



Syllabus – Elective Course

Course title:

Le Cinéma Franco-Belge Contemporain

Credits:

6 ECTS credits

Teaching language:

French

Target students:

Undergraduate students majoring or minoring in French who would like to learn about northern-French and Belgian cultures and cinema.

Teacher in charge of the course:

François Massonnat (Clarife, *Université Catholique de Lille*)
francois.massonnat@villanova.edu

COURSE PRESENTATION

Prerequisite:

All students having completed at least five semesters of formal French instruction are welcome to take this course.

Content:

This course aims to explore how contemporary French and Belgian films set on the border between the two countries engage with questions of class, race, gender, and sex. Students will thus deepen their understanding of the region where they are experiencing their immersion, with particular emphasis on these films' representation of the poor, (im)migrants, women, and the LGBTQ community. Through the close analysis of key scenes, students will develop a keen awareness of the techniques that inform the film medium and thus become better equipped to negotiate the world of images in which we now all live.

Learning Outcomes:

At the end of the course, students should be able to:

- Understand the socio-political themes addressed in contemporary French and Belgian films.
- List major French and Belgian directors and their significant contributions to cinema.
- Describe how film techniques are used to convey meaning in visual storytelling.
- Analyze key scenes from films and discuss their cultural and political significance.
- Develop a nuanced understanding of the complexities of class, race, gender, and sexuality in the context of contemporary cinema.
- By the end of the course, students will be conversant with the works of some of the most prominent French and Belgian contemporary directors and with the conditions of production and reception that characterize the corpus at hand. Additionally, students will show an awareness of the most important concepts that inform the field of cinema studies.



- This course will help you enhance your analytical skills through the in-depth study of key scenes. You will learn to decipher the formal techniques specific to the film medium and be able to understand their pertinence in different contexts.
- Finally, you will improve your ability to work in groups and speak in public in a foreign language.

WORKLOAD

French contact hours = 60 minutes (in some countries/institutions, 1 contact hour = 45-50 minutes)

Form	Number of hours	Comments
Face-to-face, in-class, on-site learning	39 hours	Lectures, discussions, group work, film screenings.
Approximate personal work/homework	30 hours	Students will watch and take notes on 11 films.
Student total workload	69 hours	Includes all contact hours and personal work .

EDUCATIONAL METHODS

Brief introductory lectures, group discussions, scene analyses, small group presentations, on-site visit.

Class Schedule & Resources:

<p><u>Friday, May 23</u></p> <p>Cours 1 : Introduction au cours “Le Cinéma franco-belge contemporain”</p>	<ul style="list-style-type: none"> ■ Introduction historique sur la région et le rapport qu’elle entretient au cinéma. ■ Présentation de clips. ■ Vocabulaire. ■ Germinal : Présentation sur l’œuvre de Zola & la carrière de Berry.
<p><u>Monday, May 26</u></p> <p>Cours 2 : Claude Berry – Germinal (1995)</p>	<ul style="list-style-type: none"> ■ Mini-quiz. ■ Discussion de Germinal. ■ Analyse de clips. ■ La Vie rêvée des anges : Présentation sur Erick Zonca et son œuvre.
<p><u>Tuesday, May 27</u></p> <p>Cours 3 : Excursion – Visite du site de Lewarde</p>	
<p><u>Wednesday, May 28</u></p> <p>Cours 4 : Erick Zonca – La Vie rêvée des anges (1998)</p>	<ul style="list-style-type: none"> ■ Mini-quiz. ■ Discussion de La Vie rêvée des anges. ■ Analyse de clips. ■ La Promesse : Présentation sur les frères Dardenne et leur œuvre.
<p><u>Monday, June 2</u></p> <p>Cours 5 : Jean-Pierre et Luc Dardenne – La Promesse (1996)</p>	<ul style="list-style-type: none"> ■ Mini-quiz. ■ Discussion de La Promesse. ■ Analyse de clips. ■ Welcome: Présentation sur Philippe Lioret et son œuvre.



