* (1934) SML

Readings: No required readings because 2 films to view this week, available for optional reference: Sesonkske, *Jean Renoir*, chapters, "La Chienne" & "Toni," .pdfs on Carmen

Discussion thread: "Découpage" (collaborative post on selected sequences from *La Chienne* & *Toni*)

Zoom session: using decoupage to build towards analysis

### **Module 3: Impressionism, Interwar women directors (week of Tuesday 9/8/20 \* Labor day: Monday 9/7/20)**

Instructor video(s): Film and feminisms, avant-gardes and popular/mainstream

Films: Germaine Dulac, *La Souriante Mme Beudet /The Smiling Madame Beudet* (1922), K (40min); Marie Epstein & Jean-Benoît-Lévy, *La Maternelle* (1934), SML

Reading: Sandy Flitterman-Lewis, *To Desire Differently: Feminism and the French Cinema*, Ch. 4 “From Fantasy to Structure of the Fantasm: The Smiling Mme Beudet and the Seashell and the Clergyman”, Ch 7 “Nursery/Rhymes: Primal Scenes in *La Maternelle*”, .pdf on Carmen

Discussion thread: Women’s bodies in film

Zoom session: impressionism, feminisms and representational strategies (sequence analysis)

#### **Module 4: Poetic realism (Week of 9/14/20)**

Instructor Video(s): French colonialism and *La Plus Grande France*, French Algeria, poetic realism

Film: Julien Duvivier, *Pépé le moko* (1937) **SML**

Reading: David Pettersen, *Americanism, Media, and the Politics of Culture in 1930s France* Ch 2 “The American Gangster in French Poetic Realism”, .pdf on Carmen

Discussion Thread: mapping, power, and space; masculinity “in crisis”

Zoom session: sequence analysis, opening

#### **Module 5: WWII and Occupation Cinema (Week of 9/21/20)**

Film: Jean Grémillon, *Le ciel est à vous* (194X), **SML**

Instructor video(s): Continental films; censorship; Vichy nationalism

Reading: Jeanie Semple “Ambiguities in the Film *Le Ciel est à vous*.” Kedward & Austin, *Vichy France and the Resistance: Culture and Ideology*, .pdf on Carmen

Discussion thread: Continuities with the 1930s (poetic realism), feminisms and resistance

Zoom Session: Sequence analysis, the garage and domestic space

#### **Mid-term exam week: (Week of 9/28/20)**

Zoom session \*Optional\*: Open Q&A, review related to mid-term

Mid-term participation log due.

### **Module 6: The Left Bank Group (Week of 10/5/20)**

Instructor video(s): Cultural history of *La Nouvelle Vague*; *Left Bank Group*

Films: Alain Resnais, *Hiroshima, mon amour* (1959), SML; Agnès Varda, *Cléo de 5 à 7/Cleo from 5 to 7* (1962) SML, K

Discussion thread: Characteristics of the Left Bank Group

Zoom Session: historical traumas (sequences)

### **Module 8: The Cahiers Group (week of 10/12/20)**

Instructor video(s): The *Cahiers du Cinéma*, film criticism to filmmaking

Films: Jean-Luc Godard, *À bout de souffle/Breathless* (1960), François Truffaut, *Jules et Jim/Jules and Jim* (1962)

Discussion thread: characteristics of the Left Bank Group

Zoom Session: jump cuts, intertextuality

### **Module 9: Anti-colonialism (week of 10/19/20)**

Instructor video(s): film and anti-colonialism, censorship

Ousmane Sembène, *La Noire de.../Black Girl* (1966), SML and Alain Resnais, *Les Statues meurent aussi/Statues also die* (1953) <https://www.youtube.com/watch?v=LkkIDfY8ifQ> (other subtitled and un-subtitled versions can also be found)

#### **Discussion Thread:**

Zoom Session: voice and gaze, subjects and objects of cinema

### **Module 10: The post-new wave, or the new new wave? (week of 10/26/20)**

Instructor video(s): new auteurism, France and globalization

Film: Olivier Assayas, *Irma Vep* (1996)

Reading: Dale Hudson, "'Just Play Yourself', 'Maggie Cheung': *Irma Vep*, Rethinking Transnational Stardom and Unthinking National Cinemas" *Screen* 47:2 (2006), 213-32., .pdf on Carmen

Discussion Thread: What does that ending mean?

Zoom Session: Intertextuality, palimpsest

### **Module 11: Cinema and the Banlieue I (week of 11/2/20)**

Instructor video(s): The *banlieue* and *banlieue* cinema

Films: Mathieu Kassovitz, *La Haine/Hate* (1995) K, SML

Reading: David Pettersen, "Echoes of Poetic Realism in Matthieu Kassovitz's *La Haine*." *Cincinnati Romance Review* 39 (2015), 27-57., .pdf on Carmen

Discussion threads: Allegory, Race and nation I

Zoom session: sequence analysis: camera movements/body movements

### **Module 12 (week of 11/9/20): *Banlieue* cinema II**

Instructor video(s): "Divine Diamonds"

Film: Houda Benyamina, *Divines* (2016) SML

Reading: Flinn, unpublished MS, .pdf on Carmen

Discussion Thread: Allegory, race, and nation II.

