Proposal Form For Addition And Revision Of Courses

1. Proposing College / School: College of Liberal Arts
   Department: Foreign Languages and Literatures

2. Course Prefix and Number: FLFR 3050  
   3. Effective Term: Spring 2012

4. Course Title: French Cinema
   Abbreviated Title (30 characters or less):

5. Requested Action:
   - [ ] Renumber a Course
   - [ ] Add a Course
   - [ ] Revise a Course
   Current Course Number:
   Proposed Course Number:
   Type of Revision:

6. Course Credit:
<table>
<thead>
<tr>
<th>Contact/Group Hours</th>
<th>Scheduled Type</th>
<th>Weekly or Per Term?</th>
<th>Credit Hours</th>
<th>Anticipated Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Lecture</td>
<td>per term</td>
<td>3</td>
<td>35</td>
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<tr>
<td>Maximum Hours</td>
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</table>
   (Repeatability): 6
   Total Credit Hours: 3

7. Grading Type:
   - [ ] Regular (ABCDF)
   - [ ] Satisfactory/Unsatisfactory (S/U)
   - [ ] Audit

8. Prerequisites/Corequisites:
   "P": Students enrolled in this course must have completed the intermediate sequence (FLFR 2010/2020) and received a grade of "C" or higher.

9. Restrictions:
   List specific restriction in space above.
   - [ ] College
   - [ ] Major
   - [ ] Standing
   - [ ] Degree

10. Course Description:
    Sampling of important films from the beginnings of French cinema in 1895 to the present day, including the intellectual, historical, cultural, and literary matrix of each film.

11. May Count Either: [ ] or [ ] (Indicate if this particular course cannot be counted for credit in addition to another)

12. Affected Program(s):
    (Respond "NA" if not included in any program; attach memorandum if more space is required)

<table>
<thead>
<tr>
<th>Program Type</th>
<th>Program Title</th>
<th>Requirement or Elective?</th>
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<tbody>
<tr>
<td>Minor</td>
<td>French</td>
<td>optional</td>
</tr>
<tr>
<td>Major</td>
<td>French</td>
<td>optional</td>
</tr>
</tbody>
</table>

13. Overlapping or Duplication of Other Units' Offerings:
    (If course is included in any other degree program, is used as an elective frequently by other unit(s), or is in an area similar to that covered by another college/school, attach correspondence with relevant unit)
   - [ ] Applicable
   - [ ] Not Applicable
14. Justification: Upon suggestions from the external program review completed in Spring 2010, the French section of the Department of Foreign Languages and Literatures is proposing this course to rework the existing curriculum. The goal of this specific course proposal is to continue to vary our subject matter so as to maintain interest in the French language. While film courses are occasionally offered as special topics courses, the faculty of the French section wish to offer a course dedicated to French cinema on a regular basis as an elective course to our upper-level students.

(Include a concise, yet adequate rationale for the addition/revision of the course, citing accreditation, assessments (faculty, graduate, and/or external) where applicable)

15. Resources: The only additional materials that will be needed for this course are several films to add to the already extensive list of films available from the Foreign Language and Literatures multimedia library.

(Indicate whether existing resources such as library materials, classroom/laboratory space, and faculty appointments are adequate to support the proposed addition/revision; if additional resources are required, indicate how such needs will be met, referencing the appropriate level of authorization -- i.e.: Dean -- where necessary; if no additional resources or shifting of resources will be necessary, respond "Not Applicable")

16. Student Learning Outcomes: Upon successful completion of this course students will be able to:

• analyze historical, cultural and narrative contexts and implications of works considered
• articulate a general understanding of French cinema in its relationship to modern French society and culture
• identify and discuss the major periods and movements of French cinema

(State in measurable terms (reflective of course level) what students should be able to do when they have completed this course)