<p><u>Tuesday, June 3</u> Cours 6 : Philippe Lioret – Welcome (2009)</p>	<ul style="list-style-type: none"> ■ Mini-quiz. ■ Discussion de Welcome. ■ Analyse de clips. ■ Chez nous : Présentation sur le réalisateurs et son œuvre.
<p><u>Thursday, June 5</u> Cours 7 : Lucas Belvaux – Chez nous (2017)</p>	<ul style="list-style-type: none"> ■ Mini-quiz. ■ Discussion de Welcome. ■ Analyse de clips. ■ C'est arrivé près de chez vous : Présentation sur les réalisateurs et leur œuvre.
<p><u>Friday, June 6</u> Cours 8 : Rémy Belvaux, André Bonzel & Benoît Poelvoorde – C'est arrivé près de chez vous (1992)</p>	<p>⚠ <i>This film, which won numerous prizes and is considered a cult classic, contains many violent scenes, including a rape scene. If the prospect of being exposed to such scenes makes you uncomfortable, I encourage you to speak with me so we can find an alternative film for you to watch.</i></p> <ul style="list-style-type: none"> ■ Mini-quiz. ■ Présentation sur le film. ■ Discussion de C'est arrivé près de chez vous. ■ Analyse de clips. ■ Bullhead : Présentation sur Michaël Roskam et le film.
<p><u>Tuesday, June 10</u> Cours 9: Michaël Roskam – Bullhead (2011)</p>	<ul style="list-style-type: none"> ■ Mini-quiz. ■ Discussion de Bullhead. ■ Analyse de clips. ■ Girl : Présentation sur le film et la théorie du genre.
<p><u>Thursday, June 12</u> Cours 10: Lukas Dhont – Girl (2018)</p>	<ul style="list-style-type: none"> ■ Mini-quiz. ■ Discussion de Girl. ■ Analyse de clips. ■ Ma Loute: Présentation sur Bruno Dumont & son œuvre.
<p><u>Monday, June 16</u> Cours 11 : Bruno Dumont – Ma Loute (2016)</p>	<ul style="list-style-type: none"> ■ Mini-quiz. ■ Discussion de Ma Loute. ■ Analyse de clips. ■ La Vie d'Adèle: Présentation sur Abdellatif Kéchiche et son œuvre.
<p><u>Tuesday, June 17</u> Cours 12 : Abdellatif Kéchiche – La Vie d'Adèle (2013)</p>	<p>⚠ <i>Disclaimer : This film, which won the Cannes Film Festival Palme d'or, contains graphic representations of lesbian sexual intercourse, which have sparked public and academic debates. If the prospect of being exposed to such scenes makes you uncomfortable, I encourage you to speak with me so we can find an alternative film for you to watch.</i></p> <ul style="list-style-type: none"> ■ Mini-quiz. ■ Discussion de La Vie d'Adèle. ■ Analyse de clips.
<p><u>Wednesday, June 18</u></p>	<ul style="list-style-type: none"> ■ Test de connaissances (PowerPoints, discussions en classe).



Cours 13 : Examen

- Analyse de clips.
- Essai.

TECHNICAL MATTERS

All films will be available for download from my Dropbox account and linked to in the “Class Schedule” section of this syllabus. You will need to download each film to watch it with subtitles.

△ Some films will require up to 7 gigabytes available on your hard drive. You are responsible for making sure you have enough free disk space to store each film. You will not need to keep all films on your drive at the same time. Please allow enough time to download each film, as some downloads may take a while due to file size. Of course, you are free (and even encouraged) to organize collective screenings so that not everyone needs to download the film.

Many video and audio files need a specific reader to be successfully opened. This can present issues, which are easily solved by using a free piece of software named VLC.

To successfully open all the film files you will encounter in this class, I strongly recommend that you download VLC at www.videolan.org. Once you’ve downloaded and installed VLC, you will be able to read .mp4, .avi, and .mkv files without any trouble.

When you want to open a film file, right click on the file, and choose “open with” and pick VLC from the list of software your computer gives you. You can go as far as to make VLC your default video file reader.

If you’re watching a film with a separate subtitles file, simply launch VLC and choose “File – Advanced Open File” from the menu bar. Then click “browse” and choose the movie file you want to read and click on “Open.” Then tick the “Add subtitle file” box. Click on “Choose” and then “Browse” to pick the appropriate subtitle file. Finally, click “Open” at the bottom of the window. The movie will launch with subtitles.

If subtitles appear with a delay or too soon, you can adjust their flow by clicking on “Window” in the menu bar. Then click on “Track Synchronization.” You can then adjust the number of seconds you need to synchronize the subtitles with the sound.

ASSESSMENT

Form	Number	Comments
Daily quizzes (15%)		At the very beginning of class, a short, 5-question quiz will assess your knowledge of the film assigned for the class session. Questions will be purely factual.
Final exam (40%)	1	The final exam will test your knowledge and understanding of the key historical and conceptual notions covered in class. It will also include clip analyses and an essay.
Attendance and Class Participation (45%)		I consider class participation to be a crucial aspect of this course, which relies heavily on your input. To earn a good grade, you must: <ul style="list-style-type: none"> • Be present at all class sessions. • Speak French at all time. • Take notes during lectures and discussions. • Volunteer informed arguments about the topics discussed. • Participate actively in group activities.

ATTENDANCE POLICY

Any unauthorized absence will result in a 7% drop in your final grade for the course.

If you arrive late to class, you will not be offered a chance to make up for the quiz you missed or given additional time to finish a quiz that you started late.



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The use of cell phones, tablets, and computers in class is prohibited. The exception to this rule consists in the use of computers during activities when each group is responsible for analyzing a different clip. Therefore, kindly bring your computers to class.

This syllabus is based on information available at the time of publication (January 2025). Changes may occur.

For updated information about course content, please contact us: lilleprograms@univ-catholille.fr