
FRENCH FILM & FICTION NOW in Fall 2020 (FM3011)

Course Code	FM3011	Professor(s)	Nathalie Debroise, Anne-Marie Picard
Prerequisites	None	Office Number	SD8 (or TEAMS)
Class Schedule	TW: 18:10-19:45 in G-L21	Office Hours	On Teams only
Credits	4	Email	ndebroise@aup.edu, apicard@aup.edu
Semester	Fall 2020	Office Tel. Ext.	01 40 62 06 12

Course Description

This course considers films & novels charged with a special meaning in today's France. It traces their significance and replaces them in the history, and sociology of French culture. It analyzes how these cultural objects constitute illustrations of the complexity of becoming an individual (*une personne*) in today's world from a French point of view.

Taught in French. (NB: Oral presentations and papers may be written in English, except for FR minors).

In this team-taught course, FRENCH FILM & FICTION NOW, we will study and analyze very recent productions in (auto-)fiction writings and films in French.

With themes wide-ranging and universal, the texts and films chosen have been recognized as significant artistic productions in France. Particular attention will be paid to their narrative content and techniques but also to the various ways, these artefacts offer a view of France's specificities: its current societal issues, its collective imagination which relies on a long and rich literary and cinematographic History. We will however discover that these artistic Imaginary and History are always imbued with contemporary philosophical.

STUDENT LEARNING OUTCOMES:

Linguistic, Communication and Critical Thinking Learning Outcomes:

At the end of this course, students will have approximately reached the DELF B1-B1+ level.
They will be able to:

1. understand the main points of clear standard speech on familiar, artistic and symbolic matters discussed in class when the delivery is slow and clear (oral comprehension);
2. understand the description of events, feelings and wishes in literary works and films

(reading comprehension);

3. narrate a story or relate the plot of a book or film and describe their reactions (writing production)
4. write short personal essays describing experiences and impressions on books and films and explain their opinions (writing production)
5. assess and explain the particular ways the works presented in class have dealt with critical issues such as childhood and adolescence, family relations and dysfunctions; immigration, exile and integration...

Course Learning Outcomes

Understand the main points of clear standard speech on familiar, artistic and symbolic matters discussed in class when the delivery is slow and clear (oral comprehension).

Understand the description of events, feelings and wishes in literary works and films (reading comprehension).

Give oral presentations on excerpts from novels and film sequences (oral production).

Narrate a story or relate the plot of a book or film and describe their reactions (writing production).

Write short personal critical essays on books and films and explain their opinions (writing production).

Assess and explain the particular ways the works presented in class have dealt with critical issues such as childhood and adolescence, family relations and dysfunctions; immigration, exile and integration.

General Education

GLACC Learning Outcomes:

- This course can be used to fulfill the Integrative Inquiry (coded CCI) requirement and as such has the following learning outcomes (cultural specificities of this course underlined):

6. Local and Global Perspectives: You will enhance your intercultural understanding of French language and Francophone cultures and the histories of these societies (e.g. France, Canada, Maghreb countries), and the global issues to which these relate.

-
7. Aesthetic Inquiry and Creative Expression: You will engage with artistic or creative objects (e.g. literary works and films) in different media and from a range of (Francophone) cultural traditions (France, Québec, Morocco, Algeria...).
 8. Exploring and Engaging Difference: You will think critically about cultural and social difference. You will identify and understand power structures that determine hierarchies and inequalities relating to race, ethnicity, gender, nationhood, religion or class.

(N.B.: Learning Outcomes for GLACC components are defined on the [AUP GLACC Website](#)).

Course Outline

(subject to change)

Generally, prof. Nathalie Debroise (ND) will teach about films and prof. Anne-Marie Picard (AMP) about literature.

Joined sessions (in green) happen when both professors (**ND in class and AMP on Teams**) join in to analyze and discuss a particular issue illustrated by both a text and film(s) or to listen to students group or individual presentations.

Prof. A.-M. Picard will teach all her courses on TEAMS (online and synchronous session).

ALL COURSES WILL BE RECORDED and made available on TEAMS: Students in time-zones other than Paris or who are required to quarantine will be able to listen to the recorded courses asynchronously and then asked to make appointments with professors to discuss the material and ask questions.

All the class material (except the books that **students have to purchase on their own**) will be posted on the course BLACKBOARD.

