

FRAN 335 – SPRING 2021

French Cinema Since World War II

Thursday, 2:30 to 4:20pm

Completely online via zoom

Instructor: Dr Emile Fromet de Rosnay (email: derosnay@uvic.ca)

Office hour for this course: Thursday 1:30pm-2:30pm via zoom

Overview

This course will cover the cinema of France since World War II, spanning the period from the cinema of occupation to the New Wave of the late 1950s and early 1960s, to contemporary cinema. Three themes will guide this course:

1. Questions of production: what are some of the technical and economic challenges and creative responses in the films we will be watching.
2. Cinema as an artform: how is a film made and how does this change how we perceive it, what are the different cinematic and narrative techniques, how are ideas, characters and themes developed?
3. Cinema and society: (how) is a film the product and the reflection of society? What societal questions does the film take on? How do aesthetics affect these questions?

These questions can apply to any national cinema, but are particularly interesting during this period in France, since the period moves from the German occupation of France (cinema of occupation), the Algerian War, the emergence of radical movements in the 1960s, through to contemporary cinema.

The movies we will LIKELY be studying are amongst the following:

1. *Le Corbeau* (Clouzot, 1943)
2. *Les enfants du paradis/Children of Paradise* (Carné, 1945)
3. *La belle et la bête/Beauty and the Beast* (Cocteau, 1946)
4. *Orphée/Orpheus* (Cocteau, 1950)
5. *Les enfants terribles* (Melville/Cocteau, 1950)
6. *Bob le flambeur* (Melville, 1956)
7. *Le Samouraï* (Melville, 1967)

8. *Mon oncle* (Tati, 1958)
9. *400 coups/400 Blows* (Truffaut, 1959)
10. *Hiroshima mon amour* (Resnais, 1959)
11. *L'année dernière à Marienbad* (Resnais, 1961)
12. *À bout de souffle/Breathless* (Godard, 1960)
13. *Cléo de 5 à 7* (Varda, 1961)
14. *Le Mépris/Contempt* (Godard, 1963)
15. *Sans toit ni loi* (Varda, 1985)
16. *Chocolat* (Denis, 1988)
17. *Trouble Every Day* (Denis, 2001)
18. *35 Rhums* (Denis, 2008)
19. *Les Salauds* (Denis, 2013)
20. *Un beau soleil intérieur* (Denis, 2017)
21. *Dans Paris* (Honoré, 2006)
22. *Les Chansons d'amour* (Honoré, 2007)
23. *Les Bien-aimés* (Honoré, 2011)
24. *Tomboy* (Sciamma, 2011)
25. *Holy Motors* (Carax, 2012)
26. *Une nouvelle amie* (Ozon, 2014)
27. *Franz* (Ozon 2016)
28. *Divines* (Benyamina, 2016)

See the Brightspace page for more details and updates.

Because streaming services have unreliable duration of availability, some of these films will be substituted

Classes

Each class will be structured in the following way:

1. A brief overview of principal themes and questions, terminology etc., and providing the basic ideas for reflection
2. Analysis of shots, sequences, editing
3. A short Break
4. Group discussions based on the ideas, themes and concepts related to the film.

Class presence is mandatory. Only valid reasons will be accepted for absences. Attendance will be taken.

Workshops

There will be **4 online workshops** on Brightspace: in each of these students will write a brief piece or present a video or photography project as well as comment on another student's entry. These will be based around course concepts and questions embarked upon during group discussions. They are approximately 300-350 words each (including commentary: ~150 + 100 words). Detailed directions as well as evaluation criteria will be provided on Brightspace for each workshop. **DEADLINES are on the course schedule.**

Course Project

A large part of coursework will be centered on a project, ending with research term paper. This work **MUST** be accompanied by a detailed and focused bibliography. The course project will be in 2 parts:

1. **March 13:** A detailed and developed description of project (900 words + 7-item bibliography = 10%)
 - Presenting the subject, the field of research, what has been written on the subject; detailing how the project will be undertaken: what methods you will use, what approach to the subject
 - identifying a basic problem or question that can guide your project.
2. **April 1:** Research paper (2000 words + bibliography = **min. 15 items**) developed from part 1 and must include a **minimum 15 item bibliography** (20%).
 - **ALTERNATIVE:** students can do a film/video/storyboard project. This project must be accompanied by a critical statement with the logic of the film and how it relates to the course material. More criterias can be found on the **film project** description

It is expected that students do their own reading and outside viewing to explore their research area. A minimum of **15 bibliographical entries** must be included in the final part of the project. Most of these must be from peer-reviewed journals or published books. Students are allowed to consult encyclopedias like wikipedia or imdb, but these are in the common domain and provide information that is generally known. For instance, if there is a fact in a wikipedia article, that fact is usually referenced, and that reference is to be a peer-reviewed source or a generally reliable source of information. This is not to say that Wikipedia/IMDB are not good resources.

Term-papers must be **typed and double-spaced in Times New Roman 12 font**. Students must indicate the word count at the end of the last paragraph (before the bibliography). Every day late will result in a loss of **minus 5%**. You can submit the assignments via email at derosnay@uvic.ca. Please convert the document to a pdf version before sending it.

More detailed instructions and evaluation criteria for all aspects of the project will be posted on Brightspace.

Final Take-Home Exam (due April 9)

This take-home exam will consist of three parts:

1. Two film analyses using concepts and terminology from the course
2. Short questions about course concepts with examples used from the films
3. A developed long answer to an exam question.

The questions for the exam will be provided on the morning of **April 5 at 9am**. The exam must be submitted on Brightspace by the deadline of **April 9 at midnight**.

Late exams will receive a ZERO unless pre-arranged through an academic exemption administered by the University.

Course Evaluation:

1. Presence and participation	10%
2. Workshops (4x10%):	40%
3. Project (10+20%):	30%
4. Final take-home Exam:	20%

Plagiarism

Students are strongly advised to read carefully the [UVic policy on Academic Integrity](#)

Sexualized Violence Prevention and Response at UVic

UVic takes sexualized violence seriously, and has raised the bar for what is considered acceptable behaviour. We encourage students to learn more about how the university defines sexualized violence and its overall approach by visiting www.uvic.ca/svp. If you or someone you know has been impacted by sexualized violence and needs information, advice, and/or support please contact the sexualized violence resource office in Equity and Human Rights (EQHR). Whether or not you have been directly impacted, if you want to take part in the important prevention work taking place on campus, you can also reach out:

Sexualized violence resource office

Phone: 250.721.8021

Email: svpcoordinator@uvic.ca

Web: www.uvic.ca/svp