

University of Calgary
Department of Communication, Media and Film

Film Studies (FILM) 301.18 L01
Topics in National Cinema: French Cinema
Fall 2021

Sept. 7, 2021 – Dec. 9, 2021 (excluding Sept. 30 and Nov. 07-13)

Lectures (asynchronous): R 12:30-13:30
Post-lecture Discussion: (synchronous): R 13:30-14:20

Lab Screenings (asynchronous): T 12:30-15:15
Lectures and Screenings will be asynchronous. The film will be posted on D2L by 12:30pm each Tuesday and the lecture will be posted by 12:30pm each Thursday. At 1:30pm each Thursday, there will be a synchronous question & answer period on Zoom.

IMPORTANT NOTE FOR ONLINE COURSE DELIVERY

Asynchronous & Synchronous Course Components: Please read this outline carefully to see which course components will be offered synchronously (where you are expected to participate in person or online at the usual scheduled course time) and which components will be offered asynchronously (to be completed on your own time). Synchronous sessions hosted on Zoom can be accessed on D2L by clicking on the Communications tab and selecting Zoom.

Note: If you will not be able to participate in synchronous in-class or online class sessions owing to time differences or geographical location, then consult with the instructor to see if accommodation is possible or arrange to take this course in a future term.

Online Quizzes and Exams: You will be allowed a minimum window of 24 hours to access online quizzes and exams, but there may be a time limit for completing a quiz once you open it. Read the description carefully. The time specified for any timed online assessments includes 50% extra time.

Instructor:	Matthew Croombs
Office:	SS 216
Email:	matthew.croombs@ucalgary.ca
Web Page:	D2L (access via MyUofC portal)
Office Hours:	Thursdays, 14:30-16:30 on Zoom

Course Description

This course will provide students with a broad overview of the history of French cinema from the origins of the film medium in 1895 up until the present day. In adopting aesthetic, economic, and social perspectives, we will explore the most influential French film movements, including: Impressionism, Surrealism, Poetic Realism, the New Wave, Political Modernism, and the New French Extremity. Students will become familiar with the complex intersections between tendencies in French film and related developments in literature, art, and theory. We will also consider how French cinema has provided a rich body of representation for thinking about the geopolitical issues that have defined the 20th and 21st centuries. Readings and weekly discussion

will engage with topics ranging from the rise of fascism, to the feminist, Marxist, and anti-colonial movements of the 1960s and 1970s, to the contemporary “war on terror.”

Additional Information

The weekly schedule of topics and readings can be found at the end of this outline or on D2L.

Objectives of the Course

Following the completion of this course, students should be able to:

1. Demonstrate familiarity with the key aesthetic tendencies that have defined the history of French cinema.
2. Make meaningful connections between French film, art, and theory.
3. Draw connections between the films screened in class and their broader social contexts.
4. Perform critical analyses and write well-crafted arguments about visual culture.

Textbooks and Readings

All assigned readings for the course will be uploaded to D2L.

Learning Technologies and Requirements

In order to complete online (or blended) courses, University of Calgary students are required to have reliable access to the following technology:

- A computer with a supported operating system, as well as the latest security and malware updates, with current antivirus software enabled;
- Broadband internet connection, and a current and updated web browser;
- A webcam (built-in or external), and a microphone and speaker (built-in or external) or headset with microphone.

If you need access to other software programs to complete assignments, your instructor will provide relevant information and links.

If you have technical difficulties, contact IT support services. See <https://www.ucalgary.ca/pubs/calendar/current/student-campus-services-information-technologies-it.html>

Viewing Requirements Students are required to view all of the films posted on D2L prior the lecture on Thursday. If you miss one, it is your responsibility to view the film(s) on your own time.

Assignments and Evaluation

Weight	Assessed Components	Due
10%	Participation	Weekly
25%	Response Paper	Oct 5
20%	Film Review	Oct 21
10%	Quiz	Nov 23
35%	Final Assignment	Dec 7

Participation: 10%

Since this class involves both challenging films and ideas, attendance, class participation, and completion of the readings are absolutely necessary. Lecture content will usually move beyond the week’s assigned readings, so students will need to have read the required materials by the Thursday lecture in order for the class experience to remain meaningful. Class participation

grades will be evaluated based on the quality of your contributions to in-class discussions and the completion of short in-class assignments.

Reading Response Paper: 25%

Students will submit a response essay on October 5th. This essay will be submitted on D2L, and can address any of the readings covered up until that date. Students should provide a cogent and brief précis of their chosen reading followed by a critical analysis. Critical analyses might include situating the reading in relation to other arguments surveyed in the course, relating the reading to a film screened in class, or following a particular strand of the reading's argument in order to pursue it further. Ultimately, the response essay is an opportunity for students to work through their thoughts in written form, and to develop their writing skills before the major research paper.

