

WASHINGTON STATE UNIVERSITY
DEPARTMENT OF FOREIGN LANGUAGES & CULTURES

FALL 2015

FREN 410 – FRENCH FILM IN TRANSLATION

“THE REPRESENTATION OF YOUTH IN FRENCH CINEMA”

Class Time: Mo.-We.-Fr. 2.10-3.00 Thompson Hall 24

Professor: Dr. Romain Chareyron

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Office Hours: Tu.-Th. 9.00-10.00

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Course description

This course will focus on the representation of youth in a broad way (childhood, adolescence, young adults) in French cinema from the 1950s to today. We will watch and discuss both classic French films (Truffaut, Varda, Kassovitz) and lesser-known works (Honoré, Sciamma) to explore the role that cinema has given to youth throughout its history.

Discussing youth in cinema will also allow us to observe the changes (social, cultural, economic) that shaped French society throughout the past 60 years. From the desire to break free from an archaic social order (*The 400 Blows*) to being the reflection of major societal issues (*La Haine*, *Entre les murs*) youth offers a complex portrayal of French society today.

The goal of this course will be to discuss film as both the product of a culture at a given time in history as well as a work of art that should be analyzed and discussed as such, using the appropriate lexicon.

Website for the class

The website designed for this class is an integral part of the curriculum. On it, you will find information about the various directors whose films we will study, all the readings you need to do as well as information regarding the different eras of French cinema. You will also be able to access videos that illustrate specific works from filmmakers as well as specific film techniques. Consider this website as an online textbook that you have to use for this class.

Link to the [French Film in Translation Class](#)

Required texts

There isn't a textbook for this class. **All the articles you need to read are already posted on the website.**

Films studied

We will discuss 10 films in this class, and you will also need to watch some clips from an 11th one. Films must be watched outside of class time. All three films are available for screening on the LLRC website.

To access these films:

- Click on the following link: <http://www.forlang.wsu.edu/llrc.asp>
- Then, click on the "LLRC Film Showings", at the right of the screen.
- Then, click on "All Showings"

Please, be aware that, for copyright reasons, **these films can only be accessed within the LLRC lab at Thompson Hall (room 210).** The lab hours are:

- Monday-Wednesday: 8.00am – 9.00pm
- Thursday-Friday: 8.00am – 7.00pm
- Saturday: Closed
- Sunday: 2.00pm – 9.00pm

There will also be weekly screenings of the films on Mondays, from 6pm-8pm. I will provide you with the schedule shortly.

List of films (in the order we will discuss them)

Les 400 coups/ The 400 Blows (François Truffaut, 1959)

Sans toit ni loi/ Vagabond (Agnès Varda, 1985)

Au revoir les enfants/ Goodbye Children (Louis Malle, 1987)

La Haine/ Hate (Mathieu Kassovitz, 1995)

Rosetta (Jean-Pierre & Luc Dardenne, 1999)

Persépolis (Marjane Satrapi, 2007)

Les Chansons d'amour/Love Songs (Christophe Honoré, 2007)

Entre les murs/The Class (Laurent Cantete, 2008)

J'ai tué ma mère/I Killed my Mother (Xavier Dolan, 2009)

Tomboy (Céline Sciamma, 2011)

Learning goals	Learning outcomes
<ul style="list-style-type: none">• Students will learn about the history of French cinema, from its beginnings to the present time, with a particular focus on the representation of youth in French cinema.• Students will learn to understand and discuss cinema as an art form as well as the reflection of social issues.• Students will expand their lexical knowledge related to filmmaking.• Students will become aware of specific aspects of contemporary French society, such as family, education, immigration and the professional world.• Students will develop their written and spoken abilities.	<ul style="list-style-type: none">• Students will be able to comprehend with great topics such as family, education, immigration, and the professional world in a French context.• Students will know the specific vocabulary to discuss the significance of film as both an art form and a tool that can help us get a better understanding of contemporary French society.• Students will be able to speak and write for the purpose of expressing their opinion on topics such as family, education, immigration, and the professional world in a French context.• Students will be able to offer a nuanced and sustained opinion on the art of filmmaking.

