



FRENCH 1103.02 -French Cinema for Conversation & Composition

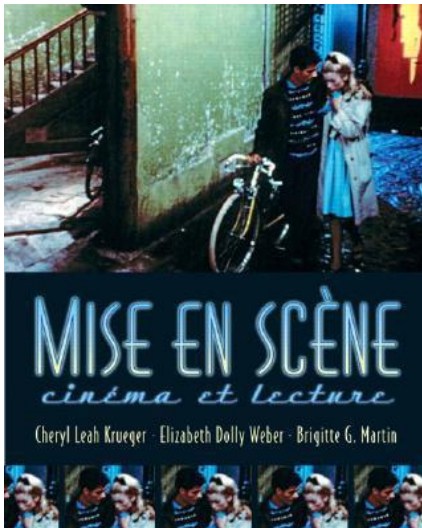
Spring Semester 2015
Instructor : Matthew Roesch

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COURSE DESCRIPTION French 1103.02 is designed to provide students with the opportunity to improve their French conversational and writing skills through discussion of a variety of topics as they are represented in French Cinema. This course is both an elementary introduction to the study of film (including the task of learning to read film in a critical and formal manner) and an opportunity for extensive practice in speaking and writing in French as well as building practical vocabulary with an emphasis on comprehension and oral/written expression. This course will examine a variety of political, historical, and social themes, as experienced in French society throughout the modern period. Strong emphasis is placed on the examination of the multiple ways in which these themes have shaped the image of modern France. Review of French grammar/vocabulary items as needed. This course is conducted in French, and all work is completed in French. (All sound films are sub-titled in English.) This course is designed for those students who possess a good understanding of French grammar and a strong interest in film.

REQUIRED COURSE MATERIALS



Mise en scène: cinéma et lecture
by Krueger, Web, Martin.
Pearson Prentice Hall, 2006.
(available at SBX)

A good French-English dictionary
Recommended: Oxford Hachette French-
English dictionary (available on Amazon)

Helpful on-line dictionaries:
www.wordreference.com
www.granddictionnaire.com
www.le-dictionnaire.com

In-class Films:

Jean Pierre Jeunet, *Le fabuleux destin d'Amélie Poulain* (2001)
Jean-Luc Godard, *Bande à part* (1964)
Régis Wargnier, *Indochine* (1992)
Georges Franju, *Les yeux sans visage* (1959)
Jacques Demy, *Les parapluies de Cherbourg* (1964)
Jacques Tati, *Mon oncle* (1958)
Agnès Varda, *Les glaneurs et la glaneuse* (2000)

Outside-of-class Films (only 1 film from each pair is required – 2 outside-of-class films total)

(1) Raoul Peck, *Lumumba* (2000) **OR** Claire Denis, *Beau Travail* (1999)

(2) Michael Haneke, *Caché* (2005) **OR** Dominik Moll, *Harry, un ami qui vous veut du bien* (2000)

* All French 1103.02 films are available on the OSU streaming website <https://ldrrn.osu.edu/media/>. Many of these films are also available at the OSU library, through video-on-demand websites such as *Netflix*, *HuluPlus*, *Amazon Prime*, etc., or through your local libraries and video rental locations.

COURSE OBJECTIVES

- Improve your knowledge of French vocabulary, grammar, and idioms.
- Screen, discuss and comment in class and in take-home reaction essays in French upon four selected French films screened in class and two films screened on your own outside of class.
- Prepare and present an oral presentation (5-7 minutes) on a pre-selected and researched topic related to the films screened in class or general French cinema, history, society, etc.
- Sharpen analytical cinematic reading and interpreting skills in French.
- Learn to express your opinions and communicate in French with your instructor and the other students in the classroom.
- Improve and enhance your knowledge of multimedia technology and web resources.

GEC GOALS, EXPECTED LEARNING OUTCOMES, AND ASSESSMENTS

A. Goals Foreign language courses develop students' skills in communication across ethnic, cultural, ideological, and national boundaries, and help students develop an understanding of other cultures and patterns of thought.

B. Expected Learning Outcomes: In this course you will:

- 1) demonstrate basic communicative skills (e.g. speaking, listening, reading, *and/or* writing) in a language other than your native language.
- 2) learn about the cultural contexts and manifestations of the peoples who speak French.
- 3) recognize and understand differences and similarities between the cultures and communities of the French language and your own.