Zoom session: dancing bodies/gazes (sequence analysis)

### **Module 13 (week of 11/16/20)**

Instructor video(s): disability/ability; film and movement

Film: Mahmat-Saleh Haroun, *Grigris* (2013) K

Reading: *Screen* interview, .pdf on Carmen

Discussion threads: The film's ending

Zoom session: Grigris dancing (sequence analysis)

**Week of 11/23/20:** Closure

Instructor video(s): Course takeaways

Zoom session: Discussion and summation/semester overview

Final participation log due

Discussion Threads: Summation/reflection

**Week of 11/30/20:** Final exam released (due during finals week, TBA)

Zoom Session \*Optional\*: review & q&a related to final exam

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**Recommended Reference works/course bibliography:**

The Yale Film Analysis Website

<http://classes.yale.edu/film-analysis/>

This website contains all basic vocabulary needed for analysis of film form. You will not be tested on this vocabulary, but you will find it to be valuable reference when for discussion and writing in this course. You will use this website in particular to prepare certain Discussion thread posts, (notably the *découpage*).

**Recommended French Film Histories**

Alan Williams, *Republic of Images*

Powrie & Reader, *French Film: A Student's Guide*

Susan Hayward, *French National Cinema*

Temple & Witt, *The French Cinema Book*

Hayward & Vincendeau, *French Film: Texts and Contexts*

**Other:**

Timothy Corrigan, *A Short Guide to Writing About Film*

Bordwell & Thompson, *Film Art* (any edition)

Prof. Maggie Flinn (she/her/hers; they/them/theirs)  
[flinn.62@osu.edu](mailto:flinn.62@osu.edu)  
Office hours: TR, alt. F by appointment

Mailbox: Hagerty 200  
(Dept of French & Italian)  
Office: Hagerty 224

Grader: Giuliano Migliori (he/him/his; they/them/theirs)  
Email: [migliori.2@osu.edu](mailto:migliori.2@osu.edu)  
Office Hagerty 337  
Office hours: T 11:30-1:30, W 9:30-10:30

## **FR 2801: Classics of French Cinema**

### **Fall 2018**

Class meets: TR 9:35-10:55am, Psychology 014

This course functions as an introduction to the study of French cinema with the main focus on the “classic” period, the 1930s-1960s, that is, from early sound cinema through the French New Wave. The films we will study were either major popular success or are critically celebrated films with a significant impact on the history of world cinema, or both. Mini-lecture and readings furnish film historical context and give examples of various approaches to the study of cinema. Students will be introduced to critical vocabulary of formal and technical analysis and will develop skills in analysis and argumentation based on such analysis through class discussion and writing assignments. A background in film studies or French cultural history (literature, art history, language, etc.) is of course helpful, but is not presumed—we will do exercises in basic shot identification and formal analysis in the beginning weeks of the semester, and cultural historical context will be introduced in lecture or readings as it is relevant to interpretation. Recommended readings and resources are indicated to aid students who require supplemental information.

Please note that some films on this syllabus treat events and themes that you may find distressing or upsetting (murder, execution, sexual violence, suicide, racism, genocide, etc.). If you are not willing or able to engage politically or emotionally charged material, this may not be a good class for you.

**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:

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.

#### 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.

#### Assessment of outcomes:

The readings and screenings assess outcomes through exposing students to film, situated in their historical and cultural contexts and through discussion and observation of thematic analysis, scene analysis, and technical aspects of the art form. The discussion and participation assess outcomes through thoughtful analysis as a class group about the films and their thematic and technical analyses along with their placement in society and history. The short papers assess outcomes through a written critical examination of a film situated in its historical and cultural contexts. Students must provide a succinct and evocative one or two sentence thesis statement. Instead of merely describing scenes, protagonists or plot, students instead, go straight into technical and thematic analysis. The midterm and final exams assess outcomes through scene analyses, identifications and short answer questions.

#### **Thompson Library Reserves:**

With very few exceptions, all materials for this course are available on Thompson Library Reserves. You can find these materials by searching in the library catalogue.

Please note that library reserves include a mixture of streaming, DVD, ebook, and print resources.

#### **Films:**

**It is your responsibility to view all films on your own time, PRIOR to the first discussion day dedicated to that film.** (The default is Tuesday of the week dedicated to the film, but there may be a few exceptions due to holidays or other scheduling quirks.)

**Most** Films are available a number of different ways and all but one are available through free, OSU sources. (*Divines*, which is the very last film of the semester and is **ONLY** available through *Netflix*):

-DVDs on 4-hour reserve at Thompson Library.

