



**SENATE COMMITTEE ON CURRICULAR AFFAIRS**  
**COURSE SUBMISSION AND CONSULTATION FORM**

---

*Principal Faculty Member(s) Proposing Course*

---

Name	User ID	College	Department
HEATHER MCCOY	hjm10	Liberal Arts (LA)	Not Available

Academic Home: Liberal Arts (LA)

Type of Proposal:  Add  Change  Drop

I am requesting recertification of this course for the new Gen Ed and/or University Requirements Guidelines?

**Course Designation**

(FR 138) French Culture Through Film

**Course Information**

Cross-Listed Courses:

Prerequisites:

Corequisites:

Concurrents:

Recommended Preparations:

Abbreviated Title: FR Cult Thru Film

Discipline: General Education

Course Listing: Inter-Domain

**Special categories for Undergraduate (001-499) courses**

---

**Foundations**

Writing/Speaking (GWS)

Quantification (GQ)

**Knowledge Domains**

Health & Wellness (GHW)

Natural Sciences (GN)

Arts (GA)

Humanities (GH)

Social and Behavioral Sciences (GS)

**Additional Designations**

Bachelor of Arts

International Cultures (IL)

United States Cultures (US)

Honors Course

Common course number - x94, x95, x96, x97, x99

Writing Across the Curriculum

**First-Year Engagement Program**

First-Year Seminar

**Miscellaneous**

Common Course

#### GE Learning Objectives

GenEd Learning Objective: Effective Communication

GenEd Learning Objective: Creative Thinking

GenEd Learning Objective: Crit & Analytical Think

GenEd Learning Objective: Global Learning

GenEd Learning Objective: Integrative Thinking

GenEd Learning Objective: Key Literacies

GenEd Learning Objective: Soc Resp & Ethic Reason

#### Bulletin Listing

---

**Minimum Credits:** 3

**Maximum Credits:** 3

**Repeatable:** NO

**Department with** French (UPLA\_FR)

**Curricular Responsibility:**

**Effective Semester:** After approval, the Faculty Senate will notify proposers of the effective date for this course change. Please be aware that the course change may not be effective until between 12 to 18 months following approval.

**Travel Component:** NO

#### Course Outline

---

##### A brief outline or overview of the course content:

This course presents a survey of important cultural and historical moments in France with a core emphasis on the ways in which these moments are represented in film. Beginning with a discussion of France after World War I, topics such as Imperialism and its aftermath, American influence on French culture, gender relations, memory, race relations, and war will all be examined. Students will learn the vocabulary and tools of film analysis and use these to describe and analyze the filmic texts of the course. Students will also learn to situate these films within the greater context of French cinema. This is a course for students who are interested in French history and culture in particular as well as cinema in general. Prior film studies coursework is not required. Taught in English.

##### A listing of the major topics to be covered with an approximate length of time allotted for their discussion:

The following topics will be covered, with Historical Topics and Film movements/ formal elements being taught together.

WWI and the Interwar period; Poetic Realism, CGI special effects, and narrative techniques in film: two weeks

France and the Occupation; mise en scène, characterization and documentary filmmaking: three weeks

Liberation and Postwar France; Neorealism, dialogue: one week

1950's France: France as a consumer society; characterization : one week

France as a Colonial nation; camerawork and editing : one week

France as a postcolonial nation; The French New Wave, editing: one week

May 68 and its aftermath; Left-Bank filmmaking ; the set piece: one week

France in the 70s; mise en abyme: one week

France in the 80s; Le ciné du Look: one week

Immigration and French politics; Le cinéma de la banlieue: one week

Contemporary France; Soundtrack and sound, two weeks

##### Course Description:

This course presents a survey of important cultural and historical moments in France with a special emphasis on the ways in which these moments are represented in film. The course has a dual focus: 1.) a chronological and historical overview of major moments in 20th and 21st century French history as they have been represented, imagined and presented through the selected films and 2.) the artistic and cinematic movements and concepts that inform our understanding of these films. Beginning with WWI, the historical trajectory outlined by the course will cover the Interwar period, the Occupation and Liberation, the consumer culture of France in 1950s, France as a former colonial power and the Algerian war, France in the 60s, May 1968, France in the 1970s and les trente glorieuses, Mitterrand's 1980s, and Immigration and French identity. We will grapple with these historical moments as they have been filtered through the lens of cinema. Our attention will remain focused both on the historical time periods in which the films of the course were made as well as the moments they are representing. Our approach to the filmic corpus of the course will be one that seeks to understand and situate the films within the broader context of the aesthetic movements that have characterized film both within France and in world cinema. Movements and moments such as Poetic Realism, Neorealism, the French New Wave, Left-Bank filmmaking, cinema vérité, documentary filmmaking and le ciné du Look will serve as an artistic backdrop and provide a framework for understanding the cinematic choices of the directors studied. No prior coursework in film is required; FR 138 will introduce students to the special vocabulary and building block concepts that allow them to deeper comprehend and analyze film on a formal basis. Concepts covered include mise en scène, editing, approaches to narrative, dialogue and soundtrack, lighting, set pieces, characterization, camerawork, CGI special effects, and the technology of film making. Students can expect to come away with a set of tools to analyze not only other French films but also visual texts in general.