C. Formal Assessment of Learning Outcomes

- 1) Learning outcome number 1 is assessed through the following measures:
 - a. Speaking: weekly participation grade and class presentations.
 - b. Listening: homework assignments, in-class activities and exams.
 - c. Reading: homework assignments, in-class activities and exams.
 - d. Writing: class presentations, homework assignments, and exams.
- 2) Learning outcome number 2 is assessed through the following measures:
 - a. In-class assignments, class presentations, and exams.
- 3) Learning outcome number 3 is assessed through the following measures:
 - a. Class presentations and exams.

D. The 1101-1103 courses in French satisfy the foreign language requirement in the Skills category.

Course Evaluation

10% Devoirs
10% Présentation orale
10% Compositions
15% Reaction Essays
15% Participation
20% Contrôles
20% Final Exam

GRADING SCALE

Your final grade for the course will be assessed according to the following scale:

DEPARTMENTAL GRADING SCALE

A 93-100	B+ 88-89	C+ 78-79	D+ 68-69	E 0-64.9
A- 90-92	B 83-87	C 73-77	D 65-67	
	B- 80-82	C- 70-72		

DEVOIRS

Homework assignments include activities from the textbook, from texts introduced in class, and from additional handouts prepared by your instructor. Homework may also include Web-based research on the films screened in class. Your instructor will give you specific due dates and instructions for homework assignments. *No late homework will be accepted without proper documentation!*

PRÉSENTATION ORALE

Each student will give an individual 5-7 minute class presentation in French on an assigned topic related to one of the films, or a comparison between two films. You should present information for 5-7 minutes, during which time your peers engage in an activity—fill-in-the-blank, short answer, true/false, multiple choice questions, etc. Then after your presentation, lead a class discussion, game (NO word searches that do not involve matching vocabulary words and definitions), or some other group activity about your topic as a 3-5 minute follow-up.

Your presentation should be interactive and involve the rest of the class. Try to give your classmates a quick, simple task to complete *as they listen* to your presentation. You should have at least one audio-visual aid (poster, overhead, Power Point, video clip, handout, etc.). You may use a very brief outline of no more than 30-40 key words when you give your presentation, and you cannot use extensive notes or read your presentation.

At least one class day before your present, check your outline and any materials for your presentation with your instructor. Present your information using language appropriate to the 1103-level as well as grammar and vocabulary that the Class will understand. If you use a word unfamiliar to the class, write it on the board before you begin. Remember that the class will be asked questions on the exams about your topic! Please see the separate guideline handout for additional details. *Your instructor is not obligated to schedule make-up oral presentations!* Your oral presentation will be graded on a scale of 30 points.

FRENCH 1103.02 ORAL PRESENTATION SCORING RUBRIC

	Points obtained	Out of
Content & Organization: Interesting, educational, and relevant information; presented in a clear, logical, and well-organized manner; transitions used as appropriate; scene analysis advances presentation and class discussion.		5
Language & Comprehension: Comprehensible use of the French language; difficult words were clarified; energetic and motivated delivery; presenter does not strictly "read" from notes; leaves impression of having been well-rehearsed.		5
Visual Support: Effectively supports and enhances content; underlines important or essential information; facilitates student comprehension of the material; well-integrated in the presentation.		5
Student Involvement & Class Activity: Students engaged with the content during and after the presentation; class activity underlines the essential content in an effective manner; follow-up effectively led by presenter.		5
Write-Up: Summarizes content well; formal scene analysis discussion well developed and integrated; clearly illustrates and explains cinematic scene choice and articulates its relation to presentation topic and the study of French cinema.		7
Grammar (Presentation & Write-Up): Very few errors and/or typos; appropriate expression, forms, and style for French 1103-level; appropriate vocabulary for French 11 03-level.		3

ORAL PRESENTATION TOTAL GRADE 30

COMPOSITIONS

There will be two 1-1.5 page (typed, double-spaced, 400-500 word) writing assignments in French, due during Weeks 5 & 12 of the semester. You will screen four French films *outside of class* from the list on the first page, but you are to choose TWO of these films (one from each pair) on which to write your composition. See your syllabus for the composition due dates. Please see the separate guideline handout for additional details. The assignment is worth 40 points. *No late compositions will be accepted without proper documentation!* Your composition will be assessed according to the following rubric.

