

Bing! La Grande Illusion*: (Mis)Communication in French and Francophone Cinema

FYS 2012 - Section P

Instructor: Professor Joanne M. McKeown
Office: Comenius 407
Phone: 610-861-1396
Email: jmckeown@moravian.edu

Student Advisor: Jessica Potkovic
Email: stjjp07@moravian.edu

Meeting Time: Monday, Wednesday, Friday, 11:45-12:55

Location:

Office Hours: Tuesday, 10:00 - 12:00
Thursday, 1:00 – 3:00

Course Description:

Bing! Today, thanks to technology, communication with people as close as next door and as far away as across the globe is immediate, constant, and easy. This rapidity and facility begs the question of whether or not better quality communication results overall. Is more frequent communication better communication? Do individuals and do different groups understand one another better? Do gaps still exist between generations, between cultures, between the powerful and the weak, between the familiar face and the new one? Let's go to the movies to explore how the themes of communication—and miscommunication—have been portrayed by four French/Francophone directors. Stories woven around challenges of being understood and being accepted will provide material for discussion and writing about communication past and present, in other cultures and in our own. (*La Grande Illusion – film by Jean Renoir, 1938)



Section P - Syllabus

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Statement from Instructor, Dr. McKeown: Welcome! I am looking forward to our semester together. I hope you will enjoy our exploration of five provocative films emanating from the francophone cinematic tradition; I am optimistic they will spark good conversation and even better written work. I have scheduled individual conversations with each of you on Oct.10 in lieu of class; I hope to get to know you better then and to hear about what you perceive to be your strengths and your challenges as a writer. Please feel free to contact me before that date if you would like to discuss anything. Good communication, actually the theme of our course, helps us feel better overall, get along better, work better and learn better. Let's make the most of the opportunity!

Statement from Student Advisor, Jessica Potkovic: As your student advisor, I plan to be available to assist you in many different aspects of the college life. I received training to help you specifically with your writing which is one of the main focuses of the FYS class. In addition, I will be in charge of leading several class sessions. I hope to make your transition into college much easier because, at times, it can seem very overwhelming. If you ever need to contact me, feel free to email: stjpp07@moravian.edu

Required Readings:

Behrens, Laurence and Leonard J. Rosen. A Sequence for Academic Writing. Fifth edition

Platt, Polly. French or Foe? Getting the most out of Visiting, Living and Working in France. Third Edition. Culture Crossings.

Photocopies to be distributed in class:

Baxter, Charles. *Gryphon*.

Alvarez, Julia. *From Yo!: The Student Variation*.

Selection of Five Poems from Teaching With Fire.

Required Journal Notebook:

Please purchase two medium -sized spiral-bound notebooks, one for each of the two parts of the semester. The majority of your assignments, including the preparatory work for each paper, will be written in these. I will collect them at least twice during the semester to assign a grade to them. Please start each new assignment on a clean right-hand page. Put the date the assignment is due there, as well as the name of the assignment as it appears in the Assignment portion on this syllabus.

Attendance Policy:

All absences, including Friday sessions with Student Affairs, count as an absence, *even those for which a doctor's note is available*. Therefore, it is best to 1) not schedule doctor's visits during class, and 2) miss class only when absolutely necessary. The student's final attendance grade (5%) is computed as follows: 0 absences = A+ / 1 = A / 2 = B+ / 3 = C+ / 4 = D+ / 5 = D- / 6 = F (50) / 7 = 40 / 8 = 30 (etc.)

Late Assignments/Work:

All work must be prepared for the due date on the Assignment portion of this syllabus. Final grades for papers will drop three points for every class day they are late. You are always responsible for assignments and other material, even if you are absent. E-mail or phone number of two classmates to contact for work in case of absence:

Name: _____ Contact info: _____

Name: _____ Contact info: _____

I fully expect all students to attend class and to participate in work done in class (10%). In order to participate well homework assignments must be completed carefully and thoughtfully before coming to class (10%).

How the Final Grade is Determined:

Paper 1	10%
Oral Presentation - Interview with a Professor	5%
Paper 2	10%
Paper 3	15%
Annotated Bibliography	5%
Paper 4	15%
Journal Notebook at Midterm	10%
Journal Notebook at End of Semester	10%
Work-shopping	5%
Class Participation	10%
Attendance	5%

Classroom Environment:

In order to have a good learning environment in class I ask that the following conditions be respected:

Arrive in class on time. Repeated late arrivals will be reflected in a lowered class participation grade. Late arrivals of more than 10 minutes will be counted as an absence.

Participate fully in class work. Unsatisfactory classroom behavior, such as little or no verbal response, uncooperative interaction with others for group work and/or a disrespectful attitude will be reflected in a lowered class participation grade. Our class will be discussion-based which will in turn, inform your writing. Participating well will improve your own work and that of your classmates; it will also make for a more interesting and engaging learning environment.