**The name(s) of the faculty member(s) responsible for the development of the course:**

Name: HEATHER MCCOY (hjm10)

Title:

Phone:

Address:

Campus: UP

City:

Fax:

## Course Justification

---

**Instructional, Educational, and Course Objectives:**

**This section should define what the student is expected to learn and what skills the student will develop.**

- (1) Demonstrate knowledge of major events and currents in the contemporary history of France and the Francophone world;
- (2) Be able to situate the films of the course within a specific historical context;
- (3) Describe the filmic texts of the course using the vocabulary and tools of film analysis;
- (4) Analyze film and other visual media using the tools of film analysis and
- (5) Discuss the films of the course in relation to key aesthetic moments in French film history.

**Evaluation Methods:**

**Include a statement that explains how the achievement of the educational objective identified above will be assessed.**

**The procedures for determining students' grades should be specifically identified.**

- In-Class Exams: 30% Two course exams will assess (1), (2) and (5)
- Message Boards: 20%. Canvas discussion board activity done twice--once throughout the semester and once at the end of the semester will assess (1-5)
- Final Project: 20%. The final project which consists of creation of a website devoted to a film not seen in class. Project contains discussion of relevant historical context(s), dominant themes, situation of the film in a larger film context, and analysis of a scene. Project will mainly assess (2-5) but also (1).
- Quizzes: 30%. Weekly quizzes will assess (1), (3) and (4).

**Relationship/Linkage of Course to Other Courses:**

**This statement should relate the course to existing or proposed new courses. It should provide a rationale for the level of instruction, for any prerequisites that may be specified, or for the course's role as a prerequisite for other courses.**

FR 138 is one of the three departmental general education courses taught in English. Together with FR 137 (Paris: Anatomy of a City) and FR 139 (France and the French-speaking world), the three courses allow students who do to explore topics that relate to French culture, history and contemporary issues.

**Relationship of Course to Major, Option, Minor, or General Education:**

**This statement should explain how the course will contribute to the major, option, or minor and indicate how it may function as a service course for other departments.**

Course will fulfill the (GA)(GH)(BA) requirements.

FR 138 also fulfills supporting course requirement for Film Studies minor.

**A description of any special facilities:**

None required

**Frequency of Offering and Enrollment:**

Once per year, 80 seats max.

**Justification for Changing The Proposal:**

**Include a justification for each change to the course. Particular attention should be paid to the effects of the course change within the discipline and in other disciplines where the course may be required within a major or used as a service course. When a unit submits several course changes, with or without new course proposals, a general statement covering the programmatic effects of the changes should be submitted.**

There is no major change being made to the course, rather this course proposal represents an effort to (1) recertify the course for the gen ed recertification initiative and (2) make more evident the dual humanities/art orientation of the course.

## Alignment with General Education Objectives

---

**EFFECTIVE COMMUNICATION** – the ability to exchange information and ideas in oral, written, and visual form in ways that allow for informed and persuasive discourse that builds trust and respect among those engaged in that exchange, and helps create environments where creative ideas and problem-solving flourish.

**KEY LITERACIES** – the ability to identify, interpret, create, communicate and compute using materials in a variety of media and contexts. Literacy acquired in multiple areas, such as textual, quantitative, information/technology, health, intercultural, historical, aesthetic, linguistic (world languages), and scientific, enables individuals to achieve their goals, to develop their knowledge and potential, to lead healthy and productive lives, and to participate fully in their community and wider society.

**CRITICAL AND ANALYTICAL THINKING** – the habit of mind characterized by comprehensive exploration of issues, ideas, artifacts, and events before accepting or formulating a conclusion. It is the intellectually disciplined process of conceptualizing, applying, analyzing, synthesizing, and/or evaluating information gathered from, or generated by, observation, experience, reflection, reasoning, or communication, as a guide to belief and action.

**INTEGRATIVE THINKING** – the ability to synthesize knowledge across multiple domains, modes of inquiry, historical periods, and perspectives, as well as the ability to identify linkages between existing knowledge and new information. Individuals who engage in integrative thinking are able to transfer knowledge within and beyond their current contexts.

**CREATIVE THINKING** – the capacity to synthesize existing ideas, images, or expertise in original ways and the experience of performing, making, thinking, or acting in an imaginative way that may be characterized by innovation, divergent thinking, and intellectual risk taking.

**GLOBAL LEARNING** – the intellectually disciplined abilities to analyze similarities and differences among cultures; evaluate natural, physical, social, cultural, historical, and economic legacies and hierarchies; and engage as community members and leaders who will continue to deal with the intricacies of an ever-changing world. Individuals should acquire the ability to analyze power; identify and critique interdependent global, regional, and local cultures and systems; and evaluate the implications for people's lives.

**SOCIAL RESPONSIBILITY AND ETHICAL REASONING** – the ability to assess one's own values within the social context of problems, recognize ethical issues in a variety of settings, describe how different perspectives might be applied to ethical dilemmas, and consider the ramifications of alternative actions. Individuals should acquire the self-knowledge and leadership skills needed to play a role in creating and maintaining healthy, civil, safe, and thriving communities.

**What component(s) of the course will help students achieve the General Education Learning Objectives covered in the course? Provide evidence that students in the course have adequate opportunities to achieve the identified learning objectives.**

Key Literacies: FR 138 is lecture based course that has many opportunities for students to be exposed to a variety of text types (written and filmic). Students will learn to analyze these text types through course lecture, discussion and small-group discussion.

Integrative Thinking: Students will have the opportunity to learn about key historical moments in France and the Francophone world and analyze these key moments from multiple perspectives.

Global learning: Because the course focuses on the history of France since WWI and traces the key intellectual, cultural and historical moments that have shaped France as a nation and considers them as they have been represented on screen, students will have an opportunity to analyze these representations and identify the ways that they shape our understanding of French culture as well as the students' home culture.