FRENCH 1103.02 COMPOSITION SCORING RUBRIC	Points obtained	Out of
Content: Content/information provided is complete, interesting, and relevant to the topic at hand.		12
Organization: Information is organized in a logical and coherent manner. Transitions are used where appropriate.		9
Language: Very good command of grammar and vocabulary for this level.		12
Mechanics: Very good command of spelling and use of accent marks/punctuation for this level.		7
COMPOSITION TOTAL GRADE		40

REACTION ESSAYS

For each full-length film screened in class (EXCLUDING the film on which you are presenting in your oral presentation and the last course film), you will write a 100-150 word reaction essay in French to be handed to your instructor at the beginning of the next class day. For this assignment, you are to engage in a shorter reactionary discussion of the technical cinematic elements employed in the portion of the film viewed in that day's class screening. (Technical cinematic elements include but are not limited to: *le montage, les plans, la séquence, le champ, le cadre, les angles de prise de vues, le mouvement de la caméra, le son, les trucages*, etc.) You will be required to identify important (or the most important) technical cinematic element(s) in the day's viewing and analyze their (its) significance or importance to your critical reading or understanding of the film as seen so far. There will be a total of 6 reaction essays for the semester, as only 1 Reaction Essay per film is required. Please see the separate guideline handout for additional details. *No late essays will be accepted without proper documentation!* Your reaction essays will be assessed according to the following rubric.

9-10	HIGH PROFICIENCY , <i>Excellent command of language and reactionary reading skills</i> : well organized, clear, logical, few errors, variety of structures, correct word order, appropriate to level, thorough response
6-8	PROFICIENCY , <i>Good command of language and reactionary reading skills</i> : main ideas present, some errors, some variety of structures, some word-order errors, mostly appropriate to level, generally thorough response
4-5	PROGRESS TOWARD PROFICIENCY , <i>Comprehensible expression and reactionary reading skills</i> : attempts at organization, many errors, limited variety of structures, word-order errors, below level, partial response
1-3	NEED FOR INTERVENTION , <i>Limited command of language and reactionary reading skills</i> : lacks organization, significant errors, lack of variety of structures, excessive errors, well below level, insufficient response
0	UNACCEPTABLE : Inappropriate response

CONTRÔLES

There will be 3 written contrôles (exams). They will cover material from the films, instructor handouts, peer presentations, and class discussions (including discussions following the oral presentations of other classmates). The first exam will cover in-class and out-of-class films addressed in the first half of the semester. The second exam will cover in-class and out-of-class films addressed in the second half of the semester. Exams will consist of identifications, terms and definitions, short-answer essays, questions from student presentations, and longer-answer essays. Make-up exams will *only* be administered with proper documentation for excused absences. It is your responsibility to notify your instructor of any excused absence on exam days *as far in advance as possible*. In the event of an emergency, it is your responsibility to contact your instructor *as immediately as possible*. All make-up exams must be scheduled with your instructor (and ideally taken) **BEFORE** you return to class. *Your instructor is not obligated to administer make-up exams!* **Your best method of preparation for exams is to do the assigned readings in a responsible way, attend class regularly, and actively participate in discussions throughout the entire semester.**

FINAL EXAM

You will have an oral final exam based on a predetermined topic. You will select your own group for this project. (The number of group members depends on the scene---and the number of actors in the scene---that you select.) For this final exam project, you and your group will remake in French a 2-3 minute scene from a film screened inside or outside of class. Your group is expected to work *together*, and group members are expected to share *equally* the work. Students will receive a group grade for this project. *Projects are to be completed and presented during the Final Exam Week* as scheduled in the OSU Master Schedule. Your final exam group project will be graded on a scale of 20 points. Please see the separate guideline handout for additional details and scoring rubric.

PARTICIPATION

Regular attendance and participation in class activities are essential to be a successful language learner. In order to progress in understanding and speaking French-as well as critically reading film-you must hear, speak, and practice it on a regular basis. Therefore, you must prepare carefully for class by completing all assignments in advance. You will be asked to volunteer often and participate actively. Try to speak French at all times, even during partner and small group work. Concentrate on using the vocabulary at hand (as well as the vocabulary aids in your course textbook!) to enrich your expression. Finally, group discussion is encouraged; arrange the desks in a semi-circle before class begins and do not feel the need to be called on before speaking. The following scale is used to assess your performance grade:

Performance Grade

NOMBRE D'ABSENCES NON JUSTIFIÉES: 0 1 2 3 4				
Retards: 0 1 2 3 4				
Participation en classe:				/20
† excellente = 18-20 † moyenne = 14-15 † satisfaisante = 16-17 † insatisfaisante 0-14				
Bonus				
Café +/-Cercle français/autre: _____				
Reminders:				Total
1. In order to receive a 20, you must make attempts to speak French in class including with your classmates as often as possible. 2. Absences, tardiness or being unprepared for class will have a negative impact on your grade. 3. Checking e-mail, social media, web surfing, or doing homework during class time will have a negative impact on your grade.				/20