Turn off cell phones and leave them out of sight during class. If this policy is not respected I will ask offenders to give me their phones upon arrival in class; phones will be returned to the student after class.

Plan to stay in class for the full 70 minutes without taking a break to use the bathroom, check messages, etc.

Stay in your seat during class, except in the case of an emergency.

Thank you for your cooperation!

Extra credit:

Students may earn up to 3 extra points on their lowest grade on a paper by participating in activities related to language, literature and writing. Eligible activities are a College theatre production, the International Arts night, submission of creative work to the *Manuscript or Babel*, a session with a Writing Center tutor, participation in an undergraduate symposium. Required as well for full credit is a brief write-up of the activity.



General Overview of the First Year Seminar

Description and Objectives

The First Year Seminar (FYS) introduces writing as a process that is central to college learning and to life. Each FYS, no matter what the topic, focuses on college-level reading and writing so students will begin to sharpen the critical reasoning skills needed for success in any academic discipline at Moravian College. The subject area focus of each FYS section entails reading and discussing ideas and styles from various academic disciplines, but all sections are the same in their general approach: students will practice both speaking and writing and will work collaboratively in workshop settings. You learn to write by writing and reading, so your teacher will be mostly a facilitator in class, not a lecturer or test-giver. By the end of this course, students will:

- A. Articulate and understanding of liberal education as it affects one's life now and prepares the individual for the future.
- B. Use writing as a way to discover new information and insights, in short, to learn.
- C. Demonstrate a process approach to writing.
- D. Demonstrate competency in writing including framing questions, posing problems, and synthesizing information to write an academic paper.
- E. Demonstrate an ability to write effectively for a variety of audiences.
- F. Gather information for assignments through the use of appropriate technology and evaluate the credibility of sources needed to write an academic paper.
- G. Read critically and comprehensively to integrate others' ideas with their own.
- H. Demonstrate behaviors for successful learning including effective study habits, time management, goal setting and coping skills.
- I. Collaborate with faculty and student advisors to engage with the college community.

Students will complete several pieces of writing, formal and informal, graded or ungraded, this semester. Expect to receive suggestions from your instructor or classmates as you develop writing assignments through multiple drafts. Individual conferences, written comments, small group workshops, the College Writing Center—all may be used to help you as you plan, draft, revise, and edit a piece of writing. At least one writing assignment will involve substantial use of Reeves Library. You will improve your information literacy as you learn to develop and investigate a research topic. **By the time you complete your FYS, you should be proficient in the following “basic competencies” of information literacy:**

- Define a research need
- Formulate a research topic
- Determine an information need
- Plan and execute a search for information
 - Identify key terms and concepts
 - Identify the most appropriate sources of information
 - Use Boolean operators and truncation where appropriate
 - Impose limiters (e.g., scholarly vs. popular, date, language)
 - Modify the search based on search results
- Know how and where to find the sources discovered in the search process
 - Determine which sources the library owns or provides access to and retrieve them
 - Request material not owned by the library on Interlibrary Loan
 - Locate material faculty may have put on reserve in the library
- Understand the obligation to credit sources and be able to do so in an appropriate citation style

Policy on Academic Honesty

Moravian College expects its students to perform their academic work honestly and fairly. A Moravian student, moreover, should neither hinder nor unfairly assist the efforts of other students to complete their work successfully. This policy of academic integrity is the foundation on which learning at Moravian is built.

The College's expectations and the consequences of failure to meet these expectations are outlined below. If at any point in your academic work at Moravian you are uncertain about your responsibility as a scholar or about the propriety of a particular action, consult your instructor.

Guidelines for Honesty

All work that you submit or present as part of course assignments or requirements must be your original work unless otherwise expressly permitted by the instructor. This includes any work presented, be it in written, oral, or electronic form or in any other technical or artistic medium. When you use the specific thoughts, ideas, writings, or expressions of another person, you must accompany each instance of use with some form of attribution to the source. Direct quotes from any source (including the Internet) must be placed in quotation marks (or otherwise marked appropriately) and accompanied by proper citation, following the preferred bibliographic conventions of your department or instructor. It is the instructor's responsibility to make clear to all students in his or her class the preferred or required citation style for student work. Student ignorance of bibliographic convention and citation procedures is not a valid excuse for having committed plagiarism. When you use the specific thoughts, ideas, writing, or expressions of another person, you must accompany each instance of use with some form of attribution to the source.

You may not collaborate during an in-class examination, test, or quiz. You may not work with others on out-of-class assignments, exams, or projects unless expressly allowed or instructed to do so by the course instructor. If you have any reservations about your role in working on any out-of-class assignments, you must consult with your course instructor. In each FYS class and in the Writing Center, we try to establish a community of writers who can review and provide helpful criticism of each other's work. Although no students in your class or in the Writing Center should ever be allowed to write your paper for you, they are encouraged to read your work and to offer suggestions for improving it. Such collaboration is a natural part of a community of writers.