-Films released by the Janus and the Criterion Collection can be viewed through OSU Library's subscription to Alexander Street Press or Kanopy. To find them, search the film title in the main library catalogue and connect through the link to the e resource in the individual film's catalogue record, OR: from the library home page, choose On-line Research Databases (right hand side of screen), search Criterion Collection, then connect to the database (NB: you will need your OSU log-in to view these films if you are off campus). OR: follow the Thompson Library Reserves link, included above. **IN PREVIOUS SEMESTERS, STUDENTS HAVE FOUND THESE INTERFACES VIA THE LIBRARY'S SUBSCRIPTION STREAMING SERVICES TO BE MUCH BETTER QUALITY, MORE USER FRIENDLY AND MORE RELIABLE THAN THE SML.**

-The OSU Secured Media Library

<https://resourcecenter.odee.osu.edu/secured-media-library>

For best results with the Secured Media Library always choose the highest quality version of the film if available or the mobile version appropriate for your device. If you have technical difficulties, **contact the SML support directly and immediately** (and also let me know of the problem so that I can monitor/follow up on its resolution).

-Most films can also be found through the Columbus Metropolitan Library (public library cards are free and DVDs can be requested electronically to be delivered to any branch—returns can be made to Thompson), Filmstruck (a partnership between Turner Classic Movies and the Criterion Collection—absolutely the highest quality films and best value commercial streaming service available). A *very few* are available through Netflix, and Amazon Instant, **but use of any of these non-OSU resources is at your own discretion/responsibility. Remember that the availability of films on commercial streaming sites can change without notice.**

The only commercial service I would recommend as a worthwhile investment for the duration of this semester is Filmstruck, but please note that you must choose the subscription option that includes the Criterion Collection in order to view the films included in this class.

PLEASE NOTE: Plan ahead for viewing and writing assignment preparation. “Technical difficulties” are NOT an excuse for late work, especially when films are available from multiple sources/platforms.

### **Young French Cinema at the Gateway Film Center**

**You will need to see ONE film in the of the 5 playing in the Young French Cinema series at the GFC:**

[https://gatewayfilmcenter.org/featured\\_film\\_series/young-french-cinema/](https://gatewayfilmcenter.org/featured_film_series/young-french-cinema/)

Titles in Young French Cinema will screen at the Gateway Film Center Wednesday at 7:00 p.m., with an encore screening on Saturdays at 2:00 p.m.

Gateway tickets are available in person through the DTix desk at the Ohio Union for a MAJOR discount <https://activities.osu.edu/programs/dtix/about/>

Alternately, OSU students can get a less significant reduction by showing your BuckID when purchasing at the GFC box office.

## Evaluation (Grading):

Presence and participation (can include in class-writing, quizzes*)	20%
Response papers and misc written homework*	10%
3 take home essay exams (15%, 25% and 30%, respectively)	70%

\*Response papers, homework, on-line quizzes, pop quizzes and in-class writing assignments will become MORE frequent if/when I feel a significant portion of the class is not coming prepared to discuss.

## Grading Scale:

A	94+	C	76-73
A-	93-90	C-	72-70
B+	89-87	D+	69-67
B	86-83	D	66-63
B-	82-80	*D-	62-60
C+	79-77	E	59-0

\*While I use “D-“ for assignment grading to call your attention to near-failing work, the OSU grading system does not recognize this grade, so for the purposes of final grade reporting, 66-60 = D.

## Exams

*Exams are ESSAY based (a mix of short and long answer).* Clear, competent, careful, clean writing is essential. All exams will follow the same format with little variation and all will be cumulative (hence the increasing percentage value). They are designed to measure your understanding of concepts explored in discussion and your ability to implement methods of audio-visual analysis modeled in class.

Exam questions will be released 1 week prior to the due date, via Carmen.

All exams are DUE VIA CARMEN (no exceptions) by the due date & time, as .doc, .docx or .pdf files. **Include your last name as part of the file name AND in the file.**

**EXAMS WILL BE ACCEPTED EARLY, BUT WILL NOT BE ACCEPTED LATE. They are designed not to require a full week to complete, so the majority of conflicts with other class assignments or minor illnesses will not constitute sufficient cause for an extension.** However, if you have a truly extraordinary situation arise, you should **contact me immediately** (for example, multiple other major assignments, serious illness, etc.)—if you do not contact me, I

cannot help you. You should expect eventually to provide some form of documentation (show syllabi, email from other instructors, etc.) as may be appropriate to your situation.

### Response papers and homework:

You are required to write three brief response papers in reply to a question pertaining to films you may choose, from a limited list, to view in addition to those we all view. One of these is a film showing at the Gateway Film Center in the Young French Cinema Series, two of them are films that are “supplemental viewing in order to provide greater context for our exploration of film in the late 50s-early 60s.

There is also one pre-planned homework assignments (a *découpage*) and the possibility of additional homework.

### **Books and Readings:**

To be most helpful, readings should be done prior to the class session for which they are assigned. Doing readings carefully are also the best way for you to “make up” missed classes. The bibliography included on the syllabus as “recommended readings” includes texts I drawn on when preparing class.

Recommended for purchase: Alan Williams, *Republic of Images*

All readings may found through our library catalogue and Ohio Link. Please consult library staff for help in using the library. Readings are not a perfect replacement for class presence, but if you do need to miss class, doing readings will help you reconstitute the context of what you missed.

**Please note that there is not a one-to-one correspondence between weeks/films and Williams reading. If you miss class, you should look in Williams to locate the chapters that cover the director/historical period of those classes and read those. Similarly, in books dedicated to single directors, you should look for the sections or chapters that pertain to the film in question.**

Reference: The Yale Film Analysis Website

<http://classes.yale.edu/film-analysis/>

This website contains all basic vocabulary needed for analysis of film form. You will not be tested on this vocabulary, but you will find it to be valuable reference when writing for this course.