MOODLE: Students will have access to our class web site on Moodle; to access Moodle, go to: <http://www.forlang.wsu.edu>; click on Moodle on the right and enter your WSU student username and password. Then, click on your course: FL-FREN-410-01. You will find some course information there (syllabus and schedule) and will be able to check your grades after each test by clicking on 'Grades' in the left menu.

Course evaluation

Students who are taking this class to complete their French major MUST write their papers in French

Attendance	5%
Preparation/Participation	20%
Presentation	20%
2 short reaction papers	20%
Final paper	35%

Departmental and Course Grading System

Letter grades will be assigned as follows:

A : 93% and above	B-: 80-82	D+: 68-69
A-: 90 – 92	C+: 78-79	D: 62-67
B+: 88 – 89	C: 73-77	F: below 62
B : 83 – 87	C-: 70-72	

CLASSROOM ETIQUETTE: I want to stress out some important aspects regarding this class:

- **Cell phones are strictly forbidden!!!** Anyone using their phones during class will get their participation grade lowered by 1% each time.
- **There are no ins and outs during class!!!** Which means that anyone arriving more than 5 minutes late and/or leaving before the end of class will get a “0” for attendance on that day.

ATTENDANCE: Attendance is mandatory. Students must contact the instructor by email or phone when sick or unable to attend class due to an emergency situation (sickness, accident, family emergency). Absences for ANY other reasons will not be excused; you must schedule your medical appointments, advising sessions and job interviews outside of class time. No credit will be given for a missed test, or quiz due to an unexcused absence; **late homework assignments won’t be accepted.**

PREPARATION/PARTICIPATION: It is essential that you come prepared to each class. For each film we will discuss you are assigned specific readings that will be used to structure our discussions. You must read each article carefully and take notes regarding some aspects of the articles you wish to discuss or did not understand. You must also take notes while watching the films, so that you are ready to participate and ask questions during class. Our classes will be a mix of lectures, where I will give you information regarding the history of French cinema, specific aspects of French society and any extra information regarding the films and directors discussed. However, the majority of our class-time will center on discussions, either in small groups or with the entire class. **The quality of these discussions solely depends on your preparation.** To grade your preparation and participation, I will take into account:

- The regularity of your posts on the forum.** (see calendar)
- Your careful reading of the articles.
- Your watching of the films.

Keep in mind that I will randomly ask students to discuss the film and/or the article at the beginning of the class to start our discussion.

PRESENTATION: In groups of 2, you will give one 20-minute presentation on one of the films studied. You can organize your presentation as you wish, but it should be articulated around specific ideas. For example, you could pick a theme (love, exclusion, etc.), a motif (the specific use of language, etc.), a technique (editing, sound, camera movements, etc.) or another aspect of *mise-en-scène* (acting, costumes, decors, etc.).

TWO SHORT REACTION PAPERS: You will write two short reaction papers (2-3 pages) during the semester. These papers will discuss a film from the “recommended” section in the calendar. Feel free to use any of the articles (assigned and recommended) to help you discuss the films. The films selected also deal with the representation of youth and are centered on similar topics as the ones discussed in class, so that you can make comparisons between films. Here as well, you need to focus your papers around specific ideas, like you will do for the presentation.

FINAL PAPER: Your final work will consist in a research paper (7-8pages) on the subject and film(s) of your choice. You should document your argument by including critical sources and a bibliography. You will be graded according to the coherence and originality of your paper, the quality of your research and the precision of your text (you give examples from the film(s), you analyze specific aspects of the cinematography, etc.) **Your final paper is due on Monday, December 7th.** I will only accept hard copies of your work.

Palouse French Film Festival: The festival will take place in October. Four French films will be screened at the Kenworthy Performing Arts Centre in Moscow (1/week). You are required to go watch at least one film. More information will be provided in class.

