

College Curriculum Proposal Approval and Routing Form

TITLE OF PROPOSAL: French and Francophone Cinema

Originating Faculty: Jean X. Brager

Department/College: Languages & Cultures, A & S Chairperson: Eileen Doll

Contact Phone/Email: x 3844 jxbrager@loyno.edu

Type of Proposal (Check all that apply):

New Major⁷ New Minor New Concentration Revise Existing Program

New Course Change to Existing Course Discontinue Program

Undergraduate Graduate Online Professional & Cont. Studies Other

13. Resources and Fees:

If this is a proposed revision, are there existing fees? No Yes \$

Will course or program fees be required for this course/program? No Yes \$

Are new resources needed for implementing this proposal? No Yes

If yes, include complete description and dollar amount in proposal.

14. College Review and Approvals:

a. Department/School Eileen G. Doll (Chair) Date: 3/21/17
Approved Not Approved

b. College Curriculum Committee _____ (Chair) Date: _____
Approved Not Approved

c. College Dean _____ Date: _____
Supported Not Supported

15. Intercollegiate Review and Recommendations Required as applicable to proposal:

a. Online Education Committee _____ (Chair) Date: _____
Recommended Not Recommended

b. Professional and Continuing Studies Committee _____ (Chair) Date: _____
Recommended Not Recommended

c. Graduate Council _____ (Chair) Date: _____
Recommended Not Recommended

16. University⁸ Recommendations Required as applicable to proposal:

a. University Courses & Curriculum Committee _____ (Chair) Date: _____
Recommended Not Recommended

b. Standing Council for Academic Planning _____ (Chair) Date: _____
Recommended Not Recommended

⁷ New Degree to be Offered—Requires SACS Notification 6 Months Prior to Start

⁸ Approval by the Strategic Planning Team, University Budget Committee, and/or Board of Trustees may be required for proposals that have significant impact on resources or mission. Proposals to establish or discontinue degree programs require approval by Board of Trustees and SACS.

COLLEGE COURSE PROPOSAL FORM

Instructions: Use this form for new college course proposals and substantial course revisions.

Department/College: Languages & Cultures, College of Arts and Sciences

Chairperson: Eileen Doll

Course Title: French & Francophone Cinema
(Limit 28 Characters or Less)

Course Number: FREN-A363

Term: Fall Spring Summer Credit Hours: 3 Major Required 3 Elective

Effective Term _____ Course I.D. (SUBJ-LEVL) _____ Contact Hours 3 hours/week

Grade Type (Normal or Pass/Fail) Maximum Capacity 25

Activity Type (LEC, STU, LAB, LLB...)

Inter-disciplinary Classification (s) _____

Common Curriculum Classification (s) _____

Pre-requisites/Registration Controls:

French 201 or equivalent level through placement

New Resources and Fees

a. If this is a revised course, was there a course fee? Yes _____ \$ _____
No X

b. Will a course fee be required for this course? Yes _____ \$ _____
No X

c. Are new resources needed for implementing this course? Yes _____ No X
If yes, provide descriptions and dollar amounts in Section V.

Course Description: (maximum 350 spaces)

This course explores French cinema from the early innovations of the silent era to recent productions by French-speaking directors from France, Algeria, Austria, Belgium, Canada, Senegal, etc. Through scene analysis, film reviews, outside class screenings, and class discussions on the historical context of selected films, students will gain better insight into both Francophone cinema and the specificity of its film industry, as well as its genres, actors, and directors. Films will also be used as pre-texts for students to familiarize themselves with film theory and criticism, borrowing from semiotic, post-colonial, queer, and feminist theory.

Complete the following sections:

- I. Justification for the course: provide a clear and compelling rationale for any proposed curriculum modification, including additions and deletions to the course inventory, changes in degree/program requirement, new degree programs, and other major curriculum revisions. The justification should state explicitly and clearly how the changes relate to the college and department plans.

The French section of Languages & Cultures has been experimenting with new course offerings in order to attract students to our program. Our current students are more reluctant to take traditional coursework that they see as strongly focused on literature. We face the additional challenge of accommodating students of various levels within the same course. What seems to work best for us is a course centered on an interdisciplinary topic or theme that also incorporates some review of language skills and some study of literary texts.