17. Course Content Outline:

<table>
<thead>
<tr>
<th>Week</th>
<th>Readings</th>
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<tbody>
<tr>
<td>Week 1</td>
<td>Berg, chapter&lt;br&gt;Additional readings on les Frères Lumière Introduction to course Film Vocabulary; Beginnings of French Cinema La Sortie des usines Lumière à Lyon (1895) (Dir. Louis Lumière)&lt;br&gt;La Passion de Jeanne d'Arc (1928) (Dir. Carl Dreyer)</td>
</tr>
<tr>
<td>Week 2</td>
<td>Berg, chapter&lt;br&gt;Additional readings on surrealist film Early Silent and Surrealist French Cinema Selection of &quot;trick&quot; films (1902) (Dir. Georges Méliès)&lt;br&gt;Un chien andalou (1928) (Dir. Luis Bunuel) &lt;br&gt;La souriante Madame Beudet (1923) et La coquille et le clergymen (1927) (Dir. Germaine Dulac)</td>
</tr>
<tr>
<td>Week 3</td>
<td>Critical Response Paper #1 due Berg, chapter&lt;br&gt;Additional readings on poetic realism Classical French Cinema I L'Atalante (1934) (Dir. Jean Vigo)</td>
</tr>
<tr>
<td>Week 4</td>
<td>Individual Film Assignment #1 Due Berg, chapter&lt;br&gt;Additional readings on poetic realism Classical French Cinema II La grande illusion (1937) (Dir. Jean Renoir)</td>
</tr>
<tr>
<td>Week 5</td>
<td>Critical Response Paper #2 due Berg, chapter</td>
</tr>
</tbody>
</table>
Additional readings on New Wave, Cahiers du cinéma, auteurism New Wave Cinema I Hiroshima mon amour (1959) 
(Dir. Alain Resnais and Marguerite Duras) 
Week 6

Midterm Exam Additional readings on New Wave, Cahiers du cinéma, auteurism New Wave Cinema II À bout de souffle (1959) 
(Dir. Jean-Luc Godard) 
Week 7

Individual Film Assignment #2 Due Additional readings on New Wave, Cahiers du cinéma, auteurism New Wave Cinema III Jules et Jim (1961) 
(Dir. François Truffaut) 
Week 8 Readings on feminism and the New Wave Women and the New Wave Cléo de 5 à 7 (1962) 
(Dir. Agnès Varda) 
(Dir. Jean-Jacques Beineix) 
Week 10

(Dir. Krzysztof Kieslowski) 
(Dir. Matthieu Kassovitz) 
Week 12

Individual Film Assignment #3 Due Berg chapter Identity and Immigration J'ai pas sommeil (1994) 
(Dir. Claire Denis) 
Week 13 Berg chapter Identity and Immigration Caché (2005) 
(Dir. Michael Haneke) 
Week 14 Berg chapter Identity and Immigration Entre les murs (2008) 
(Dir. Laurent Cantet)

(Provide a comprehensive, week-by-week breakdown of course content, including assignment due dates)

18. Assignments / Projects:

Student Evaluation Procedure:
- Quizzes on readings and vocabulary 10%
- Completion of weekly viewing guides (posted to Blackboard) 10%
- 5 critical response papers (2-3 pages each) 20%
- 3 individual film assignments (5-7 pages each) 30%
- Midterm Exam (based on readings and films) 15%
- Final Exam (not cumulative; based on readings and films) 15%

Assignment Components:

1) Quizzes on readings, films and vocabulary 10%

Throughout the semester, brief in-classes quizzes will be administered to ensure that students are keeping up with the films, readings and vocabulary. These quizzes will be short answer and/or fill-in-the-blank.

2) Completion of weekly viewing guides 10%

For each film assigned, students should go to the course Blackboard site in order to access a review guide with questions that will need attention. Students will complete the guide and submit it on-line prior to the next class session.

3) Five critical response papers (2-3 pages each) 20%

Students will be responsible for writing five 2-3 page critical response
papers on any five films of their choosing from the films screened in class. Students must clearly indicate in their thesis statement which cultural aspect of French cinema they are electing to analyze in relation to this film. Documentation must follow the MLA format, parenthetical style.

4) Three individual film assignments (5-7 pages each) 30%
In addition to the films screened in class as part of the readings and class discussion, students should demonstrate their understanding of the theories and social, historical, political and cultural issues discussed in class by selecting three additional films of their choosing (NOT shown in class). A list of some suggested films is included at the end of this syllabus. Students should plan to meet with the professor to discuss each film and their thesis statements well in advance of the assignment deadline. In these longer papers, students should draw on the readings discussed in class AND cite additional sources to support their argument. Your professor can suggest secondary critical material if you need direction. Documentation must follow the MLA format, parenthetical style.

