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**

<table>
<thead>
<tr>
<th>Weight</th>
<th>Assessed Components</th>
<th>Due</th>
</tr>
</thead>
<tbody>
<tr>
<td>10%</td>
<td>Participation</td>
<td>Weekly</td>
</tr>
<tr>
<td>25%</td>
<td>Response Paper</td>
<td>Oct 5</td>
</tr>
<tr>
<td>20%</td>
<td>Film Review</td>
<td>Oct 21</td>
</tr>
<tr>
<td>10%</td>
<td>Quiz</td>
<td>Nov 23</td>
</tr>
<tr>
<td>35%</td>
<td>Final Assignment</td>
<td>Dec 7</td>
</tr>
</tbody>
</table>

**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/](http://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](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](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](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.

<table>
<thead>
<tr>
<th>Grade Point Value</th>
<th>Description</th>
<th>Grade</th>
<th>Dept of CMF grade scale equivalents*</th>
<th>Letter grade % equivalent for calculations*</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.00</td>
<td>Outstanding performance</td>
<td>A+</td>
<td>96 - 100%</td>
<td>98.0%</td>
</tr>
<tr>
<td>4.00</td>
<td>Excellent performance</td>
<td>A</td>
<td>90 - 95.99%</td>
<td>93.0%</td>
</tr>
<tr>
<td>3.70</td>
<td>Approaching excellent performance</td>
<td>A-</td>
<td>85 - 89.99%</td>
<td>87.5%</td>
</tr>
<tr>
<td>3.30</td>
<td>Exceeding good performance</td>
<td>B+</td>
<td>80 - 84.99%</td>
<td>82.5%</td>
</tr>
<tr>
<td>3.00</td>
<td>Good performance</td>
<td>B</td>
<td>75 - 79.99%</td>
<td>77.5%</td>
</tr>
<tr>
<td>2.70</td>
<td>Approaching good performance</td>
<td>B-</td>
<td>70 - 74.99%</td>
<td>72.5%</td>
</tr>
<tr>
<td>2.30</td>
<td>Exceeding satisfactory performance</td>
<td>C+</td>
<td>65 - 69.99%</td>
<td>67.5%</td>
</tr>
<tr>
<td>2.00</td>
<td>Satisfactory performance</td>
<td>C</td>
<td>60 - 64.99%</td>
<td>62.5%</td>
</tr>
<tr>
<td>1.70</td>
<td>Approaching satisfactory performance</td>
<td>C-</td>
<td>55 - 59.99%</td>
<td>57.5%</td>
</tr>
<tr>
<td>Grade</td>
<td>Description</td>
<td>Percentage Range</td>
<td>Point Value</td>
<td></td>
</tr>
<tr>
<td>-------</td>
<td>-------------</td>
<td>------------------</td>
<td>-------------</td>
<td></td>
</tr>
<tr>
<td>D+</td>
<td>Marginal pass. Insufficient preparation for subsequent courses in the same subject</td>
<td>53 - 54.99%</td>
<td>1.30</td>
<td></td>
</tr>
<tr>
<td>D</td>
<td>Minimal pass. Insufficient preparation for subsequent courses in the same subject</td>
<td>50 - 52.99%</td>
<td>1.00</td>
<td></td>
</tr>
<tr>
<td>F</td>
<td>Failure. Did not meet course requirements.</td>
<td>0 - 49.99%</td>
<td>0.00</td>
<td></td>
</tr>
</tbody>
</table>

* 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. 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](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](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](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-](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 copyright 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.


September 21  Towards a Social Cinema: Renoir

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


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)


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, Rensais, 1956)
La jetée (France, Marker, 1962)

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:  

November 2  Banlieue Cinema

Screening:  
*La Haine* (France, Kassovitz, 1995)

Reading:  

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:  


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.


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

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


December 7  **FINAL ASSIGNMENT DUE**

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