

Syllabus – Elective Course

Course title:

La France et son Cinéma

Credits:

6 ECTS credits

Teaching language:

French

Target students:

Undergraduate students in Arts or Modern Languages, and/or an interest in film studies, with a B2 level in French

Teacher in charge of the course:

François Massonnat, MA (Instructor, Department of Romance Languages & Literatures, Villanova University), francois.massonnat@villanova.edu

COURSE PRESENTATION

Prerequisite:

Students undertaking this course should normally have successfully completed at least one semester at university, or have equivalent experience. They should have an advanced level in French (minimum B2 level).

An initial 1h30 placement test evaluates students' linguistic skills including grammar, vocabulary, reading, writing and listening. A 10-minute interview with a member of the ICL-Clarife (language centre of the *Université Catholique de Lille*) assesses speaking ability. Following the placement test, the numbers of level groups are determined depending on total number of students, and are based on the Common European Framework of Reference for Languages (see www.coe.int). If the placement test assesses that the student does not have the required level in French, they will be oriented towards another ESP course that may be in English or in French depending on availability.

Content:

The purpose of this course is to provide an introduction to the history and scope of French cinema from its invention to the present time through the analysis of key works of the French film canon. Particular attention will be paid to successive period styles as well as to various genres. A variety of critical lenses will be used (psychoanalysis, socio-historical and cultural context, politics, aesthetics, gender...) in an effort to better understand the specificities and complexities of these films. This course will help students enhance their analytical skills through the in-depth study of key scenes. They will learn to decipher the formal techniques specific to the film medium and be able to understand their pertinence in different contexts. Finally, they will improve their ability to work in groups and speak in public in a foreign language.

1: Introduction au cours “La France et son cinéma”

- Introduction historique sur le cinéma muet
- Présentation de clips (Frères Lumière, Méliès)
- Vocabulaire

2: Renoir – *La Grande illusion* (1937)

- Mini-quiz
- Présentation sur le cinéma d’avant-guerre, sur Jean Renoir et son œuvre
- Discussion de *La Grande Illusion*
- Analyse de clips

3: Clouzot – *L’Assassin habite au 21* (1942)

- Mini-quiz
- Présentation sur le cinéma sous l’Occupation, et d’Henri-Georges Clouzot et son œuvre
- Discussion de *L’Assassin habite au 21*
- Analyse de clips

4: Bresson – *Un condamné à mort s’est échappé* (1956)

- Mini-quiz
- Présentation sur Robert Bresson et son œuvre
- Discussion d’*Un condamné à mort s’est échappé*
- Analyse de clips

5: Godard – *À bout de souffle* (1960)

- Mini-quiz
- Présentation sur la Nouvelle Vague et sur Jean-Luc Godard et son œuvre
- Discussion d’*À bout de souffle*
- Analyse de clips

6: Truffaut – *Jules et Jim* (1962)

- Mini-quiz
- Présentation sur François Truffaut et son œuvre
- Discussion de *Jules et Jim*
- Analyse de clips

7: Demy – *Les Parapluies de Cherbourg* (1964)

- Mini-quiz
- Présentation sur Jacques Demy et son œuvre
- Discussion des *Parapluies de Cherbourg*
- Analyse de clips

8: Pialat – *La Gueule ouverte* (1974)

- Mini-quiz
- Présentation sur Maurice Pialat et son œuvre
- Discussion de *La Gueule ouverte*
- Analyse de clips

9: Varda – *Sans toit ni loi* (1985)

- Mini-quiz
- Présentation sur Agnès Varda et son œuvre

- Discussion de *Sans toit ni loi*
- Analyse de clips

10: Rappeneau – *Cyrano de Bergerac* (1990)

- Mini-quiz
- Présentation sur Jean-Paul Rappeneau et son œuvre
- Discussion de *Cyrano de Bergerac*
- Analyse de clips

11: Audiard – *De battre mon cœur s'est arrêté* (2005)

- Mini-quiz
- Présentation sur Jacques Audiard et son œuvre
- Discussion de *De battre mon cœur s'est arrêté*
- Analyse de clips

12: Sciamma – *Tomboy* (2011)

- Mini-quiz
- Présentation sur Céline Sciamma et son œuvre
- Discussion de *Tomboy*
- Analyse de clips

13: Examen

- Test de connaissances (PowerPoints, discussions en classe)
- Analyse de clips

Learning Outcomes:

By the end of the course, the students should

- be conversant with the works of some of the most prominent French directors
- understand the conditions of production and reception that characterize the era during which those films were made
- demonstrate awareness of the most important theoretical and technical concepts that inform the field of cinema studies
- be able to analyze a scene

WORKLOAD

French contact hours = 60 minutes (in some countries/institutions, 1 contact hour = 45-50 minutes)

Form:	Number of hours	Comments
Face-to-face, in-class	39 hours	13 sessions of 3 hours
Approximate personal work / homework	25 hours	Homework includes watching and taking notes on the films before class (90-to-120 minutes per class) and learning the material on the PowerPoints (20 minutes per class)
Student total workload	64 hours	

EDUCATIONAL METHODS

Lecture, discussion, presentations, videos, debates

RESOURCES

All course materials will be supplied in class. Specific reference will be made to the following films:

- Renoir, Jean – *La Grande Illusion*
- Clouzot, Henri-Georges – *L'Assassin habite au 21*
- Bresson, Robert – *Un condamné à mort s'est échappé*
- Godard, Jean-Luc – *À bout de souffle*
- Demy, Jacques – *Les Parapluies de Cherbourg*
- Truffaut, François – *Jules et Jim*
- Pialat, Maurice – *La Gueule ouverte*
- Varda, Agnès – *Sans toit ni loi*
- Rappeneau, Jean-Paul – *Cyrano de Bergerac*
- Audiard, Jacques – *De battre mon cœur s'est arrêté*
- Sciamma, Céline – *Tomboy*

ASSESSMENT

Form	Comments
Continuous assessment (15%)	Daily quizzes (15%): At the very beginning of class, a short, 5-question quiz will assess students' knowledge of the film assigned for the class session. Questions will be purely factual during the first three sessions. They will then incorporate one or two technical questions meant to assess students' ability to pay attention to mise-en-scène while they watch a film. NB Students missing or arriving late for class will not be able to make up a quiz.
1 film summary and assessment (10%):	1 film summary and assessment (10%): Students will watch a French film of their choosing at the movie theater of their choice (Majestic, Métropole, UGC) and write a two-page critique of the film.
Final exam (40%)	The final exam (2 hours) will test your knowledge and understanding of the key historical and conceptual notions covered in class. It will also include clip analyses.
Attendance and Class participation (35%)	Class participation is a crucial aspect of this course, which relies heavily on students' input. In order to get a good grade students must: <ul style="list-style-type: none"> • Be present at all class sessions (1 unauthorized absence will cause their grade to drop by 10%, 2 unauthorized absences by 20%) • Speak French at all times • Take notes during lectures and discussions • Participate actively in group activities

This syllabus is based on information available at the time of publication (November 2018). Changes may occur.

For updated information about course content, please contact us: esp@univ-catholille.fr