

1-Comp Carry over to Fall 2012

WINTERMESTER '12  
RECEIVED MAY 03, 2012

1-Comp

FORMAT 1

Submit original with signatures + 1 copy + electronic copy to Faculty Senate (Box 7500).  
See <http://www.uaf.edu/uafgov/faculty-senate/curriculum/course-degree-procedures/> for a complete description of the rules governing curriculum & course changes.

### NEW COURSE PROPOSAL

#### SUBMITTED BY:

Department	Foreign Languages	College/School	CLA
Prepared by	Yelena Matusevich	Phone	907 4745851
Email Contact	ymatusevich@alaska.edu	Faculty Contact	Yelena Matusevich

#### 1. ACTION DESIRED

(CHECK ONE):

Trial Course ☐

New Course ☒

YES

#### 2. COURSE IDENTIFICATION:

Dept

FREN

Course #

433

No. of Credits

3

Justify upper/lower division status & number of credits:

This course's content corresponds to the content of the upper division French 400 level 3 credits culture courses usually taught during regular semester. In order to preserve the quality and quantity of material during the intensive course during a winter or a Maymester, the course follows the format 2+2 : 2 hours of lecture/discussion (2 credits, twice by 800 minutes) to each 2 hours of lab (1 credit, 1600 minutes) of actual film viewing (fragments or sometimes shorter feature films) and film analysis.

#### 3. PROPOSED COURSE TITLE:

Studies in French and European Cinema

#### 4. To be CROSS LISTED? YES/NO

YES

If yes, Dept:

FLM

Course #

433

(Requires approval of both departments and deans involved. Add lines at end of form for such signatures.)

#### 5. To be STACKED? YES/NO

NO

If yes, Dept.

Course #

#### 6. FREQUENCY OF OFFERING:

Odd-numbered years, Spring (Wintermester) or Summer (Maymester)

Fall, Spring, Summer (Every, or Even-numbered Years, or Odd-numbered Years) — or As Demand Warrants

#### 7. SEMESTER & YEAR OF FIRST OFFERING (AY2011-12 if approved by 3/1/2012; otherwise AY2012-13)

Spring 2013 (Wintermester)

#### 8. COURSE FORMAT:

NOTE: Course hours may not be compressed into fewer than three days per credit. Any course compressed into fewer than six weeks must be approved by the college or school's curriculum council. Furthermore, any core course compressed to less than six weeks must be approved by the core review committee.

COURSE FORMAT:  
(check all that apply)

☐ 1

☒ 2

☐ 3

☐ 4

☐ 5

☐ 6 weeks to full semester

OTHER FORMAT (specify)

Mode of delivery (specify lecture, field trips, labs, etc)

Lecture/discussion/lab

#### 9. CONTACT HOURS PER WEEK:

13,3

LECTURE hours/weeks

13,3

LAB hours/week

X

PRACTICUM hours/week

Note: # of credits are based on contact hours. 800 minutes of lecture=1 credit. 2400 minutes of lab in a science course=1 credit. 1600 minutes in non-science lab=1 credit. 2400-4800 minutes of practicum=1 credit. 2400-8000 minutes of internship=1 credit. This must match with the syllabus. See <http://www.uaf.edu/uafgov/faculty-senate/curriculum/course-degree-procedures-/guidelines-for-computing-/> for more information on number of credits.

OTHER HOURS (specify type)

#### 10. COMPLETE CATALOG DESCRIPTION including dept., number, title, credits, credit distribution, cross-listings and/or stacking (50 words or less if possible):

FREN F433 Studies in French and European Cinema (h)  
3 credits

This course discusses the evolution of French and European cinema in historical and artistic contexts. Course may be repeated two times for credit when topic varies. **Prerequisites:** ENGL F217 or FLM F217; ENGL F211X or F213X; FREN F301 or FREN F302 or permission of instructor. Cross-listed with FLM F433. (2+2)

11. **COURSE CLASSIFICATIONS:** Undergraduate courses only. Consult with CLA Curriculum Council to apply S or H classification appropriately; otherwise leave fields blank.

