



DEPAUL

School of Continuing and Professional Studies

## France and the Silver Screen: Modern History through French Cinema Undergraduate Course Information Guide

**Course Number: CCH 230, 4 credits, 10 Weeks**

**Cross listed Course Number: SNC 230, 4 credits, 10 Weeks**

**Delivery Formats: Online Async, Online: Sync**

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### Course Description

This course will explore central issues in the history of modern France through the lens of cinematic representations analyzed in historical context. Students will deepen their knowledge of the events and figures in French history and examine change and continuity in such phenomena as the rise of the politically-conscious urban working-class. We will also consider how French society has confronted gender difference and religious pluralism. This course also includes a focus on representations of war and militarism in film, particularly considering the rise of anti-militarist film in the aftermath of the First World War, and the role of violence in colonialism struggles in Algeria and Vietnam. This course will interpret the ways in which films portray historical events and how films contribute to public understanding of history. No prior knowledge of French language is required; all films will be in French with English subtitles.

### LSP Historical Inquiry Learning Outcomes

After completing this course, you will be able to:

- Demonstrate a depth and breadth of historical knowledge of specified content by:
  - o Explaining historical developments in terms of continuity and change.
  - o Describing the relevant political, economic, social, and/or cultural contexts of historical events and developments.
  - o Explaining how people have lived, acted, and thought in one or more particular historical periods.
- Demonstrate historical skills by:

- o Analyzing and evaluating primary and secondary sources.
- o Differentiating between historical facts and historical interpretations.
- o Articulating a historical argument.
- o Supporting an interpretation with evidence from primary and secondary sources.
- Demonstrate historical thinking by:
  - o Articulating how geography and regional differences affect the past.
  - o Interpreting the complexity and diversity among issues, events, and ideas of the past.
  - o Distinguishing among multiple perspectives that shape interpretations of the past.
  - o Using the categories of race, gender, class, ethnicity, region, and religion to analyze historical events and developments.

## **Learning Strategies and Resources**

Some learning activities, assignments and deadlines will vary depending on the delivery format of the course and may differ slightly from what is presented in this document.

## **Required Readings**

Books and learning materials are available at the DePaul bookstore, at <http://depaul-loop.bncollege.com>, or through alternative sources.

Tyler Stovall, *Transnational France: The Modern History of a Universal Nation* (2015).

Additional readings and films are available on Electronic Reserve, at the [DePaul Library](#). Login to Ares Course Reserves and select the course. Log in using your Campus Connect User ID and password. You will then get a page listing the courses in which you're enrolled that have readings posted in Ares. Click on the title of this course and the list of our electronic reserve readings will be displayed.

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## **Learning Deliverables**

Attendance and participation: Active participation expected: demonstration of paying attention; asking questions; participation in any in-class activities. Cameras on during discussion.

Short papers: Students are responsible for writing 3 short papers over the course of the term, each addressing a question related to readings and film from a module. The aim

is to analyze the documents individually, including summarize and analysis of the arguments of the authors, and to draw out the links between the pieces.

Proposal for final paper: Proposal includes the topic, research questions, rationale and annotated bibliography, 4 sources minimum including a film.

Discussion posts & peer response: On D2L, due odd weeks (1, 3, 5, 7, 9). 175-200 words posts plus response to 2 peers required.

Final paper: The major paper required for the course is intended to allow you to explore one issue in greater depth. It is to be based on significant research and analysis of primary and secondary sources. You will build on a topic addressed in the course and include additional sources.