"French and Francophone Cinema" was taught once as an experimental course during the spring semester of 2016. This was the first time we had offered a French course in cinema, and the course represents an important addition to our course offerings. The course benefited from the James Carter Grant which both endowed the library with 30 titles of features by Francophone directors and provided a student, a double major in film and French, to serve as a Director of Photography for a short-film about France.

- II. Impact on the Curriculum:

- A. Review your current course offerings and requirements in light of the proposed change. How will the proposed change or changes improve your program and enhance the educational outcomes you seek to accomplish?

We were due for some new courses of study, and "French and Francophone Cinema" proved to be an attractive offering to our students. The subject matter offers diverse material for teaching cultural and language proficiencies and is very adaptable for our students.

- B. How will proposed change impact the major/adjunct/elective hour distribution requirement for the major or program?

This course adds new variety to the program but does not change the major or minor degrees. It will rotate among advanced-level courses that already exist.

- III. Impact of a new course on frequency of course offerings:

- A. Specify whether or not the offering of the new course will increase the number of courses or sections offered by the department during the semester in which this course is offered or during the following year;

The new course will not alter the number of courses taught.

- B. Specify, if there is no increase in the number of courses offered, which course(s) or section(s) will be dropped in a given semester to accommodate the frequency with which this course will be offered;

We offer two advanced-level courses each semester. The new course will have some effect on the frequency of offerings in a positive way. We are trying to not duplicate the teaching of courses too often so that our students are able to complete majors and minors within the department if they do not study abroad.

- C. Specify what effect the new course will have on enrollments in other courses or sections within the department and whether or not offering this course will prevent an important or required course from being offered in a given semester.

There will be no effect other than to be an attractive offering.

- D. Is there a service learning component? If yes, please attach a memo from the director of service learning describing this component.

There is no service-learning component.

- E. Explain how this proposal does or does not impact other departments, especially those serviced by your department or program and those that provide adjunct service to your department or program.

There will be no impact on other departments.

- F. Attach a complete functional syllabus for the course as outlined in the Syllabus Template & Policy Undergraduate and Non-Law Graduate Courses

- IV. Attach a detailed plan for assessment of the proposed course that includes the following elements:
- A. Student learning outcomes for this course that are tied to course content and assignments.
 - B. Key Question: What do you want student to know or be able to do at the end of this course?

1- Increasing students' insight into the French and Francophone cinema through the study of cinematic vocabulary, the analysis of form and content, and the discussion on aesthetics, genres, film theory, critiques and reviews.

2- Empowering students in their understanding of past and present, major economic, social, political, historical and cultural issues related to France, as portrayed in the French cinema and film industry.

3- Enhancing students' critical and analytical thinking by comparing French communicative patterns and artistic productions to those from the U.S.

4- Encouraging students to engage in creating short films, writing film critiques, or producing examples of other types of video/film productions using the French thematic and visual language as an inspirational model.

- C. Methods, tools, instruments that will be employed to measure success. Describe methods for measuring inputs and outputs. Key Question: What are the indicators of learning and course effectiveness?

1-Assessment for insights: in-class discussion, oral presentations, and exams and final project.

2-Assessment for understanding industry: Students discuss regularly films, conduct oral reviews, participate in debates and give oral presentations such as film pitches, write and perform their own dialogues and monologues or scenes from scripts.

3-Assessment for critical and analytical thinking: : Graded homework, writing and final article and project.

4-Assessment for student productions: In-class discussion, homework assignments, final article and project.

- D. Criteria that will be used to measure accomplishments or outcomes. Key Question: How will we know that we are having a positive impact on our students' learning?

Students will answer two diagnostic questions concerning what they know about film in French society at the beginning of the course in order to establish their initial competency. The same questions will be asked on the final exam, allowing the professor to gauge how students have progressed in their knowledge and analytical skills as well as in their use of the French language.

- E. Frequency and schedule of assessment of student learning in this course.

Regular quizzes and homework assignments help prepare students for the exams. Students tend to do better in foreign language classes when we assess regularly and frequently. The exam schedule is shown on the syllabus.

- F. Describe mechanisms that will be in place to ensure continuous improvement of course.

Professor will seek student evaluations of the course and will discuss any issues with other faculty members in the department.

- G. Structure and process for administrative and academic oversight of course.

The Department Chair will monitor grade distribution.

- H. Impact of course on accreditation or certification.

This is not applicable to the course.

V. Impact on the budget:

- A. Staffing. Is current staffing sufficient or will new faculty be needed (whether full-time or part-time)?