<u>SEMAINES</u>	<u>Profs</u>	<u>Thématiques</u>	<u>Corpus</u>	
Dates	* <i>Sur Teams</i>		(films et lectures)	
SEMAINE 1	(AMP *	1. Introduction :		
Mercredi 23	& ND)	présentation du cours ;		

septembre		- organisation en temps de Covid & aspects techniques et légaux (la loi en Europe et données personnelles) présents et distanciels; comportement en ligne, absences, etc. 2. <i>Les étudiants se présentent.</i> Questions : Cours asynchrones : préférences des étudiants ? Comment s'est passé leur confinement et quelles expériences de cours en ligne ? 3. <i>Analyse d'un extrait de livre et d'une scène de film (Bercot, Delsaux)</i>		
SEMAINE 2	CINEMA (ND)	<u>Enfance, adolescence</u> Démision / Rébellion Petite délinquance / Institution judiciaire Fiction/ Documentaire	Emmanuelle Bercot, <i>La Tête haute.</i>	
Mardi 29 sept.				
Mercredi 30 sept.	CINEMA (ND)	Représentation cinématographique d'un comportement borderline Relation mère/fils	Xavier Dolan, <i>Mommy.</i>	

SEMAINE 3	CINEMA (ND)	Quête de l'identité	Xavier Dolan, <i>J'ai tué ma mère</i>	
6 oct.		Désirs	Lawrence anyways, <i>Les amants imaginaires</i>	
		Homosexualité		
		Brouillage des genres		
7 oct.	LITTÉRATURE (AMP *)	Enfance, adolescence	Aurélien Delsaux, Pour Luk	
			LIRE : p. 7-105	
SEMAINE 4	LITTÉRATURE (AMP *)		(Delsaux, suite) : LIRE p. 1	
13 oct.			<u>191</u>	

14 oct.	LITTÉRATURE (AMP *)		(Delsaux, suite) : L	RE p. 1
			281	
SEMAINE 5	CINEMA (ND)	Familles & couples	Maiwenn, <i>Pardonnez-moi</i>	
20 oct.		Névroses familiales		
		Les non-dits		
		Catharsis		
21 oct.	CINEMA (ND)	Amours toxiques	Maiwenn, <i>Mon Roi</i>	
		Reconstruction		
SEMAINE 6	CINEMA (ND)	L'irréductible écart (social)	Catherine Corsini, <i>Un Amour impossible</i>	
27 oct.		Le silence de la mère		

28 oct.	LITTÉRATURE (AMP *)	Familles & couples	LIRE : Christine Angot, Un Amour impossible	LIRE: p.
SEMAINE 7	LITTÉRATURE (AMP *)		(Angot, suite)	
3 nov.			LIRE: p. 97-159	

4 nov.	LITTÉRATURE (AMP*)		(Angot, suite) : LIRE : p. 16	
SEMAINE 8 10 nov.	CINEMA & LITTÉRATURE (AMP * & ND)			
11-13 nov.	<u>FERIE</u>	Pas de cours		
SEMAINE 8 17 nov.	CINEMA (ND)	<u>Immigration, exil, intégration</u> Ruptures générationnelles	Philippe Faucon, <i>Fatima</i>	
18 nov.	CINEMA (ND)	La banlieue au féminin L'argent	Houda Benyamina, <i>Divines</i>	

SEMAINE 9	CINEMA (ND)	Sexualité	Présentation par ND d'un c	
24 nov.		Mariage	de films magrébins centrés	
		Religion	des personnages féminins	
		Corruption	(Papicha , Nadir Moknèche)	
25 nov.	LITTÉRATURE (AMP *)	Immigration, exil, intégration	Lalérie	
			Kaouther Adimi, Des Pierres dans ma poche	
			LIRE: p. 7-54	
SEMAINE 10	LITTÉRATURE (AMP *)		(Adimi, suite)	
1e déc.			LIRE p. 55-97	
2 déc.	LITTÉRATURE (AMP *)		(Adimi, suite)	
			LIRE p. 98-143.	
SEMAINE 11	CINEMA & LITTÉRATURE (AMP * & ND)	Récapitulation & Discussion		
8 déc.		Présentations orales des étudiant.es (vidéo)		
9 déc.	CINEMA & LITTÉRATURE (AMP * & ND)	Présentations orales des étudiant.es (vidéo)		
18 décembre (20h)	EXAMEN FINAL			

Textbooks

Title	Author	Publisher	ISBN	Required
Un Amour impossible suivi de Conference a New-York	Chrsitine Angot	J'AI LU	978-2290129906	Yes
Des Pierres dans ma poche	Kaouther Adimi	Points	978-2757879542	Yes

Attendance Policy

Students must be mindful of this policy when making their travel arrangements, and especially during the Drop/Add and Exam Periods.
--

Students studying at The American University of Paris are expected to attend ALL scheduled classes, and in case of absence, should contact their professors to explain the situation. It is the student's responsibility to be aware of any specific attendance policy that a faculty member might have set in the course syllabus. The French Department, for example, has its own attendance policy, and students are responsible for compliance. Academic Affairs will excuse an absence for students' participation in study trips related to their courses.

NOTA BENE: Covid-19 temporary amendments*:

Students studying at The American University of Paris are STILL EXPECTED TO ATTEND ALL scheduled classes. Due to the Covid-19 pandemic, students will have the option of attending classes remotely when special circumstances apply:

- For example when students are placed under quarantine by the French authorities or by their doctor, or when students present symptoms of Covid-19 and are directed, by their doctor or the AUP Health Office, to remain home.

It is still the student's responsibility to be aware of any specific attendance policy that their professor might have set in the course syllabus. In particular, students attending remotely from distant Time Zones should check with their professors about the specific attendance policy for remote learners (see below*).

