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 2013

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

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

6. Course Credit:
   Contact/Group Hours  Scheduled Type (e.g.: Lab, Lecture, Practicum, Directed Study)  Weekly or Per Term?  Credit Hours  Anticipated Enrollment
   Maximum Hours (Repeatability): 3
<table>
<thead>
<tr>
<th>Hour</th>
<th>Type</th>
<th>Weekly</th>
<th>Hours</th>
<th>Total Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>Lecture</td>
<td>weekly</td>
<td>3</td>
<td>30</td>
</tr>
</tbody>
</table>

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

8. Prerequisites/Corequisites:
   Use "P:" to indicate a prerequisite, "C:" to indicate a corequisite, and "P/C:" to indicate a prerequisite with concurrency.
   P: FLFR 2020 or placement exam

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

10. Course Description:
    (20 Words or Less; exactly as it should appear in the Bulletin)
    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)
    Program Type (e.g.: minor, major, etc.)  Program Title (e.g.: MS in Chemistry, Performance Option, Minor in Art)  Requirement or Elective?
    Minor  French  optional
    Major  French  optional

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

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)
    - [x] Applicable
    - [ ] Not Applicable
14. Justification:
As FLFR 3050 is taught entirely in French, including course lectures, discussions and readings, the French faculty wish to establish a pre-requisite for FLFR 3050 that is in line with our other upper-level division courses at the 3000-level and above. That is, students who are enrolled in upper-level courses are expected to have taken FLFR 2020 and received a minimum grade of “D” or to have placed into the FLFR 3000-level through a placement test.

(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:
Not applicable

(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>
</tr>
</thead>
<tbody>
<tr>
<td>Week 1</td>
<td>Berg, chapter 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) La Passion de Jeanne d’Arc (1928) (Dir. Carl Dreyer)</td>
</tr>
<tr>
<td>Week 2</td>
<td>Berg, chapter Additional readings on surrealist film Early Silent and Surrealist French Cinema Selection of “trick” films (1902) (Dir. Georges Méliès) Un chien andalou (1928) (Dir. Luis Bunuel) 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 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 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 Additional readings on New Wave, Cahiers du cinéma, auteurism New Wave Cinema I Hiroshima mon amour (1959) (Dir. Alain Resnais and Marguerite Duras)</td>
</tr>
<tr>
<td>Week 6</td>
<td>Midterm Exam Additional readings on New Wave, Cahiers du cinéma,</td>
</tr>
</tbody>
</table>
auteurism New Wave Cinema II A 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

Critical Response Paper #3 due Berg chapter The New Generation La
double vie de Véronique (1991)
(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 CANVAS) 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 CANVAS 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 CANVAS) 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:
Not applicable

(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 that there is no conflict with the Student Policy eHandbook, 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 consult the Student Policy eHandbook 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 Student Policy eHandbook 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 accommodations are asked to electronically submit their approved accommodations through AU Access and to arrange a meeting during office hours the first week of classes, or as soon as possible if accommodations are needed immediately. If you have a conflict with my office hours, an alternate time can be arranged. To set up this meeting, please contact me by e-mail. If you have not established accommodations through the Office of Accessibility, but need accommodations, make an appointment with the Office of Accessibility, 1228 Haley Center, 844-2096 (VTTT).