

UC 12171 12F
(Revised)

CBM003 ADD/CHANGE FORM

Undergraduate Council
 New Course Course Change
 Core Category: Lang/Ph Effective Fall 2014
Culture

or
 Graduate/Professional Studies Council
 New Course Course Change
 Effective Fall 2013

1. Department: MCL College: CLASS
 2. Faculty Contact Person: Nina Tucci Telephone: 3-3033 Email: ntucci@uh.edu
 3. Course Information on New/Revised course:
 • Instructional Area / Course Number / Long Course Title:
FREN / 3318 / History of French Cinema
 • Instructional Area / Course Number / Short Course Title (30 characters max.):
FREN / 3318 / HISTORY OF FRENCH CINEMA
 • SCH: 3.00 Level: SR CIP Code: 1609010001 Lect Hrs: 3 Lab Hrs: 0

Approved
10/2/13
[Signature]

4. Justification for adding/changing course: To meet core curriculum requirements
 5. Was the proposed/revised course previously offered as a special topics course? Yes No
 If Yes, please complete:
 • Instructional Area / Course Number / Long Course Title:
 ___ / ___ / ___
 • Course ID: ___ Effective Date (currently active row): ___

6. Authorized Degree Program(s): BA
 • Does this course affect major/minor requirements in the College/Department? Yes No
 • Does this course affect major/minor requirements in other Colleges/Departments? Yes No
 • Can the course be repeated for credit? Yes No (if yes, include in course description)

7. Grade Option: Letter (A, B, C ...) Instruction Type: lecture ONLY (Note: Lect/Lab info. must match item 3, above.)

8. If this form involves a change to an existing course, please obtain the following information from the course inventory: Instructional Area / Course Number / Long Course Title
FREN / 3318 / History of French Cinema
 • Course ID: 23074 Effective Date (currently active row): 20140826

9. Proposed Catalog Description: (If there are no prerequisites, type in "none".)
 Cr: 3. (3-0). Prerequisites: English 1304, French 2302 Description (30 words max.): Fren. 3318 is designed for French majors and minors; therefore assignments are written in French. The course will cover the historical, cultural, thematic, and aesthetic evolution of French cinema from the silent era to modern times. Taught in English.

10. Dean's Signature: _____ Date: _____

Print/Type Name: Dr. Sarah Fishman

REQUEST FOR COURSES IN THE CORE CURRICULUM

Originating Department or College: MCL

Person Making Request: Dr. Nina S. Tucci

Telephone: 713-303-3033

Email: ntucci@uh.edu

Dean's Signature: _____

Date: August 31, 2012

Course Number and Title: French 3318

Please attach in separate documents:

- Completed CBM003 Add/Change Form with Catalog Description
- Syllabus

List the student learning outcomes for the course (Statements of what students will know and be able to do as a result of taking this course. See appended hints for constructing these statements):

- Students will become cognizant of the technological progression in the history of French filmmaking and how the filmmakers gradually use already established genres such as literature, (novel and theatre) music and painting to tell the story of human presence.
- Students will study the personal view of each filmmaker and how, in a larger framework, it embodies the historical, political, economical, and sociological agendas of the period. In the crossing over to another culture, students become aware of the similarities and differences that both bind and separate them from the Other.
- Students will learn to appreciate the underlying aesthetic values which underlie the films of each director.
- Students will acquire oral and written proficiency appropriate to the subject through weekly class discussions and written assignments.

Component Area for which the course is being proposed (check one):

- | | |
|---|--|
| <input type="checkbox"/> Communication | <input type="checkbox"/> American History |
| <input type="checkbox"/> Mathematics | <input type="checkbox"/> Government/Political |
| Science | |
| <input checked="" type="checkbox"/> Language, Philosophy, & Culture | <input type="checkbox"/> Social & Behavioral Science |
| <input type="checkbox"/> Creative Arts | <input type="checkbox"/> Component Area Option |
| <input type="checkbox"/> Life & Physical Sciences | |

Competency areas addressed by the course (refer to appended chart for competencies that are required and optional in each component area):

Critical Thinking

Teamwork

Communication Skills

Social Responsibility

Empirical & Quantitative Skills

Personal Responsibility

Because we will be assessing student learning outcomes across multiple core courses, assessments assigned in your course must include assessments of the core competencies. For each competency checked above, indicated the specific course assignment(s) which, when completed by students, will provide evidence of the competency. Provide detailed information, such as copies of the paper or project assignment, copies of individual test items, etc. A single assignment may be used to provide data for multiple competencies.