---

**How will students be assessed to determine their attainment of the Learning Objective(s) of General Education covered in this course? This assessment must be included as a portion of the student's overall performance in this course.**

Key Literacies: students will be assessed on their ability to interpret the texts of the course through an ongoing series of weekly quizzes and two course exams.

Integrative Thinking: this learning objective will be assessed by the ongoing course message board assignment which requires students to synthesize the material of the course and post their observations in threaded discussions on Canvas. Students interact with one another in small groups as they react to one another's postings and engage thoughtfully with their classmates' ideas.

Global learning: through the elaboration and creation of their final project, students will demonstrate their ability to recognize the ways in which the films of the course represent key cultural and historical moments in France, and compare them to similar and different representations from their home culture.

---

## General Education Domain Criteria

General Education Designation: Inter-Domain

### GA Criteria

---

Explain the methods of inquiry in arts fields and describe how the contributions of these fields complement inquiry in other areas

Demonstrate an expanded knowledge and comprehension of the role that the arts play in various aspects of human endeavor

Demonstrate competence in the creation of works of art and design

Demonstrate competence in analysis, critical thinking and interpretive reasoning through the exploration of creative works

Identify and explain the aesthetic, historic, social, and cultural significance of important works of art and critically assess creative works, their own or others', through evaluative processes of analysis and interpretation

**What components of the course will help students achieve the domain criteria selected above?**

Because the primary focus of FR 138 is the study, interpretation and analysis of a select grouping of French films, students will have ample opportunity to learn about the role that film has played in not only informing our understanding of key events but also in shaping those events. Students will be given the tools of film analysis and will learn how to engage in thoughtful film analysis and interpretation. By the end of the course, students will come away with an understanding of the different moments in French cinema and will be able to identify, interpret and analyze the key aesthetic features of these moments.

---

### GH Criteria

---

Explain the methods of inquiry in humanities fields and describe how the contributions of these fields complement

#### **inquiry in other areas**

- Demonstrate competence in critical thinking about topics and texts in the humanities through clear and well-reasoned responses**
- Critically evaluate texts in the humanities— whether verbal, visual, or digital— and identify and explain moral or ethical dimensions within the disciplines of the humanities**
- Demonstrate knowledge of major cultural currents, issues, and developments through time, including evidence of exposure to unfamiliar material that challenges their curiosity and stretches their intellectual range**
- Become familiar with groups, individuals, ideas, or events that have influenced the experiences and values of different communities**

#### **What components of the course will help students achieve the domain criteria selected above?**

All of the course material and lectures have been designed with the goal of furthering student exposure to important moments in French culture since WWI. Course assessments will give students an opportunity to demonstrate their comprehension of the important historical moments covered in the course and will permit students to synthesize this knowledge and display their understanding of the different cultural and aesthetic moments that comprise the course. They will be exposed to competing narratives and gain an understanding of how different events have been perceived and conceptualized by different groups, both in France and elsewhere.

---

#### **Integrative Studies**

---

#### **Explain how the intellectual frameworks And methodologies of the two Knowledge Domains will be explicitly addressed in the course and practiced by the students.**

Integration of the GA and GH content is the backbone of the course. FR 138-French Culture through Film has as its explicit focus the interpretation and analysis of key cultural and historical moments as seen through the lens of cinema. The course is designed for students to consider one's impact on the other, meaning that they will become familiar with the ways that film has framed our understanding of these moments but also contributed itself to various historical outcomes in several different instances. In addition students will gain the necessary tools and critical thinking skills and will have opportunities to demonstrate the linkage between the two in class discussion, the message board assignments, the weekly quizzes, the course exams and their final projects.

---

#### **Demonstrate that each Of the two domains will receive approximately equal attention, providing evidence from course topics, assignments, or other course components, and that students will integrate material from both domains.**

Note that the first two weeks present an introduction to the course and its design, and introduction to the study of culture, and an introduction to basic tools of film analysis.

Week 3: WWI , "A Very Long Engagement" and CGI special effects

Week 4: The Interwar period, "Rules of the Game" and deep focus

Week 5: France and the Occupation, "Au Revoir les Enfants" and camerawork

Weeks 6: Liberation and Colonial Combatants, "Indigènes" and soundtrack

Week 7: 1950's France, a consumer society, "Mon oncle" and sound effects

Week 8: France as a Colonial nation, "The Battle of Algiers" and narrative devices

Week 9: The French New Wave, "The 400 Blows" and mise en scène

Week 10: The French New Wave, "Vivre sa vie" and editing

Week 11: Left Bank Filmmakers, "Le Bonheur" and montage

Week 12: May 69, "Something in the Air" and the set piece

Week 13: France in the 70s, "Day for Night" and mise en abyme/characterization

Week 14: France in the 80s, Le cinéma du Look, "Diva" and dialogue

Week 15: Contemporary France, Immigration, "Hate", le cinéma de la banlieue and foreshadowing.

Immigration and French politics: one week

---

#### **Briefly explain the staffing plan. Given that each Inter-Domain course is approved for two Knowledge Domains, it will be taught by an instructor (or instructional team) with appropriate expertise in both domains.**

The course is taught once a year by a French and Francophone Studies faculty member that has expertise in both French Civilization and French film. A graduate student who works in one of the domains (Film or Civ) also provides instruction.

---

#### **Describe the assessments that will be used to determine students' ability to apply integrative thinking.**

Quizzes (30%): Students take weekly quizzes that allow them to demonstrate comprehension of the material presented in lecture and in the films.