Language Learning Resource Center (LLRC): This class does not carry a special course fee. Should you wish to access the many services offered by the Language Learning Resource Center (LLRC), please complete the Lab Fee Request Form available in the LLRC (Thompson 210) to purchase a semester lab pass (\$20) and submit it to the LLRC Director in Thompson 224F. In the LLRC you will have access to computer-based language learning resources and multi-lingual word processing as well as basic printing services. In addition, the LLRC offers a welcoming learning environment with multiple computer stations for you to work individually or with fellow students on course assignments.

DFLC PROFICIENCY EXAM FOR GRADUATING MAJORS AND MINORS

All DFLC students graduating with either a major or a minor in a foreign language are required to take an exit proficiency exam at the end of the academic term in which they complete the last course of their major/minor. This exam, the STAMP 4S, can be taken in the LLRC at the end of each semester. Your instructor will provide you with sign-up information in the course of the semester. A practice test is also available at http://avantassessment.com/test_taker_practice_test. This exam currently costs \$25.00 and can be paid as a voucher through the Bookie.

There is no minimum proficiency level that must be demonstrated in order to complete a foreign language minor/major. STAMP 4S measures the ability to read, speak, write, and aurally comprehend a language. The completion of this exam offers immediate concrete benefits to students. Because the STAMP 4S is administered by a nationally-recognized testing company, the results provide a widely-respected, accurate measure of a student's level of foreign language proficiency that can be used in future professional endeavors, i.e. on resumes, job applications, scholarship applications, and/or graduate school applications.

No student will be prevented from graduating or from earning their foreign language major/minor due to their performance on this exam. WSU mandates assessment of student proficiency at the end of the major and minor, and results from these exams are used to improve the quality of WSU programs.

ACADEMIC INTEGRITY

Academic integrity will be strongly enforced in this course. Students are expected to work individually on all assignments described above (homework assignments, quizzes, presentations, papers, mid-term exam and final exam), unless otherwise specified by the instructor. Any student caught cheating on any assignment will be given an F for the assignment or the course (depending on the gravity of the violation) and will be referred to the Office of Student Conduct.

STUDENTS WITH DISABILITIES

Reasonable accommodations are available for students with a documented disability. If you have a disability and may need accommodations to fully participate in this class, please visit the Disability Resource Center (DRC). All accommodations **MUST** be approved through the DRC (Washington Building, Room 217). Please stop by or call 509-335-3417 to make an appointment with a disability specialist.

SAFETY STATEMENT

Washington State University is committed to maintaining a safe environment of its faculty, staff and students. The university has developed a resource to ensure this safety, the Campus Safety Plan, which can be found at <http://safetyplan.wsu.edu>. It contains a comprehensive listing of university policies, procedures, statistics, and information relating to campus safety, emergency management, and the health and welfare of the campus community. In addition, the University emergency management web site at <http://oem.wsu.edu/emergencies> provides additional campus safety and emergency information. All students are requested to bookmark in their computers and become familiar with the WSU ALERT site (<http://alert.wsu.edu>) to read about warning and emergency notification procedures.

All students are requested to register their emergency contact information for the Crisis Communication System (CCS). To do so, go to the *myWSU* portal at <http://my.wsu.edu>, enter your network ID and password and, once you are on your *myWSU* main webpage, look for the Emergency Notification box on the right side of the page and click on Register. You will be asked to enter you cell, landline, and email contact information to ensure you receive any notification as soon as possible. Finally, if you need help evaluating your area in terms of safety and emergency management or have any recommendations, contact Chris Tapfer, University Emergency Management Coordinator at tapfer@wsu.edu or 335-7471 or visit the Office of Emergency Management site at <http://oem.wsu.edu>.

FORUM

Below are the dates **when you should have posted your comments and/or questions** regarding the topic discussed in class.

Date	Post #
Sept. 9 th or Sept. 11 th	1
Sept. 18 th	2
Sept. 30 th	3
Oct. 7 th	4
Oct. 14 th or Oct. 16 th	5
Oct. 23 rd or Oct. 26 th	6
Oct. 30 th or Nov. 2 nd	7
Nov. 6 th or Nov. 9 th	8
Nov. 30 th	9

FREN 410 CALENDAR

Please note that this calendar is subject to change. If need be, I'll issue an updated version of this calendar.

(W): Article/Text available on the website

Week	Class	Readings and Homework
1. (Aug. 24, 26, 28)	<p>M. Introduction to course</p> <p>W. The history of French cinema (1)</p> <p>F. The history of French cinema (2)</p>	<p>W. Read from “The beginnings” to “The avant-garde” (included) (W).</p> <p>F. Read from “The years of darkness” to the end of the article (W).</p>
2. (Aug. 31, Sept. 2, 4)	<p>M. How to discuss film images? (lab activity)</p> <p>W. How to discuss film images?: Discussion</p> <p>F. The New Wave</p>	<p>M. Familiarize yourselves with the vocabulary to analyze film images and click on the “How to analyze a film” tab (W).</p> <p>F. -John Neupert, “Where Did the Wave Begin?” (W) -“The New Wave” (W)</p>
3. (Sept. 7, 9, 11)	<p>M. Labor day holiday</p> <p>W. <i>Les 400 coups</i></p> <p>F. <i>Les 400 coups</i></p>	<p>W. -Anne Gilain, “The Script of Delinquency: François Truffaut’s <i>Les 400 coups</i>” (W) -François Truffaut’s biography (W)</p> <p>F.-Frederic Gimello-Mesplomb, “The Economy of 1950s Popular French Cinema” (W)</p>
4. (Sept. 14, 16, 18)	<p>M. What is <i>mise-en-scène</i>? (lab activity)</p> <p>W. Discussion + Presentation</p> <p>F. <i>Sans toit ni loi</i></p>	<p>M. -Fred Sikov, “What is <i>mise-en-scène</i>?” (W)</p> <p>F. -Isabelle Vanderschelden, “Social Realism and Agnès Varda’s <i>cinécriture</i>” (W) -Agnès Varda’s biography (W)</p>

<p>5. (Sept. 21, 23, 25)</p>	<p>M. <i>Sans toit ni loi</i></p> <p>W. Discussing montage and editing (lab activity)</p> <p>F. Discussion + Presentation</p>	<p>M. “French Cinema of the 1980s” (W)</p> <p>W. Ed Sikov, “Montage and editing” (W)</p>
<p>6. (Sept. 28, 30, Oct. 2)</p>	<p>M. Workshop: How to do research for your evaluation papers (library guided tour)</p> <p>W. <i>Au revoir les enfants</i></p> <p>W. <i>Au revoir les enfants</i></p>	<p>W. -Isabelle Vanderschelden, “Louis Malle’s (Hi)stories of the Occupation” (W)</p> <p>-Louis Malle’s biography (W)</p>
<p>7. (Oct. 5, 7, 9)</p>	<p>M. Pre-screening activity: What is a <i>banlieue</i>?</p> <p>W. <i>La Haine</i></p> <p>F. <i>La Haine</i></p> <p style="text-align: center;">Reaction paper #1 is due</p>	<p>M. -Marc Angéilil and Cary Siress, “The Paris <i>banlieue</i>: Peripheries of Inequity” (W) + research on the history of French <i>banlieues</i></p> <p>W. -Ginette Vincendeau, “Designs on the <i>Banlieue</i>: Mathieu Kassovitz’s <i>La Haine</i>” (W)</p> <p>-Mathieu Kassovitz’s biography (W)</p> <p>-Will Higbee, “Re-Presenting the Urban Periphery: Maghrebi-French Filmmaking and the <i>banlieue</i> film” (W)</p> <p>F. “French Cinema of the 1990s” (W)</p>
<p>8. (Oct. 12, 14, 16)</p>	<p>M. <i>La Haine</i>: Presentations</p> <p>W. <i>Rosetta</i></p> <p>F. <i>Rosetta</i></p>	<p>W.-Janice Morgan, “The Social Realism of Body Language in <i>Rosetta</i>” (W)</p> <p>-Dardenne brothers’ biography (W)</p> <p>F. -Emilie Bickerton, “Reinventing Realism: The Art and Politics of the Dardenne Brothers” (W)</p>

<p>9. (Oct. 19, 21, 23)</p>	<p>M. <i>Rosetta</i>: Presentation</p> <p>W. Work on mid-term paper</p> <p>F. <i>Persépolis</i></p>	<p>F. Kate Warren, “Animation, Representation and the Power of the Personal Story: <i>Persépolis</i>” (W)</p>
<p>10. (Oct. 26, 28, 30)</p>	<p>M. <i>Persépolis</i></p> <p>W. <i>Persépolis</i>: Presentation</p> <p>F. <i>Les Chansons d’amour</i></p>	<p>M. -Meghan Gilbride, “Perceiving <i>Persépolis</i>: Personal Narrative, Sense Memories, and Visual Simplicity in Marjane Satrapi’s Animated Autobiography” (W) -Marjane Satrapi’s biography (W)</p> <p>F. -Isabelle Vanderschelden, “The ‘Beautiful People’ of Christophe Honoré” (W) -Christophe Honoré biography (W)</p>
<p>11. (Nov. 2, 4, 6)</p>	<p>M. <i>Les Chansons d’amour</i></p> <p>W. <i>Les Chansons d’amour</i>: Presentation</p> <p>F. <i>Entre les murs</i></p>	<p>M. -Isabelle Vanderschelden, “The <i>cinéma du milieu</i> is falling down...” (W) -French cinema of the 2000s (W)</p> <p>F. -James S. Williams, “Framing Exclusion: The Politics of Space in Laurent Cantet’s <i>Entre les murs</i>” (W) + do some research on French education system</p>
<p>12. (Nov. 9, 11, 13)</p>	<p>M. <i>Entre les murs</i></p> <p>W. Veteran’s day holiday</p> <p>F. <i>Entre les murs</i>: Presentations</p>	<p>M. Dana Strand, “<i>Être et parler</i>: Being and Speaking French in Abdellatif Kechiche <i>L’Esquive</i> (2004) and Laurent Cantet’s <i>Entre les murs</i> (2008)” (W) + students must watch some clips from the film “<i>L’Esquive/Games of Love and Chance</i>”</p>

<p>13. (Nov. 16, 18, 20)</p>	<p>M. <i>J'ai tué ma mère</i></p> <p>W. <i>J'ai tué ma mère</i> (Francophone cinema)</p> <p>F. <i>J'ai tué ma mère</i>: Presentation</p>	<p>M. Miléna Santoro, Denis Bachand, Vincent Desroches, and André Loiselle, "Introduction: Special Issue of the <i>American Review of Canadian Studies</i> on Québec Cinema" (W)</p> <p>Article TBA</p>
<p>14. (Nov. 23, 25, 27)</p>	<p style="text-align: center;">Thanksgiving holiday</p>	
<p>15. (Nov. 30, Dec. 2, 4)</p>	<p>M. <i>Tomboy</i></p> <p style="text-align: center;">Reaction paper #2 is due</p> <p>W. <i>Tomboy</i></p> <p>F. <i>Tomboy</i>: Presentation</p>	<p>M. Darren Waldon, "Embodying Gender Nonconformity in 'Girls': Céline Sciamma's <i>Tomboy</i>" (W)</p>
<p>16. (Dec. 7, 9, 11)</p>	<p>M. Presentations</p> <p style="text-align: center;">Final paper is due</p> <p>W. Wrap-up session</p> <p>F. Wrap-up session</p>	<p><i>During these last sessions, we'll finish discussing any ongoing topics and I'll provide you with an overview of French cinema today.</i></p>

PRESENTATIONS Topics

For more details regarding the analysis of the films, refer to the syllabus.

