

# REQUEST FOR NEW COURSE

## Signature Routing Log

### General Information:

Course Prefix and Number: FR 225

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	3/1/10	JEFF PETERS / 7-6747 / jnp@uky.edu	Jeff Peters TF
MCL French, Director	3/1/10	" / " / "	"
MCL, Chair	3/1/10	T. Fiedler / 7-3761 / tfiedler@uky.edu	Theodor Fiedler
A&S EPC	9/21/10	R. Roorda / 7-1033 / roorda@uky.edu	Randall 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 <sup>6</sup>
Undergraduate Council	2/1/2011	Sharon Gill	
Graduate Council			
Health Care Colleges Council			
Senate Council Approval		University Senate Approval	

Comments:

\_\_\_\_\_

<sup>6</sup> 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 NEW COURSE

### 1. General Information.

- a. Submitted by the College of: A&S Today's Date: 6-10-10
- b. Department/Division: MCLLC/French
- c. Contact person name: Dr. Jeffrey Peters Email: jnp@uky.edu Phone: 576-3499
- d. Requested Effective Date:  Semester following approval OR  Specific Term/Year<sup>1</sup>: Spring 2012

### 2. Designation and Description of Proposed Course.

- a. Prefix and Number: FR 225
- b. Full Title: French Film Noir
- c. Transcript Title (if full title is more than 40 characters): \_\_\_\_\_
- d. To be Cross-Listed<sup>2</sup> with (Prefix and Number): \_\_\_\_\_
- e. Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours<sup>3</sup> for each meeting pattern type.

(2) Lecture \_\_\_\_\_ Laboratory<sup>1</sup>  (1) Recitation \_\_\_\_\_ Discussion \_\_\_\_\_ Indep. Study  
\_\_\_\_\_ Clinical \_\_\_\_\_ Colloquium \_\_\_\_\_ Practicum \_\_\_\_\_ Research \_\_\_\_\_ Residency  
\_\_\_\_\_ Seminar \_\_\_\_\_ Studio \_\_\_\_\_ Other – Please explain: \_\_\_\_\_

- f. Identify a grading system:  Letter (A, B, C, etc.)  Pass/Fail
- g. Number of credits: 3
- h. Is this course 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. Course Description for Bulletin: Examines the crime thriller and the "noir" style in French cinema during the 1940s and 50s. Emphasis on the aesthetic, philosophical, and historical origins of the crime film in France, the impact of French cinema on Hollywood film noir, and the role of noir in French visual culture. Viewing of films outside of class required. Taught in English, with no knowledge of French necessary.
- j. Prerequisites, if any: \_\_\_\_\_
- k. Will this course also be offered through Distance Learning? YES<sup>4</sup>  NO
- l. Supplementary teaching component, if any:  Community-Based Experience  Service Learning  Both
3. Will this course be taught off campus? YES  NO

### 4. Frequency of Course Offering.

<sup>1</sup> Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

<sup>2</sup> The chair of the cross-listing department must sign off on the Signature Routing Log.

<sup>3</sup> In general, undergraduate courses are developed on the principle that one semester hour of credit represents one hour of classroom meeting per week for a semester, exclusive of any laboratory meeting. Laboratory meeting, generally, represents at least two hours per week for a semester for one credit hour. (from SR 5.2.1)

<sup>4</sup> You must *also* submit the Distance Learning Form in order for the proposed course to be considered for DL delivery.

## REQUEST FOR NEW COURSE

- a. Course will be offered (check all that apply):       Fall       Spring       Summer
- b. Will the course be offered every year?      YES       NO   
If NO, explain: \_\_\_\_\_
5. Are facilities and personnel necessary for the proposed new course available?      YES       NO   
If NO, explain: \_\_\_\_\_
6. What enrollment (per section per semester) may reasonably be expected?      60
7. Anticipated Student Demand.
- a. Will this course serve students primarily within the degree program?      YES       NO
- b. Will it be of interest to a significant number of students outside the degree pgm?      YES       NO   
If YES, explain:      Film courses are always enormously popular. The other French film course we offer (FR 103: French Film) always easily enrolls 135 students.
8. Check the category most applicable to this course:
- Traditional – Offered in Corresponding Departments at Universities Elsewhere
- Relatively New – Now Being Widely Established
- Not Yet Found in Many (or Any) Other Universities
9. Course Relationship to Program(s).
- a. Is this course part of a proposed new program?      YES       NO   
If YES, name the proposed new program: \_\_\_\_\_
- b. Will this course be a new requirement<sup>5</sup> for ANY program?      YES       NO   
If YES<sup>5</sup>, list affected programs: \_\_\_\_\_
10. Information to be Placed on Syllabus.
- a. Is the course 400G or 500?      YES       NO   
If YES, the *differentiation for undergraduate and graduate students must be included* in the information required in **10.b**. You must include: (i) identification of additional assignments by the graduate students; and/or (ii) establishment of different grading criteria in the course for graduate students. (See *SR 3.1.4.*)
- b.  The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable, from **10.a** above) are attached.