5) Midterm and Final Exams (based on readings and films) 30% (15% each)
Both the mid-term and final examinations will be take home exams. Students may consult any of the course readings or their textbook but may not consult any on-line source or other classmates. These exams will consist of short-answer and essay questions derived from the films screened in class and the secondary critical material.

(List all quizzes, projects, reports, activities and other components of the course grade — including a brief description of each assignment that clarifies its contribution to the course’s learning objectives)

19. Rubric and Grading Scale:

Student Evaluation Procedure:
- Quizzes on readings and vocabulary 10%
- Completion of weekly viewing guides (posted to Blackboard) 10%
- 5 critical response papers (2-3 pages each) 20%
- 3 individual film assignments (5-7 pages each) 30%
- Midterm Exam (based on readings and films) 15%
- Final Exam (not cumulative; based on readings and films) 15%

Auburn University Grading Scale:
A = 100-90% B = 89-80% C = 79-70% D = 69-60% F = 59 and below

(List all components of the course grade — including attendance and/or participation if relevant — with point totals for each; indicate point totals and ranges or percentages for grading scale; for S/U grading, detail performance expectations for a passing grade)

20. Justification for Graduate Credit: N/A

(Include a brief statement explaining how the course meets graduate educational standards (i.e.: rigorous standards for evaluation, development of critical thinking and analytical skills, etc.))

(Included below are standard statements regarding course policies. If necessary, a statement may be altered to reflect the academic policies of individual faculty members and/or the academic unit or department, provided there is no conflict with the Tiger Cub, Faculty Handbook, or any existing university policy.)

POLICY STATEMENTS

Attendance: Although attendance is not required, students are expected to attend all classes, and will be held responsible for any content covered in the event of an absence.

Excused Absences: Students are granted excused absences from class for the following reasons: illness of the student or serious illness of a member of the student’s immediate family, the death of a member of the student’s immediate family, trips for student organizations sponsored by an academic unit, trips for university classes, trips for participation in intercollegiate athletic events, subpoena for a court appearance, and religious holidays. Students who wish to have an excused absence from class for any other reason must contact the instructor in advance of the absence to request permission. The instructor will weigh the merits of the request, and render a decision. When feasible, the student must notify the instructor prior to the occurrence of any excused absences, but in no case shall such notification occur more than one week after the absence. Appropriate documentation for all excused absences is required. Please see the Tiger Cub for more information on excused absences.
Make-Up Policy: Arrangement to make up a missed major examination (e.g., hour exams, mid-term exams) due to properly authorized excused absences must be initiated by the student within one week of the end of the period of the excused absence(s). Except in unusual circumstances, such as the continued absence of the student or the advent of university holidays, a make-up exam will take place within two weeks of the date that the student initiates arrangements for it. Except in extraordinary circumstances, no make-up exams will be arranged during the last three days before the final exam period begins.

Academic Honesty Policy: All portions of the Auburn University student academic honesty code (Title XII) found in the Tiger Cub will apply to university courses. All academic honesty violations or alleged violations of the SGA Code of Laws will be reported to the Office of the Provost, which will then refer the case to the Academic Honesty Committee.

Disability Accommodations: Students who need special accommodations in class, as provided for by the Americans With Disabilities Act, should arrange for a confidential meeting with the instructor during office hours in the first week of classes (or as soon as possible if accommodations are needed immediately). The student must bring a copy of their Accommodation Letter and an Instructor Verification Form to the meeting. If the student does not have these forms, they should make an appointment with the Program for Students with Disabilities, 1288 Haley Center, 844-2099 (V/TT).
FLFR 3050: French Cinema
New Course Proposal (Sample Syllabus)

Professor: Dr. Adrienne Angelo
Office: Haley Center 6058
Telephone: 334.844.6372
E-mail: ama0002@auburn.edu
Office Hours: TBA

Course Materials:

À la rencontre du cinéma français: analyse, genre, histoire by R-J BERG, Yale University Press, 2010. (Required)

Additional weekly readings for each film made available through EReserve

Recommended Materials: French-English Dictionary (Larousse, Merriam-Webster or Oxford-Hachette are recommended)

Course Description:

This course examines landmark films, iconic film “auteurs” and prolific film movements in the history of French cinema. Designed for students of French language and culture, who have successfully completed the 2000-level sequence, this course seeks to explore the cultural, historical, social, political and literary “Frenchness” of these films. One of the leading questions of this course will be: what makes French cinema particularly “French”? In order to answer this question, we must bear in mind the following objectives: 1) to reach an understanding of French cinema in its relationship to modern French society and culture. What are the underlying historical, social and political contexts of each film? How does the film reflect this context and address its audience? 2) to study the contribution of French movie directors to film as an art form. What was the unique creative vision of the director and/or the movement to which he/she belonged? What were the aesthetic and theoretical concerns of the filmmaker? How did the director attempt to give shape to these concerns via the artistic elements of the movie?

