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* same as FREN 3321

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CBM003 ADD/CHANGE FORM

APPROVED APR 24 2013

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

or

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

1. Department: MCL College: CLASS
2. Faculty Contact Person: Giacchetti Telephone: 33042 Email: giacchetti@uh.edu
3. Course Information on New/Revised course:
 - Instructional Area / Course Number / Long Course Title:
FREN / 3322 / CINEMA OF FRENCH-SPEAKING AFRICA
 - Instructional Area / Course Number / Short Course Title (30 characters max.):
FREN / 3322 / CINEMA OF FREN-SPEAKING AFRICA
 - SCH: 3.00 Level: JR CIP Code: 16.0901.00.01 Lect Hrs: 3 Lab Hrs: 0
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 / 3322 / Francophone African Cinema
 - Course ID: 23083 Effective Date (currently active row): 20113
9. Proposed Catalog Description: (If there are no prerequisites, type in "none".)
 Cr: 3. (3-0). Prerequisites: ENGL 1303 or equivalent and sophomore standing. May not apply to a major or minor in French or to the foreign language requirement for the B.A. Description (30 words max.):
 Study of films from French-speaking North & Sub-Saharan Africa within their historical, cultural, thematic, and aesthetic context. Taught in English.
10. Dean's Signature: _____ Date: 10/15/12
 Print/Type Name: Sarah Fishman

RECEIVED OCT 19 2012 M.M.

REQUEST FOR COURSES IN THE CORE CURRICULUM

Originating Department or College: MCL

Person Making Request: Claudine Giacchetti

Telephone: 713-743-3042

Email: Giacchetti@uh.edu

Dean's Signature: _____

Date: 10/10/2012

Course Number and Title: FREN 3322 CINEMA OF FRENCH-SPEAKING AFRICA

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):

Knowledge :

- Define third cinema
- Define the artistic trends of French-speaking African cinema
- Know about the colonial history of the film's country of origin

Comprehension:

- *Identify* Identify the use of French versus local languages
- Understand the concept of reception
- Summarize a plot

Application

- Make observations in weekly film evaluations
- Use film terminology to explain artistic devices
- Apply a topos from a secondary source to a particular film

Analysis

- Contrast the various films screened in class
- Discuss the notion of alterity in a given film
- Analyze how a film handles gender/religious issues

Synthesis

- Write an argument for not using French in films made for African audiences
- Apply the notion of "negritude" to films from west Africa
- Compose an argument on how funding and censorship influence the content of films

Evaluation

- Write a critical film review on a new film
- Assess the importance of African films within the overall French system of film distribution
- Defend and criticize a film's artistic and social message

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):

- | | |
|--|---|
| <input checked="" type="checkbox"/> Critical Thinking | <input type="checkbox"/> Teamwork |
| <input checked="" type="checkbox"/> Communication Skills | <input checked="" type="checkbox"/> Social Responsibility |
| <input type="checkbox"/> Empirical & Quantitative Skills | <input checked="" type="checkbox"/> 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 must understand the historical and political context of the films they will study in this course as well as the role of the film industry within the national and regional cultures. They are assigned several secondary sources, and they must argue (in French or English) specific points in such sources as they relate to the films assigned in class. They must address certain cultural, social or technical questions raised in their readings and show how the filmmaker has treated such issues.

Sample assignment:

Students will answer questions based on their reading of the article "The Algerian Civil War" and define its relevance in their analysis of the film *Rachida*:

After reading the documents provided, give short answers to the following question:

1. Why do you think France did not intervene in the conflict?
2. Why is the civil war still continuing after the "reconciliation" of 1998?

3. Explain what the director of *Rachida* thinks of censorship in her country. Is her statement influenced by her position in the film industry, by the funding institution, by other elements?
4. How does the film *Rachida* explore the question of violence against women as a byproduct of war?

Sample test questions:

1. In what film(s) is the character of the mother a strong, supportive, relatively powerful and loving character? How is it important?
2. Why does French secularism make integration of immigrants from the Maghreb more difficult? How do you think that this difficulty should be overcome?
3. *Inch'Allah Dimanche* Director Yamina Benguigui has suggested, in the interview posted on Blackboard, regarding the other women in the film, "in some ways these women's stories are intended to parallel Zouina's. They too experience their own kind of entrapment". Explain.
4. What do we know about gender roles in the Baaka village in *Silence de la forêt*?
5. How is Mercenaire a paradoxical character in the film *Moolaadé*?
6. In some of the screened films, some characters are men who are educated in France and who return to their home countries. Discuss their role/function in the films.

