

Jean Renoir

Spring 2016
ENG 4310 #16H8 /FRT 3520 #065H
Tuesday-Thursday 7- 7 &8 TUR. 2334
SC. Thursday 9-11 TUR. 2334.

Dr. Sylvie Blum
Office: 243 Dauer Hall –
sylblum@ufl.edu
Mailbox: 263 or 301 Pugh/ LLC office
Office hours: Tuesday + Thursday 6th or by apt.

The life and works of Jean Renoir will be the topic of the class, inclusive of his own thinking, writing and art work. We will cover his French and American period, spanning the course of about five decades of French film history. New critical reexaminations of the auteur are included. All texts will be in English.

An e-reserve list is available on top of required books for most of the readings outside required textbooks.

Required books:

V.F. Perkins, *La Règle du Jeu*. BFI Classics/Palgrave Macmillan. 2012.
Martin O’Shaughnessy, *Jean Renoir*, Manchester UP, 2000.
Jean Renoir, *My Life & My Film*, Da Capo Press, 2000 (henceforth R & R or Renoir on Renoir)
Some of the articles for class are accessible on e-reserve (ares):
<https://ares.uflib.ufl.edu/ares/ares.dll>

Methods of evaluation:

A series of short quizzes	20%
1 short oral presentation on a film sequence	10%
A Midterm	20%
A final examination or analytical paper (TBD)	30%
Participation (consistent)	20%

Grading System:

Système de notation :

A	93-100
A-	90-92
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
E	less than 60%

Note: A grade of C– is not a qualifying grade for major, minor, Gen Ed, or College Basic distribution credit. For further information on UF's Grading Policy, see: <https://catalog.ufl.edu/ugrad/current/Pages/home.aspx>

<http://www.isis.ufl.edu/minusgrades.html>

Final exam date: April 28 (3-5pm)

Or Final Project due: either April 19 or no later than April 27 in my office (Hard copy).

The short oral presentation (10%) is designed to focus on a specific sequence of your choice, for a film that is screened for class that week. You will be able to treat any specific aspect of your choice, which can be formal, or narrative-based. It should last ten minutes only. You can, if you wish, work in a group of two. We will have to decide on dates by the second week of class.

Make sure that you are able to receive announcements and email on Canvas, which will be the preferred mode of communication this term for messages, syllabus, and grades.

Policy related to class attendance:

Class attendance is compulsory. For excuses made for medical absences, a doctor's note must be provided to the instructor. Class participation is evaluated on a daily basis – each time class meets and has to be consistent over the duration of the term. Class participation may include group work on specific questions, and discussion of assigned readings and screenings.

Absences and policy related to make-up

There is no makeup for missed quizzes or midterm or final. Absences for other classes' exams, homework, internships, cruises, weddings and study abroad sessions are not excused in this class. Absences will be deducted from the participation grade by -1 pt per hour, i.e. a two hour class = -2 pts.

Screenings: If you miss the arranged weekly screening, you are responsible for watching the film on your own at the library west reserve for class, under the name of our class, or via any other mean. Some of Renoir's films are available on Kanopy streaming (library online). You should plan for watching the film prior to coming to class on Tuesday. Please note that some films are RARE and not available on 'downloads'.

Classroom behavior: Arrive in class **with** the reading material (books/ chapters, essays that are to be covered for class that same day) and notes whenever we are to discuss an article, chapter or film. Your classmates are not there to provide you with their own

copies of books, or essays that may be printed from the library reserve. We will discuss and look at these texts closely; sometimes group work will be conducted based on the reading. Cell phones should be muted and laptops should not be open for surfing, or chatting. Arrive on time, and if you are late, make sure that you are not marked absent. I will not stop class to take attendance twice during class time. After two late arrivals your participation grade will be reduced by _ 1 pt. each time. You are responsible for finding out what took place in your absence.

Honor code: On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “*On my honor, I have neither given nor received unauthorized aid in doing this assignment.*” For further reference, please consult: <http://www.sg.ufl.edu/branches/judicial/HonorCode.aspx>

Students with Disabilities

Students requesting classroom accommodation must first register with the Dean of Students Office. <http://www.dso.ufl.edu/drc/>
The Dean of Students Office will provide documentation to the student who must then provide this documentation to the course coordinator when requesting accommodation.

