

FRT 3520/ENG 4135 French National Cinema/French Cinema

General information:

Spring 2023

Meeting days: T. 10th, R. 10-11th TUR. 2322

SC Screenings: R E1-E3. ROLS 0115

ENG #12697 Section 1SB1

Instructor: Dr. Sylvie E. Blum

Location: [Dauer Hall](#) 243. Mailbox: Dauer 263 (in mailroom)

Telephone: (352) 273-3771

Email: sylblum@ufl.edu

Office Hours: T. 3-5pm, and by appt.

Course description: PARIS WAS/IS A WOMAN

The class introduces women writers and artists who lived in Paris in the interwar period -- that is from the 1920s to 1940s. Filmmakers in that period and those who later covered this moment are included as well.

COURSE OBJECTIVES:

The objectives of the course are to cover the representation and participation of women in literary, artistic, and filmic texts based in 20th century France and most specifically in Paris during what is known as the interwar years (1920s to 1940s). This includes expatriate female artists, writers, actresses, performers, and filmmakers living in France.

REQUIRED TEXTBOOKS:

1. Djuna Barnes, *Nightwood*. New Directions, 2006
2. Shari Benstock, *Women of the Left Bank. 1900-1940*. U. Texas Press, 1986
3. Janet Flanner, *Paris was yesterday*. Mass Market paperback, 1972.
4. Anaïs Nin, *Ladders to Fire*, Swallow Press, 1959. 2014 edition.
5. Gertrude Stein, *Paris- France*. Liveright publishers, 1996
6. Gertrude Stein, [*The Autobiography of Alice B. Toklas*](#). Chap. 1+2+3

Most of the reading material (print) is located at library West, 2nd floor, and electronically on the class reserve list.

Reference books: [not on reserve]

1. André Breton, *Nadja*, Grove Press, 1994
2. Sandy Flitterman-Lewis, *To Desire differently*, Columbia UP, 1996 (2nd edition)
3. Ernest Hemingway, *A Moveable Feast*, Bantam, 1964.
4. Claire Duchon, *Women's Rights and Women's Lives in France. 1945-1968*, Psychology Press, 1994.
5. Gwendolyn Audrey Foster, *Women filmmakers and their films*. St. James Press, 1998. PN1998.2. W66 1998

REQUIREMENTS:

- 1) Weekly essays (30%): 600 words each
- 2) A comprehensive midterm about the readings and screenings (30%)
- 3) Class participation. (10%) -
- 4) One oral presentation on a film or text 10%
- 5) Final Analytical paper 20%. (4-5 pp.)

*Please note that all typed work should use Time New Roman, font 11 or 12, and should be submitted as a Word doc (not a pdf). If you turn a PDF, the instructor will not edit the document on canvas.

Weekly homework: (30%) Please note that each reading assigned needs to be done prior to class. Be prepared for an active and construction discussion each time we meet as a group, and sometimes on Canvas. You will be required to answer questions (homework) or write an essay each week with terms related to film, women, and the interwar years, as it relates to the weekly topic. Please make sure to turn in the assignment on each film/or text prior to class discussion of the film or text. Any assignment turned later than that will be considered late. You will have about 12-13 preparations over the semester.

Screenings: There will be 1 film/week, and the film will be listed on syllabus. Please expect to have watched the film for Tuesday's class, which is then the week after.

Midterm exam: it will be based on class lectures, discussions, films and reading material (a total of **30%**).

Participation: (10%) You are expected to attend all class meetings (see absence policies in last part of syllabus) and participate actively in discussions regarding films, and literature (all readings). Class participation does not mean sheer presence, but consistent participation and constructive input regarding the various class activities that will be organized over the course of the semester: these may vary in style. Some may involve some research work prior to class.

Oral Presentation (10%). Each one will present on a film or text of their choice over the course of the semester, prior to the discussion of the film or text. It can be done as a group of 2 if you wish. The calendar for these will be determined by week 2.

The grade on the presentation is based on the following criteria:

A. The importance of the material presented to the class. Students must make brief references to primary scenes in a particular literary work (or film) to illustrate critical issues and support their argument.

B. The clarity of the written and oral work. Here, "clarity" refers to smooth oral delivery, correct use of descriptive terminology and grammar.

C. The student's ability to pose important questions to the class at the end of their oral presentation. Students must introduce the argument/thesis of their oral presentation based on their text.

Final Analytical paper (20%) (4-5 pp.) This consists of an analysis of a film and/or text examined in the last three weeks of the semester.

Absences: Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies.

The instructor is not responsible for arranging or accommodating students who could not obtain the film on their own. Absence policy and make up policy follow UF policy posted at the following site: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

WEEKLY SCHEDULE

January

Week 1.

- T. Jan. 10 Introduction to class
 R. 12 SC. Greta Schiller/Sabine Weiss, *Paris was a woman. Portrait from the Left Bank* (film, 1997, 75')

Week 2.

