

University of Calgary
Department of Communication, Media and Film

Film Studies (FILM) 301.18 L01
French Cinema

Winter 2018

Jan. 19, 2018 - April 10, 2018

(excluding Feb. 20 & March 15)

Screenings (Labs): Tuesdays 9:30 – 12:15

Lectures: Thursdays 10:30 – 12:20

Instructor: Dr. Matthew Croombs
Office: SS 216
Office Phone: TBD
E-Mail: Matthew.croombs@ucalgary.ca
Web Page: D2L
Office Hours: Thursdays 12:30-2:30

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 century. 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.”

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.

Internet and electronic communication device information

Laptops should be used for note-taking purposes only. Cell phones should be turned off during screenings and lectures to avoid deductions from your participation grade.

Viewing Requirements

Students are required to attend all screenings. If you miss one, it is your responsibility to view the film(s) at the Media Library (3rd floor, TFDL) as soon as you are able. Certain titles (though not all) may be available at local video stores, as well. These resources are not a substitute for the scheduled screenings, but may prove helpful for review purposes.

Assignments and Evaluation

10%	Participation	weekly
25%	First Response Paper	Feb. 6
25%	Second Response Paper	March 6
40%	Final Assignment	April 10

Reading Response Papers: 50% (25% each)

Students will submit two reaction papers throughout the semester (3 pages each). These papers will be handed in at the beginning of class on February 6 and March 6, and can address any of the readings covered up until those dates. 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, these reaction papers are an opportunity for students to work their thoughts into written form, and to develop their writing skills before the major research paper.

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.

Final Research Paper: 40%

An assignment sheet on the final paper will be given out February 27th.

Length: 6-8 pages, double-spaced

Due Date: Tuesday April 10th at the beginning of class.

All assignments and exams must be completed or a course grade of F may be assigned at the discretion of the instructor.

Submission of Assignments: Please hand in your essays directly to your tutor or instructor if possible. If it is not possible to do so, a daytime drop box is available in SS320; a date stamp is provided for your use. A night drop box is also available for after-

hours submission. Assignments will be removed the following morning, stamped with the previous day's date, and placed in the instructor's mailbox.

Please include your name and ID number on all assignments, and be prepared to provide picture ID to pick up assignments or look at marked final exams in SS 320. Personal information is collected in accordance with the *Freedom of Information and Protection of Privacy (FOIP) Act*. For more information, see <http://www.ucalgary.ca/legalservices/foip/foip-hia>

Note: It is the student's responsibility to keep a copy of each submitted assignment and to ensure that the proper version is submitted (particularly in courses requiring electronic submission). Including a version date in your file name may be useful.

Policy for Late Assignments

Assignments submitted after the deadline may be penalized with the loss of a 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 will process the request and issue letters of accommodation to instructors. For additional information on support services and accommodations for students with disabilities, visit www.ucalgary.ca/access/.

Students who require an accommodation in relation to their coursework based on a protected ground other than disability should communicate this need in writing to their Instructor. The full policy on Student Accommodations is available at <http://www.ucalgary.ca/policies/files/policies/student-accommodation-policy.pdf>.

- Students seeking accommodation for transient illnesses (e.g., the flu) should contact their instructors. Whenever possible, students should advise their instructors in advance if they will be missing quizzes, presentations, in-class assignments, or group meetings.
- When accommodations are granted, they may take forms other than make-up tests or assignments. For example, the weight of a missed grade may be added to another assignment or test.
- For information on Deferrals of Final Exams and Term Work, see sections G.6 and G.7 of the *University Calendar* at <http://www.ucalgary.ca/pubs/calendar/current/g-6.html> and <http://www.ucalgary.ca/pubs/calendar/current/g-7.html>

Grading & Department of Communication, Media and Film Grade Scale

Final grades are reported as letter grades. In this course, letter grades will be used for all assignments.

The following chart outlines the grade scale percentage equivalents used in the Department of Communication, Media and Film. In calculating final grades in this course, letter grades will be converted to the midpoint of the percentage range, as shown in the final column of the table below.

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%

* If percentages are used to calculate final grades, then grades falling within these ranges will be translated to the corresponding letter grades.

** These percentage equivalents will be used for calculating final grades unless an alternative method of final grade calculation is outlined above.

Writing Skills Statement

Department policy directs that all written assignments (including, to a lesser extent, written exam responses) will 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. Sources used in research papers must be properly documented. If you need help with your writing, you may use the writing support services in the Student Success Centre (3rd floor, Taylor Family Digital Library). Visit the website for more details: <http://www.ucalgary.ca/ssc/writing-support>

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. 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. These requirements apply to all assignments and sources, including those in non-traditional formats such as Web pages or visual media.

For information on citation and documentation styles (including APA, Chicago, IEEE, MLA, and others), visit the links provided at <https://ucalgary.ca/ssc/resources/writing-support/436>. Research and citation resources are also available on the website of the Purdue Online Writing Lab (OWL) at <https://owl.english.purdue.edu/owl/section/2/>. If you have questions about how to document sources, please consult your instructor or visit the writing support services in the Student Success Centre (3rd floor, Taylor Family Digital Library, at <http://www.ucalgary.ca/ssc/writing-support>).