Further, since the course will be conducted entirely in French, additional attention is given to developing skills in all areas of language competence (speaking, writing and listening comprehension). This course counts as elective 3000-level credit towards the French major or minor.

Course Objectives and Learning Outcomes:

Upon successful completion of this course students will be able to:

• analyze historical, cultural and narrative contexts and implications of works considered

• articulate a general understanding of French cinema in its relationship to modern French society and culture

• identify and discuss the major periods and movements of French cinema
Student Evaluation Procedure:

- Quizzes on readings and vocabulary 10%
- Completion of weekly viewing guides (posted to Blackboard) 10%
- 5 critical response papers (2-3 pages each) 20%
- 3 individual film assignments (5-7 pages each) 30%
- Midterm Exam (based on readings and films) 15%
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Auburn University Grading Scale:

A = 100-90%  B = 89-80%  C = 79-70%  D = 69-60%  F = 59 and below

Absences and Makeup

Because the acquisition of any foreign language skill requires much practice, repetition, interaction and exposure to the language, it is ESSENTIAL that students attend ALL classes. Attendance will be taken at the start of each class meeting. Being absent will systematically result in a poor or failing grade. If you have to miss class due to an immediate family or medical-related emergency, you are responsible for all work covered in class on the day(s) of your absence(s) as well as completing the assigned reading and homework exercises before coming to the next class. You must also submit all supporting and legitimate documents stating the reason for your absence in order for your absence to be considered excused. Students should refer to page 2 of the Tiger Cub for the policy on absenteeism. More than 5 unexcused absences is considered excessive and will result in a final grade of FA (failure due to excessive absence), regardless of the student’s performance on tests and exams. Only documented absences will be considered excused.

Class Absences:

<table>
<thead>
<tr>
<th>If you miss a regular class session:</th>
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</thead>
<tbody>
<tr>
<td>1) Review course material as noted on the syllabus corresponding to the day(s) of your absence(s).</td>
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<tr>
<td>2) Turn in a copy of all appropriate documentation so that your absence(s) may be considered excused.</td>
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<tr>
<td>3) The dates of this documentation must correspond to the day(s) of your absence(s).</td>
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<tr>
<td>4) More than 5 unexcused absences will result in a final grade of “FA” regardless of your performance on homework, compositions and tests.</td>
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<tr>
<td>5) Please note that forging a medical excuse or providing otherwise falsified documentation may be considered in violation of the AU Honor Code.</td>
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</tbody>
</table>

Kindly keep in mind that no late work will be accepted for any reason. You will receive a “0” toward any incomplete or late assignment.
It is your responsibility to complete all assignments by their respective due date(s).

Please be aware of the posted deadlines regarding homework and other assignments. These dates are listed below. Additionally, a copy of the syllabus with these dates is always available on our Blackboard course site.

Be sure to complete these assignments in a timely fashion as no late work will be accepted for any reason.

**Office Hours and E-mail Policy:** I encourage all students to see me regularly throughout the semester during my office hours, which are posted at the top of this syllabus and available on our course website. If these times are not convenient for you, I will meet with you at another time and day. If you have any questions between our class meetings, please send me an e-mail as soon as possible so that I may help you. I will respond to your message within 24 hours.

**Assignment Components: No late work will be accepted for any reason.**

1) Quizzes on readings, films and vocabulary  
Throughout the semester, brief in-classes quizzes will be administered to ensure that students are keeping up with the films, readings and vocabulary. These quizzes will be short answer and/or fill-in-the-blank.

2) Completion of weekly viewing guides  
For each film assigned, students should go to the course Blackboard site in order to access a review guide with questions that will need attention. Students will complete the guide and submit it on-line prior to the next class session.

