

REQUEST FOR COURSE CHANGE (MAJOR AND MINOR)

Signature Routing Log

General Information:

Course Prefix and Number: FR 103 (change title and mtg pattern add Gen Ed Inquiry-Humanities)

Proposal Contact Person Name: Dr. Jeffrey Peters Phone: 576-3499 Email: jnp@uky.edu

INSTRUCTIONS:

Identify the groups or individuals reviewing the proposal; note the date of approval; offer a contact person for each entry; and obtain signature of person authorized to report approval.

Internal College Approvals and Course Cross-listing Approvals:

| Reviewing Group | Date Approved | Contact Person (name/phone/email) | Signature |
|----------------------|---------------|--|------------------|
| MCL French, DUS | 8/1/10 | JEFF PETERS 7-6747/jnp@uky.edu | Jeff Peters TT |
| MCL French, Director | 8/1/10 | " / " / " | " |
| MCL, Chair | 8/1/10 | T. Fiedler / 7-3761 / tfiedler@uky.edu | Theodore Fiedler |
| A&S EPC | 9/21/10 | R. Roorda / 7-1033 / roorda@uky.edu | Russell Roorda |
| A&S Dean's Office | 9/21/10 | Anna Bosch / 7-6689 / bosch@uky.edu | ARB Bosch |

External-to-College Approvals:

| Council | Date Approved | Signature | Approval of Revision ⁸ |
|------------------------------|---------------|---|-----------------------------------|
| Undergraduate Council | 2/1/2011 | Sharon Gill <small>Digitally signed by Sharon Gill DN: cn=Sharon Gill, o=Undergraduate Education, ou=Undergraduate Council, email=sg@uky.edu, c=US Date: 2011.02.01 14:45:19 -0500</small> | |
| Graduate Council | | | |
| Health Care Colleges Council | | | |
| Senate Council Approval | | University Senate Approval | |

Comments:

⁸ Councils use this space to indicate approval of revisions made subsequent to that council's approval, if deemed necessary by the revising council.

REQUEST FOR COURSE CHANGE (MAJOR AND MINOR)

Complete 1a – 1f & 2a – 2c. Fill out the remainder of the form as applicable for items being changed.

1. General Information.

- a. Submitted by the College of: A&S Today's Date: 6-10-10
- b. Department/Division: MCLLC/French
- c. Is there a change in "ownership" of the course? YES NO
If YES, what college/department will offer the course instead? _____
- d. What type of change is being proposed? Major Minor¹ (place cursor here for minor change [OSC1] definition)
- e. Contact Person Name: Dr. Jeffrey Peters Email: jnp@uky.edu Phone: 576-3499
- f. Requested Effective Date: Semester Following Approval OR Specific Term²: Fall 2011

2. Designation and Description of Proposed Course.

- a. Current Prefix and Number: FR 103 Proposed Prefix & Number: _____
- b. Full Title: French Film Proposed Title: French Cinema
- c. Current Transcript Title (if full title is more than 40 characters): _____
Proposed Transcript Title (if full title is more than 40 characters): _____
- d. Current Cross-listing: N/A OR Currently³ Cross-listed with (Prefix & Number): _____
Proposed – ADD³ Cross-listing (Prefix & Number): _____
Proposed – REMOVE^{3,4} Cross-listing (Prefix & Number): _____

- e. Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours⁵ for each meeting pattern type.

Current: (3) Lecture _____ Laboratory⁵ _____ Recitation _____ Discussion _____ Indep. Study _____
_____ Clinical _____ Colloquium _____ Practicum _____ Research _____ Residency _____
_____ Seminar _____ Studio _____ Other – Please explain: _____

Proposed: (2) Lecture _____ Laboratory _____ (1) Recitation _____ Discussion _____ Indep. Study _____
_____ Clinical _____ Colloquium _____ Practicum _____ Research _____ Residency _____
_____ Seminar _____ Studio _____ Other – Please explain: _____

- f. Current Grading System: Letter (A, B, C, etc.) Pass/Fail
Proposed Grading System: Letter (A, B, C, etc.) Pass/Fail

- g. Current number of credit hours: 3 Proposed number of credit hours: 3

¹ See comment description regarding minor course change. *Minor changes are sent directly from dean's office to Senate Council Chair.* If Chair deems the change as "not minor," the form will be sent to appropriate academic Council for normal processing and contact person is informed.

² Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

³ Signature of the chair of the cross-listing department is required on the Signature Routing Log.

⁴ Removing a cross-listing does not drop the other course – it merely unlinks the two courses.

⁵ Generally, undergrad courses are developed such that one semester hr of credit represents 1 hr of classroom meeting per wk for a semester, exclusive of any lab meeting. Lab meeting generally represents at least two hrs per wk for a semester for 1 credit hour. (See SR 5.2.1.)

REQUEST FOR COURSE CHANGE (MAJOR AND MINOR)

- h. **Currently, is this course repeatable for additional credit?** YES NO
- Proposed to be repeatable for additional credit?* YES NO
- If YES: Maximum number of credit hours: _____
- If YES: Will this course allow multiple registrations during the same semester? YES NO

i. **Current Course Description for Bulletin:**

A history of the French Cinema from the early twentieth century to the present. Emphasis on the primary aesthetic movements of French cinematic expression in social and historical context. Attention given to the formal elements specific to film, techniques of film analysis, and the nature of visual culture. Viewing of films outside of class required. Taught in English, with no knowledge of French necessary.

Proposed Course Description for Bulletin:

A history of the French Cinema from the early twentieth century to the present. Emphasis on the primary aesthetic movements of French cinematic expression in social and historical context. Attention given to the formal elements specific to film, techniques of film analysis, and the nature of visual culture. Viewing of films outside of class required. Taught in English, with no knowledge of French necessary.

j. **Current Prerequisites, if any:** N/A

Proposed Prerequisites, if any: _____

- k. **Current Distance Learning(DL) Status:** N/A Already approved for DL* Please Add⁶ Please Drop

*If already approved for DL, the Distance Learning Form must also be submitted unless the department affirms (by checking this box) that the proposed changes do not affect DL delivery.

- l. **Current Supplementary Teaching Component, if any:** Community-Based Experience Service Learning Both

Proposed Supplementary Teaching Component: Community-Based Experience Service Learning Both

3. **Currently, is this course taught off campus?** YES NO

Proposed to be taught off campus? YES NO

4. **Are significant changes in content/teaching objectives of the course being proposed?** YES NO

If YES, explain and offer brief rationale:

5. **Course Relationship to Program(s).**

- a. **Are there other depts and/or pgms that could be affected by the proposed change?** YES NO

If YES, identify the depts. and/or pgms: _____

- b. **Will modifying this course result in a new requirement⁷ for ANY program?** YES NO

If YES⁷, list the program(s) here: _____

6. **Information to be Placed on Syllabus.**

- a. Check box if changed to If changed to 400G- or 500-level course you must send in a syllabus and *you must include the differentiation* between undergraduate and graduate students by: (i) requiring additional assignments by the graduate students; and/or (ii) establishing different grading criteria in the course for graduate

⁶ You must *also* submit the Distance Learning Form in order for the course to be considered for DL delivery.

⁷ In order to change a program, a program change form must also be submitted.

FR 103
MWF 2:00-2:50

Dr. Jeffrey Peters
1031 POT
jnp@uky.edu

French Cinema

Objectives

French cinema is one of the great contributions to world culture of the twentieth century. Not only have French filmmakers been leading innovators in film style, but the early history of French cinema is in many ways the history of cinema itself. Indeed, many of the discoveries that made filmmaking possible occurred in France. In this course, we will trace the evolution of French cinema from 1895, the year of the first public demonstration of the *cinématographe* – an early movie camera and projector – in Paris, to the 1970s. We will have two overall goals: 1) to examine the primary stylistic movements that have defined French cinema; and 2) to explore the nature of film form – the shot, editing, sound, etc. – and to understand the role French cinema has played in the development of the formal qualities we recognize in movies today. Prior experience or coursework in cinema is not expected or assumed. No knowledge of French is necessary.