Recommended Books (useful reference works available from the library):  
(general)

Timothy Corrigan, *A Short Guide to Writing About Film*

Bordwell & Thompson, *Film Art* (any edition)

(French film history—alternatives to Williams)

Powrie & Reader, *French Film: A Student's Guide*

Susan Hayward, *French National Cinema*

Temple & Witt, *The French Cinema Book*  
Hayward & Vincendeau, *French Film: Texts and Contexts*

### **Extra Credit Assignments:**

Extra credit assignments that allow you to make up unexcused absences or boost participation are periodically assigned, typically when French or Francophone films are screening at the Wexner Center Film and Video Theater, the Gateway Film Center, or other local theaters, when relevant scholarly talks happen on campus, etc. **I put dates and requirements for earning the extra credit on Carmen as news items as I become aware of the events.** I will NOT create extra credit assignments just for you, especially at the end of the semester.

Extra credit questions are typically included on exams. These are BY FAR the most significant way to impact your grade via extra credit.

### **Presence and Participation:**

Productive and thought-provoking class discussions depend upon your active participation: you should come to class prepared to comment on the assigned films/readings and to engage with your classmates' ideas. In order to be prepared to contribute, I recommend that you take notes on what you watch and read. Attendance is expected ("required") in class (if you are not present you cannot participate), and I do take attendance, but my evaluation of your "presence and participation" **primarily takes into account your attentiveness during class, the frequency, and above all the quality of your contributions to discussion.** Your participation will be observed/monitored and the grade will be determined by both the grader and myself, together. Participation grades are not calculated until the end of the semester, but if you would like to discuss how you are doing, you are welcome to ask Giuliano and myself at any time for feedback on your participation.

In order to help you be aware of your own participation, you are expected to keep a participation log (document available on Carmen—you can print or fill out electronically, as you prefer). **IF YOU CANNOT PRODUCE A COMPLETED PARTICIPATION LOG at MIDTERM AND END OF TERM, you risk losing up to 5% of your participation grade.**

If you miss class for any reason, it is your responsibility to verify (on Carmen, with your classmates, with me) for announcements and to make sure that there have been no changes in upcoming assignments.

**\*\*Anything\*\*** that prevents you from being able to participate in or engage with the goings-on of the class—sleeping, reading or sending text messages, surfing the web on a laptop, chronic tardiness, etc.—will negatively affect this aspect of your grade.

Repeated unexcused absences will negatively affect your final grade. If you need to miss class due to serious illness, family emergency, job interviews, varsity sports travel, etc. bring me

documentation. Because my teaching style is heavily Socratic and course-learning is discussion-driven and thus cannot be replicated in the event of absences, **excessive excused absences may also negatively affect your grade**. Conflicts with work or transit from another class are your responsibility to resolve or avoid, and chronic tardiness, **particularly disruptive behaviors including late entrances and early departures that distract myself and your classmates**, will negatively affect your participation grade.

**Policy on electronic devices: cell phones and other mobile devices, eReaders, tablets, laptops, etc.**

*Cell/smart phones may not be used for any form of communication or Internet consultation during class time.* Please remember to set these devices to silent and leave them in your bag.

Because they tend to provide distractions to you and your classmates, you may not use an electronic device for notetaking in this class, and I expect these devices to be closed and/or stowed in your bag when not pertaining to discussion of readings.

Disregard for this policy on electronic devices will negatively impact your participation grade.

**Grader:**

This class has a grader, Giuliano Migliori. He will be present in class, will participate in small group discussions, and will guest teach during the course of the semester. He will be grading **all** of your written work (with the exception of a sample selection of each assignment that I will also read). He will also be responsible for taking attendance and monitoring class participation.

If you have questions regarding course content or wish to discuss ideas, you are welcome to talk to either or both of us. If you have queries related to a specific grade or feedback on an assignment, you should first talk to the grader, but you are also welcome to talk to me. **Please note that I will NOT make any changes to grades without extensive discussion and consultation with the grader.**

**Academic Misconduct**

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>. If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me.

Other sources of information on academic misconduct (integrity) to which you can refer include:

- The Committee on Academic Misconduct web pages ([COAM Home](#))
- *Ten Suggestions for Preserving Academic Integrity* ([Ten Suggestions](#))
- *Eight Cardinal Rules of Academic Integrity* ([www.northwestern.edu/uacc/8cards.htm](http://www.northwestern.edu/uacc/8cards.htm))

**Title IX**



All students and employees at Ohio State have the right to work and learn in an environment free from harassment and discrimination based on sex or gender, and the university can arrange interim measures, provide support resources, and explain investigation options, including referral to confidential resources.

