FREN 3319 (3318)- Dr. Giacchetti  
History of French Cinema : Women in French Cinema  
FALL 2006   T – 2:30-5:30  -  15 AH  
Syllabus

Week 1:  **August 22:**  
Introduction : French Cinema, from the Lumière brothers to New Wave and beyond  
Agnes Varda : *L’une chante l’autre pas* (1976)

Week 2:  **August 29: film**  
Read NY Times critic (hand out)  
Oral reports :  
* Diane Kurys (*bio, filmography*)  
* Isabelle Huppert  
* Jews in France during WW2  
* The « French Resistance » movement during WW2  
* US films on women’s friendship  
FILM # 1 :  **Coup de foudre** (« Entre Nous ») 1983, Diane Kurys (b. 1948)

Week 3:  **September 5:**  
*class discussion on Coup de foudre*  
1. Turn in “Report Card” on Coup de foudre  
2. Oral reports :  
* Agnes Varda (*bio, filmography*)  
* Use of documentary “style” in film  
* Sandrine Bonnaire (*bio, filmography*)  
* New Wave (Nouvelle vague) cinema  
* The Women’s movement in France

Week 4:  **September 12:**  
Read critics on *Sans toit ni loi* (hand out).  
FILM # 2 :  **Sans toit ni loi** (« The Vagabond »), 1985 Agnes Varda (b. 1928)

Week 5:  **September 19:**  
*class discussion on Sans toit ni loi*  
1. Turn in “Report Card” on Sans toit ni loi (« The Vagabond »)  
2. Oral reports:  
* Claire Denis (*bio, filmography*)  
* The French colonial Empire in Africa  
* Cameroon (brief historical survey)  
* “Exception culturelle”: the French “cultural exception”

Week 6:  **September 26:**  
Read texts on *Chocolat*  
FILM # 3 :  **Chocolat**, 1988, Claire Denis (b. 1948)  
TOPIC FOR TERM PAPER DUE

Week 7:  **October 3:**  
*class discussion on Chocolat*  
1. Turn in “Report Card” on Chocolat  
3. Oral reports:
**Agnes Merlet (bio, filmography)**
* The Life of Artemisia Gentileschi
* Women in paintings of the Renaissance
* Biographical films in the US

**Week 8: October 10: film**
Read texts on Artemisia

**Week 9: October 17: class discussion on Artemisia**
1. Turn in “Report Card” on Artemisia
2. Oral reports:
   * Josiane Balasko (bio, filmography)
   * Treatment of homosexuality in US films
   * Censorship and freedom of expression in the film industry
   * The “Actor-Director”
   * Influence of TV on films (technique, art, topics)

**Week 10: October 24: film**
FILM # 5: *French Twist*, Josiane Balasko (b. 1950)

**Week 11: October 31: class discussion on French Twist**
1. Turn in “Report Card” on French Twist
2. Oral reports:
   * Colline Serreau (bio, filmography)
   * Immigration in France
   * *French law and the Islamic scarf*
   * Algeria (history and current geo-political status)
   * Influence of “Maghreb” culture in France

**Week 12: November 7: film**
Read texts on Chaos
FILM # 6: *Chaos*, 2001, Colline Serreau (b. 1947)

**Week 13: November 14: class discussion on Chaos**
1. Turn in “Report Card” on Chaos
2. Oral reports:
   * Nicole Garcia (bio, filmography)
   * Women in the work place in France
   * “Based on a true story” : Use of “real life” events in films

**TURN IN TERM PAPER**

**Week 14: November 21: film**
Read texts on L’adversaire
FILM # 7: *L’adversaire*, Nicole Garcia (b. 1947)

**Week 15: November 28: FILM # 8: Ashes and Honey**
Course description:

This course is a historical survey of French cinema by women directors since the 1970’s, when women started directing financially successful films for the general public. Among leading women directors are Agnès Varda, Diane Kurys and Colline Serreau. Proposing new feminine perspectives on what is the specificity of film writing (“cinema d’auteur”) women directors are redefining what the French call the “Seventh art”.

Learning Outcomes:
Students will acquire an understanding of the evolution of French cinema over the past 40 years, and become sensitive to the role of women in the development of the motion picture industry in France, and in the political and cultural changes, which have affected post-war French society.

NOTE: films presented in this class may contain scenes or language, which may be offensive to some students (including violence, nudity, sexuality, use of profanities).

