I. Catalog Description and Credit Hours:
A study of major French films and filmmakers in the context of French culture.
In French. 3 cr.

II. Prerequisites:
FR 220 or consent of instructor.

III. Purposes or Objectives of the Course:
A. To develop a basic knowledge of the elements of film analysis.
B. To acquaint students with the origins and development of French cinema.
C. To introduce students to French film genres and to the contributions of major French directors.
D. To examine the representation of French society in film.
E. To improve French language skills through viewing and analysis of French films.

IV. Expectations of Students:
A. To complete readings from the textbook and supplementary sources.
B. To view essential films, including those required of the entire class and additional films of the student's choosing for an in-depth paper.
C. To complete synopses and analytical assignments for all films and a study of a major director of the student’s choosing.
D. To attend class regularly and to participate in class discussions.
E. To pass a midterm and a final exam.
F. To complete the work in advanced-level French.

V. Course Outline: [Films included below are examples; not all will be viewed in one semester.]
A. Introduction and Background
   1. Invention of the cinema.
   2. Formalism and Realism.
   3. Film as an art form; basics of film criticism.
   4. Film in France during the silent era: Napoléon (Abel Gance, 1927).
B. The elements of film language
   1. Mise-en-scène (composition) and its role in film: lighting, decor, camera angle.
2. Scenario and script:
   Film contrasted with theater and novel
   Role of narrative and dialogue
   The silent and sound cinema (image and language).
3. Elements of montage (editing):
   Visual effects, sound effects, pacing, continuity
   Editor’s cut and director’s cut.

C. Pre-war World War II and wartime French cinema 6 hours
   1. Competition from Hollywood and Germany.
   2. Effects of World War II on French film production.
       Le Crime de Monsieur Lange (Jean Renoir, 1936).
   4. Fantasy: La Belle et la Bête (Jean Cocteau, 1945).

D. Post-War France: The New Wave 6 hours
   1. Auteur cinema developed by Les Cahiers du Cinéma.
   2. Autobiography and childhood in the New Wave:
       Les 400 Coups (François Truffaut, 1958).
   3. New Wave and the myth of Hollywood:
       À bout de souffle (Jean-Luc Godard, 1960).
   4. New Wave realism:
       Jules et Jim (François Truffaut, 1961)
       Un Homme et une femme (Claude Lelouch, 1966)
       Les Diaboliques (H.G. Clouzot, 1955)
       Ma nuit chez Maude (Éric Rohmer, 1969).

E. French feminism in film 6 hours
   1. Agnès Varda: Cléo de 5 à 7 (1961)

F. Contemporary genres and films 15 hours
   1. Film adaptations of literature
       Balzac’s Colonel Chabert (Yves Angelo, 1995)
       Flaubert’s Madame Bovary (Claude Chabrol, 1990)
       Pagnol’s Jean de Florette (Claude Berri, 1987)
       Hugo’s Les Misérables (Claude Lelouch, 1995).
   2. Reconsidering World War II
       Au revoir les enfants (Louis Malle, 1987)
       Le Dernier Métro (François Truffaut, 1980)
       Un Monde presque paisible (Michel Deville, 2002)
       Je m’appelle Sarah (Gilles Paquet-Brenner, 2010).
   3. Social issues
       La Haine (Mathieu Kassowitz, 2004)
       Chacun cherche son chat (Cédric Klapisch, 1997)
       Entre les murs (Laurent Cantet, 2009)
       La Vie rêvée des anges (Érick Zonca, 1998).
4. Thrillers/suspense
   *Harry, Un Ami qui vous veut du bien* (Dominik Moll, 2000)
   *Betty Fisher* (Claude Miller, 2001)
   *Caché* (Michael Haneke, 2006)
   *Ne le dis à personne* (Guillaume Canet, 2009).

5. Comedy/Romantic comedy
   *La Chèvre* (Francis Weber, 1981)
   *Bienvenue chez les ch’tis* (Danny Boon, 2008)
   *Roman de gare* (Claude Lelouch, 2007)
   *L’Ami de mon amie* (Éric Rohmer, 1999)

6. Biography
   *La Vie en rose* (Olivier Dahan, 2007)
   *Le Scaphandre et le papillon* (Julian Schnabel, 2008).

7. Documentary
   *Être et avoir* (Nicholas Philibert, 2004).

G. International aspects

1. French remakes in the United States
   *Le Retour de Martin Guerre* (Daniel Vigne, 1982) / *Sommersby* (Jon Amiel, 1993)

2. Francophone cinema outside France
   *La Rue Case-Nègres* (Martinique: Euzhan Palcy, 1984)
   *Rouge* (Switzerland: Krzysztof Kieslowski, 1994)
   *Faat Kine* (Sénégal: Sembène Ousmane, 2000)
   *Incendies* (Canada: Denis Villeneuve, 2010).

VI. Textbook and other materials:


Required films on DVD available on reserve.

VII. Basis of Student Evaluation:

A. Weekly assignments  40%
B. Midterm exam  20%
C. Final paper  20%
D. Final Exam  20%
   100%