If you or someone you know has been harassed or discriminated against based on your sex or gender, including sexual harassment, sexual assault, relationship violence, stalking, or sexual exploitation, you may find information about your rights and options at [titleix.osu.edu](http://titleix.osu.edu) or by contacting the Ohio State Title IX Coordinator at [titleix@osu.edu](mailto:titleix@osu.edu). Title IX is part of the Office of Institutional Equity (OIE) at Ohio State, which responds to all bias-motivated incidents of harassment and discrimination, such as race, religion, national origin and disability. For more information on OIE, visit [equity.osu.edu](http://equity.osu.edu) or email [equity@osu.edu](mailto:equity@osu.edu).

### **Your mental health**

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you find yourself feeling isolated, anxious or overwhelmed, please know that there are resources to help: [ccs.osu.edu](http://ccs.osu.edu). You can reach an on-call counselor when CCS is closed at (614) 292-5766 and 24 hour emergency help is also available through the 24/7 National Prevention Hotline at 1-(800)-273-TALK or at [suicidepreventionlifeline.org](http://suicidepreventionlifeline.org). The Ohio State Wellness app is also a great resource available at [go.osu.edu/wellnessapp](http://go.osu.edu/wellnessapp).

### **Disability services and accessibility**

The university strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability including mental health, chronic or temporary medical conditions, please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. **SLDS contact information:** [slds@osu.edu](mailto:slds@osu.edu); 614-292-3307; 098 Baker Hall, 113 W. 12<sup>th</sup> Avenue.

This online course requires use of Carmen (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor.

- [CarmenCanvas accessibility](#)

- Streaming audio and video
- [CarmenZoom accessibility](#)
- Collaborative course tools

## Weekly Program

Subject to minor revision. Should assigned films, readings or due dates change for any reason, such change will be announced in class and posted to Carmen.

IF YOU ENCOUNTER ANY PROBLEMS VIEWING FILMS ON THE SML: please notify Media Services directly and immediately (see “contact” information on their website), but ALSO me immediately (text or email). When they get multiple requests from students and professors, problems are often fixed within 24 hours on weekdays.

Codes following the film titles pertain to streaming availability in the following locations:  
ASP=Alexander Street Press (Films, especially Criterion Collection, that stream for free through University Library website)

DVD: Thompson library reserve

FS= Filmstruck, commercial service, availability verified as of August—this could change

K=Kanopy (Films, especially Criterion Collection, that stream for free through University Library website)

SML=Secured Media Library (free streaming for OSU students, IS NOT part of the University Library)

**If you have problems with streaming remember: DVDs have also been requested to be placed on Thompson Library Reserve in most cases, they are available. If your computer does not have a DVD drive, bring your own headphones and you can watch the film on a library computer.**

**Week 1: Max Linder, *Max lance la mode/Max sets the style* (1912) (in class), and René Clair, *Sous les toits de Paris/Under the Roofs of Paris* (1930) SML, FS, K, DVD**

### **T Aug 21**

Course Introduction, View early cinema shorts in class in class

What is Early/Silent Cinema? The “cinema of attractions”

### **R Aug 23**

Discuss Linder & Clair, the avant-garde, early sound

Recommended Reading: Williams, *Republic of Images*, Ch 1-5

Margaret C. Flinn, Ch. 2 “René Clair’s City Views: Realism and Studio Paris” *The Social Architecture of French Cinema, 1929-39* (Liverpool UP, 2014)

**Week 2: Jean Renoir, *La Chienne* (1931) SML, FS, DVD**

### **T Aug 28**

Discuss *La Chienne*, Bazinian realism (*plan-séquence*, deep focus)  
Discuss: Renoir *plan-séquence*, deep focus, class

**W Aug 28, *The Prince of Nothingwood*, GFC, 1<sup>st</sup> showing**

<https://gatewayfilmcenter.org/the-prince-of-nothingwood/>

This is the first (and arguably the best) of the 5 choices in the GFC film series on which you may chose to write your first response paper. For EACH of these films, your task is to answer the following question in 600-750 words:

What is the most important formal choice made by the filmmakers? Justify your answer. (This may be a technique that is used repeatedly, or something that stands out in a single scene only.)

YOUR RESPONSE PAPER IS DUE WITHIN 48 HOURS OF VIEWING THE FILM. In addition to submitting your response to Carmen, YOU ALSO NEED TO BRING ME OR GIULIANO YOUR TICKET STUB, with your name written on it.

*YOU MAY REPEAT THIS RESPONSE PAPER FOR EXTRA CREDIT by viewing additional films in the Young French Cinema series (see as many films as you want!). If you wish to earn this extra credit, bring your ticket stub and a HARD COPY of your response to the question above to the next class following your viewing of the film (so, if to see the film on Wednesday, response is due Thursday. If you see it over the weekend, response is due on Tuesday.)*

**R Aug 30**

Recommended Reading: Alexander Sesonske, *Jean Renoir, The French Films, 1924-1939*, Cambridge, Harvard UP (1980), ch “La Chienne”

Tonight at the Wexner Center, *Le Corbeau*

<https://wexarts.org/film-video/le-corbeau>

For Extra Credit, simply attend the film and provide me/Giuliano with your ticket stub (write your name on the back). This film is required viewing in Week 5!

HAVE YOU REGISTERED TO VOTE???