Student Outcomes

At the end of the semester, students will be able to:

- analyze the formal and technical aspects of film language;
- recognize and define the primary aesthetic movements of French cinema, and situate them in social and historical context;
- develop a critical language appropriate to the analysis of film;
- communicate their analyses effectively in written form.

Course format

FR 103 is a lecture course which meets three times a week. On Mondays and Wednesdays, all students are required to attend lectures given by Dr. Peters. Each lecture will draw both on the films you will have watched for class (see syllabus below) and the assigned weekly readings. You are expected to take careful notes during the lectures and will be responsible for their content both on the exams and in discussion. On Fridays, students will attend a small break out discussion section led by Dr. Peters or a teaching assistant. Your participation grade (see below) will be based on your preparation for and active engagement in discussion group.

Films and film showings

Below is a list of the main films we will watch this semester. In most cases, you are expected to view the films during one of the two weekly scheduled showings. Should you periodically be unable to attend one of these showings, you may view a given film on your own time in AV Services in the basement of Young Library. Note, however, that you should not plan to watch all of the films at AV Services. There are 135 students in this class. Space in AV Services is limited

and the one copy of each film that I will place on reserve there will be available to you on a first-come-first-serve basis. Several of the viewing rooms in AV Services are large enough for groups. It may make sense to form groups to view the films in those rooms. Note also that the hours of operation for AV Services are not the same as those for the Young Library building hours. Please plan accordingly. All film viewings are listed on the syllabus.

You will watch most of the films scheduled for this semester during one of the two screenings mentioned above. We will, however, watch several of the short films in class, in addition to clips from numerous other films.

** You need to watch a scheduled film prior to coming to the class for which it is listed.

| | | |
|--|-----------|--------------------|
| <i>Amelie</i> | 2001 | Jean-Pierre Jeunet |
| <i>The Lumière Brothers' First Films</i> | 1895 | Bernard Tavernier |
| <i>Short Films of Georges Méliès</i> | 1902-1912 | Georges Méliès |
| <i>The Vampires</i> | 1913-1915 | Louis Feuillade |
| <i>Laugh with Max Linder</i> | 1921 | Max Linder |
| <i>The Fall of the House of Usher</i> | 1921 | Jean Epstein |
| Experimental and surrealist shorts: | | |
| <i>Mechanical Ballet</i> | 1924 | Fernand Léger |
| <i>An Andalusian Dog</i> | 1929 | Luis Bunuel |
| <i>Anemic Cinema</i> | 1926 | Marcel Duchamp |
| <i>Entr'acte</i> | 1926 | René Clair |
| <i>Liberty to Us</i> | 1931 | René Clair |
| <i>Port of Shadows</i> | 1939 | Marcel Carné |
| <i>The Rules of the Game</i> | 1939 | Jean Renoir |
| <i>A Man Escaped</i> | 1958 | Robert Bresson |
| <i>The 400 Blows</i> | 1959 | François Truffaut |
| <i>Breathless</i> | 1959 | Jean-Luc Godard |
| <i>Chloé in the Afternoon</i> | 1972 | Eric Rohmer |

Scheduled film showings:

Tuesday, 3:30-5:30 pm (Young Library, B-108C)

Wednesday, 6:00-8:00 pm (Young Library, B-108C)

AV Services (Young Library):

Hours:

M-R 7:30 a.m.-midnight; F 7:30 a.m.-5:00 p.m.;

Sat 8:00 a.m.-5:00 p.m.; Sun 12:00 p.m. -midnight (check

AV website for exceptions and holiday hours)

257-0500, x2012

http://www.uky.edu/Libraries/lib.php?lib_id=3

Text

The following textbook is required for FR 103. It may be purchased at either Kennedy Bookstore or the UK Bookstore.

- Alan Williams, *Republic of Images: A History of French Filmmaking*. Cambridge: Harvard University Press, 1992.

About French terms

Although no French language skills are required or expected for this course, you will very occasionally be asked to learn French terms. This is because there are certain French words related to cinema or history that are always used in English (for example, *la belle époque* is used – even in English – to refer to the period in French history between the 1880s and 1914). I will always emphasize these terms in class and suggest ways to remember them.

