
FRENCH CINEMA: LA NOUVELLE VAGUE in Fall 2018 (FM3086)

Course Code	FM3086	Professor(s)	Nathalie Debroise
Prerequisites	None	Office Number	SD 10
Class Schedule	M: 15:20-18:15 in G-002	Office Hours	Thursday : 10H30-12H30
Credits	4	Email	ndebroise@aup.edu
Semester	Fall 2018	Office Tel. Ext.	06 24 69 09 37

Course Description

This course will focus on the new generation of French directors who began filming in the late fifties. We will analyze the "author theory" as defined by François Truffaut and look at the polemical positions taken by these young critics in the famous "Cahiers du cinema". The course is designed to show the way that the French "New Wave" revolutionized the values and aesthetics of the motion picture affecting and influencing the entire world of cinema. We will see how it radically questioned the relationship between producer, filmmaker, editor, scriptwriter and actor, inventing new modes of production. Special emphasis will be placed on viewing and discussing one film each week. This class will be taught in French and all the films will be shown in French. The study of the films will focus on the various devices (strategies of long shots and close-ups, disjunction of picture and sound, techniques of editing....) that create a film's meaning and tone. The course will be taught in French. The Mid-term and the Final exams can be written in French or in English. The research papers should be written in French (with an English version for the students who wish it)

Course Learning Outcomes

know the work of the major New wave filmmakers (Truffaut, Godard, Resnais, Varda, Rohmer...)
be able to situate their films in the French social, cultural and political context
be able to think critically about the aesthetics and the modes of production that characterize this trend and to measure its impact on international cinema.
have a good knowledge of the cinematographic concepts and be able to use them when writing critical essays and giving oral reports.

General Education

The general education program at AUP consists of four requirements: Speaking the World, Modeling the World, Mapping the World, and Comparing Worlds Past and Present.

This course can be used to fulfill the Comparing Worlds Past and Present requirement and as such has the following learning objectives:

- ? French New Wave and Hollywood: comparison of modes of production
- ? French New Wave and the "Cinéma de qualité" (1930/50): scriptwriting in question
- ? French New Wave and Film Noir: tribute and pastiche

Course Outline

OUTLINE (Outline may be slightly modified as semester progresses)

Sept 10

Class 1 & 2: General introduction / the social and political context / a new generation of filmmakers-critiques / an aesthetic revolution / new production methods /disdain for "quality cinema" (studio, scripts, character directing, camera)

Reading: "Le mal des jeunes" in **La nouvelle vague, portrait d'une jeunesse** by Antoine De Baecque

Screening: Henri-Georges Clouzot's "**Les Diaboliques**"

Sept 17

Class 3 & 4: Cinephilia

Discussion: what are the main characteristics of the “cinéma de qualité”?

Visions (and paradoxes) of the New wave / authors' philosophy / *Les Cahiers du cinéma* / New wave's godfathers: André Bazin & Langlois / the role of the Cinémathèque

Readings: **La Nouvelle Vague** by Michel Marie (chapters 1&2 (pp. 5/42)) / “les Cinéphiles” in **La nouvelle vague, portrait d'une jeunesse** by Antoine De Baeque

Screening: Max Ophuls's “**Lola Montès**”

See in movie theatre: “**120 battements par minutes**”

Sept 24

Classes 5 & 6: **Debate** on “**120 battements par minute**”

1st RESEARCH PAPER DUE: Why was “**Lola Montes**” considered by the New wave directors as a masterpiece while the new wave was clearly opposed to the studio system and to spectacular productions?

Screening: Alain Resnais's “**Nuit et brouillard**” / See for next class: Alain Resnais's “**Hiroshima mon amour**”

Oct 1

Classes 7 & 8: The new Wave and History

Fiction and documentary: the overlapping of genres / voiceovers / a new relationship between image and text / a new use of the sound track

Analysis of the editing technics and acting in «**Hiroshima mon amour**»

Screening: Vadim's “**Et Dieu créa la femme**”

Oct 8

Classes 9 & 10: Irruption of the feminine sexuality on the screen

Brigitte Bardot, the muse of the New wave? Masculine/feminine: new types of love relationships / a new generation of actors

Readings: **La nouvelle vague** by Michel Marie (chapters 3&4 (pp. 44-83)) / excerpts of **La nouvelle Vague, portrait d'une jeunesse** by Antoine de Baeque (chapters "Bardot" & "Brigitte et les jeunes turcs")

