

CBM003 ADD/CHANGE FORM

APPROVED FEB 23 2011

Undergraduate Council
 New Course Course Change
 Core Category: VPA-Critical Effective Fall 2011

50

or

Graduate/Professional Studies Council
 New Course Course Change
 Effective Fall 2011

- Department: MCL College: CLASS
- Faculty Contact Person: Giacchetti Telephone: 33042 Email: giacchetti@uh.edu
- Course Information on New/Revised course:
 - Instructional Area / Course Number / Long Course Title:
FREN / 3321 / Francophone African Cinema
 - Instructional Area / Course Number / Short Course Title (30 characters max.)
FREN / 3321 / Francophone African Cinema
 - SCH: 3.00 Level: JR CIP Code: 16.0901.00.01 Lect Hrs: 3 Lab Hrs: 0
- Justification for adding/changing course: To meet instructional needs of students
- 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): _____
- Authorized Degree Program(s): BA, FREN
 - 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)
- Grade Option: Letter (A, B, C ...) Instruction Type: lecture ONLY (Note: Lect/Lab info. must match item 3, above.)
- 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
 ____ / ____ / _____
 - Course ID: _____ Effective Date (currently active row): _____
- Proposed Catalog Description: (If there are no prerequisites, type in "none".)
Cr: 3. (3-0). Prerequisites: Prerequisite: FREN 3313 and three additional hours of French at 3000-level,
or consent of instructor. May not apply to foreign language requirement for the B.A. Description (30
words max.): Study of films from francophone North & Sub-Saharan Africa within their historical,
cultural, thematic, and aesthetic context . Taught in English, all assignments and papers to be written in
French.

RECEIVED OCT 15 2010

10. Dean's Signature: [Signature] Date: 10/12/10
 Print/Type Name: Sarah Fishman

U N I V E R S I T Y o f H O U S T O N
CORE CURRICULUM REQUEST FOR COURSES NEW TO THE CORE

Originating Department/College: MCL/CLASS

Person making request: Claudine Giacchetti Telephone: 3-3042

E-mail: giacchetti@uh.edu

Dean's signature:  Date: 10/24/10

I. General Information:

Course number and title: FREN 3321 Francophone African Cinema

Catalog description must be included on completed CBM 003 form and attached to this document.

Category of Core for which course is being proposed (mark only one):

- Communication
- Mathematics
- Mathematics/Reasoning (IDO)
- American History
- Government
- Humanities
- Visual/Performing Arts Critical
- Visual/Performing Arts Experiential
- Natural Sciences
- Social/Behavioral Sciences
- Writing in the Disciplines (IDO)

II. Objectives and Evaluation (respond on one or more separate sheets):

Call ext. 3-0919 for a copy of "Guidelines for Requesting and Evaluating Core Courses" or visit the website at www.uh.edu/academics/corecurriculum

- A. How does the proposed course meet the appropriate Exemplary Educational Objectives (see **Guidelines**). Attach a syllabus and supporting materials for the objectives the syllabus does not make clear.
- B. Specify the processes and procedures for evaluating course effectiveness in regard to its goals.
- C. Delineate how these evaluation results will be used to improve the course.

SVP. Effective 8/23/10. Replaces all previous forms, which may no longer be used.

Proposed course:
 FREN 3321 – FREN 3322 – Francophone African Cinema
 Instructor: Claudine Giacchetti

General objective of the course: *The French program at the University of Houston is dedicated to the teaching of the literatures and cultures of the francophone world. A course on Francophone African cinema, if included in the core curriculum, would enhance the reach and diversity of our program and contribute to students' awareness of our global cultural heritage.*

History of this course: *This course is currently being taught under the general title of "History of French cinema", FREN 3318 (for French minors and majors) and FREN 3319 (a core course for non majors), as francophone cinema is historically part of the french film industry. However, films from the Francophone African continent must be studied as a separate course, due to the diversity of their scope, objectives, cultural and societal themes, and the specificity of each country of origin. The film production from French-speaking Africa plays an important role in the development of post colonial cultures, and should be included in our French program's course offerings.*

This course will be taught in English. The FREN 3321 number is for credit toward the French minor or major. All assignments are written in French. The FREN 3322 number is not for credit toward the French minor or major. All assignments are written in English. All films have English subtitles.