Date	Topics
Wednesday, Sept. 16 th	<ul style="list-style-type: none"> • Analyze a specific aspect of the film <i>The 400 Blows</i>. • Discuss the New Wave by presenting the work(s) from other <i>auteurs</i> mentioned in class.
Friday, Sept. 25 th	<ul style="list-style-type: none"> • Analyze a specific aspect of the film <i>Vagabond</i>. • Focus on other films by Agnès Varda (the LLRC also has the films <i>Cleo from 5 to 7</i> and <i>The Gleaners and I</i>).
Monday, Oct. 12 th	<p>2 presentations:</p> <ul style="list-style-type: none"> • Analyze a specific aspect of the film <i>La Haine</i>. • Focus on the representation of immigration/the <i>banlieue</i> in French cinema (the LLRC also has the film <i>The Secret of the Grain; District B13; Inch'Allah dimanche</i> and <i>I Can't Sleep</i> which are connected to the topic of immigration).
Monday, Oct. 19 th	<ul style="list-style-type: none"> • Analyze a specific aspect of the film <i>Rosetta</i>.
Wednesday, Oct. 28 th	<ul style="list-style-type: none"> • Analyze a specific aspect of the film <i>Persépolis</i>.
Wednesday, Nov. 4 th	<ul style="list-style-type: none"> • Analyze a specific aspect of the film <i>Les Chansons d'amour</i>.
Friday, Nov. 13 th	<p>2 presentations:</p> <ul style="list-style-type: none"> • Analyze a specific aspect of the film <i>Entre les murs</i>. • Offer a comparative analysis of the films <i>Entre les murs</i> and <i>The 400 Blows</i>, focusing on one or more common themes (representation of youth; representation of the French school system; etc.)
Friday, Nov. 20 th	<ul style="list-style-type: none"> • Analyze a specific aspect of the film <i>J'ai tué ma mère</i>.
Friday, Dec. 4 th	<ul style="list-style-type: none"> • Analyze a specific aspect of the film <i>Tomboy</i>.

Monday, Dec. 7 th	<p>2 presentations:</p> <ul style="list-style-type: none"> • Each presentation should offer a comparative analysis of the representation of youth in 3 of the films studied during the semester. You should focus on specific aspects of the films to offer relevant and pertinent remarks. The guidelines for analyzing these films are the same as the ones listed on the syllabus for the analysis of a single film.
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Below is the list of all the readings (mandatory and recommended) as well as the recommended films you can choose from to write your two reaction papers.

Auteur's Representation of Youth

François Truffaut, *Les 400 coups/The 400 Blows* (1959)

READINGS:

- Anne Gilain, "The Script of Delinquency: François Truffaut's *Les 400 coups*", pp.142-154.
- John Neupert, "Where Did the Wave Begin?", pp.3-12; pp.26-44.
- Frederic Gimello-Mesplomb, "The Economy of 1950s Popular French Cinema", <http://fgimello.free.fr/publications/1950-US.htm>
- Ed Sikov, "Film Studies: An Introduction" – "What is *mise-en-scène*?", pp.5-23.

RECOMMENDED:

- Isabelle Vanderschelden, "François Truffaut: An *Auteur's* Representation of Childhood", pp.23-46.
- (film) Jean Vigo, *Zéro de conduite/Zero of Conduct* (1933)

Youth and Outcasts

Agnès Varda, *Sans toit ni loi/ Vagabond* (1985)

READINGS:

- Isabelle Vanderschelden, "Social Realism and Agnès Varda's *cinécriture*", pp.93-110.
- Ed Sikov, "Film Studies: An Introduction" – "Montage and editing", pp.55-73.

RECOMMENDED:

- Susan Hayward, "Beyond the Gaze and Into *femme-filmécriture*: Agnès Varda's *Sans toit ni loi*", pp.269-280.

Weaving History into Childhood Experiences

Louis Malle, *Au revoir les enfants/ Goodbye Children* (1989)

READINGS:

- Isabelle Vanderschelden, "Louis Malle's (Hi)stories of the Occupation", pp.111-132.