You will receive a participation/performance grade approximately once a week. These scores will be averaged at the end of the semester to obtain your final participation grade for the course. As you receive each grade, try to follow any suggestions from your instructor so that you can improve your participation grades as the semester progresses. As a reminder, unexcused absences (i.e., without a written medical excuse) or tardiness will result in a lower participation grade. If you have to be absent or are ill, please inform your instructor immediately and be sure to talk with your instructor upon your return to class.

Checking e-mail, social media, web surfing or doing homework during class time will have a negative impact on your grade!

Excessive Absences: Because participation is a vital component of language classes, students with excessive absences (even when the absences may be legitimate) may not be able to complete or receive credit for the course. In such situations, the student is advised to consult with the instructor, his/her academic advisor, student advocacy and/or the office of disability services (if applicable) to explore options.

ABSENCES

Makeup work will be permitted only when the instructor is presented with acceptable documentation for acceptable absences. It is your responsibility to notify your instructor of any excused absences *as far in advance* as possible. Legitimate excused absences must be accompanied by *dated* written documentation in the form of: an official letter or note from a doctor with contact phone number, letter on letterhead from the company/establishment of the career interview, death notice / obituary, program from funeral, official note from OSU coach / advisor, and *so on*. When in doubt of the kind of documentation needed, please ask your instructor.

Some examples of **ACCEPTABLE** excuses include:

- Unexpected emergency / extreme situations such as illness, family medical emergency, or death in the family
- A career interview that cannot be rescheduled outside of class time
- Governmental duties such as subpoenas, jury duty, and military service

Some examples of **UNACCEPTABLE** excuses include:

- Vacations with family or friends
- Conflicts with work schedule (You are a student first at OSU. Instructors expect students' class schedule / performance to take precedence over work schedules and responsibilities.)
- Athletic / recreational activities that are not affiliated with OSU
- Note from Student Health Services that indicates "*The patient was not seen here during this condition...*"

MAKEUP EXAMS

Makeup exams are given only for emergency / extreme conditions with the proper documentation.* Students who are absent on the day of the exam for an excusable reason* should contact the instructor to make up the exam *immediately* following their absence. Students who know in advance that they must be absent on an exam day for an excusable reason* should make arrangements with the instructor to take the exam *prior to* the exam day. If a student is absent on the day of the exam for an unexcused reason, he/she will receive a zero on the exam. Exams must be made up within 3 days. If an exam is not made up by then, the instructor will not administer a makeup exam. After 3 days, the Language Program Director (wong.240@osu.edu) will determine whether a student may make up an exam.

*See "**ABSENCES**" above.

RESOURCES

The *Mise en scène* companion website: http://wps.prenhall.com/wl_krueger_mise_1/

Consult the Department of French and Italian's website at: <http://frit.osu.edu/> for informatino and links for French websites. These sites may be of use for researching your class presentation.

You may view French programming at the Crane Café in Hagerty Hall (Ground Floor). Please consult their web site for more infonnation: <http://dining.osu.edu/dininglocations/crane-cafe/>

French TV Channel TV5 (available on dormitory televisions):
http://www.tv5.org/TV5site/programmes/accueil_continent.php

Information pertaining to studying abroad can be found at the Office of International Affairs Web site:
<http://oia.osu.edu/>

Information on how to type accents in French can be found here: <http://frit.osu.edu/media-and-resources/french-resources-typing>

FRENCH CLUB

You are encouraged to join the French Club; the group attends French films together, organizes French meals and meets regularly to have discussions. Your instructor will provide you with more information or you may contact the Department of French and Italian at (614) 292-4938.

CAFÉ +

We encourage you throughout your academic career at OSU to participate in Café +, an inter-level French conversation table sponsored and led by FIGSA (French and Italian Graduate Student Association). Café + meets on a weekly basis and invites French speakers of **ALL** levels to get together over coffee and practice French conversational skills in a casual and friendly environment. Topics of discussion are diverse and generally follow the interests of the students in attendance. Café + meets in the Crane Cafe in Hagerty Hall (Just look for the reserved tables to find the group.) This is an excellent opportunity to improve your speaking skills and enlarge your French vocabulary in a casual, real-world setting! Your instructor will provide you with this semester's **Café +** meeting days and times when they are made available, or you may contact the Department of French and Italian at (614) 292-4938.