<sup>5</sup> In order to change a program, a program change form must also be submitted.

FR 225  
MWF 2:00-2:50

Dr. Jeffrey Peters  
1031 POT  
[jnp@uky.edu](mailto:jnp@uky.edu)

## **French Film Noir**

### Objectives

In this course, we will examine the evolution of the crime thriller in French cinema during the 1940s and 1950s. With origins in the detective serials of the 1910s in France and England, the crime film crucially informed the French poetic realist style during the 1930s, which in turn became an important basis for the “noir” style of 1940s Hollywood filmmaking. Fascinated by the plotlines, heroes, and obsessions of American *film noir*, French directors began to see in their own “dark” films an artistic outlet for related literary and philosophical inquiry. This course explores the origins of the crime film and its visual style in European surrealism, German expressionism, and French existentialism; the mutual influence of American and French cinema during this period; the vexed question of whether a noir style can be said to have existed in French cinema and/or whether such a style should be called noir at all; the role of the crime thriller in French visual culture more generally; and how noir expressed the cultural values, anxieties, and conflicts that shaped a renewed French identity in the wake of World War II and the German Occupation. 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, particularly with respect to the narrative structure of the crime story;
- recognize and define the primary characteristics of the French crime film, and situate them in the proper historical, philosophical, and aesthetic context;
- develop a critical language appropriate to the analysis of film;
- communicate their analyses effectively in written form.

### Course format

FR 225 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.

## Readings

All readings for the seminar will be distributed on CD in the form of PDF files.

## Films

Films for this course will be screened outside of class in AV Services at Young Library. (See below for hours.) The following list of films, all of which will be on reserve at AV Services, may be incomplete and is subject to change during the semester, with additions, deletions, and substitutions possible. You should plan to see the films on your own time prior to the class meeting for which they are listed.

### *AV Services (Young Library):*

#### Hours:

M-R 9:00 a.m.-10:00 p.m.; F 9:00 a.m.-5:00 p.m.;  
Sat noon-5:00 p.m.; Sun 1:00 p.m.-10:00 (check

AV website for exceptions and holiday hours)

257-0500, x2012

[http://www.uky.edu/Libraries/lib.php?lib\\_id=3](http://www.uky.edu/Libraries/lib.php?lib_id=3)

<i>Elevator to the Gallows</i>	1957	Louis Malle
<i>Judex</i>	1916	Louis Feuillade
<i>Pépé le Moko</i>	1937	Julien Duvivier
<i>Double Indemnity</i>	1944	Billy Wilder
<i>The Raven</i>	1943	Henri-Georges Clouzot
<i>Don't Touch the Loot</i>	1954	Jacques Becker
<i>Rififi</i>	1955	Jules Dassin
<i>Diabolique</i>	1955	Henri-Georges Clouzot
<i>Bob the Gambler</i>	1956	Jean-Pierre Melville
<i>Pickpocket</i>	1959	Robert Bresson
<i>Band of Outsiders</i>	1964	Jean-Luc Godard
<i>The Samurai</i>	1967	Jean-Pierre Melville

## Assignments and Expectations:

### *Exams:*

This course will include a midterm exam and a comprehensive final exam. We will discuss the content and format of the final in class.

### *Papers:*

Three essays will be assigned this semester. The first two assignments will consist of three-page analyses of a conceptual problem. The goal of these two critical essays is to produce coherent, well written, and tightly structured pieces of writing that present a thesis and its careful development. The third will be a research paper of between eight and twelve pages. The paper will treat any aspect of the French crimer thriller tradition that you wish (see below). You will be required to turn in a paper topic, an annotated

bibliography, an outline, and a rough draft prior to completing the final version. We will discuss each of these assignments in greater detail in class.

### Suggested research paper topics on French film noir

The following topics are suggestions only. You can choose one of these, combine two or more of them, take inspiration for your own topic from them, or come up with something entirely on your own. Whatever the case, you should discuss your topic with me before you begin your work.

- relation to French poetic realism (style; themes; individual films)
- the context of World War II and/or the German Occupation
- forced or voluntary exile to the U.S.; Jews and the cinema during the war
- the surrealist heritage
- philosophical contexts (existentialism, psychoanalysis, etc.)
- gender (the masculine hero and/or anti-hero; the *femme fatale*; representations of men and/or women)
- relation to the New Wave
- adaptation (French films noirs remade in the U.S.; or filmic adaptations of literary works)
- relation to French police novel (the *roman policier*)
- importance of German expressionism
- the noir heritage in France (the neo-noir in later years)
- political contexts: decolonization; instability during the Fourth Republic
- music
- relation to Hollywood and/or French classical cinema
- importance of American culture

### *Participation:*

Participation will constitute 15% 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

Midterm exam	15%
Final exam	20%
First two papers (averaged)	20%
Research paper	30%
Participation	15%

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.