II. Objectives and Evaluation (respond on one or more separate sheets):

Call ext. 3-0919 for a copy of "Guidelines for Requesting and Evaluating Core Courses" or visit the website at www.uh.edu/academics/corecurriculum

A. How does the proposed course meet the appropriate Exemplary Educational Objectives (see **Guidelines**). Attach a syllabus and supporting materials for the objectives the syllabus does not make clear.

1. To demonstrate awareness of the scope and variety of works in the arts.

In this course, students are made aware that films are part of our literary heritage and are "works of art." This course introduces the concepts of so-called "first", "second" and "third" cinemas, the audience expectations and the filmmakers' challenges in all three categories. They are also introduced to the critical theory around the concept of "third cinema", as it pertains to films from the African continent.

2. [To understand those works as expressions of individual and human values within an historical and social context.]

individual/human values in films are analyzed as imbedded in the cinematography and as cultural, ideological by-products of the larger context. Due to the historical context of French colonization, students must carefully study the complex relationship between indigenous and "imported" sets of values which make up the filmmakers' discourse. Students use this larger context to support their analyses and interpretations of Francophone films; their studies also include an analysis of values as evidenced in the details of cinematography and technique.

3. [To develop an awareness of the historical, sociological, cultural, and aesthetic context of works in the arts.]

All films are studied as immersed in their historical context, including parallel political and social events, and aspects of production and reception. Students understand that the funding process, as well as the training of filmmakers by French and European institutions, have a strong impact on artistic expression, montage, and audience expectations. The use of French vs. local languages is one example by which students develop an awareness of the cultural and aesthetic choices behind the works of art.

4. [To develop a deeper understanding of the structure and character of works in the arts through the rehearsal process (or analogous formative stages such as preliminary sketches for an art piece) and through critical analysis and discussion.]

Students read and discuss critical and historical analyses of the development of Francophone African cinema, including writings by the director him/herself, producers or performers to aid their understanding of the process resulting in a completed film. Students study the three stages of "third cinema", and the process by which Francophone African films have gone through the "assimilation", "remembrance" and "combative" phases as they experiment with non-western use of filmic conventions.

5. [To develop a comprehension of and appreciation for the physical and intellectual demands required of an author, composer, or visual or performing artist by developing the creative or interpretive performance.]

An integral part of the study of each film is the understanding of the mode and circumstances of production. Students will read comments of the director and performers about the development and reception of a film. Students demonstrate mastery by including aspects of the creative process and/or performance in their analyses of the films. Questions regarding the general rule of using non professional actors and the repercussion of that choice on the actual filming and editing process, the importance of location, the demands placed on the director by local governments, funding institutions, lack of production personnel, are discussed as part of the creative process in this art.

6. [To develop an appreciation for the aesthetic principles that guide or govern the arts.]

Students generally come to film with no awareness of aesthetic principles that guide film, which they often regard as pure entertainment. The course takes students through an analysis that breaks down a film according to elements of cinematography and then rebuilds the film to encompass its structuring principles. Students demonstrate mastery by weekly analysis of elements of cinematography, including the interpretive function of these elements within the film.

7. [To broaden one's knowledge and appreciation of the wide range of cultural expressions through the performance of works drawn from a variety of sources, both historical and ethnic.]

Films are chosen to illustrate widely diverse ideas, populations and cultures studied within their historical and cultural contexts. Three geographic spheres are represented in this course, the Maghreb, colonized by France for 130 years, and west and central french-speaking African countries. Students must understand both the global historical context of colonization and de-colonization, and the specificity of each country studied, as its ethnic make-up, language, traditions, and religions are analyzed in their filmic representation. Students demonstrate mastery by articulating new perspectives gained from their cross-cultural observations.