- T. 17 Discussion of film. **Intro to Colette.**
 Colette - Reading: *Women of the Left Bank I*.
 Assignment #1 due.
- R. 19 Reading *Women of the Left Bank 2*, "Secret Passages"
 SC. Yannick Bellon, *Colette* (film 1951, 21 mn.)
 + *Colette*, dir. W. Westmoreland (2018, 112 mn)

Week 3.

- T. 24 **The Lost Generation**- Reading WLB, 3. "Simultaneous existences"
 Hemingway: "Une génération perdue" (ARES)
- R. 26 **Journalism** in interwar France years.
 Reading Janet Flanner: *Paris was yesterday*: Intro chapter. + WLB, 4. "From the Left Bank..."
 SC. Perry Miller Adato, *Paris: The Luminous Years. Toward the making of the modern* (2010, 120mn)

Week 4

- T. 31 Reading: Flanner on Colette + Sido (17+ 70), Isadora (28-35), Loie Fuller (35-6),
- R. 2 feb. **Gertrude Stein.** *Paris-France* (part I + II)
 Hemingway. "Miss Stein instructs" (ARES)
 SC. Jill Godmillow, *Waiting for the moon* (1987, 88mn.)

February

Week 5

- T. 7 WLB, 5: Gertrude Stein and Alice B. Toklas: rue de Fleurus
 Jean Rhys. *The left bank* (Preface) (ARES) + "[Mannequin](#)" [1927]
- R. 9 **Josephine Baker.**
 Reading: +Isadora-Josephine Baker-1930- WLB. 4, Flanner (72)

Reading Flanner on [J. Baker](#). 1925. Pp.3-5. (*Letters from Paris*)
 SC. Mario Nalpas, Henri Etiévant. *Siren of the Tropics* (1928, 1h26)

Week 6.

T.14 [Djuna Barnes](#). *Nightwood*. 1st story, *Bow Down*

R.16 On Performers and artists and photographers- Kiki de Montparnasse
 Reading: *Nightwood* (pp. tba) + Finish Stein: *Paris-France*, and *The Autobiography of Alice B. Toklas*

SC. Man Ray, [Étoile de mer](#) (1928, 26') + Fernand Léger, *Ballet Mécanique* (1924, 16mn.)

Week 7.

T. 21 [The Bookstore](#)

WLB. 6: Sylvia Beach & Adrienne Monnier: rue de l'Odéon

Reading: Hemingway: "Shakespeare & Company" (2nd part to 'Miss Stein instructs', ARES) + "Shakespeare and Company." Flanner (128-130)

R. 23 [Reimagining Paris](#). Reading Djuna Barnes' *Nightwood*. #2. *La Somnambule* 29 + *Watchman, what of the Night?* 78. WLB, 7.

SC. Woody Allen, *Midnight in Paris* (2011, 94 mn.)

March

Week 8.

T.28 [Anaïs Nin](#) & context. Reading Nin: *Ladders to Fire* (Part I-up to p.45)

R. 2 Reading: Anaïs Nin. Part II (end).

SC. Gary Snyder, *Anaïs Nin Revisited* (docu. 1974, 60 mn.)

Week 9.

T. 7 Reading: Anaïs Nin. Part II. *Bread and the Wafer*. (end)

R. 9 [The Chanel Years](#)

Reading: Lourdes Font "L'allure de Chanel. The couturiere as literary character," and Flanner on Chanel. (86-87) but also Colette on Chanel, and Barnes on Chanel (docs. sent by instructor)

SC. Jan Kounen, *Coco & Igor*(2009, 1h.59)

{SPRING BREAK **March**. 11-18 }

Week 10.

Week 11.

T.21 [Photographers and painters](#); virtual exhibitions & group work

R. 23 MIDTERM (A 50 mn. exam, in class)

SC. No screening that week

Week 12.

T. 28 WLB, 7, Natalie Barney + Flanner: Stein Art Collection, 187, Suzanne Lenglen (186)

R. 30 WLB, 11, Paris Transfer: the 1930s. Postscript on the *Women of the Left Bank*.

SC. Alan Rudolph, *The Moderns* (1998, 126 mn.)

April

Week 13.

- T. 4 WLB, 12. The City they left.
- R.6 WLB, 12. The City they left. Intro to M. Duras-**War time Paris**
- SC. Tba or students' film selection for that week.

Week 14

- T. 11 Duras « Pain »
- R. 13 Duras « Pain »
- SC. Emmanuel Finkiel, *Memoir of War/Memoir of Pain* (2017, 126mn.)

Week 15

- T. 18 World War II. Janet Flanner's portraits, the Paris Journal 1945.
- R. 20 Colette, « **Occupation** » *Paris from my Window*. Overview of semester, postscript, and post-occupation times.
- SC. Stanley Donen, *Funny Face* (1957, 1h43)

Week 16

- 25 April Film or text analysis- in class assignment. This will be based on recent texts/films.

* Please note that the syllabus is subject to revisions over the course of the semester, depending on the class itself, which according to my teaching philosophy, is never static, but fluid.