3) Five critical response papers (2-3 pages each)  
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4) Three individual film assignments (5-7 pages each)  
In addition to the films screened in class as part of the readings and class discussion, students should demonstrate their understanding of the theories and social, historical, political and cultural issues discussed in class by selecting three additional films of their choosing (NOT shown in class). A list of some suggested films is included at the end of this syllabus. Students should plan to meet with the professor to discuss each film and their thesis statements well in advance of the assignment deadline. In these longer papers, students should draw on the readings discussed in class AND cite additional sources to support their argument. Your professor can suggest secondary critical material if you need direction. Documentation must follow the MLA format, parenthetical style.

5) Midterm and Final Exams  
(based on readings and films)  
Each  
30% (15% each)
Both the mid-term and final examinations will be take home exams. Students may consult any of the course readings or their textbook but may not consult any on-line source or other classmates. These exams will consist of short-answer and essay questions derived from the films screened in class and the secondary critical material.

Special Accommodations:

Students who need special accommodations in class, as provided for by the Americans with Disabilities Act, should make an individual appointment with me as soon as possible to present your memo from the Program for Students with Disabilities (PSD) and to discuss your situation confidentially. You will need to bring this documentation when you come to meet with me. If you do not have a memo from the PSD office, but need special accommodations, make an appointment as soon as possible with The Program for Students with Disabilities: 1228 Haley Center, 334.844.2096 (Voice/TDD), 334.844.2099 (Fax).

Withdrawal:
Students may withdraw from this course until mid-semester. Please see the date on the following class calendar. Upon withdrawal from the course, you will have a “W” on your transcript.

Academic Honesty and Plagiarism:

You are reminded of the Academic Honesty Code as written in the Tiger Cub. Any instance of plagiarism or cheating will be pursued as outlined in the AU Student Handbook. For more information, please visit the following link: http://www.auburn.edu/academic/provost/ahc.html
*Calendrier du cours*

PLEASE TURN OFF OR SILENCE ALL ELECTRONIC DEVICES DURING CLASS!

<table>
<thead>
<tr>
<th>Week</th>
<th>Readings</th>
<th>Subject</th>
<th>Screening</th>
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<tbody>
<tr>
<td></td>
<td>(must be completed prior to coming to class)</td>
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<tr>
<td>Week 1</td>
<td>Berg, chapter</td>
<td>Introduction to course</td>
<td>La Sortie des usines Lumièr à Lyon (1895)</td>
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<td>Additional readings on les Frères Lumière</td>
<td>Film Vocabulary; Beginnings of French Cinema</td>
<td>(Dir. Louis Lumière)</td>
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<td>La Passion de Jeanne d’Arc (1928)</td>
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<td>(Dir. Carl Dreyer)</td>
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<tr>
<td>Week 2</td>
<td>Berg, chapter</td>
<td>Early Silent and Surrealist French Cinema</td>
<td>Selection of “trick” films (1902)</td>
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<td>Additional readings on surrealist film</td>
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<td>(Dir. Georges Méliès)</td>
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<td>Un chien andalou (1928)</td>
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<td>(Dir. Luis Bunuel)</td>
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<td>La souriante Madame Beudet (1923) et La coquille et le clergymen (1927)</td>
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<td>(Dir. Germaine Dulac)</td>
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<td>Week 3</td>
<td>Berg, chapter</td>
<td>Classical French Cinema I</td>
<td>L’Atalante (1934)</td>
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<td>Critical</td>
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<td>Response</td>
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<tr>
<td>Paper #1 due</td>
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<td>Additional readings on poetic realism</td>
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| Week 4 | Berg, chapter | Classical French Cinema II | La grande illusion (1937)  
(Dir. Jean Renoir) |
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<tbody>
<tr>
<td>Individual Film Assignment #1 Due</td>
<td>Additional readings on poetic realism</td>
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</tbody>
</table>
| Week 5 | Berg, chapter | New Wave Cinema I | Hiroshima mon amour (1959)  
(Dir. Alain Resnais and Marguerite Duras) |
| Critical Response Paper #2 due | Additional readings on New Wave, Cahiers du cinéma, auteurism | | |
| Week 6 | Additional readings on New Wave, Cahiers du cinéma, auteurism | New Wave Cinema II | À bout de souffle (1959)  
(Dir. Jean-Luc Godard) |
| Midterm Exam | | | |
| Week 7 | Additional readings on New Wave, Cahiers du cinéma, auteurism | New Wave Cinema III | Jules et Jim (1961)  
(Dir. François Truffaut) |
| Individual Film Assignment #2 Due | | | |
| Week 8 | Readings on feminism and the New Wave | Women and the New Wave | Cléo de 5 à 7 (1962)  
(Dir. Agnès Varda) |
(Dir. Jean-Jacques Beineix) |
| Week 10 | Berg chapter | The New Generation | La double vie de Véronique (1991)  
(Dir. Krzysztof Kieslowski) |
| Critical Response Paper #3 due | | | |
(Dir. Matthieu) |
<table>
<thead>
<tr>
<th>Week 12</th>
<th>Berg chapter</th>
<th>Identity and Immigration</th>
<th>J'ai pas sommeil (1994) (Dir. Claire Denis)</th>
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<tr>
<td>Individual Film Assignment #3 Due</td>
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<tr>
<td>Week 13</td>
<td>Berg chapter</td>
<td>Identity and Immigration</td>
<td>Caché (2005) (Dir. Michael Haneke)</td>
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<tr>
<td>Week 14</td>
<td>Berg chapter</td>
<td>Identity and Immigration</td>
<td>Entre les murs (2008) (Dir. Laurent Cantet)</td>
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</tbody>
</table>

