English 494: (catalog description) Intensive study in the English language of selected topics, issues or writers from the host country in a UH-Manoa-approved study abroad location. Repeatable one time. Pre: 2 ENG DL courses, or consent. Credit Hours: 3 credits, 45 contact hours

Course Description and Appropriateness of the Course to its setting in Paris and France:

This course is a study of French cinema as an aesthetic and cultural body of work since 1968. The May student uprisings in the year 1968 had a profound impact in all arenas of culture and society in France, and French/European filmmakers followed suit with a politically and culturally charged cinema of response to issues within society. At times, this resulted in an alternative cinema against the tendencies of mainstream cinema and its ideologically dominant cinematic style and tropes. Some highlights and movements within French cinema since 1968 include the cinema of the 1970s and 80s that challenged the Gaullist authoritarian government and its whitewashing of the collaborations under the Nazi occupation during WWII (Melville’s *Army of Shadows*, Ophuls’ *The Sorrow and the Pity*, Malle’s *Lacombe Lucien* & *Au revoir les enfants*); the youth-oriented fantasy and “cinéma du look” films of the 1980s & 90s (Besson’s *Nikita*, Jeunet’s *Delicatessen* & *Amelie*, Carax’s *Les Amants du Pont-Neuf*); films by both male and female filmmakers that raised issues of gender and sexuality (Blier’s *Les Valseuses*, Besson’s *Nikita*, Varda’s *Sans Toit ni loi*, Kury’s *Coup de foudre*, Serreau’s *3 Men and a Cradle* & *Chaos*, Breillat’s *Fat Girl*, Winocour’s *Augustine*, Ozon’s *Jeune et Jolie*, Kechische’s *Blue is the Warmest Color*); the nostalgic heritage films that took off in the 1980s and 90s (and still going strong till this day), celebrating a return to traditional values in historical recreations and the adaptations of classical works of French literature (Warnier’s *Indochine*, Berri’s *Jean de Florette*, Rappeneau’s *Cyrano de Bergerac*, Chereau’s *Queen Margo*, Gans’s *The Brotherhood of the Wolf*); and the response to heritage and nostalgia by these contemporary clusters of films by both French and other European filmmakers—a) postcolonial reassessments of the French & European colonial enterprise and its aftermath (Pontecorvo’s *Battle of Algiers*, Denis’ *Chocolat* & *White Material*, Rouân’s *Outremer*, Sembene’s *Xala*, Tavernier’s *Coup de torchon*), b) the North African immigrant or “beur” films (Charef’s *Tea in the Harem*, Chibane’s *Hexagone*), c) the “cinéma du banlieue” or “le jeune cinema,” working class street films (Kassovitz’s *La Haine*, the Dardennes Bros.’ *Rosetta* & *Two Days and One Night*), and d) films that focus on the conflicts and struggles of a postcolonial multicultural French and European society (Haneke’s *Code Unknown* & *Caché*, Guédiouian’s *La Ville Est Tranquille*, Akin’s *The Edge of Heaven*, Bertuccelli’s *Since Otar Left*, Audiard’s *Dheepan*).

Study Abroad Student Learning Outcomes: The primary goal of the course is to study French cinema as a reflection of the diverse ideologies informing French culture and society and also of its own central role in constructing those ideologies. In this way, the
course will incorporate the Student Learning Outcomes (SLOs) of the Study Abroad Program. Through their worksheets and papers, students will address issues of gender, race, sexuality, imperialism, colonialism, post-colonialism, and multiculturalism that the films raise, and they will analyze how the films present these issues, whether they be from the perspective of stereotype, revolution, assimilation, acknowledgement of differences, or the struggles and negotiation of a diverse society and its heritage. In defining and discriminating among ideologies, cultural attitudes, and ethnic backgrounds, students will process the Study Abroad Program's SLOs, numbers 2 and 4, namely, "Demonstrate knowledge of diversity with a focus on the population or topic of interest of your Study Abroad program," and "Demonstrate an increased capacity to analyze issues with appreciation for disparate viewpoints." Furthermore, through their journals and through group discussion of specific problems raised in the films, students will come to a greater awareness of their own cultural attitudes and develop ways to effectively communicate with other students different from themselves, especially in the Paris program where the UHM faculty director's courses draw their enrollments from ÉSEG's diverse student body, which includes students from France, other European countries, the Americas, and the former colonies in Africa, South Asia, and Indonesia. Through this kind of interaction, students will process the Study Abroad Program's SLOs, numbers 1 and 3, namely, "Demonstrate awareness of your own cultural values and biases and how these impact your ability to work with others," and "Communicate appropriately and effectively with diverse individuals and groups."

A secondary goal of the course is to expose students to the aesthetic and narrative forms of cinema and of the French contribution to cinema's history and development. France's obsession with cinema is well documented. French critics of the 1950s coined the terms "auteur" and "film noir" to describe and debate the relative merits of filmmakers and schools of filmmaking, on the one hand, and the style and genre of both the American and French crime film, on the other. They led the way in the development of the auteur theory and the analysis of film genres. In the 1960s and 70s, French critics were responsible for theorizing and promoting the analysis of film as ideology; and in the 80s and 90s, French feminist critics joined their American counterparts in the discussion of film as a gendered construct. Needless to say, France has produced two of the world's leading journals in film criticism, Cahier du Cinema and Positif.

Paris is a rich embodiment of this obsession with many theaters devoted to art cinema, national cinemas, avant garde, and experimental works. The city of lights also boasts two national museums with libraries and archives devoted to cinema, the Cinémathèque Française and the Musee du Cinema-Henri Langlois, both housed in the same building on rue de Bercy. The film school FEMIS, along with the Institut Lumiere in Lyon, has produced many of the top filmmakers in France. Students will visit the rue de Bercy complex on a field trip to tap the resources in its film programs, its exhibitions, and its museums.
Student Learning Outcomes for Eng 494

• Students will identify the tendencies of French society’s dominant ideologies on gender, sexuality, race, and nationalism, and will analyze how these tendencies are reinforced, questioned, or challenged in French cinema from 1968 to the present day. Students’ work and learning will be measured through journals and term papers. For example, one assignment may ask them to define and describe the “beur” (offsprings of Arab immigrants) in France, and to analyze and evaluate beur filmmakers’ representation of themselves in a film like Tea in the Harem, in which acts of both assimilation and resistance reflect the beur ethnic minority experience within the dominant culture.

• Students will identify and analyze the narrative and visual/editing strategies that French films utilize to convey particular themes, characterizations, events, and attitudes. Students’ work and learning will be measured through journals and term papers. For example, an assignment on the French heritage film may ask them to identify the visual and editing techniques that a film like Indochine uses to construct nostalgia, the representation of a contrast between the past as utopian in quality and the present as a period of loss; another assignment on the “cinéma du banlieue” may ask students to analyze how a film like La Haine utilizes the visual tool of grainy black and white cinematography and camera lens distortion to construct the grittiness and nightmare of this street film genre.

• Students will investigate French cinema’s contribution to cinematic history and development, measured through written and oral reports on research. For example, one research assignment may ask them to discuss the influence of the “cinema du look,” its on-the-edge-spectacle style and young adult and thriller-oriented themes on the present day American spectacle thriller; other assignments will ask them to report on exhibits and festivals celebrating and cataloging cinema history at the Cinémathèque Français and the Musee du Cinema-Henri Langlois on rue de Bercy.

Writing Intensive: students will write three formal papers and keep a journal and worksheet responses to readings and viewings. The journals and worksheets will function, in part, as notes, free writing, illustrations, and ideas that students may use as the basis for their formal papers; in other words, as part of the process of drafting and revising toward a final essay. Papers will be evaluated on focus, organization, coherence, sense of a clear direction, substantiation of analysis through concrete examples and illustrations, incorporation of appropriate sources and correctly citing them, engagement between the writer and the material, and mechanics such as spelling, punctuation, and grammar. My rubric here parallels the sample rubric in the SAC guidelines for this application.

Assignments and Assessment: Students will be evaluated on the basis of these assignments: 1) worksheets/journals on readings and viewings, 30%; a report on a field trip to the Cinémathèque Française, 10%; and three paper assignments, 60%. A=91-
Required Texts:


Texts on Reserve for Further Reading:

_________. *French Cinema in the 1990s* (1999)


Please note: Some of the films will be viewed during part of class time and the rest outside of class time. I will arrange for a weekly viewing time for me and the students separate from the class period. All films will be subtitled in English.

Weeks One and Two: introduction; orientation to the course; overview of the periods of French Cinema since 1968; reading from Austin, chapter 2, “The Occupation, colonial conflict, and national identity,” and from Vanderschelden in the course packet on Au Revoir Les Enfants; films: Army of Shadows, Au Revoir Les Enfants.


Week Five: the “cinéma du look”; readings from Austin, chapter 6, “The cinéma du look and fantasy film,” and from Powrie in the course packet--the essay on Nikita; films: Nikita, Amelie.
Week Six: excursion week to visit the cinema museums and archives.

Weeks Seven and Eight: the heritage film; readings from Austin, chapter 7, “The heritage film,” from Sherzer in the course packet, chapter 7 on “Indochina in Contemporary French Cinema,” from Powrie --the essay on Jean de Florette, and from Vanderschelden on Brotherhood of the Wolf; films: Jean de Florette, Indochine, Brotherhood of the Wolf.


Weeks Eleven and Twelve: the “beur” film and the “cinéma du banlieue”; readings from Austin, chapter 2 and chapter 9, “Le jeune cinema and the new realism,” and from Sherzer in the course packet, chapter 11, “Race Matters and Matters of Race,” and from Powrie --the essay on La Haine; films: Tea in the Harem, La Haine, Rosetta.

Weeks Thirteen, Fourteen & Fifteen: struggle and negotiation in a multicultural, multi-class global society; readings from Austin, chapters 2 and 9, and from Powrie -- essay on Caché; films: Code Unknown, Caché, The Edge of Heaven, Since Otar Left, Dheepan.

Week Sixteen: Final research papers due