

UC 12172 12F  
(Revised)

CBM003 ADD/CHANGE FORM

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

- Department: MCL College: CLASS
- Faculty Contact Person: Nina Tucci Telephone: 3-3033 Email: ntucci@uh.edu
- Course Information on New/Revised course:
  - Instructional Area / Course Number / Long Course Title:  
FREN / 3319 / History of French Cinema
  - Instructional Area / Course Number / Short Course Title (30 characters max.)  
FREN / 3319 / HISTORY OF FRENCH CINEMA
  - SCH: 3.00 Level: JR CIP Code: 1609010001 Lect Hrs: 3 Lab Hrs: 0
- Justification for adding/changing course: To meet core curriculum requirements
- 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
  - 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  
FREN / 3319 / History of French Cinema
  - Course ID: 23078 Effective Date (currently active row): 20140826
- Proposed Catalog Description: (If there are no prerequisites, type in "none".)  
 Cr: 3. (3-0). Prerequisites: ENGLISH 1304 Description (30 words max.): French 3319 is designed for students outside the discipline; therefore assignments are written in English. This course covers historical, cultural, thematic and aesthetic evolution of French Cinema from the silent era to modern times. Taught in English.
- Dean's Signature: \_\_\_\_\_ Date: \_\_\_\_\_

*Approved*  
*10/2/13*  
*Jr.*

Print/Type Name: Dr. 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 3318/3319

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 such as literature, (novel and theatre) music and 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.
- Students will acquire oral and written proficiency appropriate to the subject through weekly class discussions and written assignments.

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:

Students will write a 5-7 page paper that will require them to address one of the major topics of the semester as seen through the lens of a film studied in class. Students will be asked to support their response to the film through the use of secondary sources.

The comparison (or clash) of personal and secondary sources, and the ability to navigate both will provide a forum for the development of critical thought.

Example: In the film, "A Story of Women," a woman during World War II discovers that performing abortions and providing favors to the German collaborators provide food for her children and the hope of fulfilling a personal dream, singing. Her humiliated husband denounces her and she is served up as an example of moral depravity to the Vichy government. She is executed.

If the student chooses this film (from the many studied during the semester), he/she might consider themes such as: the plight of women in occupied France; the problem of abortion; anti-Semitism; marriage and the ban on the use of contraceptions etc.

#### Communication Skills:

In the same paper indicated above, students will be required to demonstrate their ability to communicate in an effective manner.

#### Empirical & Quantitative Skills:

Click here to enter text.

#### Teamwork:

Click here to enter text.

**Social Responsibility:**

After the weekly viewing and discussion of the films of another culture for an entire semester, students will be asked to evaluate how one of the many topics studied in the story of the evolution of French film (heroism, death, the subjugation of ethnic groups, the role of women in society, the ravages of war) has enlarged their vision of the human condition, and how this course has contributed to their becoming socially responsible citizens, free of prejudices in its myriad forms.

**Personal Responsibility:**

Through discussions and written papers, the educative process, as outlined above, forms the baseline of an expanded, personal ethical system, which ideally will be transferred to responsible living in the social realm.

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: \_\_\_\_\_

**French Cinema: 3318/3319**  
**Spring /2013**  
**Instructor: Dr. Nina S. Tucci**  
**Office: Agnes Arnold Hall/604**  
**Office Hours: MW-1-2:30 & by appt.**  
**Phone: (713) 743-3033**  
**Email: [ntucci@uh.edu](mailto: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 uses other genres such as literature, music, painting and theatre to make the *story* more intelligible**

***Course Requirements***

- **Readings and discussion each week of a chapter from the core text**
- **Discussion each week of the film viewed**
- **Weekly quizzes on the assigned chapter/s**
- **Two written papers (5-7 pages), 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 instructor). Each paper will be organized as follows:**
  - **a section on the director of the chosen film/s and his/her filmography**
  - **a succinct summary of the chosen film**

- a combination of personal and critical analysis of the film

Papers will be assessed on:

- the student's ability to summarize salient points of the film/s chosen.
- the student's originality of personal insights into the chosen film/s.
- the student's ability to incorporate outside sources into the text that either coincide or clash with personal convictions.
- the structure, grammar and written style of the paper.

