

UC 12171 12F

CBM003 ADD/CHANGE FORM

Undergraduate Council
 New Course Course Change
 Core Category: LANG/PHIL/CULT Effective Fall 2014

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: JR CIP Code: 023074 Lect Hrs: 3 Lab Hrs: 0

RECEIVED OCT 19 2012 M.M.

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):

- 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): 20023

9. Proposed Catalog Description: (If there are no prerequisites, type in "none".)
Cr: 3. (3-0). Prerequisites: FREN 2302. Description (30 words max.): Historical, cultural, thematic, and aesthetic evolution of French cinema from the silent era to modern times. Taught in English. Papers written in French

10. Dean's Signature: _____ Date: 10/15/12

Print/Type Name: 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 (literature, (novel and theatre) music, 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.

Through weekly class discussions and written assignments, students will acquire oral and written proficiency appropriate to the subject.

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:

During the course of the semester, students will take an exam which requires a summary of the evolution of French film from the silent to the “talk” film, and two major papers (5-7 pages) on a chosen film from the syllabus. In each paper, summary, storytelling and the use of critical materials are tested. The papers are formatted as follows:

- a) Biography of the filmmaker
- b) Film summary
- c) Analysis of the film

In addition to the ability to summarize, the comparison (or clash) of personal and critical thought and the ability to navigate both provide a forum for the development of critical thinking.

For assessment criteria, see the attached syllabus.

Communication Skills:

Communication in this class covers three areas: an exam that summarizes the period of silent film to the “talk” film; weekly discussions based on an assigned film for the week; two term papers based on a film from the primary list and one from the secondary list. In the test and papers, students are graded in three areas of performance:

- a) use of language and content which includes: grammar and style appropriate to the assignment.
- b) organization and the presentation of ideas.
- c) evidence of research and thoughtful integration of critical materials that support or counter the point of view of the student.

For assessment criteria, see attached syllabus.

Empirical & Quantitative Skills:

[Click here to enter text.](#)

Teamwork:

[Click here to enter text.](#)

Social Responsibility:

Weekly viewing of the films of another culture apprises students of the human joys, sorrows and problems that beset the citizens of a culture other than their own, and their idiosyncratic approach to them. The scope of the students' vision enlarges to encompass experiences projected onto film to which they can relate and those foreign to their personal experience. In written and in oral form, students are asked to consider themes such as heroism, death, the subjugation of ethnic groups, the role of women in society, the ravages of war etc.

Consistent discussion and development of the various topics form the basis for an enlarged vision of the human condition which, in turn, will create a body of socially responsible citizens, free of prejudices in its myriad forms.

For assessment criteria, see attached syllabus.

Personal Responsibility:

In becoming educated to the modes of behavior (both familiar and foreign) of the human psyche in other cultures, the students, through oral and written form, learn to connect to themselves and recognize the universality of the human condition and, at the same time, its different modes of expression in the world. This educative process forms the baseline of an expanded, personal ethical system, which ideally will be transferred to responsible living in the social realm.

For assessment criteria, see attached syllabus.

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: ^{Foz} Diz. Hilderprad 



French Cinema: 3318/3319
Spring /2012
Instructor: Dr. Nina S. Tucci
Office: Agnes Arnold Hall/604
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 use other genres such as literature, music, painting, theatre to make the *story* more intelligible.**

Student Objectives

- Students will become cognizant of the technological progression in the history of French filmmaking and how the filmmakers gradually use already established genres (literature, (novel and theatre) music, 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.
- Through weekly class discussions and written assignments, students will acquire oral and written proficiency appropriate to the subject.

Course Objectives

- **To develop and nurture the ability “to see.”**
- **To develop oral and written critical response to films viewed. The personal view of the student may collide with the values put forth in the film.**
- **To study the director of each film viewed from his/her individual point of view and how it is embedded in the larger context.**

- To study film as a cross-cultural experience.
- To appreciate the aesthetics underlying the production of a film.

Course Requirements:

- Readings and discussion each week of a chapter from the core text
- Discussion each week of the film viewed
- An exam which summarizes the development of French film from the *silent period* to the beginning of *the talk film*.
- Two written papers (5-7pages) 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 professor). Each paper will be organized as follows:

1) a section on the director of the chosen film/s and his/her filmography.

2) a succinct summary of the chosen film.

3) a combination of personal and critical analysis of the film.

Each paper will be assessed according to the student's ability to summarize salient points; on the originality of personal insights into the chosen film/s; on the ability to incorporate outside sources into the text that either coincide or clash with personal convictions; on the structure of the paper; on the grammar and style of the presentation.

The grading system used is that proposed by the University of Houston: A, A-/excellent; B/good; C/fair; D/poor; F/fail.

Attendance and Class Behavior:

- Since the class meets only once a week, it is highly recommended that the student not miss any classes. The student will be dropped after two absences as this constitutes *four* absences.
- 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 asked not to leave during class as it disrupts the class and the instructor.
- Students are expected to update their destination address on *People Soft* in order to receive important 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.