## Assessment of Student Learning

### Distribution of Grade Points

Graded Assignment	Percentage of Final Grade
Attendance and participation	10%
Short papers	30%
Proposal for final paper	10%
Discussion posts & peer response	20%
Final Paper	30%

### Grading Scale

A = 93 to 100	A- = 90 to 92	B+ = 87 to 89
B = 83 to 86	B- = 80 to 82	C+ = 77 to 79
C = 73 to 76	C- = 70 to 72	D+ = 68 to 69
D = 66 to 67	F = 65 or below	INC

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## Course Schedule

Week or Module Title or Theme	Readings / Learning Activities	Graded Assignments
Week 1, Module 1: Introduction to modern French history and cinema	<p>Readings: Fournier-Lanzoni, "The Invention of Motion Pictures and the Silent Film era," chapter 1, French Cinema: From Its Beginnings to the Present (2015), pp. 9-42</p> <p>Richard Abel, "French Silent Cinema," 112-123; &amp; Vincendeau, "The Popular Art of French Cinema," 344-353 in Oxford History of World Cinema (1999).</p> <p>Liggett, Lucy A. "Guy-Blaché, Alice (1875-1968)" Women in World History</p> <p>Video: First films by Lumières, Alice Guy-Blaché and Georges Méliès</p>	1.1: Discussion: Introductions
Week 2, Module 2: The French Revolution & Republican Universalism	<p>Readings: Stovall, Transnational France, chap. 1</p> <p>Declaration of the Rights of Man and Citizen (1789)</p> <p>Declaration of the Rights of Woman and Citizenness (1791)</p> <p>Maureen Turim, "Napoléon," Cinema of France (2006)</p> <p>Cuff, ch. 1, Revolution on the screen (re: Napoléon)</p> <p>Video: Selections from Napoléon (Gance, 1927)</p>	2.1: Written assignment: What role can cinema play in representing national myths and values? Discuss Gance's representation of Napoléon and how the themes of French republican universalism are portrayed.
Week 3, Module 3: The Revolutionary Working Class of	<p>Readings: Stovall, Transnational France, ch. 5</p>	3.1: Discussion: How is class conflict represented in Germinal? What seems realistic or plausible

Industrializing France	<p>Murray, Alison. "Film as National Icon: Claude Berri's 'Germinal.'" The French review (2003): 906–916. link</p> <p>PRIMARY SOURCES from Jeanne Bouvier's memoirs &amp; Marx and Engels on Communism</p> <p>Video: Germinal (dir. Claude Berri)</p>	about the portrayal from historical evidence?
Week 4, Module 4: The First World War in France	<p>Readings: Stovall, Transnational France, chap. 6</p> <p>Crisp, La Grande Illusion, French Cinema vol. 1, 183-187</p> <p>PRIMARY SOURCE BUNDLE on World War I from soldiers' and civilians' viewpoints</p> <p>Video: a Grande Illusion / Grand Illusion (1937, dir. Jean Renoir)</p>	4.1: Written assignment: How did French people express their anti-war or pacifist views in response to World War I? How did the war challenge their confidence in republican nation? Draw on 2+ sources.
Week 5, Module 5: The Jazz Age in Paris & Postwar Cultural Divisions: Avant garde cinema through Surrealism and the Phénomène of Josephine Baker	<p>Readings: Stovall, Transnational France, chap. 7</p> <p>Fotiade, "Un chien andalou," The Cinema of France (2006)</p> <p>Tyler Stovall, "The New Woman and the New Empire: Josephine Baker and Changing Views of Femininity in Interwar France" The Scholar and Feminist Online (2007/2008)</p> <p>Video: Un chien Andalou; An Andalusian dog (Buñuel) and selections from Josephine Baker's features</p>	5.1: Discussion: How did Josephine Baker, or the Surrealists expand or challenge cultural boundaries of interwar France through their public art?
Week 6, Module 6: Popular Front Politics in 1930s France	<p>Readings: Stovall, Transnational France, chap. 8</p> <p>Alan Williams, "Le crime de Monsieur Lange; The crime of Monsieur Lange," Cinema of France (2006)</p>	6.1: Written assignment: How are the ideas of the French Popular Front represented in Renoir's film The Crime of Monsieur Lange? How does this film attempt to

