# FRE 255: (Im)migration in French and Francophone Film

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Class meeting times: see schedule Office: 309 College Hall

Classroom: South Hall 10 Office phone: 895-4552

Block 5, 2018-2019 Office hours: Tue & Th 3-5 pm, & by appt

# Course Information

**Course Description**  
This course addresses immigration through the lenses of cultural and film studies by examining portrayals of migration in French-language films primarily from France. Although population movements have always been a fact of life in France, shifts in demographics as well as in French political ties to sending countries have resulted in changing attitudes and policies towards (im)migrants and their families. French understandings of immigration are quite different from their American counterparts due to unique political, social, and historical contexts; this means that related questions—such as race and national belonging—are differently defined, constructed, and understood. France’s long colonial history plays no small part in generating and continuing conversations on matters of immigration, and its policy of assimilation vis à vis immigrants and the (formerly) colonized has frequently resulted in debate, protest, and legislation.

In this course, attention will be paid to intersections of class, gender, and race with immigration and its portrayal on film. Readings will buttress students’ understanding of historical and social contexts as well as contribute to comprehension of some critical race theory. We will look at the framing of issues of identity and inclusion in a French context and learn about the broad outlines of migratory patterns in France.

This course will be taught in English.

This course may be counted for Gender, Sexuality, and Women’s Studies credit and/or be accepted as an elective to fulfill part of the International Relations concentration.

**Course Goals**

In this course, you will…

* learn how the idea of “race” functions in a French/Francophone context.
* familiarize yourself with the broad outlines of French Republican and colonial history as well as the history of immigration to France and understand their impacts on contemporary ideas about « race » in France.
* acquire some of the language of film analysis and use it yourself to discuss films, both orally and in writing.
* demonstrate the ability to closely and actively do a critical reading of texts and films.
* deepen your comprehension of the concept of representation and its importance
* continue to develop your aptitude for oral presentations and written expression.

## Educational priorities and outcomes

This course supports the Educational Priorities and Outcomes of Cornell College through emphases on *knowledge, inquiry, communication,* and *intercultural literacy. Ethical behavior* is expected at all times (see statement on Academic Honesty).

## Required Materials

Films will generally be screened as a class during class time. However, you will need to consult films on your own when writing about them; thus, copies of each film are available through Cole Library (on Reserve for physical DVDs or via Kanopy Streaming). You may also have access to some films through your personal media accounts such as Netflix or Amazon Prime.

All readings will be distributed in class and/or available on Moodle. I prefer that you print the articles and annotate them as you read; research shows information is better understood and retained this way. However, I know that printing costs can sometimes be prohibitive. Nevertheless, please make an effort to strike a balance and not always read from a screen. No matter how you obtain the readings, bring them to class every day so that you can have them ready to refer to during discussion.

# Course policies

## Drop/Withdrawal policies

The College drop policy will be strictly enforced. In order to drop on the fifteenth day of class, you must have attended all classes, turned in all work, and made a good faith effort to succeed in the course. If you are sick for a lengthy period of time, you will need to have documentation in order to petition for a Health Withdrawal. Please speak with me and/or your advisor if you have any questions about these policies or are considering either a fifteen-day drop or a health withdrawal.

## Accommodation for All Students

Cornell College makes reasonable accommodations for persons with disabilities. Students should notify the Coordinator of Academic Support and Advising, Brooke Paulsen (office: 309 Cole Library; email: [bpaulsen@cornellcollege.edu](mailto:bpaulsen@cornellcollege.edu)), and their course instructor of any disability-related accommodations within the first three days of the term for which the accommodations are required, due to the fast pace of the block format. For more information on the documentation required to establish the need for accommodations and the process of requesting the accommodations, see [http://cornellcollege.edu/disabilities/documentation/index.shtml](http://www.cornellcollege.edu/academic-support-and-advising/disabilities/documentation/index.shtml)

## Academic Honesty

Cornell College expects all members of the Cornell community to act with academic integrity. An important aspect of academic integrity is respecting the work of others. A student is expected to explicitly acknowledge ideas, claims, observations, or data of others, unless generally known. When a piece of work is submitted for credit, a student is asserting that the submission is her or his work unless there is a citation of a specific source. If there is no appropriate acknowledgment of sources, whether intended or not, this may constitute a violation of the College's requirement for honesty in academic work and may be treated as a case of academic dishonesty. The procedures regarding how the College deals with cases of academic dishonesty appear in the catalog, under the heading “Academic Honesty” (available online at <http://catalog.cornellcollege.edu/content.php?catoid=5&navoid=125#academic-honesty> )

If I determine, after careful consideration, that academic dishonesty has occurred, the work in question will be assigned a grade of zero. There are always further penalties possible, including the assignment of a grade of F in the course. The specific circumstances will be communicated to the Registrar’s Office.