Communication Skills:

The above-mentioned written assignments/tests will be assessed for communication skills, together with a six page term paper on a film and theme of their choice, and an oral report using Power Point, to present the historical/cultural/social context of each film's country of origin.

Students' skills and effectiveness in the area of communication will be assessed based on the following rubrics:

Content	Grammar and style	Structure
Students will demonstrate their understanding of the information/topic and draw reasoned conclusions.	Students will write/speak clearly and with attention to grammar rules.	Students will write or present a well-balanced assignment (written or oral), developing no more than three main topics/themes.
Students will show originality of thought and insight.	Students will avoid redundancies and use rich and specialized vocabulary.	Organization and development of ideas will follow the "thesis/antithesis/synthesis" model
Students will use secondary sources to sustain their critical analyses	Students will interact with the audience in a lively a creative manner during oral	Paper/oral presentation will be delivered with attention to use of paragraphs, visuals, and transition sentences.

presentations.

For each rubric, the students' work will be assessed as excellent/good/fair/poor

Empirical & Quantitative Skills:

Click here to enter text.

Teamwork:

Click here to enter text.

Social Responsibility:

In the above-mentioned six page term paper, students will analyze a film not previously screened and use that film to present and argue the values and beliefs of the society represented in the film, as well as the narrative devices used by the director to develop his message regarding social issues, gender issues, and issues of postcolonial identity in the cultural context of the country in which the film is produced. Students will acquire intercultural competence through the study of these various modes of representation. ✓

Sample term paper:

In the film "*Le grand voyage*", analyze the father/son relationship, its changes in the course of the voyage, and how the son is able to come to terms with personal and socio-cultural conflicts.

Personal Responsibility:

In all their oral and written work, including a weekly "film evaluation" of the film screened during the preceding class, as well as in their numerous class discussions, students will explore issues of ethical decision-making, and personal choices. For example, they will discuss the case of the African hero returning home after years of "training" in the French culture, the difficult personal choices that he makes during reinsertion, and his failure/success to connect with his people (*Silence de la forêt*). Students will also discuss the issue of women dominated and exploited by a patriarchal and intolerant family culture and their life and death choices (*Miel et Cendres, Mooladé*). For in-class discussions, students' work will be assessed based on similar rubrics as for communication skills, but with an emphasis on understanding the characters' choices and decisions in each film. During class discussions, students must demonstrate their understanding of the narrative conflicts that lead to such decision-making, how the film maker has resolved the issue for his/her main character, and must share their own critical views on such issues. Oral participation grades evaluate such competency. For this rubric as well, the students' work will be assessed as excellent/good/fair/poor. ✓

Sample discussion topics:

1. Discuss Ousmane Sembène's older women and their challenge to patriarchy (religious practices, forced marriage, female mutilation).
2. Discuss how war and institutional violence affect personal relationships in films from Algeria.

4. Discuss how different filmmakers portray the immigrant and his/her sense of alterity/identity.
5. Discuss the importance of education for the female characters in films from the Maghreb.

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: for DR. HILDEGARD GIL



FREN 3321- FREN 3322
CINEMA OF FRENCH-SPEAKING AFRICA

Dr. Claudine Giacchetti
Fall 2012

SYLLABUS

Contact: giacchetti@uh.edu

Office: 602 AH

Office hours: -T-TH: 10:00-12:00 AM, and by appointment.

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 ON FILM TITLES: 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* (LAC, 311 AH). Please go the file named "Films for 3321-3322" on Blackboard to consult the full list of films proposed for this course.
- NOTE ON ARTISTIC FREEDOM: before enrolling in this course, be aware that some of the films will cover topics that you may find sensitive, objectionable or even offensive. Each film is the artistic expression of its author's creativity, and will not be censored.

The course materials are posted on Blackboard. It is the students' responsibility to print documents (this can be done free of charge in the LAC, 311 AH), and to keep up with the syllabus. ALL assignments must be submitted on Blackboard and have deadlines after which the assignments will no longer be accepted by the system. No assignment will be accepted by email. **This course is taught in English. Students enrolled in FREN 3321 will submit all written assignments in French.**

Course description

The course will present works by filmmakers from French speaking Maghreb (North Africa) and West and Central Africa, from the 1990s 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. The course will cover a variety of topics such as identity (and the figure of the "immigré"), class, religion, patriarchy and the representation of women and gender roles in African cinema.