Assignments and Expectations:

Exams:

There will be three exams in this class. The exams, while not cumulative in design, will be cumulative in nature. What I mean by this is that because the study of film necessarily requires learning certain technical terms and concepts that build upon each other, material we learn early in the semester will still be pertinent at the end of the term. (For example, near the beginning of the semester, you will learn what a “tracking shot” is. And while you would not be explicitly tested on the “tracking shot” on the third exam, you might be required to use the term while responding to a different kind of question about a given film.) Therefore, although each exam will cover roughly one third of the course, you should be prepared to answer questions that will draw upon material discussed earlier in the semester. The third exam will be held during the scheduled final exam date and time for this course. This third exam (the final) will be similar in length to the first two exams. The exam dates are listed below and will also appear on the syllabus.

Papers:

Two essays will be assigned this semester. Each will consist of a three- to five-page shot analysis. The goal of these critical essays is to produce coherent, well written, and tightly structured pieces of writing that present a thesis and its careful development. We will discuss each of these assignments in greater detail in class.

Screening Quizzes:

Over the course of the semester, I will give unannounced quizzes in class pertaining to the content of the films you watch during the weekly screenings. The quizzes will be short and straightforward (and, if you’ve seen the films, easy). They are designed to encourage you to keep up with the films. The average of these quizzes will constitute 10% of your final course grade.

Participation:

Participation will constitute 20% of your final course grade. It is a crucial component of this class and consists not only of your active involvement in class discussions, but also your general

preparation and the enthusiasm with which you approach our activities in class. I will be looking in particular for evidence of careful reading of the texts and films you are assigned.

Attendance

In this course, your attendance is linked directly to your grade. More than three absences from class will adversely affect your final grade, which will be lowered by one letter. If you know you are going to be absent from class, please notify me before class (by e-mail). If you do miss class, it is your responsibility to find out from a classmate what you missed.

Final grade

| | |
|------------------------------|-----|
| Three exams (averaged) | 40% |
| Two essays (averaged) | 30% |
| Participation | 20% |
| Screening quizzes (averaged) | 10% |

In conformity with College of Arts and Sciences policy, all grades for this course will be letter grades (A, B, C, etc., no +/-). Numerical equivalents are simply: 90s = A, 80s = B, 70s = C, etc.

Since this course has such a large enrollment, exams will not be handed back to you in class; doing so would be extremely cumbersome and time consuming. Instead, grades will be posted online. You may request to see your exam from the person who graded it, but you may not leave the office with it or keep it. If, upon receiving your grade, you think you may have done better and there was a mistake in grading, contact the person who graded your exam as soon as possible to retrieve your exam, look it over, and see if you have questions regarding the grading of specific questions. Exams are kept by the person who graded them. Again, due to the size of the class, all requests to see exams and any appeals to reconsider grades **must be made within 2 weeks** of the posting of the grade for that exam. No appeals will be considered after 2 weeks.

Academic Honesty and Integrity

Be aware that I, as well as the University of Kentucky as a whole, take cases of academic dishonesty – cheating and plagiarism – with the utmost seriousness. It is very important that you read the policies concerning cheating and plagiarism in *Student Rights & Responsibilities* carefully (<http://www.uky.edu/StudentAffairs/Code/>). If you have doubts or questions in this or any course as to whether something can be construed as dishonest, ask your instructor. Please note that the maximum punishment for cheating or plagiarism is an “E” for the course in question and possible expulsion.