Exams (30%): Twice during the semester, comprehensive exams that cover the historical and cultural information presented in lecture and discussion as well as the visual texts (films) of the class. Students will answer comprehension questions but also demonstrate their understanding of course material through a series of identifications of important historical and cinematic concepts, key figures and images. Students will also be asked to synthesize course material in a presentational task (composition).

Message Boards (20%): Twice during the semester students participate in a two-part message board activity. For each activity, students are broken into groups of eight or so and are tasked with making 1.) an initial post that specifically ties formal elements of that week's film with greater thematic elements. Students discuss the various ways in which mise en scène, sound, lighting, camera work, editing or other formal elements contribute to the film's thematic components; and 2.) a follow-up post to another student's posting that engages in discussion with the points made by that student's contribution. This is once during the semester (when students are grouped by each week's film) and once at the very end, when they are free to participate in any board. Boards here are organized by specific topics dealt with during the semester: Auteur cinema, Representations of Childhood, War and Trauma, The Immigrant Experience, etc. Students are graded on the clarity of their ideas, how well they synthesize historical content from course lecture and discussion and apply this in their to their posting, and their demonstration of their understanding of the ways in which film signifies meaning.

Final Project (20%): For the final project, students will create an online portfolio for a French or Francophone film that is not covered

during the semester. Students will choose a film based on their own interests and create a site that presents and analyzes the film using the tools for description and analysis from the course. The final project will include a detailed analysis of the historical moment that both the film is representing and the time at which it was made. In order to demonstrate their understanding of the formal building blocks of a visual text, students will select a scene, embed the clip from it, and present a detailed analysis as to how one of the formal elements mentioned above functions and creates meaning.

## General Education Designation Requirements

### Bachelor Of Arts Requirements:

- BA: Natural Sciences
- BA: Other Cultures
- BA: Foreign/World Lang (12th Unit)
- BA: Humanities
- BA: Social and BA: Behavioral Sciences
- BA: Arts
- BA: Quantification
- BA: Foreign/World Lang (All)

As an interdomain course, FR 138 satisfies the B.A. Arts and Humanities requirements in that the course focuses upon interpretive and presentational activities and tasks regarding French and Francophone film and culture. The course will provide an enhancement to students' liberal arts education in that they will have the opportunity to engage with film and other cultural artifacts from the French and Francophone tradition.

### Campuses That Have Offered (FR 138) Over The Past 4 Years

semester	AB	AL	BK	BR	BW	CR	DS	ER	FE	GA	GV	HB	HN	HY	LV	MA	NK	PC	SH	SL	UP	WB	WC	WS	XC	XP	XS	YK
Fall 2017																					<input checked="" type="checkbox"/>							
Summer 2017																					<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>					
Fall 2016																					<input checked="" type="checkbox"/>							
Summer 2016																					<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>					
Fall 2015		<input checked="" type="checkbox"/>																			<input checked="" type="checkbox"/>							
Summer 2015																					<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>					
Fall 2014																					<input checked="" type="checkbox"/>							
Summer 2014																					<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>					

### Review History

This section represents all consultation history that has occurred on this proposal

#### Legend



Approve



Rejected



Waiting Review



User Action Required



Pending Action(s)



Moved to Rejected Status



Approved

(#) - Review Order Sequence Number

### Consultation



Recipient Name: [AVIS KUNZ](#)