	<p>Brett Bowles, "Renoir, the Chronicler of French Society" in <i>A Companion to Jean Renoir</i> (2013), 398-424.</p> <p>PRIMARY SOURCES:</p> <p>Inquiry in 6 February 1934 riots</p> <p>Matignon Agreements (1936)</p> <p>Video: <i>The Crime of Monsieur Lange / Le Crime de Monsieur Lange</i> (1936, Jean Renoir)</p>	<p>contribute to the political movement for such ideals?</p>
<p>Week 7, Module 7: France, Vichy, and World War II (1939-1945)</p>	<p>Readings: Stovall, <i>Transnational France</i>, chapter 9</p> <p>Excerpt on Ophuls in <i>The Holocaust in French Film</i>, esp. pp. 223-259</p> <p>Weitz, <i>Sisters in Resistance</i>, ch. 13</p> <p>PRIMARY SOURCES:</p> <p>Pétain's speech, 17 June 1940.</p> <p>Texts of Vichy laws regarding the status of Jews</p> <p>Video: <i>Hotel Terminus</i> (Ophuls, 1988) OR <i>Sisters in Resistance</i> (Weschler, 2000)</p>	<p>7.1: Discussion: How does Marcel Ophuls represent in his film(s) the complexity of France during WWII – when part of society resisted and part (Vichy/Pétain) actively collaborated? OR What themes of the relevance of gender to resistance emerge in Maia Weschler's documentary?</p>
<p>Week 8, Module 8: French Algeria &amp; Decolonization Struggles</p>	<p>Readings: Stovall, <i>Transnational France</i>, chapter 10</p> <p>Frantz Fanon, "Unveiling Algeria," in <i>A Dying Colonialism</i> (1965).</p> <p>Optional: Martin Thomas, "Ch 9, Algeria's Violent Struggle for Independence," in <i>Crises of Empire: Decolonization and Europe's Imperial States, 1918-1975</i> (2008), 228-251.</p> <p>Video: <i>Battle of Algiers</i> (1966, dir. Pontecorvo)</p>	<p>8.1 Written assignment: Write a proposal and outline for a final paper including identification of your topic, your questions, and sources.</p>

<p>Week 9, Module 9: May 1968 (mai '68) &amp; The French Revolutionary Tradition</p>	<p>Readings: Stovall, Transnational France, chapter 11</p> <p>René Viénet, Enragés and Situationists in the Occupation Movement (1968) [PRIMARY SOURCES]</p> <p>"Rethinking May 68," in May '68: Rethinking France's Last Revolution (2011), 3-16</p> <p>Video: Tout Va Bien (1972, dir. Gorin/Godard)</p>	<p>9.1: Discussion: How did the events of May 1968 represent a continuation of the French revolutionary tradition? How was that continuity or legacy represented?</p>
<p>Week 10, Module 10: Urban and Multicultural Conflict in France</p>	<p>Readings: Stovall, Transnational France, chapter 12</p> <p>Oscherwitz, "La haine; Hate," Cinema of France (2006)</p> <p>Will Higbee, "The Return of the Political, or Designer Visions of Exclusion? The Case for Mathieu Kassovitz's 'Fracture Sociale' Trilogy." Studies in French cinema 5.2 (2005)</p> <p>Video: La haine / Hate (1995) dir. Kassovitz</p>	<p>10.1 Submit revised outline of final with thesis statement</p>

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## Course Policies

For access to all SCPS and DePaul University academic policies, refer to the following links:

[SCPS Student Resources Website](#)

[DePaul Student Handbook](#)

The [D2L Course Website](#) for this course.

## Course Syllabus

The official syllabus for this course that includes course dates, instructor information and quarter specific details will be provided by the course instructor by the start of the course and available on the course D2L website.

## Course Registration

To find out when this course will be offered next, you can go to the [SCPS Registration website](#) for details on how to register for the course.

For information on how this course can apply to your program, contact your academic advisor.

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