Film Review: 20%

France has what is arguably the most robust tradition of film criticism in the history of world cinema. Following examples provided in class, students will write a three page review of one of the films on the course outline, due October 21st. They will use the course readings and lectures as their "press kit", and address elements of form, theme, and historical context in an accessible prose style that is suitable for a non-specialized readership.

Quiz: 10%

On November 21st, there will be a brief in-class quiz, which will cover the lectures and readings from the period between October 21st until November 16th. Students will have thirty minutes (which includes 50% extra time) to answer ten multiple choice questions. The quiz is open book but students may not consult each other.

Final Research Paper: 35%

An assignment sheet on the final paper will be given out October 21. Length: 6-8 pages, double-spaced. Due Date: Tuesday December 7th at the beginning of class.

***Note: Each written assignment will be accompanied by a rubric and instruction sheet on D2L**

Registrar-scheduled Final Examination: No

Note: You do not have to complete all the assignments and exams in order to receive a passing grade in this course.

Submission of Assignments

Please submit all assignments in class or by uploading them to the designated D2L dropbox. Include your name and ID number on all assignments. Be sure to keep a copy of each submitted assignment and to submit the proper version.

Private information related to individual students is treated with the utmost regard by University of Calgary faculty. Student assignments will be accessible only by the authorized course faculty, and personal information is collected in accordance with the *Freedom of Information and Protection of Privacy (FOIP) Act*. Please note that instructors may use audio or video recording for lesson capture, assessment of student learning, and self-assessment of teaching practices.

Policy for Late Assignments

Assignments submitted after the deadline may be penalized with the loss of 5% or a partial letter grade (e.g.: A- to B+) for each day late.

Student Accommodations

Students seeking an accommodation based on disability or medical concerns should contact Student Accessibility Services (SAS); SAS will process the request and issue letters of accommodation to instructors. For information on support services and accommodations for students with disabilities, visit www.ucalgary.ca/access/. Students who require an accommodation based on a protected ground other than disability should communicate this need in writing to their Instructor. For the full policy on Student Accommodations, see <https://www.ucalgary.ca/legal-services/university-policies-procedures/student-accommodation-policy>

Students seeking accommodation for transient illnesses (e.g., the flu) or another legitimate reason should contact their instructors. Whenever possible, students should provide supporting documentation to support their request; however, instructors may not require a medical note. For information on the use of a statutory declaration, see the *University Calendar*: <https://www.ucalgary.ca/pubs/calendar/current/m-1.html>

Expectations for Writing

Department policy directs that all written assignments and, to a lesser extent, written exam responses be assessed at least partly on writing skills. Writing skills include not only surface correctness (grammar, punctuation, sentence structure, etc.) but also general clarity and organization and proper documentation of research sources. For further information, please refer to the *University of Calgary Calendar* section on writing across the curriculum: <http://www.ucalgary.ca/pubs/calendar/current/e-2.html>

Grading & Department of Communication, Media and Film Grade Scale

The following table outlines the grade scale percentage equivalents used in the Department of Communication, Media and Film. Final grades are reported as letter grades.

In this course, letter grades will be used for all assignments.

Grade Point Value	Description	Grade	Dept of CMF grade scale equivalents*	Letter grade % equivalent for calculations*
4.00	Outstanding performance	A+	96 - 100%	98.0%
4.00	Excellent performance	A	90 - 95.99%	93.0%
3.70	Approaching excellent performance	A -	85 - 89.99%	87.5%
3.30	Exceeding good performance	B+	80 - 84.99%	82.5%
3.00	Good performance	B	75 - 79.99%	77.5%
2.70	Approaching good performance	B-	70 - 74.99%	72.5%
2.30	Exceeding satisfactory performance	C+	65 - 69.99%	67.5%
2.00	Satisfactory performance	C	60 - 64.99%	62.5%
1.70	Approaching satisfactory performance	C-	55 - 59.99%	57.5%

1.30	Marginal pass. Insufficient preparation for subsequent courses in the same subject	D+	53 - 54.99%	54.0%
1.00	Minimal pass. Insufficient preparation for subsequent courses in the same subject	D	50 - 52.99%	51.5%
0.00	Failure. Did not meet course requirements.	F	0 - 49.99%	0%

* Column 4: If percentages are used to calculate final grades, then grades falling within these ranges will be translated to the corresponding letter grades. Column 5: These percentage equivalents will be used for calculating final grades unless an alternative method of final grade calculation is outlined above.

