

## De Jules et Jim à Amélie Poulain

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**Start date** 15 November 19**End date** 17 November 19**Venue** Madingley Hall  
Madingley  
Cambridge**Tutor** Francine Rouanet-  
Démocrate**Course code** 1920NRX015**Director of ISP and LL**

Sarah Ormrod

**For further information on this  
course, please contact**Head of Academic Centre Administration, Zara Kuckelhaus  
[zara.kuckelhaus@ice.cam.ac.uk](mailto:zara.kuckelhaus@ice.cam.ac.uk), 01223 746204**To book** See: [www.ice.cam.ac.uk](http://www.ice.cam.ac.uk) or telephone 01223 746262

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### Tutor biography

Francine has over 35 years experience of teaching languages, using cultural references to bring life and meaning to the learning process. As well as teaching at ICE, she has worked with the Council of Europe as a main contributor to the Language Behind Bars project, been involved in Language Teachers' Training in Cambridge and in experimental language workshops within Cambridge adult mental health services. Francine, was until 2008, the Director of the local world renowned non-profit organisation, the Alliance Française de Cambridge; consisting of over 30 language and cultural professionals reporting to a committee of trustees.

Francine's teaching approach is tailored to her students. For Advanced and Intermediate groups, the idea is to entertain as well as inform. She creates a balance between materials presented and the participants' contribution to the topic, constantly interacting with students to ensure that they are comfortable. All language skills are tackled and the linguistic elements are deeply embedded in the cultural background of the theme, supported by various texts, films and recordings.

For people with limited or non-existent knowledge of the French language, the teaching method is based on an innovative approach enabling adult learners to rapidly communicate in a foreign language. Communication is entirely in French and aims at establishing oral comprehension using skills such as visual analogy, deduction, logic, body language interpretation, intonation and mimic. Upon this basic comprehension of the situation or material, rather than knowledge of mere words, language learning is soon established. This approach- totally different from other more 'bookish' methods- is less threatening and more entertaining, thus more conducive to accelerated language learning.

## Course programme

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### Friday

Please plan to arrive between 16:30 and 18:30. You can meet other course members in the bar which opens at 18:15. Tea and coffee making facilities are available in the study bedrooms.

19:00 Dinner

20:30 – 22:00 **Introduction** / presentation of the participants / presentation of the course / icebreakers / brainstorming about the topic / exchange of personal experiences / assessment of participants' knowledge of French culture in general French cinema in particular from the Sixties to the years 2000.

22:00 Terrace bar open for informal discussion

### Saturday

07:30 Breakfast

09:00 – 10:30 **General overview presentation** [Part 1] Most important long feature films over the last 5 decades in France/ films of worldwide fame / box-office hits within the limits of the *Hexagone* only / Great names of directors and actors that made those films famous / The importance of *La Nouvelle Vague* / French cinema after *Mai 68* (observation and analysis of extracts and discussion based on audio-visual material & printed documents)

10:30 Coffee

11:00 – 12:30 **General overview presentation** [Part 2] Second and final part of the presentation / the Eighties and the impact of politics on French cinema / the turn of the 21<sup>st</sup> century: cinema becomes less fictional or poetical / new famous and leading directors / new famous actors (observation and analysis of extracts and discussion based on audio-visual material & printed documents)

13:00 Lunch

14:00 – 16:00 Free

16:00 Tea

16:30 – 18:00 **Themes and topics favoured by the French** and reflecting their life and problems: relationships, traditional psychology study, family matters, social & political issues, meals and funerals to name but a few / importance of dialogues / Famous script writers : Raymond Queneau, Jacques Prévert, Michel Audiard among many others (Discussion based on audio-visual material & printed documents)

18:00 – 18:30 Free

18:30 Dinner

20:00 – 21:30                    **Film or extracts of films** on the topic (TBC)

21:30                                Terrace bar open for informal discussion

### **Sunday**

07:30                                Breakfast

09:00 – 10:30                    **A little bit of linguistics** around the topic / Study of famous dialogues [extracts] / iconic lines / debates / “Re-writing the script” / voice-over exercise (oral practice / creative writing and discussion based printed documents)

10:30                                Coffee

11:00 – 12:30                    **Conclusion** / Quiz on the topic of “French cinema” / Participants’ personal views and opinions / Free personal presentations / Conclusion

12:45                                Lunch

**The course will disperse after lunch**

**Please note that this course is taught in French at the following CEFR levels:**

**Reading: B2:** I can understand extended speech and lectures and follow even complex lines of argument, provided that the topic is reasonably familiar. I can understand most TV news and current affairs programmes. I can understand the majority of films in standard dialect.

**Listening: B2:** I can read articles and reports concerned with contemporary problems in which the writers adopt particular attitudes or viewpoints. I can understand contemporary literary prose.

**Spoken Interaction: B1:** I can deal with most situations likely to arise whilst travelling in an area where the language is spoken. I can enter unprepared into conversation on topics that are familiar, of personal interest, or pertinent to every day life (e.g. families, hobbies, work, travel and current events)

**Writing: B1:** I can write simple connected text on topics that are familiar or of personal interest. I can write personal letters describing experiences and impressions.

## Course syllabus

### Aims:

- Explore the topic of “French cinema” over 5 decades, getting an overview of genres as well as the themes and styles that are most favoured by the French public.
- Learn more about major French film directors and actors and discover the specificity of the cinema industry in France
- View and analyse the extracts of a few popular films most relevant in the portrayal they make of French society and mentality.

### Content:

Based on the existing knowledge of the participants there will be a presentation and a development of what is already known about French cinema.

We will try to understand better the passion the French have for the cinematographic art as they are the first consumers of films in Europe with over 200 million tickets sold in 2018.

We will get an insight into the Nouvelle Vague movement, the work of influential directors, the career of famous actors and actresses.

We will see the importance of dialogues, ideas, music and psychology in French films, sometimes perceived as intellectual and verbose.

We will also look into the sort of films that attract millions of French spectators, popular comedy etc...

This should lead the group into understanding French people and French culture better

### Presentation of the course:

**As a result of the course, within the constraints of the time available, students should be able to:**

- improve the students' knowledge of the topic

### Reading and resources list

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Listed below are a number of texts that might be of interest for future reference, but do not need to be bought (or consulted) for the course.

Author	Title	Publisher and date
René Prédal	Histoire du cinéma français Des origines à nos jours	Nouveau monde éditions 2018

Photocopies provided at the weekend

Any film(s) students may know and like and wish to present to the group.

**Note** Students of the Institute of Continuing Education are entitled to 20% discount on books published by Cambridge University Press (CUP) which are purchased at the Press bookshop, 1 Trinity Street, Cambridge (Mon-Sat 9am – 5:30pm, Sun 11am – 5pm). A letter or email confirming acceptance on to a current Institute course should be taken as evidence of enrolment.

*Information correct as of:* 11 October 2019