Critical Thinking:

Students will write a 5-7 page paper that will require them to address one of the major topics of the semester as seen through the lens of a film studied in class. Students will be asked to support their response to the film through the use of secondary sources.

The comparison (or clash) of personal and secondary sources, and the ability to navigate both will provide a forum for the development of critical thought.

Example: In the film, "A Story of Women," a woman during World War II discovers that performing abortions and providing favors to the German collaborators provide food for her children and the hope of fulfilling a personal dream, singing. Her humiliated husband denounces her and she is served up as an example of moral depravity to the Vichy government. She is executed.

If the student chooses this film (from the many studied during the semester), he/she might consider themes such as: the plight of women in occupied France; the problem of abortion; anti-Semitism; marriage and the ban on the use of contraceptions etc.

Communication Skills:

In the same paper indicated above, students will be required to demonstrate their ability to communicate in an effective manner.

Empirical & Quantitative Skills:

Click here to enter text.

Teamwork:

Click here to enter text.

Social Responsibility:

After the weekly viewing and discussion of the films of another culture for an entire semester, students will be asked to evaluate how one of the many topics studied in the story of the evolution of French film (heroism, death, the subjugation of ethnic groups, the role of women in society, the ravages of war) has enlarged their vision of the human condition, and how this course has contributed to their becoming socially responsible citizens, free of prejudices in its myriad forms.

Personal Responsibility:

Through discussions and written papers, the educative process, as outlined above, forms the baseline of an expanded, personal ethical system, which ideally will be transferred to responsible living in the social realm.

Will the syllabus vary across multiple section of the course? Yes No

If yes, list the assignments that will be constant across sections:

Click here to enter text.

Inclusion in the core is contingent upon the course being offered and taught at least once every other academic year. Courses will be reviewed for renewal every 5 years.

The department understands that instructors will be expected to provide student work and to participate in university-wide assessments of student work. This could include, but may not be limited to, designing instruments such as rubrics, and scoring work by students in this or other courses. In addition, instructors of core courses may be asked to include brief assessment activities in their course.

Dept. Signature: _____

French Cinema: 3318/3319
Spring /2013
Instructor: Dr. Nina S. Tucci
Office: Agnes Arnold Hall/604
Office Hours: MW-1-2:30 & by appt.
Phone: (713) 743-3033
Email: ntucci@uh.edu

Text: *Republic of Images*

This course presents a brief history of French Cinema from the “silent era” to “talk films.” We will look at films from various perspectives:

- **As works of art**
- **As reflections of the historical, political, economic and sociological agendas of a period**
- **As a series of images that uses other genres such as literature, music, painting and theatre to make the *story* more intelligible**

Course Requirements

- **Readings and discussion each week of a chapter from the core text**
- **Discussion each week of the film viewed**
- **Weekly quizzes on the assigned chapter/s**
- **Two written papers (5-7 pages), one on a film from the syllabus and another on a film from the secondary list (or one chosen by the student with the consent of the instructor). Each paper will be organized as follows:**
 - **a section on the director of the chosen film/s and his/her filmography**
 - **a succinct summary of the chosen film**

- a combination of personal and critical analysis of the film

Papers will be assessed on:

- the student's ability to summarize salient points of the film/s chosen.
- the student's originality of personal insights into the chosen film/s.
- the student's ability to incorporate outside sources into the text that either coincide or clash with personal convictions.
- the structure, grammar and written style of the paper.

Course Policies

- Since the class meets only once a week, it is highly recommended that the student not miss any classes. The student will be allowed a maximum of two absences, after which there will be a lowering of the final grade for each subsequent absence.
- If a student decides not to remain in the class, it will be his/her responsibility to drop the class.
- Cell phones must be turned off during class.
- Students are expected to update their destination address on *People Soft* in order to receive messages sent by the instructor.
- All written assignments will be processed through Turnitin on Blackboard *and a hard copy* of the assignment will be handed in to the instructor on the due date. *Late assignments will not be accepted.*
- **Plagiarism:** In accordance with the academic policies of the University of Houston, plagiarism means *representing as one's*

own work, the work of another without acknowledging the source.

However, even though the source of an author's material is cited in the bibliography, failure to set off the specific material in the text will be considered an act of plagiarism. Additionally, plagiarism also applies to assignments submitted for any form of correction to anyone other than the instructor. Sanctions will be carried out in accordance with university policy.