Learning Objectives: Students will be able to:

Knowledge :

- Define third cinema

- Define the artistic trends of French-speaking African cinema
- Know about the colonial history of the film's country of origin

Comprehension:

- Identity the use of French versus local languages
- Understand the concept of reception
- Summarize a plot

Application

- Make observations in weekly film evaluations
- Use film terminology to explain artistic devices
- Apply a topos from a secondary source to a particular film

Analysis

- Contrast the various films screened in class
- Discuss the notion of alterity in a given film
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Synthesis

- Write an argument for not using French in films made for African audiences
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Evaluation

- Write a critical film review on a new film
- Assess the importance of African films within the overall French system of film distribution
- Defend and criticize a film's artistic and social message

Class policies

- Students with Disabilities: if you require special accommodation, please provide signed forms and appropriate paperwork at the beginning of the semester.
- Please make sure to update the destination address for your **uh email address** on people soft. This is the only address I will use to contact you.
- Cell phones and other electronic devices are not permitted in class. Such devices must be turned off and removed from the student's desk for the duration of the class.
- No food/snacks in the classroom.
- Deadlines for dropping a course: September 12 to drop without receiving a grade, November 2 to drop or withdraw with a 'W'. After this date, all students registered in the course will receive a grade.
- Attendance is mandatory. Since this is a 3 hour class, students are allowed two absences, after which the final number grade will be dropped by one full point

per day of unexcused absence (i.e. 95 becomes 94, etc.) Absence for personal convenience (including family events, professional events/trips unrelated to University business, problems with transportation to campus or parking) will not be excused. Habitual tardiness is extremely disruptive and will also affect the participation grade. Students will be marked absent if they arrive after roll call.

- **Plagiarism:** Plagiarism means **representing as one's own work the work of another without acknowledging the source**. Plagiarism is not limited to "lifting" words or sentences from another person's work without citing the source, but includes stealing ideas and "rearranging" someone else's findings, as well as getting help in the phrasing, organizing and writing of a paper, exam or other assignment. Submitting an assignment that is proofread, translated, or corrected by a third party (including an electronic translator) without acknowledging the contributor or the source is an act of plagiarism. Plagiarism will not be tolerated and sanctions will apply in accordance with University policy (see UH catalog: <http://www.uh.edu/academics/catalog/policies/academic-reg/academic-honesty/index.php>)

Grade distribution

Tests: **50%**

Written assignments (Film evaluations and reading assignments): **20%**

Oral presentation: **10%**

Participation: **10%**

End of semester film review: 10%

Tests will be administered in class. All students enrolled in FREN 3321 will take the tests in French. No make-ups will be given after the exam date. For special permission to take the tests early, please see instructor.

Written assignments (film evaluations and reading assignments) will be submitted on Blackboard only (no email submissions). Submissions are due on Monday evenings and must be completed on the date under which they are assigned. **No submission will be accepted after the cutoff time on the due date.** Students are expected to write brief answers. These exercises will ensure that students are well prepared for class. Thoroughness will matter (not to be confused with length!).

Students enrolled in FREN 3321 will complete all assignments in French.

Points for each of the 10 assignments: 10/10 = assignment is completed with no major errors in content or style (sp./grammar/structure). 5/10 = assignment is partially completed or contains errors and structure problems that affect legibility. 0/10 = assignment not submitted (or not accepted by the system).

Each student will give a short **oral presentation** on one of the countries in which or about which the films were made. Students will present 1. the geography and history of the country, 2. current political, economic and social issues (1 or 2 student presentations per country). Presentations will be concise, no longer than 10 minutes per student. Presentations will be done using power point, with a maximum of 5 slides per student.

Tips on using ppt: limit text, limit color schemes, fancy fonts and too many bullet points, dismiss non-essential information, and check spelling.

All students will give their oral presentations in English. A signup sheet will be posted on Blackboard. Students are encouraged to sign up early, on a "first come first serve" basis. **Please turn in a hard copy of your ppt. presentation on the day of your presentation, and include your references on a separate slide or sheet.**

Students will write a 6 (six) page **end of semester film review** (FREN 3321 students will write in French), double spaced, cover page or reference page not included, 12 pts Times New Roman, on a film of their choice not screened in class (see list). This will be a short personal analysis and assessment of the film. This is not a synopsis of the film, but a study of a theme or a topic that you find particularly important. You must present a thesis (argument) and justify your position. Avoid paraphrasing and retelling of the plot. Due Nov. 27. Students will present their film to the class on Nov. 27. No more than 2 students may work on the same film. Please use the sign-up sheet on Blackboard. Any outside help, including proofreading, will be treated as plagiarism (see class policies).

Participation is an important aspect of the class. It is not to be confused with attendance. It implies the **active** contribution of the student to class discussions.