When in doubt, please discuss your assignment with me before submitting the work for credit.

Attendance  
Coming to class in a timely manner is mandatory. Three tardy arrivals will result in an absence counted against you, and more than two absences (that is, two class sessions) will result in a lowering of your participation grade by 3.5 percentage points for each additional absence. I do not differentiate between “excused” and “unexcused” absences; however, in the case of extenuating circumstances I am willing to discuss your situation with you.

If you know that you will miss a class for religious reasons or for an official Cornell College activity, please let me know ahead of time so that we can talk about arrangements. Note that in any case of absence, it is your responsibility to cover the material you missed. It is therefore a good idea to exchange contact information with at least two other students in this class with whom you can discuss what you missed and who are willing to share their notes with you.

## Technology in the classroom

* *Phones*. Turn off your cell phone or set it so that it does not make any noise or vibrate, put it in your bag, and leave it there during class. If you are texting, you are absent.
* *Laptops*. Students stay more engaged with class discussion and retain more information when they take notes by hand; therefore I ask that you refrain from using your laptop or tablet during class unless you only have electronic copies of the reading.
* *Email*. Check your Cornell email account at least once per day, but not during class time. This is the main way I communicate with students. Please respond to course-related emails in a timely manner (24 hours or less, usually) and I will do the same.

# Course Assignments and Requirements

## Graded Work and Late Work

I do not grade on a curve. All coursework is due at the beginning of the indicated class period, unless otherwise stated. During each successive 12-hour period, the assignment’s grade will be docked a further 10%. For example, if a paper is turned in at the beginning of afternoon class instead of morning class, the highest possible grade for that assignment is a 90%. If it’s turned in the next day at the start of morning class, that falls to 80%. And so on.

## Evaluation

Evaluation of your work is based on several elements: addressing the assignment without digression; the quality of argument and development of ideas; demonstration of knowledge of the material and depth of analysis; use of course materials and empirical information; and organization, coherence, and writing/presentation mechanics and style. How specific areas of work are evaluated are described below.

## General Guidelines for Written Work

* 12 pt. Times New Roman font
* double spaced
* descriptive title (NOT « Paper One »)
* numbered pages
* MLA style citations and bibliography required
* handed in as a printed document, not sent as an attachment

### General Guidelines for Written Work Grades

Essays should be logically organized and the ideas well connected, both within and between paragraphs. Citations, in correct MLA format, should be judiciously chosen, concise and well integrated into the argument through proper introduction and explanation. In general:

* An “A” paper should have a clear thesis—that is, a point of view or an argument—and not simply a subject or topic. This kind of paper will engage with source materials by making use of specific examples and not simply summarizing plot, and will employ these examples as building blocks in the proof of its thesis instead of simply stringing together observations. The writing in this type of paper should be clear, well organized, and have very few grammatical or orthographic errors.
* The work in a “B” paper is coherent, and uses some textual evidence. The literary analysis still needs polishing, and there are some errors in grammar, usage, and spelling but they do not interfere with comprehension.
* Papers earning a “C” are not always coherent, and overlook some relevant issues. They do not provide strong textual evidence in support of an argument, and they rely more on description than on analysis. These papers have frequent errors that make them difficult to understand.
* A “D” paper shows little coherence and lacks both substance and detail. Analysis is absent, and arguments are unsupported or unarticulated. Language errors and lack of organization render the paper nearly incomprehensible.

## Participation

With attendance, participation is worth 15% of your course grade. The quality of your learning and of each class session are highly dependent on completing the reading and coming to class prepared to engage the material. Students will be evaluated based on the quality of their presence in the classroom. “Quality” here is defined as informed and respectful participation in class. “Quality” participation is impossible to attain without careful reading and thinking about the assigned reading before every class, attending class, and interacting respectfully with others in the classroom. Your grade will not be based on how often you talk but on how well your presence in the classroom facilitates discussion and comprehension. This means not only are you speaking constructively, but also you are refraining from activities that inhibit class discussion. Be polite and respectful. Consider other people’s feelings. Every person in this class is equally responsible for the success of the course.