Information about voter registration in Ohio is available here:

<https://activities.osu.edu/involvement/osuvotes/>

OSU Votes is a non-partisan student organization

**Week 3: Jean Renoir, *Toni* (1935), FS, SML**

***M Sept 3: Labor Day, No OSU classes***

**T Sept 4: Découpage homework due today in class. HARD COPY ONLY.**

Discuss découpage, and begin discussion of *Toni*

**W Sept 5: *In Bed with Victoria*, GFC, 1<sup>st</sup> showing**

<https://gatewayfilmcenter.org/in-bed-with-victoria/>

**R Sept 6**

Renoir and film authorship, class and social critique

Recommended Reading: Alexander Sesonske, *Jean Renoir, The French Films, 1924-1939*, Cambridge, Harvard UP (1980), Ch. "Toni"

**Week 4: Julien Duvivier, *Pépé le Moko* (1937), FS, SML**

**T Sept 11**

Duvivier: Poetic realism and French colonialism (Extr: *La France est un empire*)

**W Sept 12, *Heaven Will Wait*, GFC 1<sup>st</sup> showing**

<https://gatewayfilmcenter.org/heaven-will-wait/>

**R Sept 13**

racial and gender politics

Recommended Reading: Ginette Vincendeau, *Pépé le Moko* (BFI, 1998)

Ben McCann, *Julien Duvivier* (Manchester UP, 2017)

**Friday, Sept 14, Take-home exam 1 released to Carmen**

HAVE YOU REGISTERED TO VOTE???

Information about voter registration in Ohio is available here:

<https://activities.osu.edu/involvement/osuvotes/>

OSU Votes is a non-partisan student organization

**Week 5: Henri-Georges Clouzot, *Le Corbeau* (1943), SML, DVD, (Kanopy?)**

**T Sept 18**

Occupation cinema, Continental film

**W Sept 19, *Before Summer Ends*, GFC 1<sup>st</sup> showing**

<https://gatewayfilmcenter.org/before-summer-ends/>

**R Sept 20**

gender, censorship, film noir

Recommended Reading: Williams, *Republic of Images*, ch 10-12

Judith Mayne, *Le Corbeau* (U Illinois P, 2007)

**Friday, Sept 21, 11:59pm Take-home exam 1 due to Carmen**

**Week 6: Alain Resnais, *Nuit et brouillard/Night and Fog* (1955)** ASP, DVD, FS, K, SML And Alain Resnais, *Statues also die* (1953) <https://www.youtube.com/watch?v=LkkIDfY8ifQ> (and other subtitled and other subtitled versions)

AND ONE of the following: Agnes Varda, *Le Bonheur* (1965), Agnès Varda, *La Pointe Courte* (1956), Demy, *Les Parapluies de Cherbourg/The Umbrellas of Cherbourg* (1964), Alain Resnais, *L'Année dernière à Marienbad* (1961), Alain Resnais, *Muriel ou le temps d'un retour/Muriel, or The Time of Return* (1963), Chris Marker, *La Jetée* (1963)

**Homework, due to Carmen, Monday September 24, noon:** one page (600-750 words) response to the following question: The “Left Bank Group” is the portion of the French New Wave known for political engagement. Many of these filmmakers also become well known as documentarians. Please present your thoughts about how your choice of feature length films compares/contrasts with EITHER *Night and Fog* or *La Jetée* in terms of their representation of history and politics.

**R Sept 25**

The Left Bank Group, film and history

**W Sept 26, *Montparnasse Bienvenue*, GFC 1<sup>st</sup> showing**

<https://gatewayfilmcenter.org/montparnasse-bienvenue/>

**[R Sept 27]**

documentary, France and the Cold War, decolonization  
*les trente glorieuses* (extr. *Mon oncle*)

*Sept 27-30, Cartoon Crossroads Columbus*

<http://cartooncrossroadscolumbus.com/>

**Week 7: Jean-Luc Godard, *A Bout de souffle/Breathless* (1960), SML, FS, DVD, K**

Plus ONE of the following: François Truffaut, *Les 400 coups/400 Blows* (1959), Truffaut, *Tirez sur le Pianiste/Shoot the Piano Player* (1960), Truffaut, *Jules et Jim* (1962), Godard, *Vivre sa vie/My Life to Live* (1962), Godard, *Bande à part/Band of outsiders* (1964), Chabrol, *Le Beau Serge* (1958), Chabrol, *Les Cousins* (1959)

**Homework due to Carmen Monday October 1, noon,** one page (600-750 words) response to the following question: The *Cahiers* directors were hard-core cinephiles and also were dedicated to reinventing French cinema. In your response, please consider how both *Breathless* and the film of your choice engage in citational practices (in other words, how they reference other films

and artworks) OR how they reject the continuity techniques of classical cinema. Put another way, how do these films look radically different from pre-New Wave films?