Attendance at all exams is mandatory.

In all cases of missed course meetings, the responsibility for communication with the professor, and for arranging to make up missed work, rests solely with the student.

Whether an absence is excused or not is ALWAYS up to the discretion of the professor or the department. Unexcused absences can result in a low or failing participation grade. In the case of excessive absences, it is up to the professor or the department to decide if the student will receive an "F" for the course. An instructor may also recommend that a student withdraw, if

absences have made it impossible to continue in the course at a satisfactory level.

Students must be mindful of this policy when making their travel arrangements, and especially during the Drop/Add and Exam Periods.

French Department attendance policy:

Our in-class or online synchronous course sessions will start on time, and students are expected to be prepared when class commences. If you are unable to come to the in-person session for medical reasons or personal emergencies, then you are expected to attend online through the MS Teams system with your camera on. In the case of emergency situations, you will be authorized to miss one or more course sessions, however the expectation is that all students will review the course recordings and observe all other commitments in terms of deliverables and deadlines.

To receive approval for an excused absence, the student should take the following steps:

- Contact your teacher immediately by e-mail to notify your absence.
- Inform your group if you are responsible for a presentation that day in class and be sure that another group member can cover your role.
- If you have critical materials, be sure your group has received those materials from you.
- Ask a friend or a member of your group to forward you any handouts during the missed session and to brief you on the activities that took place during your absence, as well as the assignments and homework required for the following session.
- Supply a doctor's note or some other form of documentation to justify an excused absence.

Multiple absences may be referred to the Student Affairs office for approval.

Significant absences, even if excused, will have a negative impact on your mastery of the course material and, consequently, on your final grade.

The following attendance policy is thus strictly enforced by the department:

5 absences: Grade lowered by one notch (For example, B becomes B-)
6 absences: Grade lowered by an additional notch (For example, B becomes C+)
7 absences: Grade lowered by one letter (For example, B becomes C)
8 absences: FAILED (F)
- Being late 15 minutes or more, 3 times = 1 absence

ENGLISH LANGUAGE PROFICIENCY STATEMENT: As an Anglophone university, The American University of Paris is strongly committed to effective English language mastery at the undergraduate level. Most courses require scholarly research and formal written and oral presentations in English, and AUP students are expected to strive to achieve excellence in these domains as part of their course work. To that end, professors include English proficiency among the criteria in student evaluation, often referring students to the university Writing Lab where they may obtain help on specific academic assignments. Proficiency in English is monitored at various points throughout the student's academic career, most notably during the admissions and advising processes, while the student is completing general education requirements, and during the accomplishment of degree program courses and senior theses.

Grading Policy

Domaines	Activités	Objectifs apprentissage (LO)	Po
Partie cinéma (Total: 30%)			
	Rédactions	(LO 1-6)	15
	Participation	(LO 3 ; 5-8)	15
	+		
	Discussions	(LO 6-8)	--
Partie littéraire (Total: 30%)	Questionnaires +	(LO 1-2)	15
	Travaux écrits	(LO 3-5)	--
	Travaux de groupe	(LO 3-5 ; LO 7-8)	15
	+		
	Participation	(LO 3 ; 5-8):	--

Cinéma & littérature (Total: 40%)			
	Examen de mi-semester (écrit et/ou entretien sur Teams)	(LO 1-6)	10
	Une présentation orale (ou vidéo)	(LO 2-5 ; 6-8)	10
	Examen final	(LO 3-5 ; 6-8)	10

Other

[Due to the on-going and unpredictable nature of the Covid-19 pandemic, the course has been structured to allow for in-person courses \(with Prof. DEBROISE\) combined with remote online options \(Prof. PICARD's classes\). All classes will be made available online for students unable to attend prof. DEBROISE's in person classes due to travel restrictions or the need to quarantine.](#)

The typical structure of this course has also been adjusted to allow us to meet our learning objectives through several possible routes should other disruptions or contingencies emerge during the semester.

There will be 5 delivery formats of the course:

#1- In-Class/Online Synchronous meeting will take place in-person, with students unable to attend in person joining during scheduled course period;

#2- Online Synchronous: a course meeting scheduled online without an in-person course meeting;

#3- Online Asynchronous: course material delivered outside of the regular course meetings within a scheduled time range at the convenience of the student;

#4- Independent preparation: reading, study and preparation for course meetings, group work, and assessments (homework);

#5- Online Group meeting: an independent video or audio meeting held by student groups completing a project together. The professor(s) might join some of these meetings to help facilitate discussions and to assist in the project preparations.

In the best-case scenario, Professor **DEBROISE's** classes will be delivered in the **In-Class-Online & Synchronous** format (#1) and Prof. **PICARD'** classes will start right away with the

Online Synchronous format (#2).

After we have set working groups, we will evaluate the preferences of students relating how to best deliver some of the other course material according to these delivery formats. As contingencies emerge, we will revisit this planning and adjust as needed. **Look for announcements and please refer to our course outline, which will be updated regularly and posted both on Blackboard and on our course site in MS Teams.**