CLASS CALENDAR

WEEK 1	In class	Homework
August 28		
Francophone Africa	Introduction to course and lecture: 1. <i>Overview of France's colonial history</i> 2. <i>"Third-world" films</i>	
WEEK 2	In class	Homework
September 4		
The Maghreb (Tunisia)	<i>Discussion of "film terms".</i> Screening: <i>Miel et cendres</i> (France, Tunisia)	Read film notes and film review on <i>Miel et cendres</i> , and familiarize yourselves with film terms in the "film

		terms" article.
WEEK 3	In class	Homework
September 11		
The Maghreb (Tunisia/Algeria/ Morocco)	Class discussion on <i>Miel et cendres</i> and on "Toward a critical theory of third world films" Class discussion on the Tunisian "Code of personal Status" Student presentations: ALGERIA, MOROCCO, TUNISIA	1. Read article "Toward a critical theory of third world films" to page 345 (skip "components of critical theory"), and from p. 352 to 357. 2. Submit film evaluation for <i>Miel et cendres</i> on Blackboard (go to "week 3" and submit your work before 6AM, 9/11).
WEEK 4		Homework
September 18		
The Maghreb (Algeria)	Student presentation: Screening: <i>Rachida</i> (Algeria) Discussion of film	Read article on Algerian Civil War, interview with director and film notes for <i>Rachida</i> . Submit Reading assignment 1 on Blackboard.
WEEK 5	In class	Homework
September 25		
The Maghreb: The colonial experience	Screening: <i>Indigènes</i> (<i>Days of Glory</i>) (France, Morocco) Discussion of film	1. Submit film evaluation for <i>Rachida</i> on Blackboard 2. Read article and film notes on <i>Indigènes</i> and Submit Reading assignment 2 on Blackboard.
WEEK 6	In class	Homework
October 2		
The Maghreb: The immigrant's experience	Screening: <i>Inch'Allah dimanche</i> (Algeria) Discussion of film	1. Submit film evaluation for <i>Indigènes</i> on BB. 2. Read article on immigration and submit Reading assignment 3 on

		BB. Read film notes on <i>Inch'Allahdimanche</i> .
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WEEK 7	In class	Homework
October 9		
<u>Introduction to Sub-Saharan Africa</u>	Test 1 Lecture: <i>conclusion on Maghreb cinema.</i>	Review all readings and notes on films.

WEEK 8	In class	Homework
October 16		
	<i>Presentation of Sub-Saharan Africa</i> , discussion of "Négritude and cinema". Discussion of films for end of semester review.	Prepare a proposal for your independent film review and submit on Blackboard by Oct. 22 6PM (150 words)

WEEK 9		Homework
October 23		
<u>West /Central Africa</u>	1. Student presentations: CAMEROON, GABON 2. Screening of <i>Le grand blanc de Lambaréné</i> (Cameroon).	Read film notes on <i>Le grand blanc de Lambaréné</i> .

WEEK 10	In class	Homework
October 30		
<u>West /Central Africa</u> Identity and otherness	1. Student presentation: CENTRAL AFRICAN REPUBLIC 2. Screening: <i>Le silence de la forêt</i> (<i>The forest</i>) -(Central	Read film notes on <i>Le silence de la forêt</i> and interview with director Didier Ouénangaré. Submit film evaluation for <i>Le</i>

	African Republic)	<i>grand blanc</i> on BB.
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WEEK 11	In class	Homework
November 6		
West /Central Africa Identity and otherness	Student presentations: SENEGAL, CÔTE D'IVOIRE, BURKINA FASO Discussion: <i>Forced marriages, polygamy & FGM.</i>	Submit film evaluation for <i>Le silence de la forêt</i> on BB. Read article on <i>FGM</i>

WEEK 12	In class	Homework
November 13		
West /Central Africa African women and empowerment	1. Student presentation: OUSMANE SEMBÈNE 2. Screening: <i>Moolaadé</i> (Senegal)	Read film review on <i>Moolaadé</i> and "Interview with Sembène" & submit reading assignment on BB.

WEEK 13	In class	Homework
November 20		
West /Central Africa African women and empowerment	Student presentation: CHAD Screening : <i>Un homme qui crie</i> Discussion of film.	Read film notes and film review on <i>Un homme qui crie</i> Submit film evaluation for <i>Moolaadé</i> on BB.

WEEK 14	In class	Homework
November 27		
West /Central Africa	Students' presentation of their independent film reviews.	Submit your independent film review on Blackboard, using TURNITIN, by Nov

	Film clips	27, 6AM. Fren 3321 students: paper will be in French
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WEEK15	In class	Homework
December 4		
Conclusion	Test 2 Conclusion and assessment of francophone African cinema.	Review all articles read, and notes on films and lectures.