Class Policies

Policy related to class attendance + absences:

Class attendance is compulsory. Excuses will be made for religious, and/or medical absences provided that a doctor's note is submitted to the instructor. Class participation is evaluated daily and has to be consistent over the duration of the term. It may include group work on specific questions, and discussion of assigned readings and films. Not excused are the following: a vacation cruise, leaving early for your weekend, etc. (three absences are permitted throughout the term, however, make sure you are up to date with the in-class discussions, analysis, presentations and reading). After 3 absences, there will be a -1-pt. policy per class. Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

Students Requiring Accommodation

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>

It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

COURSE EVALUATIONS: Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>

ACADEMIC HONESTY: The University of Florida statement regarding academic honesty and more specifically “giving and/or receiving unauthorized aid on student’s work” reads as follows:

- Giving information includes, but is not limited to, allowing other students to use or copy work or answers to exam questions either while the exam is being given or after having taken the exam.
- Further, the taking of information includes, but is not limited to, copying from the answers provided in the book or ancillary materials, copying from another student’s paper [...], using information already written in books, [...], or asking anyone, students or not to review and/or correct assignments.
- Students found in violation of this policy will be referred to the appropriate administration for appropriate action according to the student judicial process.

Students may view the entire UF honor code at:

<https://archive.catalog.ufl.edu/ugrad/1617/advising/info/student-honor-code.aspx#honesty>

Counseling and Wellness Center: [Visit the Counseling and Wellness Center website](#) or call 352-392-1575 for information on crisis services as well as non-crisis services.

Student Health Care Center: Call 352-392-1161 for 24/7 information to help you find the care you need, or [visit the Student Health Care Center website](#).

ON-CAMPUS STUDENT RESOURCES: Students are encouraged to take full advantage of the resources provided to them at UF:

U Matter, We Care: If you or someone you know is in distress, please contact umatter@ufl.edu, 352-392-1575, or visit [U Matter, We Care website](#) to refer or report a concern and a team member will reach out to the student in distress.

University Police Department: [Visit UF Police Department website](#) or call 352-392-1111 (or 9-1-1 for emergencies).

UF Health Shands Emergency Room / Trauma Center: For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; <https://ufhealth.org/uf-health-shands-emergency-room-trauma-center>

GatorWell Health Promotion Services: For prevention services focused on optimal wellbeing, including Wellness Coaching for Academic Success, visit the [GatorWell website](#)

or call 352-273-4450.

Academic Resources

E-learning technical support: Contact the [UF Computing Help Desk](#) at 352-392-4357 or via e-mail at helpdesk@ufl.edu.

Career Connections Center: Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.

Library Support: Various ways to receive assistance with respect to using the libraries or finding resources.

Teaching Center: Broward Hall, 352-392-2010 or to make an appointment 352-392-6420. General study skills and tutoring.

Student Complaints On-Campus: [Visit the Student Honor Code and Student Conduct Code webpage for more information.](#)

On-Line Students Complaints: [View the Distance Learning Student Complaint Process.](#)

Writing Assessment

Writing Assessment Rubric

	SATISFACTORY (Y)	UNSATISFACTORY (N)
CONTENT	Papers exhibit at least some evidence of ideas that respond to the topic with complexity, critically evaluating and synthesizing sources, and provide at least an adequate discussion with basic understanding of sources.	Papers either include a central idea(s) that is unclear or off-topic or provide only minimal or inadequate discussion of ideas. Papers may also lack sufficient or appropriate sources.
ORGANIZATION AND COHERENCE	Documents and paragraphs exhibit at least some identifiable structure for topics, including a clear thesis statement but may require readers to work to follow progression of ideas.	Documents and paragraphs lack clearly identifiable organization, may lack any coherent sense of logic in associating and organizing ideas, and may also lack transitions and coherence to guide the reader.
ARGUMENT AND SUPPORT	Documents use persuasive and confident presentation of ideas, strongly supported with evidence. At the weak end of the Satisfactory range, documents may provide only generalized discussion of ideas or may provide adequate discussion but rely on weak support for arguments.	Documents make only weak generalizations, providing little or no support, as in summaries or narratives that fail to provide critical analysis.

STYLE	Documents use a writing style with word choice appropriate to the context, genre, and discipline. Sentences should display complexity and logical sentence structure. At a minimum, documents will display a less precise use of vocabulary and an uneven use of sentence structure or a writing style that occasionally veers away from word choice or tone appropriate to the context, genre, and discipline.	Documents rely on word usage that is inappropriate for the context, genre, or discipline. Sentences may be overly long or short with awkward construction. Documents may also use words incorrectly.
MECHANICS	Papers will feature correct or error-free presentation of ideas. At the weak end of the Satisfactory range, papers may contain some spelling, punctuation, or grammatical errors that remain unobtrusive so they do not muddy the paper's argument or points.	Papers contain so many mechanical or grammatical errors that they impede the reader's understanding or severely undermine the writer's credibility.

[Writing Studio](#): 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers.