



## SELF PROGRAM 2025/2026

### French History & Culture through Film

Pierre-Antoine PELLERIN

[pierre-antoine.pellerin@univ-lyon3.fr](mailto:pierre-antoine.pellerin@univ-lyon3.fr)

#### Course information

**Number of credits:** 6 credits

**Contact hours:** 30 hours

**Hours taught per week:** 2,5 hours

**Teaching period:** fall semester 2025

#### Course description:

This course will examine French culture and history through the lens of cinema. As a site of production and reproduction of collective identities, movies offer a rich archive to reflect upon the idiosyncrasies and paradoxes which characterize modern-day France. The class is arranged around important (French and non-French) key films from a period ranging from the mid-20<sup>th</sup> c. to the early 21<sup>st</sup> c. and from a wide variety of genres (historical drama, biopic, documentary, comedy, etc.). Those films will provide case studies for the appreciation of cinema as a means to examine the past, not simply understood as a collection of dates and facts, but as a process of storytelling that dramatizes collective myths as well as ideological tensions, social practices and cultural traits. The first few classes will consider stereotypical

representations of Frenchmen and women (as arrogant in the *Monty Pythons and the Holy Grail* or flirtatious in *Pépe the Pew*) and cultural fantasies around Paris (*Emily in Paris*, *Midnight in Paris*). Classes will then be devoted to the fictionalization of historical figures (such as Joan of Arc, Napoleon, and Marie-Antoinette) as well as to the depiction of historical events (like May 68, the Paris Commune, and the Battle of Algiers) that have marked and made French history and identity. Particular attention will also be paid to people's lives during German occupation in the 1940s, under French colonial rule in the 1950s, or else in the suburbs around Paris in the 1990s. The class aims to introduce students to the basics of film analysis and to develop their understanding of French culture, history, and cinema.

## Examples of films that will be viewed and discussed:

- *The Battle of Algiers* (1966, G. Pontecorvo)
- *La Chinoise* (1967, JL Godard)
- *The Dreamers* (2003, B. Bertolucci)
- *La Haine* (1995, M. Kassovitz)
- *Marie-Antoinette* (2006, S. Coppola)
- *Paths of Glory* (1957, S. Kubrick)
- *Inglorious Bastards* (2009, Q. Tarantino)
- *La Commune* (Paris, 1971) (2000, P. Watkins)
- *Napoleon* (2023, R. Scott)
- *The Messenger: The Story of Joan of Arc* (1999, L. Besson)

## Course objectives and class time:

Students will be given the opportunity to learn more about French history and French cinema.

Students will be given practice at writing about and discussing French history and cinema.

Students are expected to attend all classes and participate with questions and comments.

It is a discussion-based class: class time will be devoted to commentary of conflict-filled periods in French history and cinematic treatments of those conflicts.

A detailed syllabus will be provided during the introductory session.

## Suggested Reading :

- Hayward, Susan, *French National Cinema* (London and New York: Routledge, 1993).
- Hughes-Warrington, Marnie, *History Goes to the Movies: Studying History on Film* (Routledge, 2006).
- McMillan, James F., *Twentieth-century France* (London: Arnold, 2000).
- Nadeau, Jean-Benoît, and Barlow, Julie, *Sixty Million Frenchmen Can't Be Wrong* (2003)
- Rosenstone, Robert A., *History on Film/Film on History (History: Concepts, Theories and Practice)* (Routledge, 2012).
- Williams, Alan, *Republic of Images: History of French Filmmaking* (Harvard UP, 1992).