You may not use writing or research that is obtained from a "paper service" or that is purchased from any person or entity, unless you fully disclose such activity to the instructor and are given express permission.

You may not use writing or research obtained from any other student previously or currently enrolled at Moravian or elsewhere or from the files of any student organization, such as fraternity or sorority files, unless you are expressly permitted to do so by the instructor.

You must keep all notes, drafts, and materials used in preparing assignments until a final course grade is given. In the case of work in electronic form, you may be asked to maintain all intermediate drafts and notes electronically or in hard copy until final grades are given. All these materials must be available for inspection by the instructor at any time.

Plagiarism

A major form of academic dishonesty is plagiarism, which we define as the use, whether deliberate or not, of any outside source without proper acknowledgment; an "outside source" is defined as any work (published or unpublished), composed, written, or created by any person other than the student who submitted the work (adapted from Napolitano vs.

Princeton). Instructors often encourage—and in the case of research essays, require—students to include the ideas of others in their writing. In such cases, students must take care to cite the sources of these ideas correctly (in other words, to give credit where credit is due).

At Moravian, if an instructor suspects plagiarism, the student will be asked to show the notes and drafts contributing to the final version of a paper. The instructor also has the right to review any books or periodicals that were used. The grade for the paper will be suspended until these materials have been reviewed. An instructor who suspects a student of violating the policy on academic honesty with regard to an assignment, requirement, examination, test, or quiz will consult with the Chair, First Year Seminar, using a blind copy of the work in question, to verify the violation. If the charge is verified, the instructor will, in almost all cases, assign either a grade of zero to the academic work in question or a failing grade in the course in which the violation occurred. The student must be informed in writing of the alleged violation and penalty; a copy of this memo must be sent to the Associate Dean of Academic Affairs.

A student may appeal either a charge of academic dishonesty or a penalty as follows:

First, to the First Year Seminar course instructor.

Next, in the case of a First Year Seminar, to the Chair, First Year Seminar

Next, to the Academic Standards Committee, chaired by the Associate Dean for Academic Affairs.

The Writing Center

The Writing Center, on the second floor of Zinzendorf Hall, is there to support the efforts of all writers at Moravian College. The tutors there are students who are good, experienced writers and who are professionally trained to help you improve your writing. They will go over an essay draft with you and guide your understanding of how you might improve that draft. You could also drop by to pick up some of the free handouts on virtually every part of writing: getting started, writing a thesis, developing paragraphs, eliminating wordiness, using commas, and the like. The Writing Center is generally open Monday-Thursday afternoons and Sunday evenings during the semester. The Writing Center is located in a building that is not accessible to persons with mobility impairments. If you need the services of the Writing Center, please call 610-861-1392.

Learning Services Office

Students who wish to request accommodations in this class for a disability should contact Elaine Mara, Assistant Director of Learning Services for Academic and Disability Support, 1307 Main Street, at 610-861-1510. Accommodations cannot be provided until authorization is received from the Academic Support Center.

Writing as a Process

Writing is more than simply a report of what you know and see; it is also an important way of exploring a subject. Developing a finished piece of writing through time and involving the recursive process discussed below can deepen your understanding of the world and yourself in a way that reading and thinking by themselves cannot. By practicing writing in this way, we hope that you can eventually become your own teacher/editor and be able to use writing as a way of learning. Here is a brief overview of the usual process, based on what we know about how successful writers actually work.

Prewriting (or planning) is the work you do before composing and includes those important early decisions about purpose, audience, and style to. Prewriting also means reading, taking notes, talking to others, outlining, or freewriting—in other words, gathering together your information and thoughts.

Writing (or drafting or composing) those first words on a blank page is sometimes the most difficult step, often preceded by procrastination and anxiety that the writing will not work and that you might fail. Beginning writers should remember that it is neither natural nor possible for the words to come out just right the first time. Trying to make each sentence perfect before going to the next is one of the worst things to do. Writing takes time and often trial and error to become exact. Therefore, writing the first draft should be the fastest part of the process. You should write freely and without concern for style or mechanics in order to probe your ideas and let the act of writing help you discover what needs to be said. This first draft should be an open conversation between you and the writing. But for this conversation to move forward, you the writer must continue to put words on paper and respond to those words by writing more. Most any words will do to start the ball rolling, to set up this dialogue between you and the page. You are simply using writing to make yourself think in a sustained way about your topic. You are not even sure yet what you wish to say. What comes out may surprise you. But at least give yourself a chance to let your thoughts flow in writing without trying to make each sentence correct before going to the next.

Revising is the crucial stage. Indeed, it has often been said that good writing is rewriting. It is through **multiple drafts** that a piece of writing is developed to fulfill the writer's purpose for a reader. You may add paragraphs and sentences while deleting old ones, or restyle flabby sentences and sharpen word choice now that the ideas are clearer. You may even trash much of what you have written in a first draft as your purpose and your sense of yourself in relation to your audience becomes sharper. Always ahead in revision are several opportunities to improve what you are working on.

Final editing and proofreading occur as you approach completion of a writing project. For the first time, the writer inspects and verifies the grammar and spelling and punctuation. Good writing is much more than good grammar, but for most academic essays, the two go together. So writers at this point become concerned that no spelling or grammatical blunder will interfere with a reader's ability to understand and enjoy what was written. You will not always have as much time as you would like for every essay. All of us, students and teachers alike, must learn to live within the limitations of this special version of life called college. But you can still practice this process of writing, learning to anticipate each stage and the writing problems that are a part of it. Someday your success will almost certainly depend, at least in part, on your ability to write meaningfully and to write with style. This semester is the time to start to get ready for that moment.

Program – Section P

An * indicates a class for which you must prepare an assignment in advance. Please see the assignment descriptions on pages 12-18 of this syllabus. Please note that this program is subject to change.

August 27 M Introduction; Writing questionnaire

Film I – Communication between teachers and students: ‘Entre les murs’, directed by Laurent Cantet

29* W Preparation for film – I: Two short stories

31 F Session with Student Affairs:

“Who am I? How can I lead? What is my responsibility to the world?”

September 3 M *Labor Day*

Sept 4 – last day for course changes

5* W Preparation for film - II: Five poems

Sept 5 & 6 - viewing

7 F Session with Student Affairs:

“Do you have to be crazy to go to the Counseling Center? Do you have to be sick to go to the Health Center?”

10* M Discussion of film – I: Questions - Comprehension and Interpretation

12* W Discussion of film - II: Paper - Self-portrait, submission of draft

14 F Session with Student Affairs:

“College 101: Advice from the Academic Support Center”

17* M Discussion of film – III: Paper, final version

19* W Conclusion: Interview with a Professor

Film 2 – Communication between lovers: ‘Cyrano’, directed by Jean-Paul Rappeneau

	21*	F	Preparation for film - I: Historical backdrop, Romance French style with Polly Platt
	24*	M	Preparation for film - II: The French love affair with words, Polly Platt <i>Sept. 24 & 25 - viewing</i>
	26*	W	Discussion of film – I: Questions – Comprehension and Interpretation
	28	F	Session with Student Affairs: “Building Community”
October	1*	M	Discussion of film – II: Cyrano’s scheme: for or against?
	3*	W	Discussion of film – III: Paper Workshop, submission of draft
	5*	F	Conclusion - Scenes from play
	8	M	<i>Fall Break</i>
	10*	W	Paper – final version; Individual conferences / visit to Writing Center
	12	F	Session with Student Affairs: “Living in a Globally Connected World”

Film 3 – Communication between cultures: ‘Auberge Espagnol’, directed by Cédric Klapisch

	15*	M	Preparation for film – I: culture shock, Barcelona, MLA style sheet
	17	W	Bibliographic Instruction – Reeves Library
	19*	F	Preparation for film – II: ERASMUS, the EU / annotated bibliography <i>Oct. 19-21 viewing</i>
	22*	M	Discussion of film – I: Questions of Comprehension and Interpretation(BI f-up)
	24*	W	Discussion of film – II: Culture shock: college, a “different country”, MLA
	26	F	Session with Student Affairs: “Experience Your Future: How Hands-On learning Will Impact Your College Experience”

	29*	M	Discussion of film – III: Paper, draft, workshopping and submission
	31	W	Discussion of film – IV: Roundtable Exchange Students and Study Abroad
Nov.	2*	F	Conclusion – Submit final version of Paper; Individual advising

Film 4 – Communication between children and parents, and social groups: ‘Ressources humaines’ directed by Laurent Cantet

November	5*	M	Preparation for film I: Higher Education in France
	7*	W	Preparation for film II: the 35-Hour work week; the power of unions
			<i>Nov. 7-8 – viewing</i> <i>Last day to Withdraw with W</i>
	9*	F	Discussion of film – I: Questions of Comprehension and Interpretation
	12*	M	Discussion of Film – II: Analysis
	14*	W	Discussion of Film – III: Management in France; Franck’s “place” now and later?

Film 5 – Communication between spouses and cultures: ‘Inch’ Allah dimanche’ directed by Yamina Benguigui

	16*	F	Preparation for film – I: Immigration in France, northern France
	19*	M	Preparation for film – II: Women’s issues in Algerian Muslim culture
	21& 23	W & F	<i>Thanksgiving break</i> <i>Nov. 19-25 – viewing</i>
	26*	M	Discussion of film I: Questions of Comprehension and Interpretation
	28*	W	Discussion of film II: Analysis Questions
	30*	F	Paper Draft, work-shopping and submission
Dec.	3	M	Concluding Discussions and Workshops
	5*	W	Submit final version of paper; Concluding Discussions and Workshops
	7	F	Concluding Discussion

Assignments – Section P

JN = Journal Notebook. Please write the assignment date and number before each entry so that I can easily reference them when I collect these.

ASAW = A Sequence for Academic Writing, Behrens and Rosen

A fuller description of how papers are prepared is found on pages 19-20.

Please note: The content and timing of these assignments are subject to change. All significant changes will be made in writing.

Film I – ‘Entre les murs’ or ‘The Class’

For Aug. 29: *Preparation for film I: Two Short Stories*

- 1) Read “*Gryphon*” by Charles Baxter. In Journal Notebook (JN) consider who, from the point of view of the children in the story, are the ‘good teachers’. Why are they good? Is Miss Ferenczi ‘good’? Explain why or why not. Would you like to have a teacher like her? Explain.
- 2) On a separate piece of paper to be submitted to me, describe a teacher and class you remember vividly and explain why. Type at least 300 words.
- 3) Read “*From Yo!: The Student Variation*” by Julia Alvarez. In your JN, list the points / lessons you take from this story (at least two). Explain why they interest you.

For Sept. 5: *Preparation for film II: Five Poems*

- 1) For each poem and its introduction write a short response, explain in your JN how your experience as a student / learner is reflected in them. Also, identify elements of each poem that appealed to your imagination. Explain.

For Sept. 10: *Discussion of film I: Response Questions*

- 1) On a separate piece of paper to be submitted, write a summary of the movie (10-20 sentences). To help you summarize, see ASAW, Ch. 1, p. 2 – top of p. 7).
- 2) Write responses to the following questions in your JN:
 - a) Choose one student with whom you have something in common *or else* whom you dislike. Explain, using examples from your personal life and experience as a student to show why.
 - b) Who do you feel was at fault in the final incident: the student(s) or the teacher? Explain.
 - c) List the student behaviors you did not like. Explain why not.
 - d) Choose an event or situation you found especially surprising. Describe it and explain.
 - e) What role did parents play here? What role should they play now in your education?

For Sept. 12: *Discussion of film – II: Self-Portrait of an Educated Man/Woman, draft submission*

- 1) In the film the students did brief self-portraits for oral presentations. For submission to me write a self-portrait that focuses on what you think is important and interesting for someone like me to know (you could work with the film’s format: “What I like and what I don’t like”, to get started. Try to include reflections about yourself as a student. (One complete typed page minimum; 12 pt Times New Roman, double-spaced) This is your first draft.

For Sept. 17: *Discussion of film – III:*

- 1) Revise your self-portrait for final submission
- 2) Read in *SforAW* about avoiding plagiarism, p. 46-47.

For Sept. 19: *Conclusion:*

- 1) Organize the results of the interview with a professor into your JN for a two-minute oral presentation and for use in class discussion. Include a photo of your interviewee.

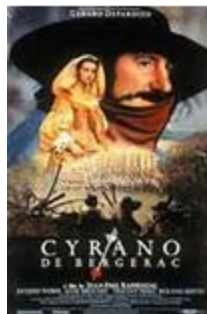
Film # 2 – ‘Cyrano’

For Sept. 21: *Preparation for film I: Historical Backdrop and Romance French style – Polly Platt*

- 1) Record the results of research on the following questions in your JN. They will provide essential background information for understanding the film.
 - a) What is a duel? In what circumstances would a duel take place historically? Was dueling legal in mid seventeenth-century France (the time and setting of the film)?
 - b) Cyrano was a musketeer (*mousquetaire*). What exactly was this in the 17th century France? For whom did the musketeers work?
 - c) Cyrano is a ‘cadet de Gascogne’. What was this? Where was Gascogne? What reputation did men from this region have?
 - d) Where is Arras, France? What happened in this city in 1640?
 - e) Cyrano de Bergerac, the man about whom this movie/play is written really existed. When did he live and what is known about him? Why is he well known?
 - f) This play was written and published by author Edmond Rostand in 1897. Find at least three facts about him and also about the public reception of the play at that time.
- 2) Read ‘*Plaisir: Flirting, Food, Language and Love*’ by Polly Platt. In your JN list observations she makes about Americans with which you agree and those about which you do not agree. Next, summarize Platt’s point about communication between lovers in France. Do you find it strange? Interesting? Improbable? Explain.

For Sept. 24: *Preparation for film II: The French love affair with words – Polly Platt*

- 1) Read ‘The Music of Their Tongue: a Passion or a Religion?’ by Polly Platt. Summarize (briefly) each section in your JN. Then choose two of the points (sections) and reflect on how that same attitude is or is not reflected in our use of the English language. What do you think about this topic? Does it strike you as strange? Are you bothered by people who don’t speak English well? Do you notice styles or registers (ie: formal, casual, slang) of speech and does that affect how comfortable you are with someone? Are you aware of different registers of speech you yourself use when writing or speaking? Explain.



1.

For Sept. 26: *Discussion of film – I: Questions – Comprehension and Interpretation*

- 1) In your JN write answers to the following:
 - a) In three separate paragraphs describe Cyrano, Roxane and Christian.
 - b) Which of these characters do you prefer? Why?
 - c) What do you think of the strategy proposed by Cyrano to advance the relationship between Christian and Roxane? Explain.
 - d) What do you think is the most grandiose act that Cyrano performs? Why?
 - e) This movie was a great success both here and abroad. What do you think accounts for the popularity of the film? Which of its themes are universal?

For Oct. 1: *Discussion of film – II: Cyrano’s scheme: for or against? Hero or Control Freak?*

- 1) In your JN write complete answers to the following:
 - a) Describe how Cyrano could be seen as a self-sacrificing hero; next explain how he could be viewed as a meddling control freak. Use examples from the story to support each characterization.
 - b) Decide which of these two ways of seeing Cyrano you agree with and explain why.
 - c) Think of a situation in in your own life (or in the life of someone you know) in which someone made a similar gesture which could be seen as self-sacrificing or else as meddling. Explain this situation and how it is similar to Cyrano’s. Has Cyrano’s story changed how you see that situation?
- 2) In ASAW skim chapter 6, pages 216-225; read carefully pages 225 – 244. You are not required to do the writing exercises. Skim the examples, unless you need more work on a given point and would benefit from them.

For Oct. 3: *Discussion of film – III: Paper workshop, draft submission*

- 1) Organize the notes from the writing assignment for Oct. 1 (# 1 a-c) into a 2-3 page paper. Bring 2 copies of the paper to class for work-shopping with other students. Submit this version for my review.

For Oct. 5: *Conclusion – Scenes from play*

- 1) Prepare scenes for dramatic readings in class 😊.

For Oct. 10: Submit revised paper.

Film 3: ‘Auberge Espagnol’

For Oct. 15: *Preparation for film II: Culture shock – college, “a different country, Barcelona, Spain*

- 1) In your JN brainstorm about all the things you have had to adjust to during your first 2 months in college; talk about living with a roommate or being a commuter in a primarily residential school, academic challenges, new and old friendships, family issues, and so forth. Identify what has been the most difficult for you and explain. Have there been pleasant surprises?
- 2) The film takes place in Paris and Barcelona. Find both of these cities on a map of Europe. List 5 characteristics of Barcelona and 3 sites one might visit as a tourist.

For Oct 19: *Preparation for film I: ERASMUS, the EU*

- 1) In your JN record answers to the following:
 - a) How long has ERASMUS existed and what is its primary function?
 - b) How many students participate in the program each year, and which countries send the most students abroad? Which countries attract the most students?
 - c) Find 3 informative youtube videos about ERASMUS. List each one and summarize the contents of the video. Try to find at least one in which students talk about their own experiences.
 - d) Find 2 journal articles about the program either online or in print. Record all the relevant information (title, author, dates, name of journal or site) and summarize the articles.

For Oct. 22: *Discussion of film I: Questions of comprehension and Interpretation*

- 1) In your JN respond to the following:
 - a) What is difficult for Xavier when he arrives in Spain?
 - b) What draws him immediately to the apartment?
 - c) What brings he and Martine together?
 - d) Consider the scene of the race to warn Wendy about Alistair's arrival. What does it reveal?
 - e) How do you understand the visions Xavier has in the hospital?
 - f) How do you feel when Xavier leaves his friends in Barcelona. He invites them to Paris; do you think they will meet again?
 - g) Why do you think he does not tell his mother anything when he returns home?
 - h) How does he readapt to life in Paris?
 - i) It was suggested by a high-ranking French official that military service should be replaced by a year of travel to help form young people. Do you think this is a good idea? Why or why not?

For Oct. 24: *Discussion of film- II: Culture shocks*

- 1) In your JN consider all the ways Xavier's travel to study in a foreign country is similar to embarking on college life. Next, consider how these two experiences are different. Draw a conclusion from this comparison.
- 2) Read Chapter 4 in ASAW. Pay special attention to pages 164 – 170. You are not required to do the activities or to read all of the examples. I do, however, encourage you to read examples for those points you find most challenging.

