University of Calgary  
Department of Communication, Media and Film  

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

Winter 2020  
Jan. 14, 2020 - April 14, 2020  
(excluding Feb. 18 & 20)  
Screenings (Labs): Tuesdays 3:30 – 6:15  
Lectures: Thursdays 3:30 – 5:20  

Instructor: Dr. Matthew Croombs  
Office: SS 216  
Office Phone: 220-7097  
E-Mail: Matthew.croombs@ucalgary.ca  
Web Page: D2L  
Office Hours: Thursdays 5:30-7:30pm  

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.”  

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

<table>
<thead>
<tr>
<th>Percentage</th>
<th>Assignment</th>
<th>Due Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>10%</td>
<td>Participation</td>
<td>weekly</td>
</tr>
<tr>
<td>25%</td>
<td>First Response Paper</td>
<td>Feb. 6</td>
</tr>
<tr>
<td>25%</td>
<td>Second Response Paper</td>
<td>March 5</td>
</tr>
<tr>
<td>40%</td>
<td>Final Assignment</td>
<td>April 14</td>
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</tbody>
</table>

Reading Response Papers: 50% (25% each)
Students will submit two reaction papers throughout the semester (5 pages each). These papers will be handed in at the beginning of class on February 6 and March 5, 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 27.
Length: 6-8 pages, double-spaced
Due Date: Tuesday April 14th 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
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, ID number, and the instructor’s name 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); 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. 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) or another legitimate reason should contact their instructors. Whenever possible, students should provide supporting documentation to support their request; however, instructors may not require that a medical note be presented. For the policy on supporting documentation the use of a statutory declaration, see Section M.1 of the University Calendar: https://www.ucalgary.ca/pubs/calendar/current/m-1.html. Also see FAQs for Students: https://www.ucalgary.ca/registrar/registration/appeals/student-faq

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
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.

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

* 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.

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, please consult your instructor or visit the Student Success Centre, 3rd floor, Taylor Family Digital Library. To book an appointment, go to https://ucalgary.ca/student-services/student-success?utm_source=ssc&utm_medium=redirect&utm_campaign=redirect

Instructor Intellectual Property & Copyright Legislation
Course materials created by the instructor (including 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.

All students are required to read the University of Calgary policy on Acceptable Use of Material Protected by Copyright (www.ucalgary.ca/policies/files/policies/acceptable-use-of-material-protected-by-copyright.pdf) and requirements of the copyright act (https://laws-lois.justice.gc.ca/eng/acts/C-42/index.html) to ensure they are aware of the consequences of unauthorized sharing of course materials (including instructor notes, electronic versions of textbooks etc.). 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 deferrals of exams and course work, requests for reappraisals, and other matters, please see the relevant sections in the *University Calendar*: [https://www.ucalgary.ca/pubs/calendar/current/academic-regs.html](https://www.ucalgary.ca/pubs/calendar/current/academic-regs.html)

**Student Support Services and Resources**
Please visit [https://www.ucalgary.ca/registrar/registration/course-outlines](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, visit [http://elearn.ucalgary.ca/desire2learn/home/students](http://elearn.ucalgary.ca/desire2learn/home/students). IT support is available at [itsupport@ucalgary.ca](mailto:itsupport@ucalgary.ca) or by calling 403-220.5555.

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**Schedule of Lecture Topics and Readings**

**January 14**

**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 21**

**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.

January 28  
Towards a Social Cinema: Vigo and Renoir

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

Reading:  


Recommended:  

February 4  
*FIRST RESPONSE PAPER DUE FEB 6

Vichy and Liberation

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

Reading:  

February 11  
The French New Wave

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

Reading:  

Recommended:  

February 18  
READING WEEK - NO CLASSES HELD

February 25  
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)


**March 3**

*SECOND RESPONSE PAPER DUE MARCH 5*

**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.


**March 10**

**Godard, May ’68 and Counter-Cinema**

Screening: *2 ou 3 choses que je sais d’elle* (France, Godard, 1967) o Excerpts: *Weekend* (France/Italy, Godard, 1967)
*British Sounds* (UK, Godard and Roger, 1970)
*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.

March 17  Banlieue Cinema

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

Reading:  

March 24  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:  


March 31  *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.


April 7  *Caché* and the Logic of Trauma

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

Reading:  

Recommended:  

April 14

*FINAL ASSIGNMENT DUE

Screening: Class vote!