Gender issues and the topics of "alterity" and identity are particularly important in the thematic landscape of the francophone African cinema. Students develop a keen appreciation of such issues through critical readings and peer to peer exchanges on the electronic discussion board.

B. Specify the processes and procedures for evaluating course effectiveness in regard to its goals.

1. Students demonstrate mastery of the subject by applying their aesthetic judgment to about ten films throughout the semester. Each week, they must turn in a pre-screening assignment which consists of a critical reading of a scholarly article about the film or about film theory as it relates to the film. After each screening, students participate in a discussion board online, in which they must express critical perspectives on the film they have viewed and answer specific questions about the film. The discussion board is monitored and more questions are posted as the conversation unfolds through the week.

2. Students must prepare an oral report using Power Point, and present the historical/cultural/social context of each film's country of origin.

3. Students must take comprehensive tests which will include open-ended questions regarding the films' structure, thematic aspects, background and aesthetics.

4. Students will write two research papers either a comparative study of two films screened in class, or an analysis of a film they will have chosen from the list of "optional films". In their papers, they will demonstrate use of research materials and ability to use their findings to support their critical analysis.

C. Delineate how these evaluation results will be used to improve the course.

1. Discussion boards and online assignments are an excellent tool to gauge students' comprehension of technical information, filmic discourse, and thematic structure of each film as the semester progresses. The thread of such discussions will be used to improve teaching methods and identify areas which need reinforcement.

2. Oral presentations and research papers test the analytical skills of students, their use of learned critical methods and notions of filmic discourse, reception and production. Since these are produced by students not at the end but throughout the semester, corrective measures can be taken whenever necessary to improve student achievement, such as rewrites and in-class review, to refine students' understanding of the research process.

3. The exams will be used to better understand which elements of the weekly lectures must be redefined to better communicate key concepts to students.

Approved by CLASS USC
 Dr. Sarah Fishman _____ Date 10/12/10



**FREN 3321-3322
 FRANCOPHONE AFRICAN CINEMA**

SAMPLE SYLLABUS

The information contained in this class syllabus is subject to change without notice. Students are expected to be aware of any additional course policies presented by the instructor during the course.

Note: Films will be listed under their original title. The English titles will be listed in parentheses. Later references will use the original titles only. All films have English subtitles. All films are available for individual viewing at the *Language Acquisition Center (311 AH)*.

WEEK 1	In class	Homework
Francophone Africa	Introduction to course Lecture: 1. <i>Overview of France's colonial history</i> 2: <i>Third-world films</i>	Read "French colonies in Africa" and go to "Week 1 assignment" on Blackboard. Submit on Blackboard before 8/31.

WEEK 2	In class	Homework
<u>The Maghreb</u> (Tunisia)	Bring "film terms" (file is on Blackboard) Discussion of "film terms" screening : <i>Miel et Cendres</i> (<i>Honey and Ashes</i>) (Tunisia)	Read "Guide to African Cinema" & film notes. Go to "Week 2 assignment" on Blackboard. Submit on Blackboard before 8/31.

WEEK 3	In class	Homework
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<u>The Maghreb</u> (Tunisia/Algeria/ Morocco)	Class discussion on <i>Miel et Cendres</i> and “Towards a critical theory of third world films”. Student presentations: TUNISIA, ALGERIA, MOROCCO “Tunisia Gender” article discussion	Read “Towards a critical theory of third-world films” Go to “Week 3 assignment” on Blackboard. Submit on Blackboard before 9/7.

WEEK 4		Homework
<u>The Maghreb</u> (Algeria)	Screening: <i>Rachida</i> (Algeria) Discussion of film	Read: article on Algerian Civil War and film notes for <i>Rachida</i> Go to “Week 4 assignment” on Blackboard. Submit on Blackboard before 9/14.