The syllabus allows the students to keep track of homework, exams, etc. All work is due on the day indicated on the syllabus. NO LATE WORK WILL BE ACCEPTED. Due to the nature of this class, there will be no exams. Students are expected to be prepared for every class, a participation grade will be given after each class. ORAL REPORTS: all students will give a 5 minute oral presentation on one of the proposed topics (see syllabus). Students must sign up for their oral reports in the first 2 weeks of class. For group reports, see the professor. Students may suggest other topics for oral reports, as related to the films viewed or more generally to French Cinema. Please see the professor a week in advance. TERM PAPER: due on November 14 (NO LATE ASSIGNMENT WILL BE ACCEPTED), this paper will be about 5-6 pages long (double space, font « Times New Roman », 12 point, around 1200 words). The topic will be selected from the list given by the professor. Both a hard copy and an electronic version of the paper will be turned in. Choice of topic: by September 26.
FREN 3318: term paper will be written in French

HOMEWORK: the student will turn in a « Report Card » for each of the films shown in class. Please print two copies: one will be given to the professor at the beginning of
class, the student will use the other during class discussion. (FREN 3318: report card, “FICHES DE LECTURE”, will be written in French). NO LATE HOMEWORK WILL BE ACCEPTED. THE STUDENT WILL RECEIVE AN F FOR REPORT CARDS NOT TURNED IN ON THE DUE DATE. ONE REPORT CARD GRADE WILL BE DROPPED.

Participation:
Participation is very important. It implies active contribution to the class discussion. Presence in class is required. After more than one unexcused absence, the student will be dropped from the course.

Grading system:

“Report Cards”: 30 %
Oral report: 20 %
Participation: 25 %
Term paper: 25 %

Grading scale:
94 to 100 : A  90-93 : A-  87-89 : B+  84-86 : B  80-83 : B-  etc.

NOTE FOR FREN 3318: accuracy, proper spelling and grammatical correctness will weigh heavily in the evaluation of your work. Please use spell checks (including accents), as well as grammar checks on all your written work. All computers are equipped with accent shortcuts: go to “insert” and “symbol” on your tool bar.

Topics for the term papers

I. Comparison between one of the films on the syllabus and a film by a male director, on a related theme


II. Study of other films by women directors
   1. L’Une chante, l’autre pas, 1977, Agnes Varda.

   2. La crise, 1981, Colline Serreau.


III. Comparison between US and French women directors: choose two directors and study common themes, cultural differences (if any), differences in approach, etc.

WHERE TO FIND THE FILMS

**LAC (311 AH).** On reserve

- L’Adversaire
- Artemisia VVF 245
- Camille Claudel VVF 102
- Chaos DFR 115
- Chocolat VVF 152
- Entre Nous (Coup de foudre) DFR 102
- French Twist (Gazon Maudit) VVF 249
- Indochine VVF 124
- La Crise VVF 125
- One sings the other doesn't VVF 288
- Romulad et Juliette (Mama, there’s a Man) VVF 293
- Story of women (affaire de femme) VVF 109
- Taste of Others DFR 112
- Vagabond (Sans toit ni loi) VVF 039
- Venus Beauté Institut DFR 113

Academic dishonesty will not be tolerated and will result in the immediate dismissal of the student, with a grade of F. Further sanctions may apply.

Please read carefully:

“Academic Honesty Policy” (source: *student handbook*)

**3.02 Academic Dishonesty Prohibited.** "Academic dishonesty" means employing a method or technique or engaging in conduct in an academic endeavor that the student knows or should know is not permitted by the university or a course instructor to fulfill academic requirements. Academic dishonesty includes, but is not limited to, the following:

a. Stealing, as theft of tests or grade books, from faculty offices or elsewhere; this includes the removal of items posted for use by the students.

b. Using "crib notes," as unauthorized use of notes or the like to aid in answering questions during an examination;
c. Securing another to take a test in the student's place; both the student taking the test for another and the student registered in the course are at fault;

d. Representing as one's own work the work of another without acknowledging the source (plagiarism).

e. Changing answers or grades on a test that has been returned to a student in an attempt to claim instructor error;

f. Giving or receiving unauthorized aid during an examination, such as trading examinations, whispering answers, and passing notes, and using electronic devices to transmit or receive information.

g. Openly cheating in an examination, as copying from another's paper;

h. Using another's laboratory results as one's own, whether with or without the permission of the owner;

i. Falsifying results in laboratory experiments;

j. Mutilating or stealing library materials; misshelving materials with the intent to reduce accessibility to other students;

k. A student's failing to report to the instructor or department chair an incident which the student believes to be a violation of the academic honesty policy; and

l. Misrepresenting academic records or achievements as they pertain to course prerequisites or corequisites for the purpose of enrolling or remaining in a course for which one is not eligible.

m. Possessing wireless electronic devices capable of transmitting and/or receiving wireless signals in an exam room unless expressly permitted by the instructor. Students seen with such devices will be charged with academic dishonesty.

n. Any other conduct which a reasonable person in the same or similar circumstances would recognize as dishonest or improper in an academic setting.

**ALL PHONES AND OTHER ELECTRONIC DEVICES MUST BE TURNED OFF DURING CLASS.**

**NO FOOD ITEMS WILL BE ALLOWED INSIDE THE CLASSROOM, INCLUDING SNACKS.**

**PLEASE DISPOSE OF ALL CUPS AND SODA CANS BEFORE YOU LEAVE THE CLASSROOM.**