***Syllabus***

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| **Department** | Department of French and Francophone Studies | | | | | | | | | | | | | | | **Year** | | | | | | | 2024/  2025 |
| **Course** | French literature and film | | | | | | | | | | | | | | | **ECTS** | | | | | | | 2 |
| **Study programme** |  | | | | | | | | | | | | | | | | | | | | | | |
| **Level of study programme** | Undergraduate | | | Graduate | | | | | | Integrated | | | | | | Postgraduate | | | | | | | |
| **Type of study programme** | Single major  Double major | | | University | | | | | | Professional | | | | | | Specialized | | | | | | | |
| **Year of study** | 1 | | | 2 | | | | | 3 | | | 4 | | | | | | | | | 5 | | |
| **Semester** | Winter  Summer | | | I | | | | | | II | III | | | | | IV | | | | | | | V |
| VI | | | | | | VII | VIII | | | | | IX | | | | | | | X |
| **Status of the course** | Compulsory | | | Elective | | | | | | Elective course offered to students from other departments | | | | | | **Teaching Competencies** | | | | | | | YES  NO |
| **Workload** |  | **L** |  | **S** | |  | | E | | **Internet sources for e-learning** | | | | | | | | | | | | | YES  NO |
| **Location and time of instruction** | see schedule | | | | | | | | | **Language(s) in which**  **the course is taught** | | | | | | | | french/croatian | | | | | |
| **Course start date** | 17.2.2025. | | | | | | | | | **Course end date** | | | | | | | | 29.5.2025. | | | | | |
| **Enrolment requirements** |  | | | | | | | | | | | | | | | | | | | | | | |
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| **Course coordinator** | Patrick Levačić | | | | | | | | | | | | | | | | | | | | | | |
| **E-mail** | plevacic@unizd.hr | | | | | | | | | | | | **Consultation hours** | | | | | | | see schedule | | | |
| **Course instructor** |  | | | | | | | | | | | | | | | | | | | | | | |
| **E-mail** |  | | | | | | | | | | | | **Consultation hours** | | | | | | |  | | | |
| **Assistant/**  **Associate** |  | | | | | | | | | | | | | | | | | | | | | | |
| **E-mail** |  | | | | | | | | | | | | **Consultation hours** | | | | | | |  | | | |
| **Assistant/**  **Associate** |  | | | | | | | | | | | | | | | | | | | | | | |
| **E-mail** |  | | | | | | | | | | | | **Consultation hours** | | | | | | |  | | | |
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| **Mode of teaching** | Lectures | | | | Seminars and workshops | | | | | Exercises | | | | | E-learning | | | | | | | | Field work |
| Individual assignments | | | | Multimedia and network | | | | | Laboratory | | | | | Mentoring | | | | | | | | Other |
| **Learning outcomes** | | | | | -the ability to independently analyse the relationship between litera-ture and film  - the acquisition of knowledge about the cinematographic adaptations of French literary works  - the acquisition of knowledge on the structure of the scenario  - the experience of writing a script for a French short film  - experience in the process of creating a short film | | | | | | | | | | | | | | | | | | |
| **Learning outcomes at the Programme level** | | | | |  | | | | | | | | | | | | | | | | | | |
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| **Assessment criteria** | Class attendance | | | | Preparation for class | | | | | Homework | | | | | Continuous evaluation | | | | | | | | Research |
| Practical work | | | | Experimental work | | | | | Presentation | | | | | Project | | | | | | | | Seminar |
| Test(s) | | | | Written exam | | | | | Oral exam | | | | | Other: | | | | | | | | |
| **Conditions for permission to take the exam** |  | | | | | | | | | | | | | | | | | | | | | | |
| **Exam periods** | Winter | | | | | | | | | Summer | | | | | | | Autumn­ | | | | | | |
| **Exam dates** |  | | | | | | | | |  | | | | | | |  | | | | | | |
| **Course description** | Topics for lectures, seminars and research work:  -The development of French film art.- Analyze the structure of short film scripts. How to write script? What are the problems with film adaptations of literary works? | | | | | | | | | | | | | | | | | | | | | | |
