

FRAN 335 – SPRING 2024

French Cinema from the New Wave to Now

Wednesday, 4:30 to 7:20pm

DSB C108 (for weeks 1 and 2, TEMPORARY CLASSROOM FIA 103)

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

Office hour for this course: Wednesdays, 3:20 to 4:20 (or by appointment) at CLE C252

Course [schedule](#)

Instagram: [@fran335_cinema](https://www.instagram.com/fran335_cinema)

Overview

This course will cover the cinema of France, from the French New Wave of the late 1950s-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. History, society, culture: (how) is a film making history, society and culture? What socio-cultural 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 rapid demographic change and economic growth in the postwar era, including the Algerian War, the emergence of radical movements in the 1960s and 1970s, and the cultural and social transformations leading to contemporary cinema.

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. Viewing a film (~90 min)

4. A short break
5. Group discussions based on the ideas, themes and concepts related to the day's film.

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

Course Evaluation:

1. Presence and participation (5%+12%)	17%
2. workshops (4x5%)	20%
3. Project (8%+30%)	38%
4. Final in-person Exam	25%

NOTEZ BIEN: students in French and Francophone Studies may write in French; however, this course is taught in English. For majors, minors, honours in French and Francophone Studies, no more than 1.5 units may be chosen from courses offered in English (FRAN 325, 325A, 335, 336). This course cannot count as a course taken in French.

Presence and participation (17%)

Simple presence in the course is 5% (attendance will be taken). There will be 4x3% forum discussions that follow up on in-class discussions. Each one involves an entry (or post) = **minimum 60 words**, plus two or more responses to others' entries.

Evaluation for forum discussions:

- **3 points** = well-developed, provides (an) example(s), uses proper terminology; completed forum entry plus minimum two responses to peer entries
- **2 points** = adequate, lacking substance (vague, general), no use of proper terminology, and/or missing response(s): e.g. you could have a great entry, but no response(s)
- **1 point** = inadequate, too brief, and/or no responses
- **0** = no submission

There will be **1 point deducted per day** after Friday for entries and Sunday for responses. Anything after the following Wednesday will not be considered and will be given zero. Success in these discussions depends on class presence and active interaction with peers.

Workshops (20%)

There will be **4 workshops** of 5% each to be submitted on Brightspace: in each of these, students will write a brief piece or present a video or photography project. These will be based around course concepts and questions emerging from group discussions. They are between 100-250 words each, depending on the specific assignment (some will involve your own creative work, and less written work). Detailed directions as well as evaluation criteria will be provided on Brightspace and in the [course schedule](#) for each workshop. **DEADLINES are also on the [course schedule](#).**

Success in these workshops involves:

- Using precise terminology
- Clear presentation of ideas
- Logical, well-conceived analyses that connect to an overall statement
- For creative work (shot, sequence, short film): must be your own, new work (not old work) and clearly demonstrate how it is inspired by a shot or sequence in a course film.

Course Project (8%+30%)

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

1. **Feb 28:** A detailed and developed description of project (~900 words + 7-item bibliography = 8%)
 - 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. **March 29:** Research paper (2000 words + bibliography = **min. 15 items**) developed from part 1 and must include a **minimum 15 item bibliography** (30%).
 - **ALTERNATIVE:** students can do a film/video/storyboard project. This project must be accompanied by a critical statement explaining 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, for both the research and creative projects. Most of these

must be from peer-reviewed journals or published books. Students are allowed to consult encyclopaedias 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 **5%**. **Submit on Brightspace in PDF format (convert Word etc. into PDF)**.

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

Final Exam (25%)

The final exam will cover the following material:

- Course readings and viewings: please keep up with course readings, and view film in class and outside viewings
- Lectures: pay close attention to terminology, shot and sequence analysis, concepts in film studies (production, aesthetics/art, history, society, culture)

Generally, the exam will be 3 hours long (or 4.5 or other for accommodations), and will involve:

- Short answers: true/false questions; brief definitions and identifications
- Medium answers: usually about 3 to 5 points, depending. Generally, 1 point = 1 fact or idea.
- Brief analysis: a shot and a sequence to be analysed (sequences sent 7 days before the exam)
- Long answer: this is a short reflective essay that answers a thematic, theoretical or aesthetic question (a set of questions will be sent 7 days before the exam)

Your instructor

I have been teaching at UVic since 2007. I have published work on 19th-century poet Stéphane Mallarmé (*Mallarmésis*, 2011), postcolonial Mauritian fiction, Critical Digital Humanities, the theory of the useless, on the philosopher Giorgio Agamben, and on the linguist Émile Benveniste. My experimental book, *Taunting the Useful* (Punctum, 2024), develops a theory of the “virtual useless”. I am also an experimental video maker, and you can read about that work [here](#).

Accommodations

This class follows UVic policy in accommodating students who are registered with CAL. As your instructor, I will scrupulously adhere to all CAL-required accommodations; in order to treat all students equitably, I will not be able to provide requested accommodations beyond those mandated by CAL.

Plagiarism

Students are strongly advised to read carefully the [UVic policy on Academic Integrity](#). Use of artificial intelligence is considered a breach of academic integrity (under “unauthorized use of an editor”) and will be disciplined accordingly.

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