FREN 4241 Migration/Immigration in French Cinema

General Information

Description

A topical approach focusing on the major contributions of French cinema and cinematographic aesthetics, from the medium's beginnings through contemporary films. This course also focuses on the themes of (im)migration, marginalization, discrimination, in French cinema of the last 50 years on the basis of racial, cultural, religious, socio-economic, national, and linguistic premises. Particular attention will be given to the ways that immigration as a cinematic trope evokes and intersects with paradigms of ethnicity, gender, sexuality, class, race, otherness, and structures of identity.

Attention will be paid to film as an artistic medium and to the cinematic representation of French history and culture. The filmmakers featured in this course each developed cinema as an art form in order to provide audiences with a variety of visual or audio-visual experiences. They inspired reflection on the specific nature of the cinematic medium, and negotiate the ways in which cinema mediates our relationship to the world. With that in mind, with each movies seen in class, we will ask the following questions throughout the semester: What is the director’s intention? How do films map social change, ethnographic observations, memory and forgetting? Does exile enable or stifle artistic creativity? What is the relationship of immigration to film? How does the experience of exile shape one’s attitude toward local and global culture? All these questions will be explored in this course involving contemporary French Cinema and migration.

The course will be conducted in French.

Course Goals and Learning Outcomes

- Students will also be able to locate some of the main references of contemporary French Cinema such as movements, styles and principal genres (eg. autofiction).
- Gain proficiency in the fundamental language skills that enable students to read and understand prose of moderate difficulty and mature content, and formulate and express critical opinions and judgments in correct oral and written French.
- Students will be able to critically engage with scholarly writing on cultural and historical studies and film theory.
- Students will be able to critically write about film, and respond to weekly films and readings, demonstrating understanding of basic concepts and theories related to international migration and cinematic representation.
- Students will be able to analyze film texts for both form (modes of production, style, apparatus theory, representations of time and subjectivity) and content (ideological analysis, narrativity, spectatorship, diegetic).
- Students will be able to interrogate both critical literature and films through close readings and use these readings to support arguments in both class discussion and individual writing.
Students will be able to formulate individual ideas surrounding immigration, with the ability to articulate those ideas in the form of journaling, analytic blog post, group research, research collection and discussion/presentation of ideas.

Course Requirements & Grading

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Weight (Percentage, points, etc)</th>
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<tbody>
<tr>
<td>Participation / in-class discussion</td>
<td>20%</td>
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<tr>
<td>Mid-Term Exam</td>
<td>20%</td>
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<tr>
<td>PowerPoint Presentation / Short Film Analysis</td>
<td>20%</td>
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<tr>
<td>Group presentations</td>
<td>20%</td>
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<tr>
<td>Final Project</td>
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Description of Graded Components

1. **Attendance and participation. 20%**
   - It is expected that students will have completed the assigned readings prior to the beginning of class. You are required to bring the readings to class. Everyone is expected to contribute to class discussions in a consistent and productive manner. I will take into account your overall contributions to class discussion over the course of the semester in my determination of your participation grade. We will work together to make this class a successful and safe learning environment. We will be interested in all claims, arguments, and explanations related to the topic at hand. We expect each other to conform to the standards of scholarly standards of reasoning: clarity, precision, accuracy, relevance, and logic. We will make honest attempts to understand one another’s ideas and will help each other to clarify our ideas.
   - Each student is allowed two absences from class and/or screenings. A third absence will result in a lowering of your final grade by 10%. In the case of a health or family emergency or institute activity, you must provide documentation by the Dean’s Office.

2. **Short Film analysis. 20%**
   - PowerPoint + 500-word essay. Analysis of a small segment from a movie studied in class. Movie and segment will be chosen by the professor and posted on Canvas.
   - The essay will be 12 point font, double-spaced, 1.25 inch left and right margins. Please paginate each page.
   - Your short film analysis will be graded on the following criteria: 1) quality/pertinence of analysis 5%; 2) quality of critical thinking 5%; 3) pertinence/quality of the information collected 5%; 4) grammatical correctness/vocabulary and appropriate use of literary terms 5%.

3. **Group presentation of assigned film and readings. 20%**
The class will be divided into small groups. At the end of the semester, each group will make a presentation to the class on the assigned film and reading. Groups are encouraged to use film clips to support their analyses.

Your presentation will be graded on the following criteria: 1) Group work/collaboration 5%; 2) quality of critical thinking 5%; 3) pertinence/quality of the information collected 5%; 4) grammatical correctness/vocabulary and appropriate use of literary terms 5%.

4. Mid-term exam. **20%** On material seen in class.

5. Final Project. **20%**
It can be a Final paper or a video project.
To be discussed with the professor.
Instructions for final project will be posted on Canvas.

**Grading Scale**
Your final grade will be assigned as a letter grade according to the following scale:

- A 90-100%
- B 80-89%
- C 70-79%
- D 60-69%
- F 0-59%

**Course Materials**

**Course Films**

- Julien Duvivier, Pépé le moko, 1937
- Gillo Pontecorvo, The Battle of Algiers (1966)
- Jean-Luc Godard, Le petit soldat, 1963
- Alain Resnais, Muriel
- Kassovitz, La Haine, 1995
- Claire Denis, Chocolat
- Allouache, Salut Cousin!
- Lioret, Welcome, 2009
- Dupeyron, Monsieur Ibrahim, 2003
- Benguigui, Inch’Allah Dimanche,2001
- Fasbinder, Querelle de Brest
- Dridi, Bye-Bye, 1995
- Ladj Ly, Les Misérables, 2019

**Extra screenings:**

- Cantet, Laurent *Entre les Murs* (The Class, 2008)
- Haneke, Michel *Caché* (2005)
• Sembene, Ousmane *La Noire de...* (1966)

**Course Texts: Excerpts (all in PDF in Canvas)**

Genet, *Journal du voleur*

**Course Website and Other Classroom Management Tools**

Documents posted on Canvas.

**Course Expectations & Guidelines**

**Academic Integrity**

Georgia Tech aims to cultivate a community based on trust, academic integrity, and honor. Students are expected to act according to the highest ethical standards. For information on Georgia Tech's Academic Honor Code, please visit [http://www.catalog.gatech.edu/policies/honor-code/](http://www.catalog.gatech.edu/policies/honor-code/) or [http://www.catalog.gatech.edu/rules/18/](http://www.catalog.gatech.edu/rules/18/).

Any student suspected of cheating or plagiarizing on a quiz, exam, or assignment will be reported to the Office of Student Integrity, who will investigate the incident and identify the appropriate penalty for violations.
Accommodations for Students with Disabilities

If you are a student with learning needs that require special accommodation, contact the Office of Disability Services at (404)894-2563 or http://disabilityservices.gatech.edu/, as soon as possible, to make an appointment to discuss your special needs and to obtain an accommodations letter. Please also e-mail me as soon as possible in order to set up a time to discuss your learning needs.

Attendance and/or Participation

Because this is a seminar, your presence in class is imperative. Your first two absences, whether excused or unexcused, will not be penalized. Any additional absences will result in a 1/2 point drop of your final grade (e.g. from an A- to a B+) unless you provide a medical excuse (signed by a physician) upon your return. So try not to use your allowed absences unless you have to! If you must miss a class session, it is your responsibility to learn what took place in class and to obtain any materials distributed that day.

If you know that you cannot come to class, email me before class convenes and you won’t lose points on the assignment. If you are sick, please bring a note from the doctor or GT Health Services and you won’t lose points on either the assignment or presence in class. No work can be made up unless in the case of serious medical condition. Please coordinate your activities with the syllabus ahead of time. If you are going to have to miss a class due to a college-sanctioned activity, you are responsible for telling me in advance, completing assignments and taking exams ahead of time.

Extensions, Late Assignments, & Re-Scheduled/Missed Exams

Students who are absent because of participation in approved Institute activities (such as field trips, professional conferences, and athletic events) will be permitted to make up the work missed during their absences. Approval of such activities will be granted by the Student Academic and Financial Affairs Committee of the Academic Senate, and statements of the approved absence may be obtained from the Office of the Registrar. http://www.catalog.gatech.edu/rules/4/

Students who are absent because of participation in a particular religious observance will be permitted to make up the work missed during their absence with no late penalty, provided the student informs the course instructor of the upcoming absence, in writing, within the first two weeks of class, and provided the student makes up the missed material within the time frame established by the course instructor. Exercising one’s rights under this policy is subject to the Georgia Tech Honor Code. The course instructor is responsible for establishing reasonable deadlines and/or make-up material for the missed work, and for clearly communicating this information to the student. Students may choose to appeal to the Student Academic and Financial Affairs Committee of the Academic Senate for formal approval of this type of absence.

Student-Faculty Expectations Agreement

At Georgia Tech we believe that it is important to strive for an atmosphere of mutual respect, acknowledgement, and responsibility between faculty members and the student body. See http://www.catalog.gatech.edu/rules/22/ for an articulation of some basic expectation that you can have of me and that I have of you. In the end, simple respect for knowledge, hard work, and cordial interactions will help build the environment we seek. Therefore, I encourage you to remain committed to the ideals of Georgia Tech while in this class.
Student Use of Mobile Devices in the Classroom

Although laptops are useful in some class settings, a seminar works much better if we are all engaged in discussion with one another without the barriers of our screens. Facebook is tempting and distracting! So please do not use laptops or cell phones during this class.

The use of cell phones for any purpose (receiving or making telephone calls, receiving and sending text messages) is forbidden. Cell phones should be turned off and put away before class begins. If a cell phone rings, the student will be asked to leave, not to return, and will be counted as absent for the class. No computers are allowed either. Students should take notes by hand in a notebook.

Additional Course Policies
No food or drink in the classroom
Course Schedule

Note: This is a lecture-based course that will operate through a combination of screenings and class discussion. You are responsible for viewing the material outside of class before the class meeting.

Week 1 Introduction

Week 2 Exotic Images: Being the other in the French colonies
Julien Duvivier, Pépé le moko, 1937
Read: Edward Said, Excerpt from Orientalism

Week 3 From Another Perspective
Gillo Pontecorvo, The Battle of Algiers (1966)

Week 4 Post-colonial history & memory
Jean-Luc Godard, Le petit soldat, 1963
Alain Resnais, Muriel

Week 5 Contemporary Cinema: The trouble in the suburbs I
Ladj Ly, Les Misérables, 2019
Kassovitz, La Haine, 1995

Week 6 Contemporary Cinema: The trouble in the suburbs II

Week 7 Colonial Legacies
Claire Denis, Chocolat

Week 8 The Question of Language: Identity and Bilingualism
Allouache, Salut Cousin!
Week 9 Passing Frontiers I: Alterity and Folly
Discussion topic: France, Europe & The Other Side of Immigration, Immigrants for Sale
Lioret, Welcome, 2009
Reading: selected articles from Lemonde.fr

Week 10 Passing Frontiers II: Alterity and Intrusion
Benguigui, Inch’Allah Dimanche, 2001

Week 11 Integration and Disintegration: Alterity and solitude
Dupeyron, Monsieur Ibrahim, 2003

Week 12 Difference and Gender
Fasbinder, Querelle de Brest
Genet, Journal du voleur
Read: Ursula Biemann, Performing the Border: On Gender, Transnational Bodies, and Technology

Week 13 Traveling & Returning « Home » / the other hospitality
Dridi, Bye-Bye, 1995
Reading:
Read: Edward Said – “Reflections on Exile”

Week 14 Conclusion