See "**Les 400 coups**" by François Truffaut for next class

Oct 15

Classes 11 & 12: Portrait of youth / Truffaut and literature

Student's analysis of excerpts of "**Les 400 coups**" (le cycle Antoine Doinel: a preference for autobiography / Identity in question)

Screening: Truffaut's "**Jules et Jim**"

See "**A bout de Souffle**" for next session

Readings: **La nouvelle vague** by Michel Marie, Chapter 5 (pp. 86-103) / excerpts of **La nouvelle Vague, portrait d'une jeunesse** by Antoine de Baeque / **Jules et Jim** by Carole le Berre: du roman au film (pp. 19/36), structure, action dramatique (pp. 58/71), personnages et thèmes (pp. 79/96))

See "**Ascenseur pour l'échafaud**" for the mid-term

Oct 22: MID-TERM

Oct 29

Classes 13 & 14: The new Wave and Hollywood

Analysis of "**A bout de souffle** »: nostalgia and pastiche/ aesthetics of discontinuity / tribute to the director author.

Screening: Jean-Luc Godard's "**Le mépris**"

Readings:

- **A Bout de souffle** by Michel Marie (chapter 3: les innovations techniques (pp. 53-69) / Thèmes et personnages (pp. 94-103) / Cinéphilie, histoire du cinéma et intertextualité (pp. 106-108) / Un film manifeste (pp. 114-125))

- **The New Wave** by James Monaco: Women and the outsider (pp. 98-103)

- **Le Mépris** by Pascal Vincent (pp. 12/79)

Nov 5

Classes 15 & 16

Cinema in cinema: analysis of “Le Mépris”. Adaptation in question

Screening: Truffaut’s “**La nuit américaine**”

Nov 12

Classes 17 & 18

2d RESEARCH PAPER DUE: Compare “La nuit américaine” with “Le mépris”

Screening: “Vivre sa vie”

Discussion on Godard and politics

Nov 19

Classes 19 & 20

Screening: Alain Resnais’s “**Mon oncle d’Amérique**”: Formal experiments

Oral reports on “Mélo” / “Smoking/No smoking” / “On connaît la chanson” (Resnais)

See “**Jeanne Dielman, 23 rue du commerce, 1080 Bruxelles**” by Chantal Ackerman

Nov 26

Classes 21 & 22 : Women directors

Screening: Agnès Varda's « **Sant toit ni loi** »: an existential journey

Space/time in Varda's and Ackerman's Cinema / Blurring the frontiers between documentary and fiction

Discussion: the representation of women in the French New Wave

Dec 3

Classes 23 & 24

Screening: Rohmer's "**Le rayon vert**"

Space and time in Rohmer's cinema

The limits of New wave cinema

Reading: **Eric Rohmer** by Joel Magny: Comédies et proverbes Le Rayon vert (pp186/197)

Dec 10

Classes 25 & 26

A new new Wave ?

Student oral presentations on excerpts of "**Les chansons d'amour**", "**Dans Paris**" by Christophe Honoré, Leos Carax's "**Boy meets girl**", "**Mauvais sang**", "**Holy Motors**", "**Entre les murs**" by Laurent Cantet. Focus on camera's work, lighting and acting

Dec 20 (15H30): FINAL EXAM

Textbooks

This course doesn't have any textbook.

Attendance Policy

Students studying at The American University of Paris are expected to attend ALL scheduled classes, and in case of absence, should contact their professors to explain the situation. It is the student's responsibility to be aware of any specific attendance policy that a faculty member might have set in the course syllabus. The French Department, for example, has its own attendance policy, and students are responsible for compliance. Academic Affairs will excuse an absence for students' participation in study trips related to their courses.

Attendance at all exams is mandatory.

IN ALL CASES OF MISSED COURSE MEETINGS, THE RESPONSIBILITY FOR COMMUNICATION WITH THE PROFESSOR, AND FOR ARRANGING TO MAKE UP MISSED WORK, RESTS SOLELY WITH THE STUDENT.

Whether an absence is excused or not is ALWAYS up to the discretion of the professor or the department. Unexcused absences can result in a low or failing participation grade. In the case of excessive absences, it is up to the professor or the department to decide if the student will receive an "F" for the course. An instructor may recommend that a student withdraw, if absences have made it impossible to continue in the course at a satisfactory level.

Students must be mindful of this policy when making their travel arrangements, and especially during the Drop/Add and Exam Periods.

Grading Policy

The final grade will be based upon:

- **Class participation** and oral presentations: 20%
- **Film critics** (2 papers) 30%
- **Mid-term:** 25%
- **Final:** 25%

Other

Students will be encouraged to watch French recent films at movie theater