

Spring 2015  
ENG 4135/FRT 3520  
#07E6/ #065H

*"The music of French Cinema"*

T: 7-TUR. 2334 + SC (=Screening T: 9-11 ROLS 0115)  
R: 7 & 8 -TUR. 2334.

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**Office hours: W. 9<sup>th</sup> + 10<sup>th</sup> and by app.**

The class covers music and sound in French cinema. Theoretical approaches such as sound theory, semiology, and psychoanalysis will be used to examine music in narrative cinema. We will **ACTIVELY** watch and listen to different filmmakers; some of whom experimented with sound. Such directors as René Clair, Gérard Corbiau, Jacques Demy, Julien Duvivier, Jean-Luc Godard, Krzysztof Kieslowski, Chris Marker, Claude Sautet, Jacques Tati, François Truffaut, Agnès Varda, and Jean Vigo will be studied. Topics shall include the beginnings of sound film, the singer in realist films, operas, the French musical, film composers, jazz, ...etc.

The class is crosslisted with FRT 3520 (same class with a different suffix).

**Methods of evaluation:**

A series of short pop quizzes	10%
A Term exam	20%
A final examination*	30%
Weekly Homework + Glossary of terms (15+5)	20%
Participation (consistent)	20%

\* I encourage anyone interested in a final research or creative project to inform the instructor before the middle of the semester.

**Grade Scale Point Range (%) GPA equivalent**

≥ 90.00	A	4.0
86.7 – 89.9	A-	3.67
83.3 – 86.6	B+	3.33
80.0 – 83.2	B	3.0
76.7 – 79.9	B-	2.67
73.3 – 76.6	C+	2.33
70.0 – 73.2	C	2.0
66.7 – 69.9	C-	1.67
63.3 – 66.6	D+	1.33
60.0 – 63.2	D	1.0

56.7 – 59.9	D-	0.67
< 56.7	E	0

**Note:** A grade of C– is not a qualifying grade for major, minor, Gen Ed, or College Basic distribution credit. For further information on UF's Grading Policy, see: <https://catalog.ufl.edu/ugrad/current/Pages/home.aspx>

<http://www.isis.ufl.edu/minusgrades.html>

The term exam and final exam will be comprehensive tests involving essay questions (short and medium length size as well as identification questions of key terms. It WILL involve visual and audio recognition as well, this term.

Policy related to class attendance:

Class attendance is compulsory. This is not an ‘online’ course. Excuses will be made for medical absences provided that a doctor’s note is submitted to the instructor each time. Class participation is evaluated on a daily basis – each time class meets and has to be consistent over the duration of the term. Class participation may include group work on specific questions, and discussion of assigned readings and screenings.

**Screenings:** If you miss the arranged weekly screening, you are responsible for watching the film on your own at one of the two film reserves for class. One will be located at the Language Learning Lab (1317 Turlington), under the name of our class, and another one at Library West, under our class’s reserve list. Each film has to be screened on the premises. However the majority of the films for this term will be at Library West (reserve). Due to the short amount of time between Tuesday’s screening time and Thursday’s class and the subsequent discussions of the film, you should plan for watching the missed film prior to coming to class on Thursday (a very short turn around). Please note that not all films will be available on both reserves there since some of them are RARE.

Classroom behavior: Arrive in class **with** the reading material (books/ chapters, essays that are to be covered for class that same day) and notes, answers to questions sent etc. whenever we are to discuss an article, chapter or film. Your classmates are not there to provide you with their own copies of books, or essays that may be printed from the library reserve. We will discuss and look at these texts closely; sometimes group work will be conducted based on the reading. Cell phones should be muted and laptops should not be open for surfing, or chatting. Arrive on time, and if you are late, make sure that you are not marked absent. I will not stop class to take attendance twice during class time. After two late arrivals and three absences, your participation grade will be reduced by \_ 2 pts./per hour, each time. You are responsible for finding out what took place in your absence for the class.

Office Hours: I will have office hours each week. Please familiarize yourself with Dauer Hall (243). It’s right behind Turlington, an ‘old’ brick building.

Absences and policy related to make-up

There is no makeup for missed quizzes or term exam or final exam. If you miss or fail a quiz, it is in your interest to do all the subsequent quizzes. I will add an additional quiz over the semester, and subtract one of the lowest quiz grades to the final notes. This rule will apply for this term, without exception. Absences will be deducted from the participation grade by -1 pt/hour.

Honor code: On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “*On my honor, I have neither given nor received unauthorized aid in doing this assignment.*” For further reference, please consult: <http://www.sg.ufl.edu/branches/judicial/HonorCode.aspx>

### Students with Disabilities

Students requesting classroom accommodation must first register with the Dean of Students Office. <http://www.dso.ufl.edu/drc/>

The Dean of Students Office will provide documentation to the student who must then provide this documentation to the course coordinator when requesting accommodation.

Jan.

T- 6. First class- introduction & Presentation of class material.

First film screening (=SC): René Clair, *Sous les toits de Paris/ Under the roofs of Paris.* (1930).

R- 8. discussion

13 Reading: Gorbman: ARES. Discussion of film and integration of film terminology.

SC. Pabst, *The three Penny Opera/L'Opéra de quat' sous* (French version) 1931.

15. Discussion of film – Reading: Tony Rayns.

20. Intro. to Poetic Realism and sound

SC. *Pepe Le Moko*, Duvivier (1937)

22 Discussion of film +Reading Mervyn Cooke (Ares)

27. Integration of reading Chapt. 3, Kelly Conway. (Ares) to our discussion of *Pepe le Moko*. Nostalgia and film noir, and the realist singer.

SC. Jean Vigo, *L'Atalante* (1933)

29. Reading: on Maurice Jaubert, Poet of Music. (ares) + Chion, “Jean Vigo: The material and the ideal”- (Ares)

Feb. 3 Post World War II and cinema. Intro. to Jacques Tati

SC. Jacques Tati, *Les Vacances de M. Hulot/Mr. Hulot's Holidays* (1953)

5. Reading: Chion. Chapt. 4. “On the Beach”- Sound walk with Dr. Zach.

10 -Is there an auditory scene?

SC. Jacques Tati. *Mon oncle.* (1958)

12. Film discussion.

17 The Postwar Years and Jazz

SC. Louis Malle, *Ascenseur pour l'échafaud/Elevator to the Gallows* (1958)

19 Miles Davis, Duke Ellington, Boris Vian etc... Reading: Jackson.

24 From the Tradition de qualité to New Wave Cinema- New composers.

SC. JL Godard, *Une femme est une femme/A woman is a woman* (1961)

26 Reading McMahon (Ares): New Wave New Music?

SPRING BREAK- March

10 François Truffaut.

SC. Truffaut. *Tirez sur le pianist/Shoot the Piano Player* (1963)

12 Students from UCNW will come to talk to class-organized by Dr. Mennel. (20 mn). Discussion of film. Reading: Brunette "Shoot the Piano Player as a postmodern text." (Ares)

17 The French musical and its tradition

SC. Jacques Demy, *Les parapluies de Cherbourg/The Umbrellas of Cherbourg* (1963)

19 Discussion of Demy- Introduction to Left Bank Cinema

24 Chris Marker – Agnès Varda – Michel Legrand

SC. A. Varda, *Cléo de 5 à 7/Cleo from 5 to 7* (1963)\*

26 Women and music, Chris Marker: *Cat Listening to Music* (short) + *La Jetée*.

31<sup>st</sup> The Voice: Opera and film- (La voix de son maître/master's voice)



SC. Gérard Corbiau, *Le Maître de Musique/the Music teacher* (1988)

2 April – film discussion. Reading: Barthes: "The Grain of the Voice" (Ares)

7 Film discussion of *Le Maître de musique*

SC. *La Double vie de Véronique*, Krzysztof Kieslowski (1991)

9 Term exam

14 Zbigniew Preisner, and *Double vie de Véronique*-

SC. Sautet, *Un coeur en hiver/A Heart in Winter* (1992)\*

16 Introduction to Claude Sautet, Discussion + reading: Brown,

21 –Animation and music and different examples. Final wrap-up