The performing arts form a window to a culture, a civilization, a mentality. They help us penetrate the cultural intimacy of a people, making us discover not only the essential subjects of a society, but also the unique ways to address, to express and to contemplate these subjects.

This course combines several elements:

- diverse forms of expression (theater, film, song)
- diverse time periods (from the 17th century to the present day - because current creations are nurtured not only by contemporary society, but also the past legacy)
- diverse aspects of a work (style, themes, sociocultural context)

Amongst all of this diversity, you will surely find common approaches. You are thus encouraged to surpass the formal separations between various components of the course to identify the similarities between the past, the present, between the plays, films and songs, both in the themes addressed and the ways of thinking. Beyond thinking whether or not you like a work, ask yourself as well how it is typically French. Use this course as a cultural experience that will enable you to discover that which really concerns the French people today.

Throughout the semester, students will attend two plays and address various themes, such as:

- Theater vocabulary, current Parisian theater scene
- History of theater - from medieval to modern times
- Theatre of the Absurd - Théâtre sans Animaux, Art
- Modern day theater - Un Air de famille
- Behind the scenes - guest visitor - Telmo Herera, director for Un Air de famille

They will watch at least three recent French films that will serve as topics of debate in class, for instance:
- Intouchables by Eric Toledano & Olivier Nakache
- Gainsbourg: Vie Héroïque by Joann Sfar

And one from the following selection:
- The artist by Michel Hazanavicius
- Le prénom by Mathieu Delaporte & Alexandre de la Patellière
- L’exercice de l’État by Pierre Schoeller
- Polisse by Maïwenn
- Le chat du Rabbin by Joann Sfar
- De rouille et d’os by Jacques Audiard

The course will also study the French song, a very specific cultural genre that has evolved throughout the years. In other words, French culture will be addressed by different themes, for example:

- Evolution of the French song - the 1930s to the present day
- Tools for analyzing the French song
- Connecting with the public
- Richness and modernity in Gainsbourg - his influence on contemporary French song
- Engagement: how singers get their message across
- Daily inspiration - current events affecting the French
- Form & stylistics - the relationship between poetry and song
- Visions of Paris - from the 60’s until today.

This course of study will help students live in present-day Paris, understand current issues, and live more like real Parisians. In addition, students will improve their written and spoken French.
In addition, a mini-symposium will be organized for the end of the semester where students can present and discuss their work. **Course Materials**

*Pariscope* or *L'Officiel des spectacles*

*L'Express*, weekly magazine

*Théâtre sans animaux de Jean-Michel Ribes*

*Un Air de famille*, Agnès Jaoui & Jean-Pierre Bacri

*Ciné live*, monthly film magazine

*Studio Magazine*, monthly film magazine

### Grading

<table>
<thead>
<tr>
<th>Component</th>
<th>Weightage</th>
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<tbody>
<tr>
<td>Theater (50%)</td>
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<tr>
<td>Film and Song (50%)</td>
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<tr>
<td>Participation</td>
<td>15%</td>
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<tr>
<td>Participation in film and song debates</td>
<td>20%</td>
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<tr>
<td>Worksheets</td>
<td>20%</td>
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<tr>
<td>Song oral presentation</td>
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<tr>
<td>Final exam</td>
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<tr>
<td>Film written presentation</td>
<td>10%</td>
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<tr>
<td>Final exam</td>
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### Bibliography

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*M. M. Fragonard, Précis d'histoire de la littérature française*, Didier, 1981  
Raymond Queneau, *Exercices de style*, Folio  
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*Le Roi se meurt* DVD (Michel Bouquet : Molière 2005 du meilleur acteur)  
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**CINEMA:**

Yann Darré, *Une histoire sociale du cinéma français*, édition La découverte, 2000  

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