Plagiarism

Using any source whatsoever without clearly documenting it is a serious academic offense. Consequences include failure on the assignment, failure in the course and possibly suspension or expulsion from the university. These requirements apply to all assignments and sources, including those in non-traditional formats such as Web pages or visual media.

You must document not only direct quotations but also paraphrases and ideas where they appear in your text. A reference list at the end is insufficient by itself. **In-text citations must be provided, and readers must be able to tell exactly where your words and ideas end and other people's words and ideas begin.** Wording taken directly from a source must be enclosed within quotation marks (or, for long quotations, presented in the format prescribed by the documentation style you are using). Paraphrased information must not follow the original wording and sentence structure with only slight word substitutions here and there.

For information on citation and documentation styles (MLA, APA, Chicago, IEEE, etc.), visit the Student Success Centre resource links at <https://ucalgary.ca/student-services/student-success/writing-support> or the Purdue Online Writing Lab (OWL) Research and Citation Resources at https://owl.purdue.edu/owl/research_and_citation/resources.html

If you need help with your writing or have questions about citing sources, consult your instructor or visit the Student Success Centre, Taylor Family Digital Library. To book an appointment, go to <https://ucalgary.ca/student-services/student-success/writing-support>

Instructor Intellectual Property & Copyright Legislation

Course materials created by the instructor (including lectures, course outlines, presentations and posted notes, labs, case studies, assignments, and exams) remain the intellectual property of the instructor. These materials may NOT be reproduced, redistributed, or copied without the explicit consent of the instructor. The posting of course materials to third party websites such as note-sharing sites without permission is prohibited. Sharing of extracts of these course materials with other students enrolled in the same course section and term may be allowed under fair dealing. Check with the instructor if you have any questions about sharing materials with classmates.

To ensure they are aware of the consequences of unauthorized sharing of course materials (including instructor notes & electronic versions of textbooks), all students are required to read the *University of Calgary Policy on Acceptable Use of Material Protected by Copyright* at <https://www.ucalgary.ca/legal-services/university-policies-procedures/acceptable-use-material->

[protected-copyright-policy](#) and the requirements of the *Copyright Act* (<https://laws-lois.justice.gc.ca/eng/acts/C-42/index.html>). Students who use material protected by copy-right in violation of this policy may be disciplined under the Non-Academic Misconduct Policy.

Academic Misconduct

For information on academic misconduct and its consequences, please see the *University of Calgary Calendar* at <http://www.ucalgary.ca/pubs/calendar/current/k.html>

Research Ethics

Whenever you perform research with human participants, including surveys, interviews, or observations as part of your university studies, you are responsible for obtaining research ethics approval and for following university research ethics guidelines. In some cases, your instructors may apply for course-based research ethics approval for certain assignments, and in those cases, they must review and approve your research plans and supervise your research. For more information about your research ethics responsibilities, please see <https://arts.ucalgary.ca/research/arts-researchers/resources-researchers-and-instructors/ethics>

Deferrals of Course Work and Requests for Reappraisal

For university regulations and procedures related to deferral of term work, see <https://www.ucalgary.ca/pubs/calendar/current/g-7.html>

For information about deferrals of final examinations, see <https://www.ucalgary.ca/pubs/calendar/current/g-6.html>

For information about requesting a reappraisal of course work or of a final grade, see <https://www.ucalgary.ca/pubs/calendar/current/i.html>

Student Support Services and Resources

Please see <https://www.ucalgary.ca/registrar/registration/course-outlines> for information about student support services and resources, including Wellness and Mental Health Resources, Student Success programs and services, the Student Ombuds Office, the Student Union, and Safewalk. For resources on D2L, Zoom, Yuja, etc., see <https://elearn.ucalgary.ca/desire2learn/home/students>. (Find the topic menu under the icon to the left of the ELEARN banner.)

Schedule of Lecture Topics and Readings

September 7

Introduction

Screening: *Holy Motors* (France, Carax, 2012)
A selection of early shorts, including:
Leaving the Factory (France, Lumière, 1895)
A Trip to the Moon (France, Méliès, 1902)

September 14

The Avant-Garde Cinemas of the 1920s

Screening: *Ballet mécanique* (France, Léger, 1924)
Entr'acte (France, Claire, 1924)

La glace à trois faces (France, Epstein, 1927)
Un Chien Andalou (France, Buñuel, 1929)

Reading: Malcolm Turvey, *The filming of modern life: European avant-garde film of the 1920s*, excerpts.

Recommended: Remi Fournier Lanzoni, “Avant-Garde Cinema, French Impressionism, and Surrealism: Louis Delluc, Abel Gance, Marcel L’Herbier, Luis Buñuel, and René Clair,” in *French Cinema: From its Beginning to the Present*, pp. 45-52.

September 21 Towards a Social Cinema: Renoir

Screening: *The Rules of the Game* (France, Renoir, 1939)

Reading: Christopher Faulkner, “*The Rules of the Game*,” in *Film Analysis: A Norton Reader*, pp. 280-297.

Recommended: Alan Williams, “Politics, Poetics, and the Cinema,” in *Republic of Images: A History of French Filmmaking*, pp. 213-242.

September 28 Vichy—LECTURE AND TUTORIAL CANCELLED FOR NATIONAL DAY FOR TRUTH AND RECONCILIATION

Screening: *Le Corbeau* (France, Henri-Georges Clouzot, 1943)

Reading: Judith Mayne, “Henri Georges Clouzot's *Le corbeau* and the crimes of women,” *Sites*, 4.2, pp. 319-341.

October 5 *RESPONSE PAPER DUE OCT 7

The French New Wave

Screening: *Les quatre cents coups* (France, Truffaut, 1959)

Reading: Richard Neupert, “Cultural Contexts: Where did the Wave begin?” in *A History of the French New Wave Cinema*, pp. 3-44.

Recommended: Anne Gillain, “The script for delinquency: François Truffaut’s *Les 400 coups* (1959),” in *French Film: Texts and Contexts*, pp. 142- 157.

October 12 The Left Bank, Alain Resnais, and the Ghosts of Memory

Screening: *Les statues meurent aussi* (France/Japan, Resnais and Marker, 1959)
Nuit et brouillard (France, Resnais, 1956)
La jetée (France, Marker, 1962)

Reading: Naomi Greene, “Alain Resnais: The Ghosts of Memory,” in *Landscapes of Loss: The National Past in Postwar French Cinema*, pp. 31-63.

October 19

***FILM REVIEW DUE OCTOBER 21**

Feminism and the Colonization of Everyday Life

Screening:

Cléo de 5 à 7 (France, Varda, 1962)

La noire de ... (Senegal/France, Sembene, 1966)

Reading:

Sandy-Flitterman Lewis, "From Désse to Idée: *Cleo From 5 to 7*," in *To Desire Differently: Feminism and French Cinema*, pp. 268-274.

October 26

Godard, May '68, and Counter-Cinema

Screening:

Weekend (France, Godard, 1967)

Reading:

Peter Wollen, "Godard and Counter-Cinema: *Vent d'est*," in *Narrative, Apparatus, Ideology*, pp. 120-129.

Recommended:

Colin MacCabe, "Politics," in *Godard: Images, Sounds, Politics*, pp. 49-77.

November 2

Banlieue Cinema

Screening:

La Haine (France, Kassovitz, 1995)

Reading:

Ginette Vincendeau, "Designs on the banlieue: Matthew Kassovitz's *La Haine* (1995)," in *French Film: Texts and Contexts*, pp. 310-327.

November 9

READING WEEK – NO CLASSES HELD

November 16

The New French Extremity: On French Cinema and Sensation

Screening:

Fat Girl (France, Breillat, 2001)

Excerpts: *Beau Travail* (France, Denis, 1999)

Romance (France, Breillat, 1999)

Enter the Void (France, Germany, Italy, Canada, Noé, 2009)

Reading:

James Quandt, "Flesh & Blood: Sex and violence in recent French cinema," pp. 126.

Matine Beugnet, "Cinema and Sensation," in *Cinema and Sensation: French Film and the Art of Transgression*, pp. 2-20.

November 23

***QUIZ**

***Amélie* and the sanitized Paris**

Screening:

Amélie (France/Germany, Jean-Pierre Jeunet, 2001)

Reading: Dudley Andrew, “*Amélie*, or le fabuleux destin du cinéma français,” pp. 34-46.

Recommended: Jim Morrissey, “Paris and voyages of self-discovery in *Cléo de 5 à 7* and *Le Fabuleux destin d'Amélie Poulain*,” pp. 99-110.

November 30 ***Caché* and the Logic of Trauma**

Screening: *Caché* (France, Haneke, 2005)

Reading: Ipek Celik, “‘I wanted you to be present’: Guilt and the History of Violence in Michael Haneke's *Caché*,” *Cinema Journal*, 50.1, pp. 59-80.

December 7 ***FINAL ASSIGNMENT DUE**

Screening: *Girlhood* (France, Sciamma, 2014)