Syllabus:

week 1

T. 5 Jan. Class begins: introduction to class material

- 7 – Introduction to Renoir-
Screening #1: *La petite marchande d’allumettes/the Little Match Girl* (1928) + *Charleston*. Reading: R & R: Foreword-‘Max Sennett+A Visit to Dufayel+to Guignol’.
SC: *Renoir* (Gilles Bourdos, 2013) * this is the first screening for class.

week 2

- 12 C. Hessling. Reading O’Shaughnessy, chapt.1
14 Context, and early years. Reading: Renoir on Renoir: ‘Technical Tricks’ + ‘Cinema madness’ + ‘an actor named Charlot’.
SC: *Nana*. (1926)

week 3

- 19 Discussion of film and reading: O’Shaughnessy #3.
21 Introduction to *La Chienne* (1931). Reading: R & R: ‘Nana.’
SC: *La Chienne/The Bitch* (1931)

week 4

- 26 Intro to Film noir. Context. R & R: *La Chienne*. Oral pres.
28 Introduction to 1930s.R & R: ‘From silent film to talkies’-
SC: *La Nuit du Carrefour/Night at the Crossroad* (1932)

week 5

February

- 2 Discussion of techniques.- O'Shaughnessy: Chapt 2. Renoir and the critics. Oral pres. recommended reading: Simenon's *Night at the Crossroad*.
4 Intro. to *Boudu Saved from Drowning*.
SC: *Boudu sauvé des eaux* (1932)

week 6

- 9 Popular Front politics and France-O'Shaughnessy: Chapt. 4 -(101-123). R & R: 'The Popular Front'. Oral pres.
11 Introduction to *Le Crime de Mr. Lange*, and *La Vie est à nous* (1936)
SC: *Le Crime de Monsieur Lange* (1936)

week 7

- 16 Discussion and analysis of the film. Oral pres.
18 Intro to *Une partie de Campagne (Day in the country)*- context. R & R: 'The spirit of the letter'. MIDTERM.
SC: *Une partie de Campagne/Day in the country* (1936-46)

week 8

- 23 The dyonisiac in Renoir. Oral pres. Recommended reading: Maupassant: A Day in the country/A Country excursion + exhibition.
25 Intro. to *La Grande Illusion* and war cinema. O'Shaughnessy (4)+ R & R: 'La Madelon' + 'The Intoxicating Smell of Castor Oil' -
SC: *La Grande Illusion/Grand Illusion* (1937)

week 9 Spring Break March

week 10

- 8 March Pre-war era politics and intro. to *Rules of the Game*. Perkins: *La Règle du jeu. (1+2)*- Renoir and his contemporaries. Oral pres.
10 Reading: Perkins (3 to 5) + Turim (ares), R & R: 'La Règle du jeu'.
SC: *La Règle du Jeu/Rules of the Game* (1939)

week 11

- 15 Discussion of *Rules of the Game*. Oral pres. Reading: Peter Wollen (Ares)
17 Other filmmakers during Renoir's time. Intro to Marcel Carné etc.
SC: *Le Jour se lève/Day Break* (1939, Marcel Carné)

week 12

- 22 Oral pres. // Part II. The war years and Renoir in America/Hollywood –
O’Shaughnessy: ‘Renoir Américain’ (#5)
- 24 Intro to *Swamp Water* (1941) + *This land is mine* (1943) Reading: R & R:
‘Them and their ceiling’ to ‘Swamp Water’.
SC: *The Southerner* (1945)
- week 13
- 29 Oral pres. R & R on ‘Swamp Water.’ Intro. To *Journal d’une femme de
chambre/Diary of a Chambermaid* (1946).
- 31 Renoir in India. Introduction + Context. Analysis of film and
Reading: Bazin’s essay: ‘A pure Masterpiece: The River’ (ares).
SC: *The River* (1950)
- week 14
- 5 April Oral pres. R & R: ‘The River.’ ‘Late Renoir’- Post war Period and return
to France
- 7 Presentation of *French Cancan*, Reading: O’Shaughnessy #6.
SC: *French Cancan* (1956)
- week 15
- 12 Oral pres. Revival of Renoir- The *Cahiers* critics. Truffaut on Renoir. R &
R: ‘Artifice’ to end.
- 14 A Jean Renoir Film Festival in *The Films in my life*
SC: *Elena et les hommes/Paris does strange things* (1956)
- week 16
- 19 O’Shaughnessy (end) . Discussion of *Déjeuner sur l’herbe/Picnic on the
Grass* (1959) Renoir and television. *Le petit théâtre de Jean Renoir/The
little theatre of Jean Renoir* (1969) Conclusion on
Renoir-- Final wrap up before final exam.