To make most of your experience in this class:

* Enter into class activities with enthusiasm
* Respect the views of your classmates
* Be patient with others
* Be honest and sincere about your thoughts and feelings
* Restrict discussions to relevant topics
* Try not to monopolize discussions

## Scene analysis presentations

You will present your analysis of a scene twice this block—once in a group of 3 and once with a partner. Everyone will present on Thursday of Week One (Jan. 17); the other presentations will take place mainly in weeks Two and Three. I will assign groups for the first presentation; for the second, you are free to choose a partner. Please see handout for directions.

## Response Papers

These are short papers (2.5-3 pages) that you will write in response to specific prompts. They are intended to help you hone your film analysis and critical thinking skills, as well as to aid in deepening class conversations. These are formal, academic assignments, so be sure to pay attention to the register of your language, your writing mechanics, and your organization. The paper should not be descriptive, nor should it be a plot summary. Your essay should be analytical and critical and work towards supporting an argument or claim, although that claim may be somewhat general. The paper should be focused and specific, rely on discrete film details for evidence, and construct an argument based on that evidence.

### Response Paper One: Due Monday, Jan. 21

Choose one character from the film *La Pirogue* and analyze their representation based on the following questions. How is this character perceived by the other characters? Why? How does the film (that is, the director/screenwriter/camera) present the character? Is the audience meant to feel the same way as the other characters or not? Why or why not? Discuss formal elements of a couple of key scenes to support your assertions. What do you think these perceptions (by the other characters and by the audience) are saying about one or two facets of the character’s identity? That is, how is that piece of the character’s identity being represented: positively? negatively? ambiguously? sympathetically? stereotypically? with nuance? etc. How does your own cultural background affect your perception of the character and your understanding of their representation?

### Response Paper Two: Due Friday, Jan. 25

The characters Zouina and Fatima are both Maghrebi immigrant women in France, one in the mid-1970s and the other in the present day. Both are mothers trying to find a place and a voice. How do their immigrant background, gender, and motherhood intersect to help and/or hinder their feelings of isolation/community? What other elements of their identities impact their situations? How much control are the two characters represented as having over their situations? That is, what are they allowed to do, what do they choose to do for themselves, what are they forbidden from doing, and who/what permits or prevents (or tries to allow or disallow) them from acting? How does that agency color the audience’s perception of them as immigrant women and mothers? Do the films seem to want the audience to approve of the characters’ actions and decisions or not? Try to find comparable elements/events to make your points.

### Response Paper Three: Due Wednesday, Jan. 30

The films *Welcome* and *Le Havre* grapple with questions of hospitality, providing different definitions of the idea and showing characters (and agents of the State or the State itself) whose actions demonstrate either a solid commitment to hospitality or an aversion to it. The motivations and the consequences for extending hospitality to migrants are also put into question. What does each film’s overall message seem to be about hospitality? Why? How is this message conveyed to the audience, besides the basic plot?

## Final Project

Your final project has multiple parts due throughout the block. You will be selecting a film that we will not be watching in class and that deals with (im)migration in France, researching its context, writing an analysis of the film, and then presenting your project orally to the class. I will provide you with a list of possible films, although you may choose a different one if you consult with me first. See handout for details.

## Breakdown of Course Grade

* Class participation/attendance (15%)
* Reading response papers (3 at 10% each)
* Presentations (2 at 10% each)
* Final project (35% total)
  + Background report draft and preliminary bibliography (5%)
  + Analysis draft and refined bibliography (5%)
  + Final background and analysis paper, final bibliography (15%)
  + Presentation to class (10%)

## Grade Scale

A 93-100% B+ 87-89% C+ 77-79% D+ 67-69%

A- 90-92% B 83-86% C 73-76% D 63-66%

B- 80-82% C- 70-72% D- 60-62%

F 59% and less

# Course Schedule

This schedule may be modified as needed during the block. Changes will be announced in class and posted on Moodle; please stay up to date.

