

B - Course Revision Form V. 7.2022 : Entry # 2863**DEAN Decision**

Approved

Today's Date

09/20/2023

EPC Decision

Approved

Today's Date

10/27/2023

GEC Decision

Approved

Today's Date

11/10/2023

APIRC Decision

Approved

Today's Date

11/17/2023

Begin Form**Today's Date**

09/08/2023

Your Name

Denis Dépinoy

Your Email:ddepinoy@highpoint.edu**Are you a Department Chair?**

No

Department Chair Name

Daliang Wang

Email address of your Department Chair

B - Course Revision Form V. 7.2022 : Entry # 2863dwang@highpoint.edu

By checking below, I certify that my department chair has seen and approved the course revisions that are in this proposal

Yes

Please select the appropriate school overseeing this proposal:

Humanities and Behavioral Sciences

Which semester is this course to be taught as proposed?

Spring 2025

Are you submitting multiple courses for revision from the same department?

No, just one

Please list all of the courses that you are submitting revisions for:

Course Prefix	Course Number	Course Title
GBS	3750	FRENCH CINEMA: TEXT AND CULTURE

What would you like to revise?

- Learning Outcomes

Are you also revising any of the following for this course?

- Change course designator
- Change course title
- Change course description

Gen Ed & Academic Program Information

Is this a revision to meet new Gen Ed requirements?

Yes

Which area(s) of Gen Ed does your proposal seek for approval?

- Diversity [DVSTY]

Is this course part of an academic program?

- This course does not currently fulfill academic program requirements

Does this course, as revised, include any community engagement?

No

B - Course Revision Form V. 7.2022 : Entry # 2863**Is this course part of GoGlobal?**

No

Does this course count towards a major or a minor?

Yes

Please list the course(s) and whether they are required or electives for the major/minor.

Course Prefix/Number	Name of Major and/or Minor?	Required or Elective?
GBS 3750	French	Elective

Is this course cross listed?

No

Choose the department designator for your course from the list below.

FRE

Current course number

3750

Current course title

FRENCH CINEMA: FILM & IDENTITY

Curriculum Review Information**Please list all revised student learning outcomes, including Gen Ed outcomes, for this course**

General Education Learning Outcomes (Diversity) Assessment

- Organize evidence and logical inferences to reveal important patterns, differences, or similarities in the analysis of an issue or problem. (Analytic Skills #3)
- Reflect critically on their own values in light of alternatives. (Ethical Reasoning #3)
- Analyze significant connections between the worldviews, power structures, aesthetics, and experiences of multiple cultures historically or in contemporary contexts, incorporating respectful interactions with other cultures. (Appreciation of Difference #1)
- Identify and describe how power and privilege, particularly as determined by racial and socioeconomic inequality, impact their own life circumstances and those of other people both locally and globally. (Appreciation of Difference #3)

Course Learning Outcomes

- Demonstrate an understanding on how perspectives and reflections on class, race, gender and sexuality are represented in French cinema and connect these to artistic representations in their own cultural heritage.
- Compare multiple filmic interpretations on issues of diversity and evaluate those standpoints in light of their own sense of personal and responsibility.
- Analyze the dynamic connections and tensions between issues of human diversity that can be construed through films.
- Analyze and assess how processes of mise-en-scène, narrative structure and cinematography address and influence perceptions on past and current issues of diversity.
- Evaluate concepts and apply theories of the use and presentation of images and narratives.

Please list any revisions to units or content areas that will be required for all sections of this course

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Updated required course materials:

- Sikov, Ed. Film Studies: An Introduction. Columbia UP, 2010.
- A selection of texts and documents available on Perusall

Unit 1 – Social (im)mobility

- L'Esquive (Abdellatif Kechiche, 2003)
- Le roi et l'oiseau (Paul Grimault, 1980)
- La Grande illusion (Jean Renoir, 1937)

Unit 2 – Postcolonial landscapes, postcolonial myths

- White material (Claire Denis, 2009)
- Sans soleil (Chris Marker, 1983)
- Le Sommeil d'or (Davy Chou, 2012)
- OSS 117 : Le Caire, nid d'espions (Michel Azanavicius, 2006)

Unit 3 – Genre and gender

- Une femme est une femme (Jean-Luc Godard, 1961)
- A nos amours (Maurice Pialat, 1983)
- Les Nuits de la pleine lune (Eric Rohmer, 1984)
- Rois et reine (Arnaud Desplechin, 2004)

Unit 4 – I is another

- De Rouille et d'os (Jacques Audiard, 2012)
- Rester vertical (Alain Guiraudie, 2016)

If you have Gen Ed learning outcomes, please address the kinds of assessments you may use for each area that you are proposing the course be designated (i.e., Arts, Humanities, Diversity)

Participation (10 %)

Quizzes (5 %)

Presentation (10 %)

Journal (20 %)

Response Papers (3 x 5%)

Exams (2 x 10%)

Final Project (20 %)

General Education Learning Outcomes (Diversity)

1. Organize evidence and logical inferences to reveal important patterns, differences, or similarities in the analysis of an issue or problem. (Analytic Skills #3):

- Journal: journal entries are cumulative in nature; some entries will respond to prompts asking students to examine forms and topics recurring among several films.
- Response Papers: students will analyze patterns among several films in a given thematic unit.
- Exams: comparative and analytical questions.

2. Reflect critically on their own values in light of alternatives. (Ethical Reasoning #3)

- Analyze significant connections between the worldviews, power structures, aesthetics, and experiences of multiple cultures historically or in contemporary contexts, incorporating respectful interactions with other cultures. (Appreciation of Difference #1)
- Participation: students will watch, read, and discuss a variety of perspectives on issues of class, race, gender and sexuality. Asynchronous (Perusall) and synchronous (in-class) discussions will provide opportunities to engage in these critical reflections.
- Journal: journal entries should be personal reflections on the views developed in the films and texts of the corpus.
- Final Project: this project will be both reflective and creative; students must first describe and reflect on issues examined during

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the semester to create a short film.

3. Analyze significant connections between the worldviews, power structures, aesthetics, and experiences of multiple cultures historically or in contemporary contexts, incorporating respectful interactions with other cultures. (Appreciation of Difference #1)

- Participation: students will establish and analyze connections between various worldviews, aesthetic and forms present in different films and texts.
- Journal: journal entries should establish and analyze connections among various films.
- Exams: comparative and analytical questions.
- Final Project: this project will be both reflective and creative; students must also synthesize and analyze connections between these issues in several films.

4. Identify and describe how power and privilege, particularly as determined by racial and socioeconomic inequality, impact their own life circumstances and those of other people both locally and globally. (Appreciation of Difference #3)

- Participation: through discussions, students will identify and describe global representations of inequality in light of their own circumstances.
- Journal: the personal nature of the journal can encourage this process. By comparing their personal situation to situations described in several non-American films, students will identify and describe dynamics of power and privilege.
- Final Project: this project will be both reflective and creative; students must also take into account their respective circumstances as they describe the dynamics of power and privilege present in films they have watched and discussed.

Please list any revisions to course policies that will be required for all sections of this course

N/A

If you would like to specify any revisions to requirements for how contact hours must be met for all sections of this course, please indicate below (e.g., if any experiential learning activities will replace seat time)

N/A

Is there anything else the reviewing parties should know about this course revision proposal that hasn't already been asked/addressed?

No.

Additional Files

- [FRE3750_Depinoy.docx](#)