H = Humanities

YES

S = Social Sciences

Will this course be used to fulfill a requirement for the baccalaureate core? If YES, attach form.

YES:

NO:

NO

IF YES, check which core requirements it could be used to fulfill:

O = Oral Intensive, Format 6

W = Writing Intensive, Format 7

Natural Science, Format 8

12. **COURSE REPEATABILITY:**

Is this course repeatable for credit?

YES

Yes

NO

Justification: Indicate why the course can be repeated (for example, the course follows a different theme each time).

The course will follow a different theme each time it is taught and vary films and directors.

How many times may the course be repeated for credit?

2

TIMES

If the course can be repeated for credit, what is the maximum number of credit hours that may be earned for this course?

9

CREDITS

If the course can be repeated with variable credit, what is the maximum number of credit hours that may be earned for this course?

n/a

CREDITS

13. **GRADING SYSTEM:** Specify only one. Note: Later changing the grading system for a course constitutes a Major Course Change.

LETTER:

yes

PASS/FAIL:

**RESTRICTIONS ON ENROLLMENT (if any)**

14. **PREREQUISITES**

ENGL F217 or FLM F217; ENGL F211X or ENGL F213X; FREN F301 or F302 or permission of instructor

These will be required before the student is allowed to enroll in the course.

15. **SPECIAL RESTRICTIONS, CONDITIONS**

None

16. **PROPOSED COURSE**

**FEES**

None

Has a memo been submitted through your dean to the Provost for fee approval?

Yes/No

N/A

17. **PREVIOUS HISTORY**

Has the course been offered as special topics or trial course previously?

Yes/No

yes

If yes, give semester, year, course #, etc.:

Wintermester 2011

18. **ESTIMATED IMPACT**

WHAT IMPACT, IF ANY, WILL THIS HAVE ON BUDGET, FACILITIES/SPACE, FACULTY, ETC.

No impact. The trial course showed that a class taught during breaks between semesters can be easily accommodated with appropriate technology. As for the budget, it has a positive impact attracting more students.

19. **LIBRARY COLLECTIONS**

Have you contacted the library collection development officer (kljensen@alaska.edu, 474-6695) with regard to the adequacy of library/media collections, equipment, and services available for the proposed course? If so, give date of contact and resolution. If not, explain why not.

No

Yes

yes

September 2010. UAF Library has all the films and videos necessary for this course because I have personally ordered them myself in advance

20. **IMPACTS ON PROGRAMS/DEPTS**

What programs/departments will be affected by this proposed action?

Include information on the Programs/Departments contacted (e.g., email, memo)

Foreign Languages and Theater/Film Departments since the course is cross-listed.

Maya Salganek, Film/Video Arts Director of Film Office: Fine Arts/Theatre 105B  
w. (907) 474-5950 c. (907) 388-1080

**21. POSITIVE AND NEGATIVE IMPACTS**

*Please specify positive and negative impacts on other courses, programs and departments resulting from the proposed action.*

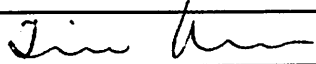
**I cannot imagine anything negative. This course does not compete with any existing courses in any department. No Film course with focus on continental cinema exists. The course adds variety to humanities courses students can choose from and brings more international dimension to UAF experience.**

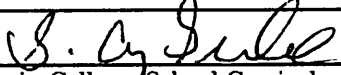
**JUSTIFICATION FOR ACTION REQUESTED**

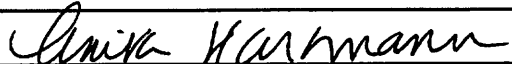
The purpose of the department and campus-wide curriculum committees is to scrutinize course change and new course applications to make sure that the quality of UAF education is not lowered as a result of the proposed change. Please address this in your response. This section needs to be self-explanatory. Use as much space as needed to fully justify the proposed course.