### *Course Policies*

- Since the class meets only once a week, it is highly recommended that the student not miss any classes. The student will be allowed a maximum of two absences, after which there will be a lowering of the final grade for each subsequent absence.
- 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 expected to update their destination address on *People Soft* in order to receive 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. *Late assignments will not be accepted.*
- **Plagiarism:** In accordance with the academic policies of the University of Houston, plagiarism means *representing as one's*

*own work, the work of another without acknowledging the source.*

**However, even though the source of an author's material is cited in the bibliography, failure to set off the specific material in the text will be considered an act of plagiarism. Additionally, plagiarism also applies to assignments submitted for any form of correction to anyone other than the instructor. Sanctions will be carried out in accordance with university policy.**

**(<http://www.uh.edu/academics/catalog/policies/academic-reg/academic-honesty/index.php>)**

### ***Course Outcomes***

- **Students will become cognizant of the technological progression in the history of French filmmaking and how the filmmakers gradually used already established genres such as literature, (novel and theatre), music and painting to tell the story of human presence.**
- **Students will study the personal view of each filmmaker and how, in a larger framework, his/her insights embody the historical, political, economical and sociological agendas of the period.**
- **Students, in crossing over to another culture, become aware of the similarities and differences that bind them to and separate them from the Other.**
- **Students will learn to appreciate the underlying aesthetic values of the films of each director.**
- **Students, through weekly class discussions and written assignments, will acquire oral and written proficiency appropriate to the subject.**

## Important Dates

- **January 21: Martin Luther King, holiday**
- **January 22: Last day to add a class**
- **March 11-16: Spring Break**
- **March 27: Last day to drop a course with a *W***
- **April 29: Last day of classes**

## Distribution of Grades

**Exam I: Quizzes** 30%

**Evaluation of one film from primary list (5-7 pages)** 35%

**Evaluation of one film from secondary list (5-7 pages)** 35%

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

<b>Jan 6</b>	<b>Introduction</b> <b>Screening: <i>Marvelous Méliès</i></b> <b><i>Pioneers of French Cinema</i></b>
<b>Jan 23</b>	<b>Reading: Chapters 1 &amp; 2</b> <b>Screening: <i>The Passion of Joan of Arc/Dreyer</i></b>
<b>Jan 30</b>	<b>Reading: Chapters 3 &amp; 4</b> <b>Screening: <i>Sous les toits de Paris/Clair</i></b> <b><i>Under the Roofs of Paris</i></b>
<b>Feb 6</b>	<b>Reading: Chapter 5</b> <b>Screening: <i>La Chienne/Renoir</i></b> <b><i>The Bitch</i></b>
<b>Feb 13</b>	<b>Reading: Chapter 6</b> <b>Screening: <i>Les Enfants du paradis/Carné</i></b> <b><i>The Children of Paradise</i></b>





## Secondary List

*Les Vacances de M. Hulot/Tati*  
*Mr. Hulot's Holiday*

*Camille Claudel/Nuytten*

*Le Charme discret de la bourgeoisie/Bunuel*  
*The Discreet Charm of the Bourgeoisie*

*Un Chien andalou/Bunuel*  
*An Andalusian Dog*

*Land without bread/Bunuel*

*Un Homme et une femme/Lelouch*  
*A Man and a Woman*

*Les Uns et les autres/Lelouch*  
*Boléro*

*Indochine/Wagnier*  
*Indochina*

*Chocolat/Denis*  
*Chocolate*

*Mouchette/Bresson*

*Persepolis/Paronnaud/Satrapé*

*Faces of Women/Écaré*

*La Grande Illusion/Renoir*  
*Grand Illusion*

*Les Visiteurs du soir/Carné*  
*The Devil's Envoys*

*Beauty and the Beast/Cocteau*

*Le Maître de musique/Corbiau*  
*The Music Teacher*

*Les Choristes/Barratier*  
*The Chorus*

*Ballerina (documentaire)/Jeuland*  
*Being Jewish in France*

*Le Doulos/Melville (Film noir)*  
*The Hat/The Finger Man*

*Joyeux Noel/Carion*  
*Merry Christmas*

*Un Conte de Noel/Desplechin*  
*The Christmas Tale*

*La Haine/Kassovitz*  
*Hate*

*Au Delà de la haine/Meyrou*  
*Beyond Hate*

*L'Auberge espagnole/Klapisch*  
*The Spanish Apartment/Pot Luck*

*Entre les murs/Cantet*  
*The Class*

**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.**