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 (e.g., surveys, interviews, or observations) as part of your university studies, you are responsible for following university research ethics guidelines. Your instructor must review and approve your research plans and supervise your research. For more information about your research ethics responsibilities, see <http://arts.ucalgary.ca/research/resources/ethics>

Important information, services, and contacts for students

For information about . . .	Visit or contact . . .
ARTS PROGRAM ADVISING (ASC)	SS 102 403-220-3580 artsads@ucalgary.ca
CAMPUS SECURITY	http://www.ucalgary.ca/security/ 403-220-5333
• Calgary Police Service	403-266-1234 Emergency: call 911

<ul style="list-style-type: none"> • Emergency Text Messaging • Emergency Evacuation & Assembly • Safewalk Program 	<p>http://www.ucalgary.ca/emergencyplan/textmessage</p> <p>http://www.ucalgary.ca/emergencyplan/assemblypoints</p> <p>If you feel uncomfortable walking alone at any time, call Campus Security for an escort (220-5333). For more information, see http://www.ucalgary.ca/security/</p>
<p>DESIRE2LEARN (D2L) Support</p> <ul style="list-style-type: none"> • IT help line 	<p>http://elearn.ucalgary.ca/desire2learn/home/students</p> <p>403-220-5555 or itsupport@ucalgary.ca</p>
<p>STUDENT SUCCESS CENTRE</p> <ul style="list-style-type: none"> • Writing Support Services • Student Services Mobile App 	<p>http://ucalgary.ca/ssc</p> <p>http://www.ucalgary.ca/ssc/writing-support</p> <p>http://ucalgary.ca/currentstudents</p>
<p>STUDENTS' UNION CONTACTS</p> <ul style="list-style-type: none"> • Faculty of Arts Reps • Student Ombudsman 	<p>https://www.su.ucalgary.ca/about/who-we-are/elected-officials/</p> <p>http://www.ucalgary.ca/provost/students/ombuds</p>
<p>SU WELLNESS CENTRE</p> <ul style="list-style-type: none"> • Counselling Services • Health Services • Distress centre 24/7 CRISIS LINE • Online resources and tips 	<p>403-210-9355 (MSC 370), M-F, 9:00–4:30 pm</p> <p>http://ucalgary.ca/wellnesscentre/counselling</p> <p>http://ucalgary.ca/wellnesscentre/health</p> <p>403-266-HELP (4357)</p> <p>http://ucalgary.ca/wellnesscentre/healthycampus</p> <p>If you're concerned about a friend or your own well-being, it is important to seek help early. Call or visit the SU Wellness Centre or the 24-hour crisis line.</p>

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Schedule of Lecture Topics and Readings

January 9

Introduction

Screening:

Girlhood (France, Sciamma, 2014)

A selection of early shorts, including:

Leaving the Factory Louis Lumière (France, Lumière, 1895)
A Trip to the Moon (France, Méliès, 1902)

January 16 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: 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.

Recommended: Jean Goudal, "Surrealism and the Cinema," in *French Film Theory and Criticism*, Vol 1, pp. 353-362.

Jean Epstein, "On Certain Characteristics of Photogénie," in *Jean Epstein: Critical Essays and New Translations*, pp. 292-296.

January 23 Towards a Social Cinema: Vigo and 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.

Jean Vigo, "Toward a Social Cinema," in *French Film Theory and Criticism*, vol. 2, pp 60-63.

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

January 30 Vichy and Liberation

Screening: *Orphée* (France, Cocteau, 1950)
 Excerpts of:
Le Corbeau (France, Henri-Georges Clouzot, 1943)

Reading: Naomi Greene, "Jean Cocteau: A Cinema of Baroque Unease," in *Reviewing Orpheus: Essays on the Cinema and Art of Jean Cocteau*, pp. 130-150.

February 6 *FIRST READING ASSIGNMENT DUE

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.

February 13 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.
- Recommended: Richard Neupert, “On the New Wave’s Left Bank: Alain Resnais and Agnès Varda,” in *A History of the French New Wave Cinema*, pp. 299-353.

February 20 READING WEEK - NO CLASSES HELD

February 27 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*,” *To Desire Differently: Feminism and French Cinema*, pp. 268-274.
- Rachel Langford, “Black and White in Black and White Identity and Cinematography in Ousmane Sembène’s *La Noire de.../Black Girl* (1966),” in *Studies in French Cinema* 1.1 (2001): pp. 13-21.

Recommended: Matthew Croombs, “*La Jetée* in Historical Time: Torture, Visuality, Displacement,” *Cinema Journal*, 56.2 (2017): pp. 25-45.

Aimé Césaire, *Discourse on Colonialism*, (excerpts).

March 6 *SECOND READING ASSIGNMENT DUE

Godard, May '68 and Counter-Cinema

Screening: *2 ou 3 choses que je sais d'elle* (France, Godard, 1967) **or** *Weekend* (France/Italy, Godard, 1967)
Excerpts of *British Sounds* (UK, Godard and Roger, 1970) and *Toute va Bien* (France, Godard and Gorin, 1972)

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

Recommended: Colin MacCabe, “Politics,” *Godard: Images, Sounds, Politics*, in pp. 49-77.

March 13 *THERE WILL BE A SCREENING ON TUESDAY, BUT THURSDAY'S CLASS IS CANCELLED

***Amélie* and the sanitized Paris**

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

Reading: Dudley Andrew, “The Target of Film Theory,” in *What Cinema Is! Bazin's Quest and its Charge*, pp. xiii-xxvi.

March 20 **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.

March 27 **The New French Extremity: On French Cinema and Sensation**

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

Excerpts from *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," *Artforum*, 42, no. 6, pp. 126.

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

April 3 ***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, no. 1, pp. 59-80.

Recommended: Martine Beugnet, "Blind Spot," *Screen*, 48, no. 2, pp. 227-231.

Elizabeth Ezra and Jane Sillars, "Introduction," *Screen*, 48, no. 2, pp. 211-213.

April 10 **FINAL ASSIGNMENT DUE**

Screening: Class vote!