Current staffing is sufficient.

- B. Library Support. Describe how library support will be affected by this proposal. Include name of library liaison and date this proposal was discussed with liaison.

Current library support is sufficient. The Carter Award for Fall, 2015 funded the acquisition of new DVDs with the assistance of Laurie Philips.

- C. Support services. Will the proposed change require additional support services (Media Services audio/visual: typing/secretarial, computer services, computer time)?

No additional support services are required.

- D. New equipment. Does the proposed change presuppose the purchase of new equipment or software, whether for support or instruction?

No.

- E. Is a student fee requested? If yes, provide justification and basis for amount.

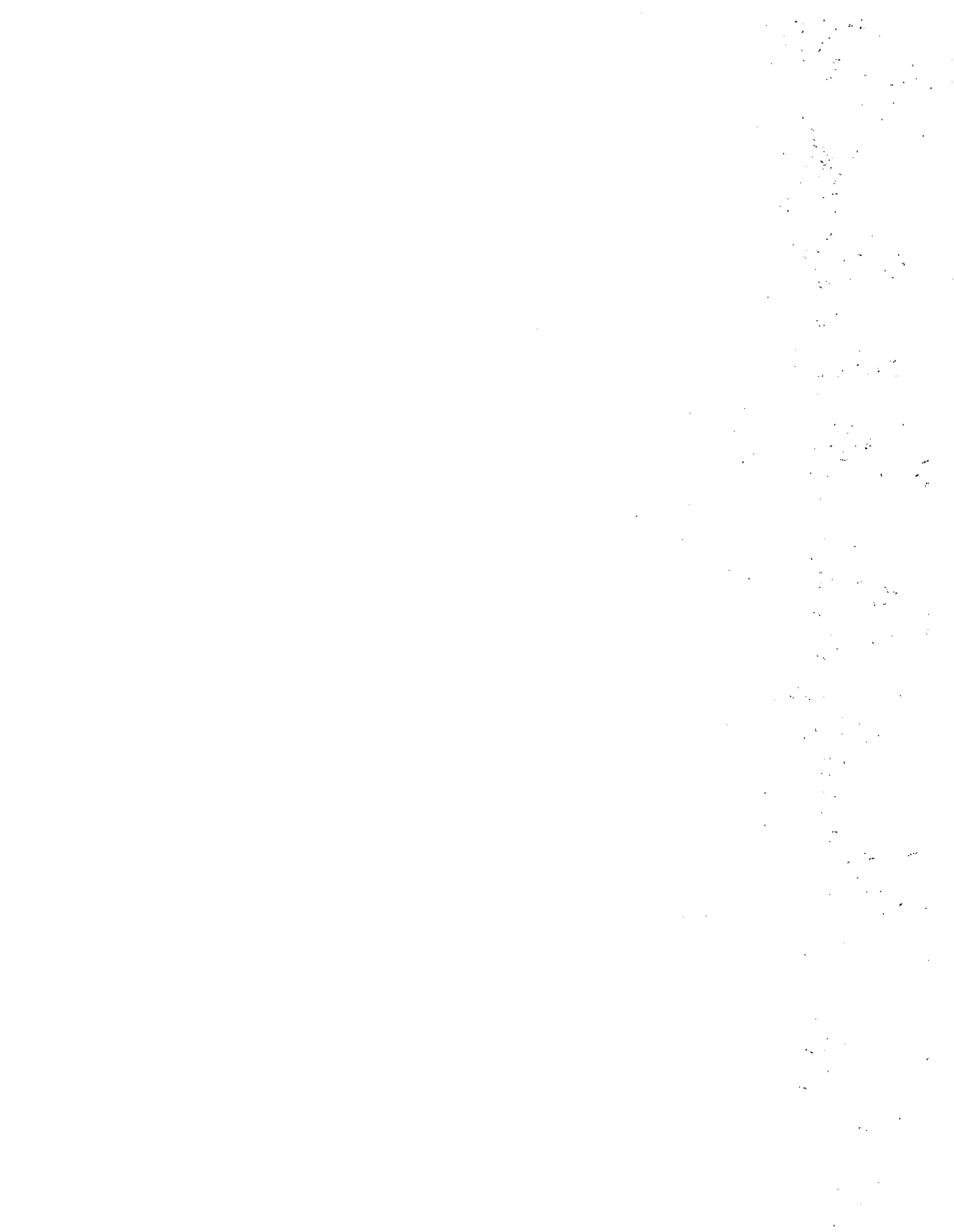
No.