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

Distribution of Grades

Exam I: Silent Era	20%
Evaluation of one film from primary list (5-7 pages)	30%
Evaluation of one film from secondary list (5-7 pages)	30%
Final exam	20%

Jan. 23	Introduction Screening: <i>Marvelous Méliès & Pioneers of French Cinema</i>
Jan. 30	Reading: Chapters 1&2 <i>The Passion of Joan of Arc/Dreyer</i>
Feb. 6	Reading: Chapters 3 & 4 Screening: <i>Sous les toits de Paris/Clair</i>
Feb. 13	Reading: Chapter 5 Screening: <i>La Chienne/Renoir</i> <i>Exam on Silent Era</i>
Feb. 20	Reading: Chapter 6 Screening: <i>Les Enfants du paradis/Carné</i>
Feb. 27	Reading: Chapters 7 Screening: <i>Les Enfants du paradis/Carné</i>
Mar. 5	Reading: Chapter 8 Screening: <i>A Bout de souffle/Godard</i>

- Mar. 19 Reading: Chapter 9
Screening: *Les 400 coups/Truffaut*
- Mar. 26 Reading: Chapter 10
Screening: *Au Revoir les Enfants/Malle*
First paper due on chosen film of the primary list
- April 2 Reading: Chapter 11
Screening: *Histoire de femmes/Chabrol*
- April 9 Reading: Chapter 12
Screening: *La Graine et le Mulet/Abdellatif Kechiche*
- April 16 Reading: Chapter 13
Screening: *Les Témoins/André Téchiné*
- April 23 Reading: Chapter 14
Azur et Asmar/Michel Ocelel
- April 30 Reading: Chapter 15
Entre les murs/Laurent Cantet
Second paper due on film from secondary list

SECONDARY LIST

Les vacances de M. Hulot/Tati

Camille Claudel/Nuytten

Le Charme discret de la bourgeoisie/Bunuel

Un Chien andalou/Bunuel

Land without bread/Bunuel

Un Homme et une femme/Lelouch

Les Uns et les autres/Lelouch

Indochine/Wargnier

Chocolat/Claire Denis

Mouchette/Bresson

Persepolis/Vincent Paronnaud/Marjane Satrapi

Faces of Women/Renoir

Grand Illusion/Renoir

Les Visiteurs du soir/Carné

Beauty and the Beast/Cocteau

Le Maître de musique/Corbiau

Les Choristes/Christophe Barratier

Ballerina (documentaire)/ Bertrand Normand

Comme un juif en France (documentaire) Yves Jeuland

Le Doulos/Melville (Film noir)

Joyeux Noel/Christian Carion

Un Conte de Noel/Arnaud Desplechin

La Haine/Kassovitz

Au Delà de la haine/Olivier Meyrou

L'Auberge espagnole/Cédric Klapisch

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.

Jan. 23

Introduction

Screening: *Marvelous Méliès & Pioneers of French Cinema*

- Jan. 30** **Reading: Chapters 1&2**
The Passion of Joan of Arc/Dreyer
- Feb. 6** **Reading: Chapters 3 & 4**
Screening: *Sous les toits de Paris/Clair*
- Feb. 13** **Reading: Chapter 5**
Screening: *La Chienne/Renoir*
Exam due on *Silent Era*
- Feb. 20** **Reading: Chapter 6**
Screening: *Les Enfants du paradis/Carné*
- Feb. 27** **Reading: Chapters 7**
Screening: *Les Enfants du paradis/Carné*
- Mar. 5** **Reading: Chapter 8**
Screening: *A Bout de souffle/Godard*
- Mar. 19** **Reading: Chapter 9**
Screening: *Les 400 coups/Truffaut*
- Mar. 26** **Reading: Chapter 10**
Screening: *Au Revoir les Enfants/Malle*
First paper due
- April 2** **Reading: Chapter 11**
Screening: *Histoire de femmes/Chabrol*
- April 9** **Reading: Chapter 12**
Screening: *La Graine et le Mulet/Abdellatif Kechiche*
-
- April 16** **Reading: Chapter 13**
Screening: *Les Témoins/André Téchiné*
- April 23** **Reading: Chapter 14**
Azur et Asmar/Michel Ocelet

April 30

Reading: Chapter 15
Entre les murs/Laurent Cantet
Second paper due

SECONDARY LIST

Les vacances de M. Hulot/Tati

Camille Claudel/Nuytten

Le Charme discret de la bourgeoisie/Bunuel

Un Chien andalou/Bunuel

Land without bread/Bunuel

Un Homme et une femme/Lelouch

Les Uns et les autres/Lelouch

Indochine/Wagnier

Chocolat/Claire Denis

Mouchette/Bresson

Persepolis/Vincent Paronnaud/Marjane Satrapi

Faces of Women/Renoir

Grand Illusion/Renoir

Les Visiteurs du soir/Carné

Beauty and the Beast/Cocteau

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Ballerina (documentaire)/ Bertrand Normand

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Le Doulos/Melville (Film noir)

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