

**Special Topic in Canadian Studies: Contemporary Québec Cinema**  
**Spring 2018**  
**Friday 3<sup>rd</sup>**

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Office hour: Tuesday 4<sup>th</sup> (A518)

This course examines the cinema of Québec, focusing on contemporary industrial trends and filmmakers. The semester is divided into four modules. The first provides an overview of Québec society and culture, and the development of its filmmaking industry. The second module looks briefly at the Québec film canon, with particular emphasis on the first directors to gain international recognition, Claude Jutra and Denys Arcand. The third module focuses on contemporary film directors working in and outside of Québec. Finally, the last looks at up and coming, millennial, filmmakers. Through these films, our goal is to gain greater insight into Québec society, its culture, politics, and relationship with Canada and the world.

**Evaluations:**

1. Attendance and class participation: 10%
2. Homeworks (3x20%): 60%
3. Final paper (due July 20): 30%

1. **Attendance** to all classes is mandatory. While your “attendance” grade is based on how many classes you have attended, **five (5) absences will result in an automatic “f” (failure) for this course.** You are expected to arrive on time. **If you arrive more than 30 minutes late, it is considered an absence.**

2. Your **homeworks** will consist in reaction papers to films screened in class or at home. You are expected to hand in one reaction paper for each of the last three modules. Further guidelines will be provided in class.

3. Finally, you will submit a short **final paper** two weeks before the end of classes. Instructions will be provided in class.

Plagiarism is a serious offence that will not be tolerated in this class. If you are unsure about how to proceed with sources, come and talk to me.

Class screenings and home viewings should be treated like mandatory readings; you are expected to be mentally present and to exercise critical thinking.

**CALENDAR**

**May 11**

**Week 1: Intro to this class**

🎬 *Next Floor* (Denis Villeneuve, 2008, 12 minutes)

Reading:

Pierre Veronneau, “The Cinema of Québec,” *Canadian Encyclopedia*. Available at <http://www.thecanadianencyclopedia.ca/en/article/the-cinema-of-quebec/>

## Module 1 History of Québec Cinema

**May 18**

### **Week 2: The Early Days of Québec Cinema**

Optional reading:

Christian Poirier, "The Clergy and the Origins of Quebec Cinema: Fathers Albert Tessier and Maurice Proulx," *Amérique française*. Available at [http://www.ameriquefrancaise.org/en/article-367/The Clergy and the Origins of Quebec Cinema: Fathers Albert Tessier and Maurice Proulx.html](http://www.ameriquefrancaise.org/en/article-367/The_Clergy_and_the_Origins_of_Quebec_Cinema:_Fathers_Albert_Tessier_and_Maurice_Proulx.html)

**May 25**

### **Week 3: The Emergence of a National Cinema and Documentary Filmmaking**

🌀 *Les raquetteurs* (Michel Brault & Gilles Groulx, 1958)

🌀 *La lutte* (Michel Brault, Marcel Carrière, Claude Fournier and Claude Jutra, 1961)

**June 1<sup>st</sup>**

### **Week 4: The NFB, Animation and Experimental**

🌀 *Very Nice, Very Nice* (Arthur Lipsett, 1961)

🌀 *Lipsett Diaries* (Theodore Ushev, 2010)

Required viewing:

° Visit the NFB (National Film Board of Canada) website and explore some of the films it hosts online. You will find fiction films, experimental films, documentaries and animation.

## Module 2 The Canons

**June 8**

### **Week 5: Political Filmmaking, Arthouse and Mainstream**

🌀 *The Times of the Buffoons* (Pierre Falardeau, 1985)

Reading:

"Vive la Différence!: French Films are 'Formidable' in Province of Quebec," *Film Journal*, (April 14, 2009). Available at <http://www.filmjournal.com/vive-la-diff%C3%A9rence-french-films-are-formidable-province-quebec>

Optional viewing:

Commercial cinema:

° *Bon Cop/Bad Cop* (Eric Canuel, 2006, N)

° *Starbuck* (Ken Scott, 2011, N)

° *Les invasions barbares* (Denys Arcand, 2003, N)

° *An Eye for Beauty* (Denys Arcand, 2014, N)

Arthouse:

° *Nuages sur la ville* (Simon Galiero, 2009, B)

° *Vic+Flo ont vu un ours* (Denis Côté, 2013, N)

**June 15**

### **Week 6: Claude Jutra**

🌀 *Mon oncle Antoine* (1971, French, dubbed in English with English sub), 1h47

Reading:

Morgan Charles, "Coming of Age in Quebec: Reviving the Nation's 'Cinéma orphelin'," *Nouvelles Vues* 12 (Spring 2011). Available at <http://www.nouvellesvues.ulaval.ca/en/no-12-le-renouveau->