- F. Additional physical space. Does the proposed change require additional physical space (for classes or labs) or modifications of existing physical plant space?

No.

- G. Impact on other departments. How will the proposed change impact the staffing, equipment, and service budgets of other departments,

There should be no impact at all on other departments.



FRENCH CINEMA
H295-033
Fall 2016/ MW 3:30-4:45 PM/ Bobet 214

Instructor: Jean Xavier Brager, Ph.D.

Contact: jxbrager@loyno.edu

Office Hours: MWF (1:30-2:20) in Bobet 309

Course Materials

- No textbook will be required.
- Reading assignments such as scholarly articles, book chapters, and film reviews will be available on Blackboard to be printed and brought to class according to syllabus.
- A list of technical terms also needs to be printed and memorized early on in the semester as a way to facilitate class discussions.
- *Assigned films*, marked in italics in the syllabus, will be available via streaming on blackboard for a two-week period. Underlined titles are to be viewed on youtube.com.
- Other titles will be available on reserve for all students enrolled in H295-033.

Websites

- Cinema of France (wikipedia.org)
- allocine.fr
- myfrenchfilmfestival.com
- les-courts-metrages.fr

Course Objectives

1. Increasing students' insight into the French and Francophone cinema through the study of cinematic vocabulary, the analysis of form and content, and the discussion on aesthetics, genres, film theory, critique and reviews.
2. Empowering students in their understanding of past and present, major economic, social, political, historical and cultural issues related to France, as portrayed in the French cinema and film industry.
3. Enhancing students' critical and analytical thinking by comparing French communicative patterns and artistic productions to those from the US.
4. Encouraging students to engage in creating short films, writing film critiques, or producing examples of other types of video/film productions using the French thematic and visual language as an inspirational model.

Assessment

Preparation/Participation	25% (Based on 25 class days)
Assignments (2)	30%
Quizzes (4)	15% (lowest grade will be dropped/no make-up)
Film Questionnaire Final	10%
Final Project	20%

Grading scale

A = 93-100
A- = 90-92
B+ = 87-89
B = 83-86
B- = 80-82
C+ = 77-79

C = 73-76
C- = 70-72
D+ = 67-69
D = 60-66
F = 59 & below

Preparation/Participation (25% of course grade)

Attendance and active participation are the keys to success in this course and in gaining better insight into French approach to cinema. Each student is expected to actively participate each day of the course. Full participation credit will be granted provided you are present, interact with your classmates, respond to questions posed by your instructor, and complete the daily homework.

After two tardies, each subsequent tardy will be counted as an absence. Two absences (excused-meaning, previously discussed with instructor- or not), you will lose **one possible percentage point** from your participation grade.

Assignments (30% of course grade)

- One, ten-page scholarly articles (20%) (with at least five bibliographical sources) about a film genre, a director and/or a theme of your choice from the semester's corpus (from the post-1960s period). Students are expected to use the cinematic vocabulary and film techniques learned and to organize your ideas in a formal yet engaging progression (introduction, thesis, antithesis, synthesis, and conclusion.)

The article must be typed and double-spaced, using 1" margins. Paragraphs must be justified, and the font should be 12 pt. Times New Roman or Arial. MLA Style preferred.

Any article turned in after the due date will be penalized with a deduction of ten points for each outstanding day. For example, an article that earns a grade of 87% will be assigned a grade of 67% if it is turned in two days late.

- The second assignment (10%) will be the creation of a cahier (folder) of ten film reports titled *Les Fiches Films*.

Final Project (20% of course grade)

The final project will consist of a juried short-film soirée. The students, working in crews, will be required to select five short-films (5 minutes or less) inspired by French cinema, or in French with English subtitles, form a panel of five judges, and organize a soirée (on Dec 5, after 5pm) open to Loyola faculty/students and the general public.

Students are encouraged to collaborate with Les Tricolores French Club and with Loyola film students. As this course is not a technique-based film course per se, students do not have to direct the films in competition. Rather they will be judged on their resourcefulness to identify local student/local amateur film directors, crews and actors, and on their promotional skills to see to it that the soirée is well-attended and presided over by a panel of five judges. A prize will be awarded to the winning film.