DISABILITY SERVICES

Students with disabilities who require accommodations for access and participation in this course must be registered with the Office for Disability Services (ODS). Please contact ODS at (614) 292-3307 or (614) 292-0901 (TDD). Students should also contact their instructor as soon as possible to explore potential accommodations.

ACADEMIC INTEGRITY STATEMENT

Students enrolled in courses at The Ohio State University are expected to adhere to the highest standards of academic conduct. The instructor will be alert to any kind of inappropriate conduct in the course. Suspicion of misconduct will be handled by official rules and policies of OSU. Penalties for cheating or plagiarism may result in a failing grade in the course or expulsion from the university. The use of translation programs to complete assignments is considered cheating and will result in a failing grade for the assignment in question. The Department will abide by the decisions of the Academic Misconduct Committee.

Examples of academic misconduct in this course include but are not limited to the following:

- Submitting plagiarized work for an academic requirement. Plagiarism is the representation of another's work or ideas as one's own; it includes the unacknowledged word for word use and/or paraphrasing of another person's work, and/or the inappropriate unacknowledged use of another person's ideas.
- Copying work or otherwise turning in written work that is not original to you. Cheating in this case applies both to the copier and the person who allows his or her work to be copied.
- Copying answers directly from the answer key (as opposed to doing the assignment first and then correcting mistakes from the answer key) on workbook assignments.
- Having someone else do or write your assignments for you.

- Using a translator in any way to complete compositions, Internet presentations or other assignments.
- Having anyone other than your instructor help you with your compositions or Internet presentations. Tutors may answer questions about assignments from the workbook or textbook, but they may not help with compositions or the Internet activity.
- Receiving or passing exam information to other students before, during or after the exam. Cheating in this case applies both to the receiver of the exam information and the person who gives the information.
- Alteration of university forms used to drop or add courses to a program, or unauthorized use of those forms including the forging of signatures.
- Use of any unauthorized aids on exams (e.g., cheat sheets, textbook, etc.) is strictly prohibited.

Students are responsible for understanding what constitutes academic dishonesty. For more information on this topic, consult the Ohio State University's policy on Academic Misconduct at:
<http://oaa.osu.edu/assets/files/documents/procedures.pdf>

All suspected cases of academic misconduct will be reported to the Committee on Academic Misconduct as required by University rules.

In its classrooms, the Department of French and Italian maintains a positive learning environment free from all harmful forms of discrimination. You are expected to adhere to this policy.

French 1103.02 Schedule

Semaine 1

- 13 janvier Introduction to the course: Genres, elements, concepts, stories and histories; Chapitre préliminaire (*Mise-en-scène* (MES) pp. 1-8) ; Introduction to the study of basic technical cinematic elements; introduction to the practice of critical / formal cinematic analysis; « Avant Scène» (MES pp. 10-11)
- 15 janvier Screening of portion #1 of Jean-Pierre Jeunet, *Le fabuleux destin d'Amélie Poulain* (2001); discussion & activities
READING: *Salle 1: Le fabuleux destin d'Amélie Poulain* (MES pp. 11-21)

Semaine 2

- 20 janvier Screening of portion #2 *Le fabuleux destin d'Amélie Poulain* (2001); discussion & activities; student presentation(s)
DUE (aujourd'hui) : *Reaction Essay 1a**
- 22 janvier Student presentation(s) ; discussion & activities
READING: *Lecture 1: Voyage à Paris, janvier 2000* (MES pp. 41-46)
DUE (aujourd'hui) : *Reaction Essay 1b**

Semaine3

- 27 janvier Screening of portion #1 of Jean-Luc Godard, *Bande à part* (1964); discussion & activities
READING: *Salle 3: Bande à part* (MES pp. 32-41)
- 29 janvier Screening of portion #2 of *Bande à part*; discussion & activities; student presentation(s)
READING: *Lecture 2: 'United cultures of Jean Reno'* (MES pp. 47-55)
DUE (aujourd'hui): *Reaction Essay 2a**

Semaine 4

- 3 février Student presentation(s); discussion & activities
READING: « Avant scène » (MES pp. 59-62)
DUE (aujourd'hui): *Reaction Essay 2b**