WEEK 5	In class	Homework
The immigrant’s experience	Screening : <i>Inch’Allah dimanche</i> (Algeria) Discussion of film	Read article “Immigration in France”, “Immigration and religion” and film notes for <i>Inch’Allah dimanche</i> Go to “Week 5 assignment” on Blackboard. Submit on Blackboard before 9/21.

WEEK 6	In class	Homework
The colonial experience	Screening: <i>Indigènes (Days of Glory)</i> (France, Morocco) Discussion of film	Read film notes on <i>Indigènes</i> Read article on <i>Indigènes</i> Go to “Week 6 assignment” on Blackboard. Submit on Blackboard before 9/28.

WEEK 7	In class	Homework
<u>Introduction to Sub-Saharan Africa</u>	1. REVIEW FOR EXAM 1 2. Student presentations: CAMEROON Special Topic: Jean-Marie Téo (or African documentary) 3. Screening of <i>Chef (Chief)</i> Discussion of film	Read film notes on <i>Chef</i> Read article “Imagining Alternatives” Write proposal for paper 1 Go to “Week 7 assignment” on Blackboard. Submit on Blackboard before 10/5.

WEEK 8	In class	Homework
<u>Sub-Saharan Africa</u>	1. EXAM 1 : 90 minutes 2. Lecture: <i>Francophonie, Négritude, Migritude</i> 3. proposals for paper 1 approved	Review all articles read, and notes on films and lectures.

WEEK 9	In class	Homework
<u>Sub-Saharan Africa</u>	Viewing of optional film for paper 1 or 2 (see list of optional films) in LAC	Write paper 1. All films on the list are on reserve in LAC. Read article “Negritude and Cinema”. Go to “Week 9 assignment” on Blackboard. Submit on Blackboard before Oct. 19.

WEEK 10	In class	Homework
<u>West /Central Africa</u> Identity and otherness PAPER 1 due	Turn in hard copy of paper 1 Student presentations: CENTRAL AFRICAN REPUBLIC, & special topic: the status of minorities: ‘Pygmies’ Screening: <i>Le silence de la forêt (The forest)</i> (Central African Republic)	Submit paper 1 on Blackboard, using TURNITIN. Read film notes on <i>Le silence de la forêt</i>

	Discussion of film	
WEEK 11	In class	Homework
<u>West /Central Africa</u> Identity and otherness	Student presentations: TOGO, SENEGAL, MALI, BENIN Lecture: <i>Forced marriages, polygamy & FGM in immigrant population in France.</i>	Write proposal for paper 2. Go to "Week 11 assignment" on Blackboard. Submit on Blackboard by Nov. 2.
WEEK 12	In class	Homework
<u>West /Central Africa</u> African women and empowerment	Student presentation : BURKINA FASO Screening of <i>Femmes aux yeux ouverts (Women with open eyes)</i> (Togo, Burkina Faso, Mali, Senegal and Benin) Proposals for paper 2 approved.	Read articles "FGM in Francophone West Africa" & "African Cinema as Socio-Cultural Instrument for Development" Go to "Week 12 assignment" on Blackboard. Submit on Blackboard before Nov. 9.
WEEK 13	In class	Homework
<u>West /Central Africa</u> African women and empowerment	Screening of <i>Moolaadé</i> (Senegal) , Discussion of film Student presentation: OUSMANE SEMBENE	Read film notes on Moolaadé and "Interview with Sembène" Go to "Week 13 assignment" on Blackboard. Submit on Blackboard before Nov. 16.
WEEK 14	In class	Homework
<u>West /Central Africa</u> PAPER 2 due	Turn in hard copy of paper 2. Student presentations: DEMOCRATIC REPUBLIC OF CONGO PAPA WEMBA Review for exam Partial screening: <i>La vie est belle</i> , DRC (Congo-Kinshasa).	Submit paper 2 on Blackboard, using TURNITIN.
WEEK 15	In class	Homework

Conclusion	EXAM 2: 90 minutes. Conclusion on African cinema.	Review all articles read, and notes on films and lectures.
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FREN 3321-3322
FRANCOPHONE AFRICAN CINEMA
Dr. Giacchetti – 602 AH
Giacchetti@uh.edu

(713) 743 3042

All films for this class are on reserve in the Language Acquisition Center (LAC), 311 AH. Students may view films at the LAC without prior reservation. Films may not be checked out.