## Week 1

Monday, Jan. 14

9-9:10 at King Chapel: All-College Gathering. Johnny Olshewsky, “Just Say OK”

9:15-11 at classroom: Introductions

Homework: Read: Hewitt. “Timeline”and “Introduction” (16 p)

Appiah. “Race” (15 p)

Chapman and Frader. “Introduction.” *Race in France* (20 p)

Beriss. “Culture as Race or Culture as Culture” *Race in France* (27 p)

Lieberman. "A Tale of Two Countries" *Race in France* (20 p)

Further/suggested readings available on Moodle about the science of « race »

Tuesday, Jan. 15

9-11: Discuss readings

1-3: Discussion, continued

Homework: Read: Hargreaves. « Introduction » et « Overview » (38 p)

Wieviorka. « Immigration and the Nation » (4 p)

Turner. Chapters 2 and 3. *Film as Social Practice*. (35 p)

Kolker. "Glossary"

Wednesday, Jan. 16

9-11: Discussion of readings

1-3: Watch *Toni* (90 mn)

Homework: Prepare Presentation of scene analysis with group

Thursday, Jan. 17

9-11: Group presentations and discussion of *Toni*

1-3: Discussion, continued

Homework: Read: hooks. "The Oppositional Gaze.” (16 p)

Fanon. Chapters 1 and 5. *Black Skin, White Masks*.

Sembène. "The Promised Land." (17p)

Friday, Jan. 18

9-11: Watch *La Noire de…* (70 mn)

1-3: Discuss film and readings

Homework: Read: Loshitzky, « Introduction » and « Journeys of Hope » (44p)

Lamont. "Immigration and the Salience of Racial Boundaries Among French Workers" *Race in France*. (11p)

Watch : *La Pirogue* (87 mn) Available on Kanopy through Cole Library

Write : Response Paper One

Select : Final project film

## Week 2

Monday, Jan. 21

**Due**: Response Paper One, Final project film title

9-12: Scene Analysis Presentation: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Discuss *La Pirogue*

Homework: Read: Freedman and Tarr. “Introduction” and chapters 1 and 4 (32 p)

Raissiguier. “The Legal Construction of Immigrant Women” and “Family Matters” *Reinventing the Republic* (34p)

Tuesday, Jan. 22

9-11: Discuss readings

1-3: Watch *Inch’Allah Dimanche* (98 mn)

Homework: Read: Gafaiti. “Nationalism, Colonialism, and Ethnic Discourse” (21p)

Maghraoui. “French Identity, Islam, and North Africans” (17p)

Wednesday, Jan. 23

9-12: Scene Analysis Presentation: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Homework: Read: Tarr. “Introduction.” *Reframing Difference*. (25p)

Tarr. “French Cinema and Post-Colonial Minorities” (24p)

Write: Part one of final project

Thursday, Jan. 24

**Due**: Part one draft of Final Project

9-11: Discuss readings

1-3: Watch *Fatima* (79 mn)

Homework: Write: Response Paper #2

Friday, Jan. 25

**Due**: Response paper two

9-12: Discuss film

Homework: Read: Rosello. « Introduction : Immigration and Hospitality. »

Articles and materials about Calais, Dunkirk, and the Jungle (on Moodle)

## Week 3

Monday, Jan. 28

9-11: Discuss readings

1-3: Watch *Welcome* (110 mn)

Homework: Read: Ben Jalloun. Chapters 6-8. *French Hospitality*. (41 p)

Tuesday, Jan. 29

9-11: Scene Analysis Presentation: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1-3: Watch *Le Havre* (93 mn)

Homework: Write: Response Paper Three

Wednesday, Jan. 30

**Due**: Response Paper Three

9-12: Discuss film

Homework: Read: Higbee. Chapters 1 and 2. *Post-Beur Cinema*. (60 p)

Write: Part two of final project: Analysis outline draft and biblio

Thursday, Jan. 31

**Due**: Part two draft of final project

9-11: Discuss readings

1-3: Watch *Paris à Tout Prix* (97 mn) or *Né Quelque Part* (87 mn)

Homework: Read: Higbee. « Et si on allait en Algérie ? » (18 p)

Friday, Feb. 1

9-11: Scene Analysis Presentation: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1-3: Watch *La Cage dorée* (90 mn)

Homework: Work on final project

## Week 4

Monday, Feb. 4

9-12: Scene Analysis Presentation: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Homework: Work on final project

Tuesday, Feb. 5

9-11: Final project presentations

1-3: Presentations, continued

Wednesday, Feb. 6

**Due**: Final project, written portions

9-12: Wrap-up, evaluations