[dirige-par-jean-pierre-sirois-trahan/articles/coming-of-age-in-quebec-reviving-the-nations-cinema-orphelin-par-morgan-julia-charles/](http://dirige-par-jean-pierre-sirois-trahan/articles/coming-of-age-in-quebec-reviving-the-nations-cinema-orphelin-par-morgan-julia-charles/)

Optional viewing:

°*Rouli-roulant* (Claude Jutra, 1966, NFB)

<b>Module 3</b> <b>New Québec Cinema</b>
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**Week 7: National Borders? Québec Filmmakers Abroad \*deadline to submit reaction paper 1\***

Optional viewing:

°*Le Déclin de l'empire américain* (Denys Arcand, 1986, I)

°*Monsieur Lazhar* (Philippe Falardeau, 2011, B)

°*Dallas Buyers Club* (Jean-Marc Vallée, 2013, N)

Reading:

Radheyana Simonpillai, "Why Quebec Filmmakers are Finding Success in Hollywood," *Now Toronto*, October 4, 2017. Available at <https://nowtoronto.com/movies/features/why-quebec-filmmakers-are-finding-success-in-hollywood/>

Optional reading:

David Hanley, "Conceptualizing Quebec Cinema: Denys Arcand's Cycle of Post-Referendum Films as Case Study," *Synoptique* 4:2 (Winter 2016): 78-110. Available at <http://synoptique.hybrid.concordia.ca/index.php/main/article/view/119/151>

**Week 8: Denis Villeneuve**

🌀 *Polytechnique* (2009, French, Japanese sub) 1h17

Optional viewing:

°*Blade Runner 2049* (Denis Villeneuve, 2017, I, A)

°*Prisoners* (Denis Villeneuve, 2013, N, H)

°*Sicario* (Denis Villeneuve, 2015, N, A)

°*Incendies* (Denis Villeneuve, 2011, N, H)

°*Arrival* (Denis Villeneuve, 2016, A)

**Week 9: Celluloid Ceiling: Women and the Film Industry**

Optional reading:

"A History of Women's Filmmaking at the National Film Board of Canada". Available at [http://onf-nfb.gc.ca/wp-content/uploads/2017/10/0715\\_COM\\_Journe%CC%81e-de-la-femme\\_EN\\_V1.pdf](http://onf-nfb.gc.ca/wp-content/uploads/2017/10/0715_COM_Journe%CC%81e-de-la-femme_EN_V1.pdf)

Optional viewing:

°*Kanehsatake: 270 Years of Resistance* (Alanis Obomsawin, 1993, NFB)

°*Incident at Restigouche* (Alanis Obomsawin, 1984, NFB)

°*Christmas at Moose Factory* (Alanis Obomsawin, 1971, NFB)

°*La turbulence des fluides* (Manon Briand, 2002, B)

**Week 10: Anne Émond**

🌀 *Nuit #1* (2011, French, Japanese sub) 1h31

**Module 4**  
**Millennial Filmmakers**

**Week 11: Millennial Filmmakers \*deadline to submit reaction paper 2\***

Reading:

Kester Dyer, Andrée Lafontaine and Fulvia Massimi, "Interview with Bill Marshall," *Synoptique* 4:2 (Winter 2016): 111-120. Available at

<http://synoptique.hybrid.concordia.ca/index.php/main/article/view/127/139>

**Week 12: Chloé Robichaud**

🌀 *Sarah préfère la course/Sarah Prefers to Run* (2013, French, Japanese sub) 1h56

**Week 13: Xavier Dolan**

🌀 *J'ai tué ma mère/I Killed My Mother* (2009, French, Japanese sub) 1h40

Reading:

Fulvia Massimi, "A Boy's Best Friend is His Mother": Québec's Matriarchy and Queer Nationalism in the Cinema of Xavier Dolan," *Synoptique* 4:2 (Winter 2016): 8-31. Available at

<http://synoptique.hybrid.concordia.ca/index.php/main/article/view/112/154>

Optional viewing:

° *Mommy* (Xavier Dolan, 2014, N, B)      ° *Tom à la ferme* (Xavier Dolan, 2013, N, B)

° *Heartbeats* (Xavier Dolan, 2010, N, B)      ° *Laurence Anyways* (Xavier Dolan, 2012, N, B)

° *Juste la fin du monde* (Xavier Dolan, 2016, B)

**Week 14 Genre Filmmaking: Robin Aubert**

🌀 *Les affamés/Ravenous* (2017, French, Japanese sub) 1h40

Optional viewing:

° *Turbo Kid* (François Simard, Anouk Whissell, and Yoann-Karl Whissell, 2015, N)

° *À quelle heure le train pour nulle part* (Robin Aubert, 2009, French with English sub, B)

° *Endorphine* (André Turpin, 2015, I)

**Week 15: Semester Recap \*deadline to submit reaction paper 3\***

🌀 *Québécoisie* (Mélanie Carrier and Olivier Higgins, 2013)