Recommended films for outside viewing:

Belmont, Véra. Rouge baiser (1985)
Bunuel, Luis. Belle de jour (1967)
Cantet, Laurent. L'emploi du temps (2001)
---. Ressources humaines (1999)
Carné, Marcel. Les enfants du paradis (1945)
---. Quai des brumes (1938)
Chabrol, Claude. Le beau Serge (1958)
---. La demoiselle d'honneur (2004)
---. La femme infidèle (1969)
---. La fille coupée en deux (2007)
---. La fleur du mal (2003)
---. L'ivresse du pouvoir (2006)
---. Madame Bovary (1991)
---. Merci pour le chocolat (2000)
---. La rupture (1970)
Clouzot, Henri-Georges. Le corbeau (1943)
---. Diabolique (1954)
---. Quai des Orfèvres (1947)
Cocteau, Jean. La Belle et la bête (1946)
---. Orphée (1950)
---. Lola (1960)
---. Les parapluies de Cherbourg (1964)
---. Chocolat (1988)
---. Nénette et Boni (1996)
---. Trouble Everyday (2001)
Godard, Jean-Luc. 2 ou 3 choses que je sais d’elle (1966)
---. Made in U.S.A. (1966)
---. Masculin féminin (1966)
---. Vivre sa vie (1962)
---. Le fabuleux destin d’Amélie Poulain (2001)
---. Un long dimanche de fiançailles (2004)
Kassovitz, Matthieu. Métisse (1993)
---. Trois couleurs: blanc (1994)
---. Trois couleurs: rouge (1994)
Klapisch, Cédric. Un air de famille (1996)
---. L’auberge espagnole (2001)
---. Chacun cherche son chat (1996)
---. Ni pour ni contre, bien au contraire (2002)
---. Paris (2008)
---. Monsieur Hire (1989)
---. Ridicule (1996)
Malle, Louis. Les amants (1958)
---. Ascenseur pour l’échafaud (1958)
---. Au revoir, les enfants (1987)
---. Lacombe Lucien (1974)
---. Lemming (2005)
Ozon, François. 5x2 (2004)
---. 8 femmes (2002)
---. Sous le sable (2000)
---. Le temps qui reste (2005)
Renoir, Jean. Le crime de Monsieur Lange (1936)
---. Madame Bovary (1933)
---. La règle du jeu (1939)
Resnais, Alain. L’année dernière à Marienbad (1961)
---. Muriel, ou le temps d’un retour (1963)
---. Nuit et brouillard (1956)
Rohmer, Eric. Ma nuit chez Maud (1969)
Tavernier, Bertrand. Le juge et l’assassin (1976)
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Téchiné, André. La fille du RER (2009)
---. Les roseaux sauvages (1994)
Truffaut, François. Baisers volés (1968)
---. Les 400 coups (1959)
---. La mariée était en noir (1968)
---. La nuit américaine (1973)
Varda, Agnès. Les glaneurs et la glaneuse (2000)
---. Sans toit ni loi (1985)
---. Les plages d’Agnès (2008)
---. L’une chante, l’autre pas (1976)
---. Le placard (2000)
---. La doublure (2006)