1. It is well known that UAF students need more variety and choices in the humanities courses offered. This was illustrated by the full enrollment in my trial course in 2011. The fact that students who enrolled in the trial course came from at least six different UAF humanities programs — English, Art, Political Science, History, Theater and Music — testifies to this need as well.
2. Its positive impact on the students of French is evident: they can fulfill the requirement of two 400 level French courses in residence during one academic year, which will help them to graduate in 4 years.
3. The course is cross-listed between the French and Film programs, both very small, thus helping students from both programs to fulfill their respective requirements and increase their choices.
4. The students' reception was excellent, their feedback was very enthusiastic and unanimous in calling for more courses like this. It is the students' encouragement that initially inspired me to proceed in converting the trial course into a new course (evaluations are available upon request).
5. In light of UAF's strategic goals and new globalization-imposed approaches to education a course focusing on the interaction of several cultures and languages is an excellent choice. For many students this course was their first exposure to 'the other,' hearing another language, experiencing another way of thinking, acting, directing and looking at the world.
6. My personal international experience, knowledge of the material, interdisciplinary education with a solid foundation in European history, art history, theology, philosophy and cultural studies as well as my personal familiarity with the majority of cultures and languages (Russian, French, German, Italian) shown in the films bring a truly global, international flavor to the course.
7. The course brings with it much more than just an understanding of French and European Cinema. It is truly interdisciplinary, combining art, history, literature and politics.
8. According to my experience, this course serves students with a window into the European way of life, culture and civilization. The historic and longstanding relationships between Europe and the United States are unlike any other because they are based on shared values. Getting inside European culture through films helps students realize this. It is not a negligible insight since the EU-U.S. economic relationship accounts for more than 30 percent of global trade in goods and 40 percent in services.

**APPROVALS:** Add additional signature lines as needed.

	Date	Feb. 13, 2012
Signature, Chair, Program/Department of: Foreign Languages		

	Date	5-1-2012
Signature, Chair, College/School Curriculum Council for:		

	Date	5-1-12
Signature, Dean, College/School of: College of Health Arts		

	Date	
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Signature of Provost (if applicable)

Offerings above the level of approved programs must be approved in advance by the Provost.

**ALL SIGNATURES MUST BE OBTAINED PRIOR TO SUBMISSION TO THE GOVERNANCE OFFICE**


	Date	
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Signature, Chair

Faculty Senate Review Committee: ☐ Curriculum Review ☐ GAAC

☐ Core Review ☐ SADAC

**ADDITIONAL SIGNATURES:** (As needed for cross-listing and/or stacking)

	Date	2/14/12
Signature, Chair, Program/Department of: FILM		

	Date	
Signature, Chair, College/School Curriculum Council for:		

	Date	
Signature, Dean, College/School of:		

## *Studies in French and European Cinema*

**Course Number:** French 433/ Film 433.

**The class is taught in English. Films are shown in original language with English subtitles. Students may choose to write assignments in either French or English, depending on their language abilities and majors. French majors can take this course for degree credit only when they complete all assignments in French.**

The course follows the format 2+2: 2 hours of lecture/discussion (2 credits, twice by 800 minutes) to each 2 hours of lab (1 credit, 1600 minutes) of actual film analysis.

Next time offered: Winter-mester, January or Maymester 2013

**Instructor: Dr. Yelena Matusevich**

Office 609 C Gruening Building, tel: 474 5851, e-mail: ymatusevich@alaska.edu

**Class meets:** 1-6:20 p.m. MTWRF                      3 credits

**(45 maximum hours corresponding to 3 credits class offered during 15 week Spring semester).**

**Office Hours : 6 :30-7 :30 pm MTWRF**

**Required Reading:** *French Cinema: From Its Beginnings to the Present* by Lanzoni. Continuum, 2004, ISBN 0826416004

**Suggested Reading:** *Encyclopedia of European Cinema* by Ginette Vincendeau, Facts on File, 1995, **ISBN:** 0816033943

**Course description:**

This is a survey course of French and European Film History, from the early silent to contemporary films. Since French film history is inseparable from European film evolution, the course includes discussion and viewing of films

representing such major artistic movements as German expressionism, Russian Montage, Italian neo-realism and others. Providing the contours of international cinema history, the class will also discuss the most influential works of the most prominent European film directors as well as assess major film forms and movements.