5 février

CONTRÔLE #1

Semaine 5

- 10 février Screening of portion #1 of Régis Wargnier, *Indochine* (1992); discussion & activities
READING : *Salle 2: Indochine* (MES pp. 72-79)
DUE (aujourd'hui): *Composition 1 sur Raoul Peck Lumumba* (2000) **OR** Claire Denis *Beau travail* (1999)
- 12 février Screening of portion #2 of *Indochine*; discussion & activities; student presentation(s)
DUE (aujourd'hui) : *Reaction Essay 3a**

Semaine 6

- 17 février Student presentation(s); discussion & activities
READING : *Lecture 2: « Aux jeunes filles »* (MES pp. 94-101)
DUE (aujourd'hui) : *Reaction Essay 3b**
- 19 février Screening of portion #1 of Georges Franju *Les yeux sans visage* (1959); discussion & activities
READING: « Avant scène » (MES pp. 105-107)

* If your oral presentation concerns this film, no Reaction Essay is required

Semaine 7 24 février	Screening of portion #2 of <i>Les yeux sans visage</i> : student presentation(s) ; discussion & activities READING: <i>Salle 3: Les yeux sans visage</i> (MES pp. 125-132) DUE (aujourd'hui) : <i>Reaction Essay 4a</i> *
26 février	Student presentation(s) ; discussion & activities READING: <i>Lecture 2: Interview avec François Truffaut et Alfred Hitchcock</i> (MES pp. 139-145) DUE (aujourd'hui) : <i>Reaction Essay 4b</i> *
Semaine 8 3 mars	Screening of portion # 1 of Jacques Demy <i>Les parapluies de Cherbourg</i> (1964); student presentation(s) ; discussion & activities READING: « Avant scène » (MES pp. 148-150)
5 mars	Screening of portion # 2 <i>Les parapluies de Cherbourg</i> ; student presentation(s) ; discussion & activities READING: <i>Salle 2: Les parapluies de Cherbourg</i> (MES pp. 159-168) DUE (aujourd'hui) : <i>Reaction Essay 5a</i> *
Semaine 9 10 mars	Student presentation(s) ; Discussion & activities READING: <i>Lecture 1: Les publicités</i> (MES pp. 178-183) DUE (aujourd'hui) : <i>Reaction Essay 5b</i> *
12 mars	CONTRÔLE #2
Semaine 10	Vacances de printemps
Semaine 11 24 mars	Screening of portion # 1 of Jacques Tati <i>Mon oncle</i> (1958); discussion & activities; student presentation(s) READING: « Avant scène » (MES pp. 191-192)
26 mars	Screening of portion # 2 of <i>Mon oncle</i> ; student presentation(s); discussion & activities READING: <i>Salle 1 : Mon oncle</i> (MES pp. 193-202) DUE (aujourd'hui): <i>Reaction Essay 6a</i> *
Semaine 12 31 mars	Discussion & activities; student presentation(s) READING: <i>Lecture 2: « Estula »</i> (MES pp. 232-237) DUE (aujourd'hui): <i>Reaction Essay 6b</i> *
2 avril	Screening of portion # 1 of Agnès Varda <i>Les glaneurs et la glaneuse</i> (2000); discussion & activities READING: « Avant scène » (MES pp. 242-243) DUE (aujourd'hui) : <i>Composition #2 sur Michael Haneke Caché</i> (2005) OR Dominik Moll <i>Harry, un ami qui vous veut du bien</i> (2000)
Semaine 13 7 avril	Screening of portion # 2 of <i>Les glaneurs et la glaneuse</i> ; student presentation(s) READING: <i>Salle 3: Les glaneurs et la glaneuse</i> (MES pp. 261-268)

* If your oral presentation concerns this film, no Reaction Essay is required

DUE (aujourd'hui): *Reaction Essay 7a* *

9 avril

Student presentation(s); discussion & activities

READING: *Lecture 2: « L'homme qui ne dépense rien »* (MES pp. 274-281)

DUE (aujourd'hui) : *Reaction Essay 7b**

Semaine 14

14 avril

CONTRÔLE #3

16 avril

Screening of portion # 1 of *FREE CHOICE* film; student presentation(s)

READING: *Feuille d'activités* (on CARMEN)

Semaine 15

21 avril

Screening of portion # 2 of *FREE CHOICE* film; discussion & activities

READING: *Article* (on CARMEN)

23 avril

Discussion & activities; Final exam preparation and review

FINAL EXAM WEEK

DUE: *Oral Final Exam Group Project*

* If your oral presentation concerns this film, no Reaction Essay is required