Department: Liberal Arts Administration

Position: Consultation

Campus: UNIVERSITY PARK CAMPUS

Title: ASST DEAN ONLINE ED/OUTRCH

(3) Request sent: 12/27/2017 at 1:50 PM

**Concur:** Yes

**Comments:**

**Reviewed On:** 1/2/2018 at 8:49 AM



**Recipient Name:** [BROOKE FINDLEY](#) **Department:** Arts And Humanities

**Position:** Consultation

**Campus:** ALTOONA CAMPUS

**Title:** ASSOC PROF FRENCH & WGSS

---

(2) **Request sent:**12/27/2017 at 1:50 PM

**Concur:** Yes

**Comments:**

**Reviewed On:** 1/1/2018 at 10:16 AM



**Recipient Name:** [ELIZABETH MARZEE SEYMOUR](#) **Department:** Arts And Humanities

**Position:** Consultation

**Campus:** ALTOONA CAMPUS

**Title:** AST.TCH.PROF.ANTHR/COMM/H

---

(4) **Request sent:**12/27/2017 at 1:50 PM

**Concur:** Yes

**Comments:**

**Reviewed On:** 1/4/2018 at 12:04 PM



**Recipient Name:** [JENNIFER BOITTIN](#) **Department:** French

**Position:** Consultation

**Campus:** UNIVERSITY PARK CAMPUS

**Title:** ASSOC PROF FFS & HIST

---

(5) **Request sent:**12/27/2017 at 1:50 PM

**Last sent:** 1/15/2018 at 7:30 AM

**Concur:** Yes

**Comments:**

**Reviewed On:** 1/15/2018 at 10:21 AM



**Recipient Name:** [MATTHEW FRANK JORDAN](#) **Department:** Communications

**Position:** Consultation

**Campus:** UNIVERSITY PARK CAMPUS

**Title:** ASSOC PROF COMMUNICATIONS

---

(6) **Request sent:**12/27/2017 at 1:50 PM

**Last sent:** 1/15/2018 at 7:31 AM

**Concur:** Yes

**Comments:** This looks like it has and will continue to be a valuable course.

**Reviewed On:** 1/15/2018 at 1:57 PM



**Recipient Name:** [SAMUEL MARK FREDERICK](#) **Department:** German

**Position:** Consultation

**Campus:** UNIVERSITY PARK CAMPUS

**Title:** ASST PROFESSOR OF GERMAN

---

(7) **Request sent:**12/27/2017 at 1:50 PM

**Last sent:** 1/15/2018 at 7:31 AM

**Concur:** Yes

**Comments:** (Completed By Default - Exceeded Time Limit)

**Reviewed On:** 1/23/2018 at 7:15 AM



**Recipient Name:** [ZOHRA GUISSSE](#)

**Department:** Berks College Liberal Arts

**Position:** Consultation

**Campus:** BERKS CAMPUS

**Title:** LECTURER FOREIGN LANG.

---

(8) **Request sent:**12/27/2017 at 1:50 PM

**Last sent:** 1/15/2018 at 7:31 AM

**Concur:** Yes

**Comments:** (Completed By Default - Exceeded Time Limit)

**Reviewed On:** 1/23/2018 at 7:15 AM



**Recipient Name:** [JOHANNA WAGNER](#) **Department:** Spanish, Italian,  
Portuguese Department

**Position:** Consultation

**Campus:** UNIVERSITY PARK CAMPUS

**Title:** Associate Teaching Professor

---

(1) **Request sent:**12/27/2017 at 1:54 PM

**Concur:** Yes

**Comments:**

**Reviewed On:** 12/28/2017 at 11:29 AM



**Recipient Name:** [Barbara Nissman-Cohen](#) **Department:** Humanities

**Position:** Consultation

**Campus:** PENN STATE HARRISBURG,  
THE CAPITAL COLLEGE

**Title:** Adjunct Lecturer

---

(16) **Request sent:**1/24/2018 at 8:36 PM

**Last sent:** 2/5/2018 at 7:30 AM

**Concur:** Yes

**Comments:** (Completed By Default - Exceeded Time Limit)

**Reviewed On:** 2/8/2018 at 7:15 AM



**Recipient Name:** [Emmanuel Jean-Francois](#) **Department:** French

**Position:** Consultation

**Campus:** UNIVERSITY PARK CAMPUS

**Title:** Freed Early Career Prof

---

(10) **Request sent:**1/24/2018 at 8:36 PM



**Concur:** Yes

**Comments:** This is certain to be a great interdomain class.

**Reviewed On:** 1/25/2018 at 12:01 PM



**Recipient Name:** [JOHN CHAPIN](#)

**Department:** UC Arts and Humanities

**Position:** Consultation

**Campus:** BEAVER CAMPUS

**Title:** PROF COMMUNICATIONS

---

(15) **Request sent:**1/24/2018 at 8:36 PM

**Last sent:** 2/5/2018 at 7:30 AM

**Concur:** Yes

**Comments:**

**Reviewed On:** 2/7/2018 at 4:49 PM



**Recipient Name:** [JUDITH SIERRA-RIVERA](#)

**Department:** Spanish, Italian, Portuguese Department

**Position:** Consultation

**Campus:** UNIVERSITY PARK CAMPUS

**Title:** ASST PROF SPAN & LATINA/O

---

(11) **Request sent:**1/24/2018 at 8:36 PM

**Concur:** Yes

**Comments:**

**Reviewed On:** 1/25/2018 at 7:28 PM



**Recipient Name:** [JUTTA GSOELS-LORENSEN](#)

**Department:** Arts And Humanities

**Position:** Consultation

**Campus:** ALTOONA CAMPUS

**Title:** ASSOC PROF GERMAN/ENGL/LI

---

(9) **Request sent:**1/24/2018 at 8:36 PM

**Concur:** Yes

**Comments:**

**Reviewed On:** 1/24/2018 at 9:27 PM



**Recipient Name:** [KEVIN HAGOPIAN](#)

**Department:** (Not Available)

**Position:** Consultation

**Campus:** (Not Available)

**Title:** Associate Teaching Prof.

---

(17) **Request sent:**1/24/2018 at 8:36 PM

**Concur:** Yes

**Comments:** (Completed By Default - Exceeded Time Limit)

**Reviewed On:** 2/8/2018 at 7:15 AM



**Recipient Name:** [MARGARET BLUE](#)

**Department:** Spanish, Italian, Portuguese Department


**Position:** Consultation

**Campus:** UNIVERSITY PARK CAMPUS

Title: SR LECT IN SPANISH


---

(13) **Request sent:**1/24/2018 at 8:36 PM  
**Concur:** Yes  
**Comments:**  
**Reviewed On:** 1/30/2018 at 10:19 AM

 **Recipient Name:** [OMID ANSARY](#) **Department:** Capital Administration  
**Position:** Consultation **Campus:** PENN STATE HARRISBURG,  
THE CAPITAL COLLEGE  
**Title:** Senior Associate Dean for Academic Affairs

---

(12) **Request sent:**1/24/2018 at 8:36 PM  
**Concur:** Yes  
**Comments:**  
**Reviewed On:** 1/30/2018 at 9:30 AM

 **Recipient Name:** [Timothy Woolsey](#) **Department:** Spanish, Italian,  
Portuguese Department  
**Position:** Consultation **Campus:** UNIVERSITY PARK CAMPUS  
**Title:** Lecturer In Spanish

---

(14) **Request sent:**1/24/2018 at 8:36 PM  
**Concur:** Yes  
**Comments:**  
**Reviewed On:** 2/2/2018 at 8:56 PM

---

#### Head of Department

**Recipient Name:** [BENEDICTE MONICAT](#) **Department:** (Not Available)  
**Position:** Head of Department **Campus:** UNIVERSITY PARK CAMPUS  
**Title:**

**Concur:** [Not Yet Reviewed]  
**Comments:** [Not Yet Reviewed]  
**Reviewed On:** [Not Yet Reviewed]

---

#### SCCA Representative

**Recipient Name:** [SUZANNA LINN](#) **Department:** (Not Available)  
**Position:** SCCA Representative **Campus:** UNIVERSITY PARK CAMPUS  
**Title:**

**Concur:** [Not Yet Reviewed]  
**Comments:** [Not Yet Reviewed]  
**Reviewed On:** [Not Yet Reviewed]

---

**Dean of the College**

**Recipient Name:** [PAUL TAYLOR](#)      **Department:** (Not Available)  
**Position:** Dean of the College      **Campus:** UNIVERSITY PARK CAMPUS  
**Title:**

**Concur:** [Not Yet Reviewed]  
**Comments:** [Not Yet Reviewed]  
**Reviewed On:** [Not Yet Reviewed]

---

**SCCA Subcommittee Review**

**Recipient Name:** [ALLISON ALBINSKI](#)      **Department:** (Not Available)  
**Position:** SCCA Subcommittee Review      **Campus:** UNIVERSITY PARK CAMPUS  
**Title:**

**Concur:** [Not Yet Reviewed]  
**Comments:** [Not Yet Reviewed]  
**Reviewed On:** [Not Yet Reviewed]

**Recipient Name:** [KADI CORTER](#)      **Department:** (Not Available)  
**Position:** SCCA Subcommittee Review      **Campus:** UNIVERSITY PARK CAMPUS  
**Title:**

---

**Concur:** [Not Yet Reviewed]  
**Comments:** [Not Yet Reviewed]  
**Reviewed On:** [Not Yet Reviewed]

**Recipient Name:** [JOY ROBERTSON](#)      **Department:** (Not Available)  
**Position:** SCCA Subcommittee Review      **Campus:** UNIVERSITY PARK CAMPUS  
**Title:**

---

**Request sent:** 11/9/2017 at 1:51 PM  
**Concur:** [Not Yet Reviewed]  
**Comments:** [Not Yet Reviewed]  
**Reviewed On:** [Not Yet Reviewed]

---

**SCCA Review**

**Recipient Name:** [ALLISON ALBINSKI](#)      **Department:** (Not Available)  
**Position:** SCCA Review      **Campus:** UNIVERSITY PARK CAMPUS  
**Title:**

**Concur:** [Not Yet Reviewed]  
**Comments:** [Not Yet Reviewed]  
**Reviewed On:** [Not Yet Reviewed]

**Recipient Name:** [KADI CORTER](#)      **Department:** (Not Available)  
**Position:** SCCA Review      **Campus:** UNIVERSITY PARK CAMPUS  
**Title:**

---

**Concur:** [Not Yet Reviewed]  
**Comments:** [Not Yet Reviewed]  
**Reviewed On:** [Not Yet Reviewed]

**Recipient Name:** [JOY ROBERTSON](#)      **Department:** (Not Available)  
**Position:** SCCA Review      **Campus:** UNIVERSITY PARK CAMPUS  
**Title:**

---

**Request sent:** 11/9/2017 at 1:52 PM  
**Concur:** [Not Yet Reviewed]  
**Comments:** [Not Yet Reviewed]  
**Reviewed On:** [Not Yet Reviewed]

---

**Faculty Senate Review**

**Recipient Name:** [ALLISON ALBINSKI](#)      **Department:** (Not Available)  
**Position:** Faculty Senate Review      **Campus:** UNIVERSITY PARK CAMPUS  
**Title:**

**Concur:** [Not Yet Reviewed]  
**Comments:** [Not Yet Reviewed]  
**Reviewed On:** [Not Yet Reviewed]

**Recipient Name:** [KADI CORTER](#)      **Department:** (Not Available)  
**Position:** Faculty Senate Review      **Campus:** UNIVERSITY PARK CAMPUS  
**Title:**

---

**Concur:** [Not Yet Reviewed]  
**Comments:** [Not Yet Reviewed]  
**Reviewed On:** [Not Yet Reviewed]

**Recipient Name:** [JOY ROBERTSON](#)      **Department:** (Not Available)  
**Position:** Faculty Senate Review      **Campus:** UNIVERSITY PARK CAMPUS  
**Title:**

---

**Request sent:**11/9/2017 at 1:51 PM

**Concur:** [Not Yet Reviewed]

**Comments:** [Not Yet Reviewed]

**Reviewed On:** [Not Yet Reviewed]

### **Curricular Information**

Blue Sheet Item #:

Review Date:

### **SCRID Numbers**

---

(FR 138):

#### **UPLOADED DOCUMENTS:**

Context Type: Syllabus

File Description: FR 138 Syllabus--NEW

File Name: FR 138--syllabus for GEN ED.pdf

Proposal ID: 5319 created on 2/27/2018 1:09 PM

**UPLOADED DOCUMENTS FOLLOW:**

## FR 138 – French Culture Through Film

3 credits

There are no prerequisites for this course

### **Course Attributes/Designations:**

Course will fulfill the (GA)(GH)(BA) requirements.

FR 138 also fulfills supporting course requirement for Film Studies minor.

### **General Education Learning Objectives:**

**Key Literacies:** FR 138 is lecture based course that has many opportunities for students to be exposed to a variety of text types (written and filmic). Students will learn to analyze these text types through course lecture, discussion and small-group discussion.

**Integrative Thinking:** Students will have the opportunity to learn about key historical moments in France and the Francophone world and analyze these key moments from multiple perspectives.

**Global learning:** Because the course focuses on the history of France since WWI and traces the key intellectual, cultural and historical moments that have shaped France as a nation and considers them as they have been represented on screen, students will have an opportunity to analyze these representations and identify the ways that they shape our understanding of French culture as well as the students' home culture.

**Course Description:** This course presents a survey of important cultural and historical moments in France with a special emphasis on the ways in which these moments are represented in film. The course has a dual focus: 1.) a chronological and historical overview of major moments in 20th and 21st century French history as they have been represented, imagined and presented through the selected films and 2.) the artistic and cinematic movements and concepts that inform our understanding of these films. Beginning with WWI, the historical trajectory outlined by the course will cover the Interwar period, the Occupation and Liberation, the consumer culture of France in 1950s, France as a former colonial power and the Algerian war, France in the 60s, May 1968, France in the 1970s and *les trente glorieuses*, Mitterrand's 1980s, and Immigration and French identity. We will grapple with these historical moments as they have been filtered through the lens of cinema. Our attention will remain focused both on the historical time

periods in which the films of the course were made as well as the moments they are representing. Our approach to the filmic corpus of the course will be one that seeks to understand and situate the films within the broader context of the aesthetic movements that have characterized film both within France and in world cinema. Movements and moments such as Poetic Realism, Neorealism, the French New Wave, Left-Bank filmmaking, *cinéma vérité*, documentary filmmaking and *le ciné du Look* will serve as an artistic backdrop and provide a framework for understanding the cinematic choices of the directors studied. No prior coursework in film is required; FR 138 will introduce students to the special vocabulary and building block concepts that allow them to deeper comprehend and analyze film on a formal basis. Concepts covered include *mise en scène*, editing, approaches to narrative, dialogue and soundtrack, lighting, set pieces, characterization, camerawork, CGI special effects, and the technology of film making. Students can expect to come away with a set of tools to analyze not only other French films but also visual texts in general.

### **Course Learning Objectives:**

- (1) Demonstrate knowledge of major events and currents in the contemporary history of France and the Francophone world;
- (2) Be able to situate the films of the course within a specific historical context;
- (3) Describe the filmic texts of the course using the vocabulary and tools of film analysis;
- (4) Analyze film and other visual media using the tools of film analysis and
- (5) Discuss the films of the course in relation to key aesthetic moments in French film history.

### **Academic Integrity**

Penn State defines academic integrity as the pursuit of scholarly activity in an open, honest and responsible manner. All students should act with personal integrity, respect other students' dignity, rights and property, and help create and maintain an environment in which all can succeed through the fruits of their efforts (Faculty Senate Policy 49-20).

Dishonesty of any kind will not be tolerated in this course. Dishonesty includes, but is not limited to, cheating, plagiarizing, fabricating information or citations, facilitating acts of academic dishonesty by others, having unauthorized possession of examinations, submitting work of another person or work previously used without informing the instructor, or tampering with the academic work of other students. Students who are found to be dishonest will receive academic sanctions



and will be reported to the University's Judicial Affairs office for possible further disciplinary sanction.

### **Disability Accommodation**

Penn State welcomes students with disabilities into the University's educational programs. Every Penn State campus has an office for students with disabilities. The Student Disability Resources Web site provides contact information for every Penn State campus: <http://equity.psu.edu/sdr/disability-coordinator>.

For further information, please visit the Student Disability Resources Web site: <http://equity.psu.edu/sdr>.

In order to receive consideration for reasonable accommodations, you must contact the appropriate disability services office at the campus where you are officially enrolled, participate in an intake interview, and provide documentation: <http://equity.psu.edu/sdr/applying-for-services>. If the documentation supports your request for reasonable accommodations, your campus's disability services office will provide you with an accommodation letter. Please share this letter with your instructors and discuss the accommodations with them as early in your courses as possible. You must follow this process for every semester that you request accommodations.

### **Course materials**

A Very Long Engagement / Un long dimanche de fiançailles (Jeunet, 2004) The Rules of the game / La règle du jeu (Renoir, 1939) Goodbye children / Au revoir les enfants (Malle, 1987) Days of glory / Indigènes (Bouchareb, 2006) The Battle of Algiers (Pontecorvo, 1965) Les 400 coups / The 400 Blows (Truffaut 1959) Vivre sa vie / My Life to Live (1962) Happiness / Le Bonheur (Varda, 1965) Something in the Air / Après mai (Assayas, 2013)\*\* Day for Night / La nuit américaine (Truffaut 1973) Diva (Beineix, 1981)\*\* Hate / La Haine (Kassovitz, 1995)

\*\*N.B. All films are available for streaming via Canvas except *Diva* and *Something in the Air* which must be viewed via Amazon Streaming (\$1.99/\$3.99). This is your only expense for the course!

Note that films denoted with an asterisk are streamed through the Kanopy service on the PSU library web page. You must be logged on to PSU to be able to view these films.

### **Grade Composition and Evaluation Methods**

A cumulative grade in this course is comprised of the following:  
Message Boards 20% In-Class Exams 30% Quizzes 30% Final Project 20%

### **Participation**

Although there is no attendance policy for this course, you are expected to attend class having seen the appropriate film. In order to follow along and contribute to the discussion, you must watch the assigned film. Films are available for streaming on our Canvas course page (with one exception—*Something in the Air*).