### **Complete Catalog Description:**

French 433/ Film 426. Studies of French and European Cinema. May be repeated for credit if topic varies. This course discusses the evolution of French and European cinema in historical and artistic contexts.

Prerequisites ENGL F217 or FLM F217; ENGL F211X or F213X; French 301 or 302 or permission of instructor.

### **Course Goals:**

Provide students with cultural and historical framework for analyzing French and European films.

Provide opportunities to develop critical thinking skills as applied to the analysis, interpretation, and critical assessment of films.

Introduce students into French culture and French contribution to Cinema

Provide opportunities to demonstrate the use of these critical thinking skills in written and oral communication.

Prepare to meet the academic expectations associated with humanities courses in baccalaureate degree programs

Enhance listening comprehension and writing skills in French language for the students taking the class for the French degree credit

### **Students' Learning Outcomes:**

- Demonstrate knowledge of the historical development of film as a cultural product.

- Demonstrate in critical essays and oral presentations, an ability to analyze, interpret, and critique films.
- Demonstrate the basic knowledge of European cinemas both as a means of contextualizing film history globally and of deepening understanding of other cultures and peoples.

### **Instructional methods:**

Lecture-discussion, group discussion, journal writing, quizzes.

### **Course Policy:**

Students are expected to come to class on time and prepared. Students are expected to come to class on time and prepared. In general, I will not provide opportunities for "make up" classes or activities. You are responsible for all material covered in class. Please come see me or send an email if you have questions about your writing or about the topics covered in class.

### **Grading:**

The final grade will be determined on the basis of (1) consistent participation in the classroom discussion of the material, (2) mini quizzes (3) reports, (4) daily film reviews, (5) journals, (6) a written final quiz, (7) a written final paper.

### **Grades will be determined as follows:**

Attendance/Discussion Participation	15%
Written Quizzes	15%
Report	15%

<b>Daily Film Reviews</b>	15%
Journals	10%
Final Quiz	10%
Home-taken Final Paper	20%

**UAF Grade policy:**

- **A+ 97-100%**
- **A 93-96%**
- **A- 90-92%**
- **B+ 87-89%**
- **B 83-86%**
- **B- 80-82%**
- **C+ 73-76%**
- **C- 70-72%**
- **D+ 67- 69%**
- **D 63-66%**
- **D- 60-62%**
- **F less than 60**

A grade of D+, D or D- in a Core (X) class will automatically require the student to re-take the class to receive core credit, starting Fall 2011.

**Discussion** includes interpretation of the particular literary film from both (a) a thematic and (b) a stylistic perspective. While the thematic part should place the film into cultural context, analyzing its relevance and connection with the mental reality of a country, the stylistic part should answer the question whether the film falls into any genre classification and contains some



innovative elements.

**Quizzes** concern each reading assignment in the textbook. They are short answer format and straightforward. Usually quizzes don't take more than 5 minutes. They are daily and simply check that students read the assignment. **Quizzes are given at the very beginning of each class day, during the first 5 minutes**

**Reports.** Each student does two short 10-15 minutes reports due on the precise dates twice during the Wintermester/Maymester. The schedule and topics for the reports/exposés are in the classpack and also will be distributed **on the first day** of class. Oral exposé or report should never exceed 10-15 minutes of the class time. Visual materials are encouraged. Written exposé must be typed. It should have an introduction (maybe one paragraph), the main part and the conclusion. Bibliographical sources must be listed at the end. Written exposé should not exceed 3-4pages in length.