**FR 225**  
French Film Noir  
Dr. Peters

August

W 27 Introduction to course

**Defining Noir**

F 29 **Discussion section**  
Raymond Borde and Etienne Chaumeton, "Toward a Definition of Film Noir" (1955), pp. 5-13

September

M 1 NO CLASS – Labor Day

W 3 Film: Louis Malle, *Elevator to the Gallows* (1957)

F 5 **Discussion section**  
Film: Louis Malle, *Elevator to the Gallows* (1957)

M 8 Kristin Ross, "La belle Américaine," *Fast Cars, Clean Bodies. Decolonization and the Reordering of French Culture* (1995), pp. 15-70

W 10 Discussion: mise-en-scène and cinematography

F 12 **Discussion section**  
Janey Place and Lowell Peterson, "Some Visual Motifs of *Film Noir*" (1974)  
Film: Louis Malle, *Elevator to the Gallows* (1957)

M 15 Conclusions: *Elevator to the Gallows* and French "noir" in '57

**The Sources of the French Crime Film**

W 17 Raymond Borde and Etienne Chaumeton, "The Sources of Film Noir" (1955), pp. 15-28  
Film: Billy Wilder, *Double Indemnity* (1944)  
**Due**: Shot Analysis

F 19 **Discussion section**  
Raymond Chandler, "Spanish Blood" (1935)

M 22 Georges Simenon, "The Man in the Street" (1939)

W 24 Ginette Vincendeau, "Noir Is Also a French Word. The French Antecedents of Film noir" (1992)



F 26 **Discussion section**  
Film: Julien Duvivier, *Pépé le moko* (1937)

M 29 Film: Julien Duvivier, *Pépé le moko* (1937)

### October

W 1 Thomas Elsaesser, "A German Ancestry to Film Noir? Film History and Its Imaginary" (1996)

F 3 **Discussion section**  
Thomas Elsaesser, "A German Ancestry to Film Noir? Film History and Its Imaginary" (1996)

M 6 Between Germany and Hollywood: Poetic Realism and American "Noir"

W 8 Film: Julien Duvivier, *Pépé le moko* (1937)

F 10 **Discussion section**  
Richard Abel, "The Thrills of *Grande Peur*: Crime Series and Serials in the *Belle Epoque*" (1996)  
Film: Louis Feuillade, *Judex* (1916)

M 13 André Breton, *The Surrealist Manifesto*  
Robin Walz, "Serial Killings: Fantômas, Feuillade, and the Mass-Culture Genealogy of Surrealism"

W 15 Conclusions: France and/in Noir

### **French Noir Under the Occupation**

F 17 **Discussion section**  
Film: Henri-Georges Clouzot, *The Raven* (1943)  
In-class shot analysis

M 20 Evelyn Ehrlich, *Cinema of Paradox. French Filmmaking Under the German Occupation* (1985), pp. 1-55

W 22 Clouzot, *The Raven* (1943)

### **Social Noir and Gender in the Post-War Period**

F 24 **Discussion section**  
Film: Jacques Becker, *Don't Touch the Loot* (1954)

M 27 Roland Barthes, "Strength and Off-Handedness" (1957)

W 29 Kristin Ross, *Fast Cars, Clean Bodies. Decolonization and the Reordering of French Culture* (1995)

F	31	<b>Discussion section</b> <u>Film:</u> Jules Dassin, <i>Rififi</i> (1955)
<u>November</u>		
M	3	Jean-Paul Sartre, "Situation of the Writer in 1947" (1948), pp. 204-40
W	5	Albert Camus, "The Myth of Sisyphus" (1955)
F	7	<b>Discussion section</b> <u>Film:</u> Henri-Georges Clouzot, <i>Diabolique</i> (1955)
M	10	Robert G. Porfirio, "No Way Out: Existential Motifs in the <i>Film Noir</i> " (1976) <b>Due:</b> final paper bibliography
W	12	Claude Chabrol, "The Evolution of the Crime Drama" (1955)
F	14	<b>Discussion section</b> <u>Film:</u> Jean-Pierre Melville, <i>Bob the Gambler</i> (1956)
M	17	André Bazin, "The Evolution of Cinematic Language" (1958) <b>Due:</b> Shot analysis 2
W	19	Melville, <i>Bob the Gambler</i> (1956)
<b>Anti-Noir</b>		
F	21	<b>Discussion section</b> <u>Film:</u> Robert Bresson, <i>Pickpocket</i> (1959)
M	24	Bresson, <i>Pickpocket</i> (1959) <b>Due:</b> final paper annotated bibliography and draft thesis statement
W	26	NO CLASS – Thanksgiving Break
F	28	NO CLASS – Thanksgiving Break
<u>December</u>		
M	1	François Truffaut, "A Certain Tendency of French Cinema" (date) <b>Due:</b> final paper outline
W	3	<u>Film:</u> Jean-Luc Godard, <i>Band of Outsiders</i> (1964)
F	5	<b>Discussion section</b> Godard, <i>Band of Outsiders</i> (1964)

M	8	Godard, <i>Band of Outsiders</i> (1964)
W	10	<u>Film</u> : Jean-Pierre Melville, <i>The Samurai</i> (1967)
F	12	<b>Discussion section</b> Last day of class: conclusions
T	16	<b><u>Due</u></b> : final paper