**T Oct 2**

The New Wave, *Cahiers du cinéma*

**R Oct 4**

Intertextuality, the *plan-séquence*

Recommend Reading: Williams, *Republic of Images*, ch 13-15

**Week 8: Alain Resnais, *Hiroshima, mon amour* (1959), SML, FS, DVD  
Monday, October 8, Exam 2 released to Carmen**

**T Oct 9**

War and memory

**T Oct 9, 11:59pm Midterm Participation Logs due to Carmen.** You may use the Word document form provided, or you may print, handwrite and scan the Log (BUT UPLOAD ONE SINGLE FILE ONLY)

*Oct 11-14 OSU Fall Break*

**Week 9: Gillo Pontecorvo, *La Battaglia di Algeri/La Bataille d'Alger/The Battle of Algiers* (1966), SML, FS, K, DVD**

**T Oct 16 Guest instructor: Giuliano Migliori**

Decolonization, The Algerian War of Independence, war and gender

**R Oct 18 Guest instructor: Giuliano Migliori**

Realism/documentary/history, war and memory

**Friday, October 19, 11:59pm, Exam 2 due to Carmen**

**Week 10: Jean Rouch & Edgar Morin, *Chronique d'un été/Chronicle of a Summer* (1961), SML, K, DVD, FS**

**T Oct 23**

(continue discussion of *Hiroshima, mon amour* if needed)

Ethnography, documentary ethics

**R Oct 25**

Recommended Reading: Michael Rothberg, "The Work of Testimony in the Age of Decolonization: *Chronicle of a Summer* and the Emergence of the Holocaust Survivor, from *Multidirectional Memory* (Stanford UP, 2009)

**Week 11: Agnès Varda, *Cléo de 5 à 7/Cleo from 5 to 7* (1962) SML, DVD, FS, K**

**R Oct 30**

Varda's geography: the 14<sup>th</sup> arrondissement, flânerie

**T Nov 1**

Subjectivity, agency, death

Recommended Reading: Sandy Flitterman Lewis, *To Desire Differently* ch 10 "From *Déesse* to *idée*" (U Illinois P)

Janice Mouton, "From Feminine Masquerade to Flâneuse: Agnès Varda's *Cléo* in the City" *Cinema Journal* 40:2 (2001), 3-16.

**Week 12: Ousmane Sembène, *La Noire de.../Black Girl* (1966), DVD, SML, FS**

**T Nov 6**

The colonized, female subject

*R Nov 8 Modernist Studies Association—No Class*

**Week 13: Olivier Assayas, *L'Heure d'été/Summer Hours* (2008) FS, DVD, SML**

*M Nov 12 Veteran's Day observed, No OSU classes*

**T 13 Nov**

Contemporary auteur cinema, art, intertextuality

**R 15 Nov**

value

**Week 14: Céline Sciamma, *Bande de filles/Girlhood* (2014) K, (DVD?)**

**T 20 Nov**

Intertextuality, transnationalism, the *banlieue*

Will Higbee "'Beyond Ethnicity' or a Return to Type?: *Bande de filles /Girlhood* (Sciamma, 2014) and the Politics of Blackness in Contemporary French Cinema" Katherine Kleppinger & Laura Reeck, eds. *Post-Migratory Cultures in Postcolonial France* (Liverpool UP, 2018)

***Nov 21-25 Thanksgiving Break***



**Week 15: Houda Benyamina, *Divines* (2016), Netflix**

**T 27 Nov**

(also, Continue discussion *Bande de filles*)

Race/ethnicity, the *banlieue* (cont'd), allegory

**R 29 Nov**

Dance, movement, the gaze

**Friday 30 November, Exam 3 released to Carmen**

**Week 16: Conclusions**

**T 4 Dec**

Conclusions

**T 4 Dec, 11:59pm Final Participation Logs due to Carmen.** Final Participation log must include your midterm participation log with the additional entries for the second half of the semester added IN THE SAME FILE. You may use the Word document form provided, or you may print, handwrite and scan the Log (BUT UPLOAD ONE SINGLE FILE ONLY)

**Friday 7 December, 11:59, Exam 3 due to Carmen**

**(December 7-13<sup>th</sup> OSU final exam period)**

GE Visual and Performing Arts- Assessment, FR 2801

**Specific Methods used to demonstrate student achievement of the GE expected learning outcomes**

GE Expected Learning Outcomes	Direct Methods ( <i>assess student performance related to the expected learning outcomes. Examples of direct assessments are: pre/post test; course-embedded questions; standardized exams; portfolio evaluation; videotape/audiotape of performance</i> )	Indirect Methods ( <i>assess opinions or thoughts about student knowledge, skills, attitudes, learning experiences, and perceptions. Examples of indirect measures are: student surveys about instruction; focus groups; student self-evaluations</i> )
1. Students analyze, appreciate, and interpret significant works of art.	Embedded question on exams <sup>1</sup>	Opinion survey <sup>2</sup>
2. Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.	Embedded question on exams	Opinion survey

<sup>1</sup> Two questions on the final exam will be written specifically to assess student achievement of each GE expected learning outcome. The scores on these questions will be included in the totals for the exam but will also be analyzed separately so that the data can be used in revising the course and for GE assessment reporting purposes.