(<http://www.urh.edu/academics/catalog/policies/academic-reg/academic-honesty/index.php>)

Course Outcomes

- Students will become cognizant of the technological progression in the history of French filmmaking and how the filmmakers gradually used already established genres such as literature, (novel and theatre), music and painting to tell the story of human presence.
- Students will study the personal view of each filmmaker and how, in a larger framework, his/her insights embody the historical, political, economical and sociological agendas of the period.
- Students, in crossing over to another culture, become aware of the similarities and differences that bind them to and separate them from the Other.
- Students will learn to appreciate the underlying aesthetic values of the films of each director.
- Students, through weekly class discussions and written assignments, will acquire oral and written proficiency appropriate to the subject.

Important Dates

- **January 21: Martin Luther King, holiday**
- **January 22: Last day to add a class**
- **March 11-16: Spring Break**
- **March 27: Last day to drop a course with a *W***
- **April 29: Last day of classes**

Distribution of Grades

Exam I: Quizzes 30%

Evaluation of one film from primary list (5-7 pages) 35%

Evaluation of one film from secondary list (5-7 pages) 35%

This syllabus is subject to change during the course of the semester.

Jan 6	Introduction Screening: <i>Marvelous Méliès</i> <i>Pioneers of French Cinema</i>
Jan 23	Reading: Chapters 1 & 2 Screening: <i>The Passion of Joan of Arc/Dreyer</i>
Jan 30	Reading: Chapters 3 & 4 Screening: <i>Sous les toits de Paris/Clair</i> <i>Under the Roofs of Paris</i>
Feb 6	Reading: Chapter 5 Screening: <i>La Chienne/Renoir</i> <i>The Bitch</i>
Feb 13	Reading: Chapter 6 Screening: <i>Les Enfants du paradis/Carné</i> <i>The Children of Paradise</i>

- Feb 20 Reading: Chapter 7
Screening: *Les Enfants du paradis/Carné*
The Children of Paradise
- Feb 27 Reading: Chapter 8
Screening: *A Bout de souffle/Godard*
Breathless
Paper due on film from primary list
- Mar 6 Reading: Chapter 9
Screening: *Les 400 coups/Truffaut*
The 400 Blows
- Mar 20 Reading: Chapter 10
Screening: *Au Revoir les Enfants/Malle*
Goodbye Children
- Mar 27 Reading: Chapter 11
Screening: *Histoire de femmes/Chabrol*
Story of Women
- April 3 Reading: Chapter 12
Screening: *La Graine et le Mulet/Kechiche*
The Secret of the Grain
- April 10 Reading: Chapter 13
Screening: *Les Témoins/Téchiné*
The Witnesses
- April 17 Reading: Chapter 14
Screening: *Azur and Asmar/Ocelet*
- April 24 Reading: Chapter 15
Screening: *L'Artiste/Hazanavicius*
The Artist
Paper due on film from secondary list

Secondary List

Les Vacances de M. Hulot/Tati
Mr. Hulot's Holiday

Camille Claudel/Nuytten

Le Charme discret de la bourgeoisie/Bunuel
The Discreet Charm of the Bourgeoisie

Un Chien andalou/Bunuel
An Andalusian Dog

Land without bread/Bunuel

Un Homme et une femme/Lelouch
A Man and a Woman

Les Uns et les autres/Lelouch
Boléro

Indochine/Wargnier
Indochina

Chocolat/Denis
Chocolate

Mouchette/Bresson

Persepolis/Paronnaud/Satrapé

Faces of Women/Écaré

La Grande Illusion/Renoir
Grand Illusion

Les Visiteurs du soir/Carné
The Devil's Envoys

Beauty and the Beast/Cocteau

Le Maître de musique/Corbiau
The Music Teacher

Les Choristes/Barratier
The Chorus

Ballerina (documentaire)/Jeuland
Being Jewish in France

Le Doulos/Melville (Film noir)
The Hat/The Finger Man

Joyeux Noel/Carion
Merry Christmas

Un Conte de Noel/Desplechin
The Christmas Tale

La Haine/Kassovitz
Hate

Au Delà de la haine/Meyrou
Beyond Hate

L'Auberge espagnole/Klapisch
The Spanish Apartment/Pot Luck

Entre les murs/Cantet
The Class

In addition, there are innumerable recent movies that the student can choose to study in lieu of the above list, with the consent of the instructor.