RECOMMENDED:

- Hugo Frey, "Primal Scenes", pp.115-141.
- H.R. Kedwards, "The Anti-carnival of Collaboration: Louis Malle's *Lacombe Lucien*", pp.227-238.
- (film) Louis Malle, *Lacombe Lucien* (1974)**

Youth and the *banlieue*: Exclusion and Failed Integration

Mathieu Kassovitz, *La Haine/Hate* (1995)

READINGS:

- Marc Angéllil and Cary Siress, "The Paris *banlieue*: Peripheries of Inequity", pp.57-67.
- Ginette Vincendeau, "Designs on the *Banlieue*: Mathieu Kassovitz's *La Haine*", pp.310-327.
- Will Higbee, "Re-Presenting the Urban Periphery: Maghrebi-French Filmmaking and the *banlieue* film", pp.38-43.

RECOMMENDED:

- (film) Céline Sciamma, *Bande de filles/ Girlhood* (2014)**
- Jonathan Ervine, "Challenging Stereotypes about France's *banlieues* by Shifting the Focus?", pp.111-139.

Alienated Youth

Jean-Pierre and Luc Dardenne, *Rosetta* (1999)

READINGS:

- Janice Morgan, "The Social Realism of Body Language in *Rosetta*", pp.526-535.
- Emilie Bickerton, "Reinventing Realism: The Art and Politics of the Dardenne Brothers", pp.14.18.

RECOMMENDED:

- (film) Erick Zonca, *La Vie rêvée des anges/The Dreamlife of Angels* (1998)
- Christopher Orr, "A Working Class Hero(ine) is Something to be: *Affliction, The Dreamlife of Angels* and the Naturalist Tradition", pp.36-37; 41-48.

Between Memory and Imagination: Film as Autobiography

Marjane Satrapi, *Persépolis* (2007)

READINGS:

- Kate Warren, "Animation, Representation and the Power of the Personal Story: *Persépolis*", pp.117-123.
- Meghan Gilbride, "Perceiving *Persépolis*: Personal Narrative, Sense Memories, and Visual Simplicity in Marjane Satrapi's Animated Autobiography", pp.137-146.

RECOMMENDED:

- Hillary Chute, "The Texture of Retracing in Marjane Satrapi's *Persépolis*", pp.92-110.

Complicated Feelings: The Impact of the New Wave in Today's Cinema

Christophe Honoré, *Les Chansons d'amour/Love Songs* (2007)

READINGS:

- Isabelle Vanderschelden, "The 'Beautiful People' of Christophe Honoré", pp.135-148.
- Isabelle Vanderschelden, "The *cinéma du milieu* is falling down: New Challenges for auteur and Independent French Cinema in the 2000s", pp.243-257.

RECOMMENDED:

- (film) Éric Rohmer, *Conte d'été/A Summer's Tale* (1996)

Fighting Exclusion

Laurent Cantet, *Entre les murs/The Class* (2008)

READINGS:

James S. Williams, "Framing Exclusion: The Politics of Space in Laurent Cantet's *Entre les murs*", pp.61-73.

-Dana Strand, "Être et parler: Being and Speaking French in Abdellatif Kechiche *L'Esquive* (2004) and Laurent Cantet's *Entre les murs* (2008)", pp.259-272.

RECOMMENDED:

-(film) Abdellatif Kechiche, *L'Esquive/Games of Love and Chance* (2003)

Coming-of-Age Narrative

Xavier Dolan, *J'Ai tué ma mère/I Killed My Mother* (2009)

READINGS:

-Miléna Santoro, Denis Bachand, Vincent Desroches, and André Loiselle, "Introduction: Special Issue of the *American Review of Canadian Studies* on Québec Cinema", pp.157-162.

-TBA

RECOMMENDED:

-(film) Jean-Marc Vallée *C.R.A.Z.Y* (2005)

Youth and Gender

Céline Sciamma, *Tomboy* (2011)

READINGS:

-Darren Waldon, "Embodying Gender Nonconformity in 'Girls': Céline Sciamma's *Tomboy*", pp.60-73.

RECOMMENDED:

-(film) Alain Berliner, *Ma Vie en rose/My Life in Pink* (1997)