1. How are other arts represented in film in ways that influence and structure the film’s form and the meaning of the film itself? Please choose ONE of the following films: *Boudu Saved from Drowning, Statues Also Die, Summer Hours*. (NB: specific films change from semester to semester in order to prevent cheating/preserve academic integrity).
2. Write a Sequence analysis of ONE of the following sequences (Sequence choices vary by semester in order to preserve academic integrity). Although your essay should focus on the sequence in question, you are strongly encouraged to review the whole film in order to verify the sequence’s importance in context—particularly what happens immediately before and after, as well as how this sequence may contain images, actions, objects, themes, techniques, etc. that are repeated throughout the film, or that are exception within the given sequence. To analyze the sequence, you propose your own argument or “reading” of the sequence and support/elaborate on that argument by using evidence from the film by way of *formal* analysis that takes into account precise details of the film’s editing, *mise-en-scène*, etc.

Explanation of level of student achievement expected:

In general, for the embedded exam questions, success means that 85% of students earn at least 85% on these questions.

<sup>2</sup> At the end of the semester, each student will be asked to fill out the following opinion survey (next page), which contains specific questions asking to what extent each student has achieved the GE expected learning outcomes.

Opinion survey for the GE Visual and Performing Arts

Please select the response that best reflects your experience in this course.

As a result of this course I...	strongly agree	agree	disagree	strongly disagree
am able to analyze, appreciate, and interpret significant works of art, specifically French and Francophone Cinemas.				

Please explain:

As a result of this course I...	strongly agree	agree	disagree	strongly disagree
able to engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts, specifically French and Francophone Cinemas.				

Please explain:

Explanation of level of student achievement expected:  
 We expect the average of all responses to be between 3-4.

**Description of follow-up/feedback processes:**

At the end of the course, we will analyze a random sample of the embedded exam questions to identify problem spots and how we might change the course and the presentation of materials to ensure better fulfillment of the GE expected learning outcomes. We will also analyze the self-evaluation questions carefully to judge how students evaluated their own progress and to determine whether student perception meshed with performance. If there is a conflict, we will adjust the presentation and assessment of material as warranted. We will archive these end-of-semester analyses so that we can gauge whether any changes made were effective. These evaluations will be discussed with the curriculum committee. We will also use these data to write a GE report when the ASCC Assessment Panel asks for a report.

## Arts and Sciences Distance Learning Course Component Technical Review Checklist

**Course: French 2801**  
**Instructor: Margaret Flinn**  
**Summary: French Cinema**

Standard - Course Technology	Yes	Yes with Revisions	No	Feedback/ Recomm.
6.1 The tools used in the course support the learning objectives and competencies.	X			<ul style="list-style-type: none"> <li>• Office 365</li> <li>• Carmen</li> </ul>
6.2 Course tools promote learner engagement and active learning.	X			<ul style="list-style-type: none"> <li>• Carmen Discussion Board</li> <li>• Carmen Wiki</li> <li>• Zoom</li> <li>• OSU film library</li> </ul>
6.3 Technologies required in the course are readily obtainable.	X			All are available for free.
6.4 The course technologies are current.	X			All are updated regularly.
6.5 Links are provided to privacy policies for all external tools required in the course.	X			No external tools are used.
Standard - Learner Support				
7.1 The course instructions articulate or link to a clear description of the technical support offered and how to access it.	X			Links to 8HELP are provided.
7.2 Course instructions articulate or link to the institution's accessibility policies and services.	X			a
7.3 Course instructions articulate or link to an explanation of how the institution's academic support services and resources can help learners succeed in the course and how learners can obtain them.	X			Please add statement b
7.4 Course instructions articulate or link to an explanation of how the institution's student services and resources can help learners succeed and how learners can obtain them.	X			Please add statement c
Standard – Accessibility and Usability				
8.1 Course navigation facilitates ease of use.	X			Recommend using the Carmen Distance Learning "Master Course" template developed by ODEE and available in the Canvas Commons to provide student-users with a consistent user experience in terms of navigation and access to course content.
8.2 Information is provided about the accessibility of all technologies required in the course.	X			university accessibility policy is present.
8.3 The course provides alternative means of access to course materials in formats that meet the needs of diverse learners.	X			Statement is included with contact information on how to make accommodations.
8.4 The course design facilitates readability	X			
8.5 Course multimedia facilitate ease of use.	X			All assignments and activities that use the Carmen LMS with embedded multimedia facilitates ease of use. All other multimedia resources facilitate ease of use by being available through a standard web browser

### Reviewer Information

- Date reviewed: 7/14/20

- Reviewed by: Ian Anderson

**Notes: Remove highlighted boilerplate text.**

<sup>a</sup>The following statement about disability services (recommended 16 point font):  
Students with disabilities (including mental health, chronic or temporary medical conditions) that have been certified by the Office of Student Life Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office of Student Life Disability Services is located in 098 Baker Hall, 113 W. 12th Avenue; telephone 614- 292-3307, [slds@osu.edu](mailto:slds@osu.edu); [slds.osu.edu](http://slds.osu.edu).

<sup>b</sup>Add to the syllabus this link with an overview and contact information for the student academic services offered on the OSU main campus.

<http://advising.osu.edu/welcome.shtml>

<sup>c</sup>Add to the syllabus this link with an overview and contact information for student services offered on the OSU main campus. <http://ssc.osu.edu>. Also, consider including this link in the “Other Course Policies” section of the syllabus.