Syllabus**January**

| | | |
|---|----|--|
| W | 9 | Introduction to course |
| R | 10 | SCREENING: <i>Amelie</i> 3:30-5:30 pm pm (Young Library, B-108C) (also on reserve in AV Services, Young Library) |
| F | 11 | Discussion Section Movement, Visuality, and the Early French Cinema |
| M | 14 | Technology and the Cinema <u>Reading:</u> Williams, <i>Republic of Images</i> , pp. 7-26 |
| T | 15 | SCREENING: <i>Amelie</i> 3:30-5:30 pm (Young Library, B-108C) (also on reserve in AV Services, Young Library) |
| W | 16 | Why <i>Amelie</i> is a Big Giant Lollypop; or, why the French love (and hate) <i>Amelie</i> <u>Film:</u> <i>Amelie</i> |
| F | 18 | Discussion Section What We Talk About When We Talk About Film; or, what's in a shot? |
| M | 21 | NO CLASS – Martin Luther King Day |
| W | 23 | What's the Point of Cinematography (especially in <i>Amelie</i>)? |
| F | 25 | Discussion Section What does it all mean? How does it all work? Exercises in film viewing. |
| M | 28 | In-class screening: The Lumière Films |
| W | 30 | Composition and the Shot in the Lumière Films |

February

| | | |
|---|---|---|
| F | 1 | Discussion Section In-class screening: Méliès the Magician <u>Reading:</u> Williams, <i>Republic of Images</i> , pp. 27-47 |
| M | 4 | Sci-Fi Before Sci-Fi: Méliès |

- T 5 **SCREENING:** Feuillade, *The Vampires*
3:30-5:30 pm (Young Library, B-108C) (also on
reserve in AV Services, Young Library)
- W 6 **Review: Exam I**
- W 6 **SCREENING:** Feuillade, *The Vampires*
8:00-10:00 pm (Young Library, B-108C) (also on
reserve in AV Services, Young Library)
- F 8 **EXAM I**
- M 11 Putting it all together: editing
- T 12 **SCREENING: Epstein, *The Fall of the House of Usher*,**
3:30-5:30 pm (Young Library, B-108C) (also on
reserve in AV Services, Young Library)
- W 13 Louis Feuillade and Early Cinematic Creepiness:
The Vampires
Reading: Williams, *Republic of Images*, pp. 48-73
- W 13 **SCREENING: Epstein, *The Fall of the House of Usher*,**
6:00-8:00 pm (Young Library, B-108C) (also on
reserve in AV Services, Young Library)
- F 15 **Discussion Section**
Who Is Irma Vep? More on *The Vampires*
- M 18 Pathé's "Star," Chaplin's "Professor":
Comedy and Spatial Clarity in Max Linder (in-class
screening of Linder's comedy shorts)
- W 20 Jean Epstein and French Impressionism
Reading: Edgar Allen Poe, "The Fall of the House of
Usher" (PDF file to be downloaded from FR 103
website)
- F 22 **Discussion Section**
Toward Surrealism: Epstein's *The Fall of the
House of Usher*
Reading: Williams, *Republic of Images*, pp. 77-125
- M 25 Dancing and Machines. The Avant-garde and
Experimental Film: Léger's *Mechanical Ballet*
- T 26 **SCREENING: René Clair, *Liberty for Us*,**
3:30-5:30 pm (Young Library, B-108C) (also on
reserve in AV Services, Young Library)

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| W | 27 | “Slicin’ up eyeballs, I want you to know...”: Surrealism and Buñuel’s <i>An Andalusian Dog</i> <u>Reading</u> : Williams, <i>Republic of Images</i> , 126-54 |
| W | 27 | SCREENING: René Clair, <i>Liberty for Us</i>, 6:00-8:00 pm (Young Library, B-108C) (also on reserve in AV Services, Young Library) |
| F | 29 | Discussion Section What We Find (more on surrealism and the avant- garde): Duchamp, <i>Anemic Cinema</i> and Clair, <i>Entr’acte</i> |
| March | | |
| M | 3 | The Beginnings of Sound: René Clair, <i>Liberty for Us</i> <u>Reading</u> : Williams, <i>Republic of Images</i> , 157-83 |
| T | 4 | SCREENING: Carné, <i>Port of Shadows</i> 3:30-5:30 pm (Young Library, B-108C) (also on reserve in AV Services, Young Library) |
| W | 5 | Review: Exam II |
| W | 5 | SCREENING: Carné, <i>Port of Shadows</i> 6:00-8:00 pm (Young Library, B-108C) (also on reserve in AV Services, Young Library) |
| F | 7 | EXAM II |
| M | 10 | NO CLASS – Spring Break |
| W | 12 | NO CLASS – Spring Break |
| F | 14 | NO CLASS – Spring Break |
| M | 17 | Early Sound Cinema René Clair, <i>Liberty for Us</i> |
| T | 18 | SCREENING: Jean Renoir, <i>The Rules of the Game</i> 3:30-5:30 pm (Young Library, B-108C) (also on reserve in AV Services, Young Library) |
| W | 19 | A Middle Way: Poetic Realism Marcel Carné, <i>Port of Shadows</i> <u>Reading</u> : Williams, <i>Republic of Images</i> , 213-42 |
| W | 19 | SCREENING: Jean Renoir, <i>The Rules of the Game</i> 6:00-8:00 pm (Young Library, B-108C) (also on reserve in AV Services, Young Library) |