If you have a disability and wish to receive accommodations, please contact Disability Services at 504-865-2990. If you wish to receive test accommodations (e.g., extended test time), you will need to give the course instructor an official Accommodation Form from Disability Services. The Office of Disability Services is located in Marquette Hall 112.

At times, ordinary university operations are interrupted as a result of tropical storms, hurricanes, or other emergencies that require evacuation or suspension of on-campus activities. To prepare for such emergencies, all students will do the following during the first week of classes:

1. Practice signing on for each course through Blackboard.
2. Provide regular and alternative e-mail address and phone contact information to each instructor.

In the event of an interruption to our course due to the result of an emergency requiring an evacuation or suspension of campus activities, students will:

1. Pack textbooks, assignments, syllabi and any other needed materials for each course and bring during an evacuation/suspension.
2. Keep up with course work during the evacuation/suspension as specified on course syllabi and on-line Blackboard courses.
3. Complete any reading and/or writing assignments given by professors before emergency began.

Assuming a power source is available...

1. Log on to university Web site within 48 hours of an evacuation/suspension.
2. Monitor the main university site (www.loyno.edu) for general information.
3. Log on to each course through Blackboard or e-mail within 48 hours of an evacuation/suspension to receive further information regarding contacting course instructors for assignments, etc.
4. Complete Blackboard and/or other online assignments posted by professors (students are required to turn in assignments on time during the evacuation/suspension period and once the university campus has reopened.)
5. Contact professors during an evacuation/suspension (or as soon as classes resume on campus) to explain any emergency circumstances that may have prevented them from completing expected work.

Further information about student responsibilities in emergencies is available on the Academic Affairs web site: <http://academicaffairs.loyno.edu/students-emergency-responsibilities>

CLASS SCHEDULE

Aug 22	Introduction to French Cinema/Aesthetic References
Aug 24	Cinema-Painting- Photography
Aug 29	Eras & Genres (1889 – Nouvelle Vague)
Aug 31	Eras & Genres (Nouvelle Vague)
Sep 7	Eras & Genres (Nouvelle Vague – present)
Sep 12	Idiosyncracies of French-Speaking Cinema
Sep 14	Actors & Directors
Sep 19	Invention of cinéma/ Cinéma muet (<u>Les Frères Lumière</u>)
Sep 21	Experimental Cinema (<u>George Méliès</u>)
Sep 26	Surréalism- <u>Le sang d'un poète</u> ; <u>Un Chien andalou</u>
Sep 28	The Golden Age/ Poetic Realism- <i>Les enfants du Paradis</i> ; <u>L'Atalante</u>
Oct 3	War & Occupation- <i>Le dernier métro</i>
Oct 5	Cinema about the War- <i>La règle du jeu</i> ; <i>La Rafle</i>
Oct 12	La Nouvelle Vague- Godard <i>Le mépris</i> ; <i>A bout de souffle</i>
Oct 17	La Nouvelle Vague- <i>Cléo de 5 à 7</i> ; <i>L'Année dernière à Marienbad</i>
Oct 19	Le cinéma du look- <i>Les Amants du Pont Neuf</i> ; <i>Diva</i> ; Article (1)
Oct 24	Le cinéma héritage- <i>Cyrano de Bergerac</i> ; <i>Les Adieux à la Reine</i> ; <i>Ridicule</i>
Oct 26	Les années 2000; Problématiques post-coloniales- <i>Indochine</i> ; <i>White Material</i>
Oct 31	African Directors- <i>Lumumba</i> ; <i>Madame Brouette</i> ; <i>Salut Cousin</i>
Nov 2	Fi lms from Quebec- <i>Starbuck</i>
Nov 7	Foreign Filmmakers in France- <i>Amour</i>
Nov 9	French actors in Hollywood- Jean Dujardin <i>Un balcon sur la mer</i> Marion Cotillard <i>La Vie en Rose</i> ; <i>Deux jours une nuit</i> Luc Besson <i>Jeanne d'Arc</i>
Nov 14	Gender & Sexuality in the 7th Art – <i>Laurence Anyways</i>
Nov 16	Gender & Identity in the 7th Art- <i>Tomboy</i> ; <i>Wild Reeds</i>
Nov 21	Women Directors
Nov 28	Catherine Breillat/Claire Denis/Chantal Ackerman
Nov 30	The future of French Cinema
Dec 5	Film Project
Dec 7	Final Questionnaire