For Oct. 29: *Discussion of film- III: Paper draft and work-shopping and submission*

- 1) Organize your reflections from Oct. 19 (#1) into a paper. Add an introduction and a conclusion. Also, add relevant quotes from the youtube videos or from the articles on ERASMUS when you discuss the program. Bring 5 copies of the draft to class for work-shopping with your peers.
- 2) Consult Chapter 7 in ASAW for how to integrate your quotes and to cite them.

For Nov. 2: *Conclusion – Paper submission and Individual Advising Sessions*

- 1) Bring revised, final copy of your paper for submission

Film 4 – 'Ressources Humaines'

For Nov. 5: *Preparation for film I: Higher Education in France*

- 1) Read Platt, Chapters 10 and 11. In JN ...

For Nov. 7 *Preparation for film II: the 35-Hour work week; unions*

- 1) Research the '35-Hour workweek' in France. When, by whom, and why was it instituted? What was happening in 2005? What are some of the advantages of this system? Disadvantages?
- 2) Since when have the French had the right to strike? What purpose(s) do unions serve in France? Since when have they had the right to exist? What causes do they defend and what are their primary goals?

For Nov 9: *Discussion of film I: Questions of Comprehension and Interpretation*

- 1) In your JN respond to the following:
 - a) What is Franck's initial return to the house like? Describe the interactions with his father.
 - b) And his first day at the factory? How is he treated? What does he notice and hear? Is he comfortable? What is the cafeteria like?
 - c) How do things go with his friends?
 - d) Describe the first meeting Franck attends where a union rep is present. Does any of it surprise you?
 - e) How does the questionnaire work out? Why? How does Franck's dad feel about it? Why?
 - f) Why is there so much tension when Franck takes his parents out to dinner?
 - g) Why does Franck's mother say to him that he is selfish?
 - h) Why does Franck break down at the reunion?
 - i) What does Franck blame his dad for when he loses his temper?

For Nov. 12: *Discussion of film II: Analysis*

- 1) In your JN respond in detail to the following:
 - a) Compare Franck's mom and dad's reactions to him. What role does each one of them play.
 - b) Franck's dad's job is difficult, repetitive, and boring; nevertheless, he has no desire to change it or to 'rock the boat'. Why?
 - c) Jean-Claude has a wood-working workshop in his garage. What does this place represent for him?
 - d) Where is Franck comfortable? Explain.
 - e) Which theme is more central to the film, Franck's internship or his relationship to his dad?
 - f) Do Franck and his dad love one another? What do they want for each other?
 - g) Were you uncomfortable at any points in the film? Did you feel a bit like a 'voyeur' (peeping Tom)?

For Nov. 14: *Discussion of film III: Management; Franck's 'place'*

- 1) Read Platt, Part IV, "Office Life". In your JN, take notes on information that explains elements of the film.
- 2) Collaborate with a classmate to imagine Franck in 25 years at 47 years of age. How do you imagine his professional life? His personal life? His parents? What relationships exist between these people now? What kind of advice would Franck give to his own children, for example? Prepare an oral presentation where one of you assumes the role of Franck and the other, of his dad or mom.

Film 5: 'Inch-Allah dimanche'

For Nov. 16: *Preparation of film I – Algeria and Algerians in France; Picardy*

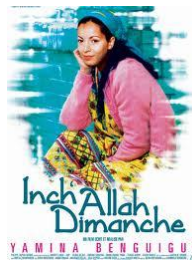
- 1) The characters in the film come from Algeria. To understand their origins answer the following questions in your JN:
 - a) What was the status of Algeria between 1830-1962?
 - b) What happened in 1954?
 - c) Did Algeria win its independence easily?
- 2) France encouraged the immigration of Algerians, especially after World War II to help rebuild the country. By the 70's, though, unemployment in France resulted in the cessation of immigration to ensure that French citizens have work. To understand the consequences of this decision, answer the following:
 - d) In 1974, the French government established a law called the "regroupement familial". To whom was this addressed and what purpose did it serve?
 - e) What is "aid" in Muslim culture and how is it celebrated?
- 3) Research Picardy, the city where the film takes place. Find it on a map. Describe its location, the climate and the industries for which the area is known.

For Nov. 19: *Preparation of film II –Algerian Women*

- 1) Research the topic of life in the last 30 years or so for Muslim women in Algeria. What are their rights? Freedoms? Life-styles? Take notes in your JN for use in class discussion.

For Nov. 26: *Discussion of film I: Questions of Comprehension and Interpretation*

- 1) In your JN answer the following questions:
 - a) How would you describe the relationship between Zouina and her mother-in-law?
 - b) What strikes you about the reunion at the train station?
 - c) What does Ahmed do for his children? Do you think he is a good father?
 - d) How do you react when you see the neighbors, the Donze family, for the first time?
 - e) What gives us the impression that Zouina is not going to let herself be completely dominated by others?
 - f) What does the conversation between the children and their grandmother reveal?
 - g) Why does Zouina become so furious with the Donze?
 - h) Why does Ahmed hit Zouina? What does he say?
 - i) Explain the role Nicole plays for Zouina. And the busdriver?
 - j) What do the scenes at the market and with the salesman reveal?
 - k) How do we see that Malika is very different from Zouina?