Mandatory readings:

All articles and book chapters have been uploaded to Blackboard. All mandatory readings are listed in the weekly syllabus, pp. 1-4.

Course description:

The course will present works by filmmakers from the Maghreb and French speaking West and Central Africa, from the 1980s to present. The course will include a brief history of France's colonial past and its continued presence in postcolonial Africa. It will also examine the notion of "Francophonie" as it applies to film, and the complex relationship between francophone African cinema and France's film industry. The course will cover a variety of topics such as identity (and the figure of the "immigré"), class, religion, and patriarchy. A major focus of the course will be the representation of women and gender roles in African cinema. In particular, themes of empowerment in films by both female and male directors will be explored.

Course objectives:

Students will

- demonstrate an informed appreciation of francophone African cinema in terms of its form, aesthetics, and narrative construction.
- demonstrate a broad comprehension of the theory of Third Cinema and the problematics of reception.
- demonstrate a solid understanding of the social, political and cultural themes developed in Francophone African films, with particular attention to gender issues.

The weekly syllabus:

The syllabus gives students advance notice of film screenings as well as assignment due dates. No make-up will be allowed for the two exams. The two papers must be turned in via "turnitin" on Blackboard, as well as in hard copy. **ALL homework assignments and research papers must be turned in on Blackboard and have deadlines after which the assignments will no longer be accepted by the system.** Occasional late homework, which must be turned in in class, will carry a penalty of 10 points per day.

Final grade distribution

Exams: **50%**

Participation and homework: **20%**

Oral presentation: **10%**

Papers : **20%**

EXAMS:

The 2 comprehensive exams will be administered in class and will include an essay. All students enrolled in FREN 3321 will write their exam IN FRENCH. No make-ups will be given AFTER the exam date. For special permission to take the exams early, please see instructor.

PARTICIPATION:

Participation is a very important part of the course. Students are expected to contribute to class discussions in a meaningful way, i.e. with "informed" questions and/or answers. Advance preparation for each class is required.

A discussion board will be set-up on Blackboard, and students are expected to participate in the informal discussion online. Participation grade will be enhanced by participation in the discussion online.

Students are expected to attend every class, and their final grade will be greatly affected by repeated absences.

Excused absences :

All requests for excused absences must be in writing with supporting documentation. Decision to excuse absences will rest with the instructor.

HOMEWORK:

Weekly questions on articles and book chapters read will be turned in on Blackboard only. Students are expected to write only brief answers in the form of notes. This exercise will ensure that students are well prepared for class. Homework will not be graded for content, but "checked" for completion.

All students enrolled in FREN 3321 will write their homework IN FRENCH.

ORAL PRESENTATIONS:

Each student will give a short oral presentation on one of the countries in which or about which the films were made. The selected countries are:

Algeria, Tunisia, Morocco, Cameroon, Central African Republic, Democratic Republic of the Congo (DRC), Gabon, Togo, Senegal, Mali, Burkina Faso, Benin. For each country, the work will be divided between two students; one student will present the geography and history of the country, the other will focus on its current political, economic and social organization. Presentations will be concise, no longer than 5 minutes per student. Presentations will be done using power point, with a maximum of 5 slides per student. Some presentations will be on other selected topics (see syllabus).



**FREN 3321-3322
LIST OF FILMS**

All films are on reserve in LAC, 311 AH

In class:

Miel et Cendres (Honey and Ashes) – Tunisia/Switzerland, 1996.

Director : Nadia Farès (b. 1962, Bern, Switzerland)

French, some Arabic, w/subtitles

Rachida – Algeria/France 2002.

Director : Yamina Bachir-Chouikh (b. 1954, Algeria)

Arabic, some French, w/subtitles

Inch'Allah dimanche – Algeria/France, 2001.

Director : Yamina Benguigui (b. 1957, Lille, France)

French, w/subtitles

Chef (Chief) – Cameroon, 1999.

Director: Jean-Marie Teno (b. 1954, Cameroon)

French, w/subtitles

Indigènes Algeria/Morocco/France, 2006.

Director : Rachid Bouchareb (b. 1959, Paris, France)

French, w/subtitles

Le silence de la forêt (The forest), Cameroon / Central African Republic / Gabon, 2003.

Directors : Bassek ba Kobhio (b. 1957, Cameroon) and Didier Ouénangaré (1953-2006, Central African Republic). Diaka, French and Sango w/ subtitles

Femmes aux yeux ouverts (Women with open eyes), Togo, Burkina Faso, Mali, Benin, 1994

Director: Anne-Laure Folly (Togo)

French w/subtitles

Moolaadé , Senegal/ Burkina-Faso /Morocco/France, 2004.

This documentary recaps the recent history of the African nation of Cameroon as it changed hands three times in this century. After World War II, it became first a French colony, then an independent nation. The filmmaker shows the continued exploitation of his nation, and especially the endangerment of its cultural heritage. The country's government comes in for considerable criticism, ranging from allegations of murder and torture, to corruption.

Le grand blanc de Lambaréné, Cameroon /Gabon/ France, 1995.

Director : Bassek ba Kobhio (b. 1957, Cameroon)

French w/subtitles

Guide <http://newsreel.org/nav/title.asp?tc=CN0042&s=Le%20grand%20blanc>

Synopsis:

Meant to capture the absurdity of white colonial attitudes toward Africa, the story of the last 25 years in the life of Nobel Prize winner, Dr. Albert Schweitzer, who, until the time of his death in 1965, spent his time in the village of Lambarené performing "humanitarian" works.

Tableau Ferraille, Senegal, 1997

Director: Moussa Sene Absa (b. 1958, Senegal)

French & Wolof w/ subtitles

Guide available at <http://newsreel.org/nav/title.asp?tc=CN0093&s=Tableau%20Ferraille>

Synopsis:

Daam, a well-intentioned but vacillating European-trained politician must choose between two social paradigms exemplified by his two wives. The first, Gagnesiri, is the village beauty, who waits patiently for Daam. Unfortunately, they are unable to conceive a child, so Daam takes European-educated Kiné, who is eager to get ahead by marrying a politician. Daam becomes involved in a shady business deal with Président, a local businessman; when the details are made public, he is forced out in disgrace. An intense domestic drama and tragedy where the idealistic Daam and noble Gagnesiri are betrayed by circumstances and the greed of others.

Madame Brouette, Senegal, France, Canada, 2002.

Director : Moussa Sene Absa (b. 1958, Senegal)

French w/subtitles

Synopsis:

Mati is a spunky street vendor and single mother known throughout the village as Madam Brouette, a proud and independent woman who defies the male-centered traditions of her culture with hopes of leading a dignified life. Part detective story, part fable, this rhythmic tale of passion, ambition and betrayal is a gem of new African cinema.

Keita, l'héritage du Griot (*Keita, the Heritage of the Griot*), Burkina Faso, 1995.

Director: Dani Kouyaté (b. 1961, Burkina Faso)

French and Jula w/subtitles

Facilitator guide available at <http://newsreel.org/guides/keita.htm>

Synopsis :

It is an ordinary afternoon for young Mabo Keïta, at home, in Burkina Faso. He reads a schoolbook on the front porch when a stranger - an elderly man carrying his own hammock - appears for an unexpected visit. It turns out that the old man is a griot, a West African musician/entertainer whose performances include tribal histories and genealogies. The position of a griot is a time-honored one and passed down from father to son for many generations. The lessons of Keita: The Heritage of the Griot - traditional versus modern (Western) views and the fact that our history plays an important to our lives - not only applies to the African culture, but it all cultures. "It's an old world and the future emerges from the past.