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| F | 21 | Discussion Section <i>Carné, Port of Shadows</i> |
| M | 24 | Deep Focus and the Long Take: Renoir's <i>The Rules of the Game</i> |
| T | 25 | SCREENING: Robert Bresson, <i>A Man Escaped</i> 3:30-5:30 pm (Young Library, B-108C) (also on reserve in AV Services, Young Library) |
| W | 26 | Renoir, <i>The Rules of the Game</i> |
| W | 26 | SCREENING: Robert Bresson, <i>A Man Escaped</i> 6:00-8:00 pm (Young Library, B-108C) (also on reserve in AV Services, Young Library) |
| F | 28 | Discussion Section Did Clouzot Cause the Fall of France? On <i>The Raven</i> <u>Reading:</u> Williams, <i>Republic of Images</i> , 245-98 |
| M | 31 | The 1950s: The "Tradition of Quality;" Jacques Tati <u>Reading:</u> Williams, <i>Republic of Images</i> , 299-324 |
| April | | |
| T | 1 | SCREENING: François Truffaut, <i>The 400 Blows</i> 3:30-5:30 pm (Young Library, B-108C) (also on reserve in AV Services, Young Library) |
| W | 2 | Robert Bresson, <i>A Man Escaped</i> |
| W | 2 | SCREENING: François Truffaut, <i>The 400 Blows</i> 6:00-8:00 pm (Young Library, B-108C) (also on reserve in AV Services, Young Library) |
| F | 4 | Discussion Section Bresson |
| M | 7 | The New Wave <u>Reading:</u> Williams, <i>Republic of Images</i> , 327-53 |
| T | 8 | SCREENING: Jean-Luc Godard, <i>Breathless</i> 3:30-5:30 pm (Young Library, B-108C) (also on reserve in AV Services, Young Library) |
| W | 9 | The <i>Auteur</i> Arrives: François Truffaut Truffaut, <i>The 400 Blows</i> |

| | | |
|---|----|--|
| W | 9 | SCREENING: Jean-Luc Godard, <i>Breathless</i> 6:00-8:00 pm (Young Library, B-108C) (also on reserve in AV Services, Young Library) |
| F | 11 | Discussion Section Truffaut, <i>The 400 Blows</i> |
| M | 14 | The Revolution: Godard and Truffaut Jean-Luc Godard, <i>Breathless</i> <u>Reading:</u> Williams, <i>Republic of Images</i> , 379-86 |
| T | 15 | SCREENING: Eric Rohmer, <i>Chloe in the Afternoon</i> 6:00-8:00 pm (Young Library, B-108C) (also on reserve in AV Services, Young Library) |
| W | 16 | Godard, <i>Breathless</i> |
| W | 16 | SCREENING: Eric Rohmer, <i>Chloe in the Afternoon</i> 3:30-5:30 pm (Young Library, B-108C) (also on reserve in AV Services, Young Library) |
| F | 18 | Discussion Section More on the New Wave |
| M | 21 | Filmmaking at the Margins <u>Reading:</u> Williams, <i>Republic of Images</i> , 354-78 |
| W | 23 | The Post-New Wave in the 1970s: Eric Rohmer Rohmer, <i>Chloe in the Afternoon</i> |
| F | 25 | Discussion Section Review: Exam III (final exam) |