For Nov. 28: *Discussion of film II: Analysis*

- 1) In your JN, respond in detail to the following:
 - a) What makes Ahmed tick? What is he afraid of concerning his wife and children? Is he a bad person?
 - b) The garden is a source of conflict. What does it represent for each of the families?
 - c) What/who helps Zouina adapt to life in France?
 - d) What role does the radio play?
 - e) Who rejects Zouina the most, her new country or her own culture?
 - f) Do you consider this a 'feminist' film? (meant here as portraying a positive portrait of women and a negative portrait of men)?

For Nov. 30: *Paper draft, work-shopping and submission, "Communication and Your Place" Synthesis*

Prepare your first draft

Consider all of the films we have watched and, specifically, the issues in them related to communication between people. Consider as well the importance of where people are (physical place) as well as what they want out of life at a given point in time (personal, metaphorical place; ie: "What's *your* place?" Xavier, *Ressources humaines*).

Write a three to four-page paper about where you are right now in your life – where your place is. Consider what challenges related to communication exist in your life. Consider as well how (ressources) you can overcome these challenges and even use them to your advantage. What are the risks involved? Costs? Benefits?

With which films, characters, and conflicts can you best identify? Why? How are the situations of their lives compelling for you?

What conclusions can you draw from our discussions this semester that have pertinence for your life?

For Dec.5: Submit the final revised co copy of your final paper



PAPERS – Section P

All papers must have a heading with your name, the section of our course (FYS Section P), my name and the date. Center the title. Your name should also appear on the upper right-hand corner of each page. Papers are double-spaced, in Times New Roman 12 pt, with 1” margins and page numbers.

For work-shopping, bring two extra copies of your draft to class.

Please note that papers are submitted in stages: bring a total of three copies of the first draft to class for peer work-shopping. At the end of class, students submit the slightly edited (in class) copy for my reading. I will return these drafts at the following meeting with further suggestions for revisions. The fully revised copy is due soon after that (please see below for specific dates).

For more details on the lead in to each paper please see Assignments.

I - Descriptive

For Sept. 12: *Self-Portrait of an Educated Man/Woman* – work-shopping and submission

1) In the film the students did brief self-portraits for oral presentations. For submission, to me write a self-portrait that focuses on what you think is important and interesting for someone like me to know (you could work with the film’s format: “What I like and what I don’t like”, to get started. Try to include reflections about yourself as a student. (Two complete typed pages, minimum; 12 pt Times New Roman, double-spaced) This is your first draft.

Audience: your peers

For Sept. 17:

- 1) Revise your self-portrait for final submission

II – Descriptive, Comparative, Persuasive

For Oct. 3: *Cyrano’s scheme: for or against? Hero or Control Freak?*
Work-shopping and submission

1) Organize the notes from the writing assignment for Oct. 1 (# 1 a-c) into a 3-4 page paper. Bring 2 copies of the paper to class for work-shopping with other students.

Audience: you are a film critic and you are writing for the general public

For Oct. 10: Submission of final version

- 2) Submit your final revised version.

III - Analytical, Research, Compare and Contrast

For Oct. 29: *Culture shocks* work-shopping and submission

- 1) Organize your reflections from Oct. 24 (#1) into a paper. Add reflections about how your own experience adjusting to college compares to Xavier's. Add an introduction and a conclusion. Also, add relevant quotes from the youtube videos and from the articles on ERASMUS when you discuss the program (Oct. 15). Write a minimum of five pages. Bring 2 copies of the draft to class for work-shopping with your peers and one for submission.

Audience: incoming freshmen and their families

- 2) Consult Chapter 7 in ASAW for how to integrate your quotes and to cite them.

For Nov.2 Bring a revised copy of your paper for submission.

IV – Synthesis

For Nov. 30: work-shopping and submission

- 1) Consider all of the films we have watched and, specifically, the issues in them related to communication between people. Consider as well the importance of where people are (physical place) as well as what they want out of life at a given point in time (personal, metaphorical place; ie: “What’s *your* place?” Xavier, *Ressources humaines*).

Write a four-page paper about where you are right now in your life – where your place is. Consider what challenges related to communication exist in your life. Consider as well how (ressources) you can overcome these challenges and even use them to your advantage. What are the risks involved? Costs? Benefits?

With which films, characters, and conflicts can you best identify? Why? How are the situations of their lives compelling for you?

What conclusions can you draw from our discussions this semester that have pertinence for your life?

Audience: Course Instructor and Student Advisor

For Dec. 5: submit final revised version of your paper