**Film reviews** should follow newspaper film review format. Samples of such reviews and guidelines will be available in the class pack. Students write them before or after class. **Class pack** containing: samples of newspaper-size film reviews, copies of guidelines, guiding questions for films, homework assignments, critical reviews etc will be available in **two copies** at the Library on reserve and in the instructor's mail box at the Department of Foreign Languages. Film reviews are collected each class with 2 collected after the weekend.

**Journals:** students should keep a small free format journal where they record their first, unfiltered impressions right after viewing a film. Journal entries serve as starting points of classroom discussions and should be brought into the classroom daily. **Journals are collected twice: after the first and the second week of the class.**

**Final Quiz:** is given on the last day of the course. The aim of this last quiz is to check whether students retained major names and movements in European cinema. By studying for this final quiz students review and retain the course material.

**Final Paper:** You choose the topic of your final paper. It is necessary, however, to get my approval. The paper must show proofs of your personal research and **point of view**. Bibliography must be included. Please, follow Chicago Style. No longer than 6 pages, please.

**Students with disabilities:** the instructor will work with the Office of Disabilities Services (208 WHITAKER BLDG, 474-5655) to provide reasonable accommodation to students with disabilities.

### **Attendance:**

Since quizzes are given at the very beginning of each class day, during the first 5 minutes, and they represent 15% of the grade, missing a quiz is simultaneously an indication of absence and a loss of participation grade's points. There is no other specific policy for absence or tardiness. No make up for quizzes is possible due to the intensive nature of the course.

### **Plagiarism and Academic Integrity Policy:**

Students must comply with UAF policy in this regard as stated at:  
<http://www.uaf.edu/catalog/current/academics/regs3.html>

### **About the Instructor:**

I have PhD in French Interdisciplinary Studies from the University of Illinois of Urbana-Champaign. There I studied History of French and European Cinema with Prof. Edwin Jahiel, *Officier de l'Ordre des Palmes Academiques*, famous film critic and one of the US representatives at Cannes Festival. To see Professor Jahiel's movie reviews, go to: <http://www.prairienet.org/ejahiel/>  
 I published 2 books, many articles and dozens of works of fiction. I am also a visual artist.

### **Tentative Course Calendar:**

#### **Week 1:**

Day 1: *Early Cinema*. Introductory lecture. The invention. Great directors about early cinema: a documentary. Lumiere Brothers, Melies (France). Reading: chapter 1 (pp. 23-45); viewing Melies- A Trip to the Moon, internet U-Tube (14 minutes).

Day 2: *Silent Films*: Abel Gance (France), Eisenstein (Russia), Dreyer (Denmark). Reading: Chapter 2 (pp. 53-67)

Day 3: *Poetic Realism*: Jean Renoir (France) Reading: Chapter 2 (pp. 68-101)

Day 4: Marcel Carne (France). Reading: Chapter 3, (pp 103-136).

Day 5: Cinema de Prestige. *German Expressionism*: Fritz Lang (Germany) Reading: Chapter 4 (pp. 143-170), class-pack pp. 1-6.

Week 2:

Day 6: *The return to the myth*: Jean Cocteau (France), Ingmar Bergman (Sweden). Reading: Chapter 5 (pp. 195-239), class pack (pp. 7-9)

Day 7: Cinema of the late 60s-70s. *Italian Neo-realism*: Federico Fellini (Italy). Reading: Chapter 6 (pp. 245-286).

Day 8: *French New Wave*: Truffaut/Resnais (France). Cinema of the 80s. Reading: Chapter 7 (pp. 298-346)

Day 9: *Cinema of the 1990s*: Eric Zonca (France) chapter 8, (pp. 349-361, 376-414)

Day 10: *Contemporary Cinema*: Alexander Sokurov (Russia)