**Message Boards (20%)** Students will engage in message board postings four times this semester: **one** initial post (in their designated group) + **one** response to another student in their group and then **one** post in any board (at the end of the semester) + **one** response to another student on that board. At the end of the second week of class, students will be assigned to message board groups. During the semester, students will be asked to complete two pairs of message board assignments, with the final message board posting happening at the end of the semester. Each message board assignment (one pair during the course of the semester and one pair at the very end) consists of one initial posting and one response to a **classmate's** post. All message board posts are to be the **student's** own work and use of sources outside of the course lectures/readings is prohibited. For the first round of postings, students will each write an initial post of **at least 200 words**. The subject of the initial post must be related to that **week's** film and can also reference material from course lecture. Ideally, this post should attempt to ask a question regarding the material from multiple lectures/readings and analyze this material in order to come to a conclusion (synthesis), utilize an academic register of language, and contain a single thesis with solidly-constructed supporting evidence. The week following the deadline for the initial post, the student will write a response to another **student's** initial post. This response should be **at least 100 words**. This response should offer additional support for the **student's** argument, address a related question left unanswered in the other **student's** initial post, or provide contradictions to his/her argument. Again, this response should utilize material from multiple lectures/readings, maintain an academic register of language, and contain a single thesis with solidly constructed supporting evidence. The second round of postings will take place at the end of the semester and the same word counts are in effect. A variety of different groups based on different course topics will be available and students are free to select their own group. Student response posts must take place in the group they initially post in. Note that these final posts must discuss more than one film from the semester and address broader historical or cultural themes or formal elements of the films chosen.

Students who focus too narrowly on one film or fail to address larger themes will not receive full credit.

Message Board assignments are always due by 10 p.m. on Thursdays. Please check the syllabus schedule for the dates that each group will submit initial and response posts. The message board opens for access at 4 p.m. one week prior to the deadline. To find your group number, check in the “MessageBoard” folder in CANVAS after the first week of class. Specific guidelines for the message boards can also be found in this folder. Note that students are responsible for making sure that their posts are displaying properly. Faculty will not give accommodations for posts that students believed they posted but did not go through. Students are responsible for resolving their own technical difficulties and checking their posts in different browsers.

### **Quizzes (30%)**

Throughout the semester there will be a series of unannounced quizzes. These quizzes will serve as a comprehension check for the films we are screening as well as the material covered in class. Students are allowed to drop one quiz grade. Students who arrive late in class **will not** have the opportunity to make-up quizzes, nor will students who are absent the day of quizzes be permitted to retake quizzes.

### **In-Class Exams (30%)**

You will have two in-class exams. These exams must not only demonstrate your familiarity with the lectures and the various concepts that they touch upon, but should also demonstrate that you have thought critically about the films and are able to discuss them in terms of form and content. Exams will consist of multiple-choice questions, identification and short-answer questions. No make-up exams will be scheduled EXCEPT in exceptional circumstances, such as University-approved absences (athletic teams, Lion Ambassadors, etc.) and cases of serious illness and family emergency. You must provide written documentation and contact us before the absence occurs in order to make up an exam.

### **Final Project (20%)**

For the final project, students will create a small website for a French or Francophone film that is not covered during the semester. Students will choose a film based on their own interests and create a site that presents and analyzes the film using the tools for description and analysis from the course. The final project will include a historical presentation of the film as well as an analysis of theme and content. More information is available about this assignment on the course CANVAS page.

**N.B. :**

**Promptness :** All assignments are due on the dates indicated on the syllabus. Late assignments, including postings to the message boards, will not be accepted.

**Style:** In addition to being free of spelling, grammar and punctuation mistakes, your writing should display a tone and style appropriate for an academic setting. Please check with us if you don't know what that means, we are happy to advise you!

**Electronics in the Classroom:**

**Cell Phones :** Because of the distractions caused to other students and the instructors, students may not use cell phones at any time during the class. This includes text messaging. All phones should be turned off or set to silent (not vibrate) during the class. If students know that they have an exceptional situation (i.e., ongoing family emergency), they should notify the instructors prior to class.

**Correspondence:** We will use CANVAS to communicate with you during the course of the semester. It is important to check CANVAS regularly for important messages or updates to the course schedule. While email is the most reliable way to reach us, We are not always able to answer immediately, so you should allow up to 24 hours for a response during the week and longer over the weekend.

**Counseling and Psychological Services:**

Many students at Penn State face personal challenges or have psychological needs that may interfere with their academic progress, social development, or emotional wellbeing. The university offers a variety of confidential services to help you through difficult times, including individual and group counseling, crisis intervention, consultations, online chats, and mental health screenings. These services are provided by staff who welcome all students and embrace a philosophy respectful of clients' cultural and religious backgrounds, and sensitive to differences in race, ability, gender identity and sexual orientation.

[Counseling and Psychological Services at University Park \(CAPS\)](#): 814-863-0395

[Counseling and Psychological Services at Commonwealth Campuses](#)

Penn State Crisis Line (24 hours/7 days/week): 877-229-6400

Crisis Text Line (24 hours/7 days/week): Text LIONS to 741741

**Report Bias:**

Penn State takes great pride to foster a diverse and inclusive environment for students, faculty, and staff. Acts of intolerance, discrimination, or harassment due to age, ancestry, color, disability, gender, gender identity, national origin, race, religious belief, sexual orientation, or veteran status are not tolerated and can be reported through Educational Equity by doing one of the following:

\* Submit a report via the [Report Bias webpage](#)

\* Contact one of the following offices:

University Police Services, University Park: 814-863-1111

Multicultural Resource Center, Diversity Advocate for Students: 814-865-1773

Office of the Vice Provost for Educational Equity: 814-865-5906

Office of the Vice President for Student Affairs: 814-865-0909

Affirmative Action Office: 814-863-0471