| **Course content** | 1. Luis Buňuel, Antonin Artaud and surrealism (cinematic and literary surrealism)  2. An overview of different ways of adaptation. The application of adaptation theory to Raymond Radiguet's novel The Devil in the Flesh compared to the film of the same name by the director Claude Autant-Lare  3. Narrator, focus, point of view, characters and actantial model in Maupassant's short story Une partie de campagne in relation to Jean Renoir's film of the same name  4. The theatrical and cinematographic version of Sartre's drama No Exit  5. The dystopian French film: F. Truffaut Fahrenheit 451, J. L. Godard Alphaville and C. Maker La Jetée  6. The Films of Robert Bresson  7. *Porcelain Unicorn* and structure of scenario.  8. Stylistic figures in film art  9. New Wave  10. Alian Resnais, M. Duras, *Hiroshima, mon amour*  11. *Francois I* ( with Fernandel)  12. Flaubert, *Mme Bovary*  13. Students presentations  14. Zola, *Germinal*  15. Stendhal*, Le rouge et le noir* | | | | | | | | | | | | | | | | | | | | | | |
| **Required reading** | Michel Chion, *Écrire un scénario*, Cahiers du cinema, Paris, 2007. | | | | | | | | | | | | | | | | | | | | | | |
| **Additional reading** |  | | | | | | | | | | | | | | | | | | | | | | |
| **Internet sources** | [www.gallica.bnf](http://www.gallica.bnf) | | | | | | | | | | | | | | | | | | | | | | |
| **Assessment criteria of learning outcomes** | Final exam only | | | | | | | | | | | | | | | | | | | | |  | |
| Final written exam | | | | | | Final oral exam | | | | | | | Final written and oral exam | | | | | | | | Practical work and final exam | |
| Only test/homework | | | | Test/homework and final exam | | | | | Seminar paper | | | | Seminar paper and final exam | | | | | Practical work | | | | other forms |
| **Calculation of final grade** | script 20 % presentation 20 % , 60% final exam | | | | | | | | | | | | | | | | | | | | | | |
| **Grading scale** |  | | | | % Failure (1) | | | | | | | | | | | | | | | | | | |
|  | | | | % Satisfactory (2) | | | | | | | | | | | | | | | | | | |
|  | | | | % Good (3) | | | | | | | | | | | | | | | | | | |
|  | | | | % Very good (4) | | | | | | | | | | | | | | | | | | |
|  | | | | % Excellent (5) | | | | | | | | | | | | | | | | | | |
| **Course evaluation procedures** | Student evaluations conducted by the University  Student evaluations conducted by the Department  Internal evaluation of teaching  Department meetings discussing quality of teaching and results of student evaluations  Other | | | | | | | | | | | | | | | | | | | | | | |
| **Note /Other** | In accordance with Art. 6 of the *Code of Ethics* of the Committee for Ethics in Science and Higher Education, “the student is expected to fulfil his/her obligations honestly and ethically, to pursue academic excellence, to be civilized, respectful and free from prejudice.”  According to Art. 14 of the University of Zadar's *Code of Ethics*, students are expected to “fulfil their responsibilities responsibly and conscientiously. […] Students are obligated to safeguard the reputation and dignity of all members of the university community and the University of Zadar as a whole, to promote moral and academic values and principles. […]  Any act constituting a violation of academic honesty is ethically prohibited. This includes, but is not limited to:  - various forms of fraud such as the use or possession of books, notes, data, electronic gadgets or other aids during examinations, except when permitted;  -various forms of forgery such as the use or possession of unauthorised materials during the exam; impersonation and attendance at exams on behalf of other students; fraudulent study documents; forgery of signatures and grades; falsifying exam results.”  All forms of unethical behaviour will result in a negative grade in the course without the possibility of compensation or repair. In case of serious violations the *Rulebook on Disciplinary Responsibility of Students at the University of Zadar* will be applied.  In electronic communications only messages coming from known addresses with a first and a last name, and which are written in the Croatian standard and appropriate academic style, will be responded to.  This course uses the Merlin system for e-learning, so students are required to have an AAI account. /*delete if necessary*/ | | | | | | | | | | | | | | | | | | | | | | |