
FRENCH CINEMA: LA NOUVELLE VAGUE in Spring 2021 (FR3086)

Course Code	FR3086	Professor(s)	Nathalie Debroise, Valérie Berty
Prerequisites	None	Office Number	SD-8
Class Schedule	W: 12:10-15:05 in G-L22	Office Hours	Tuesdays 11:00am-13:00
Credits	4	Email	ndebroise@aup.edu, vberty@aup.edu
Semester	Spring 2021	Office Tel. Ext.	637

Course Description

COURSE DESCRIPTION:

This course will focus on the new generation of French directors who began filming in the late fifties. We will analyse 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
Local and Global Perspectives: Students will enhance their intercultural understanding of

languages, cultures, and histories of local societies and the global issues to which these relate (CCI LO1)

Aesthetic Inquiry and Creative Expression: Students will engage with artistic or creative objects (e.g., visual art, theatrical works, film) in different media and from a range of cultural traditions (CCI LO2)

General Education

GLACC

The Global Liberal Arts Core Curriculum (GLACC) degree requirements include the following categories of courses:

- Integrative Inquiry (coded CCI)
- Experiential learning (coded CCX)
- Research, Interpretation, and Writing (coded CCE)
- Digital Literacy and Communication (coded CCD)
- Disciplinary Research Methods and Writing (coded CCR)
- Quantitative Reasoning (coded CCM)
- Experimental Reasoning Course with Lab (coded CCS)
- Expression Française (coded FR)
- AUP Capstone (coded CCC)

This course can be used to fulfill the [INDICATE THE REQUIREMENT(S) FULFILLED BY THE COURSE] requirement and as such has the following learning outcomes:

GENERAL EDUCATION:

? Local and Global Perspectives: Students will enhance their intercultural understanding of languages, cultures, and histories of local societies and the global issues to which these relate.

? Aesthetic Inquiry and Creative Expression: Students will engage with artistic or creative objects (e.g., visual art, theatrical works, film) in different media and from a range of cultural traditions.

Course Outline

OUTLINE (Outline may be slightly modified as semester progresses)

SESSION 1: January 20

Classes 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 Baeque

See for next class: ***Les Diaboliques*** (Henri-Georges Clouzot) and ***“Lola Montès”*** (Max Ophüls)

SESSION 2: January 27

Classes 3 & 4: Cinephilia

Discussion based on the analysis of ***Les Diaboliques*** (what are the main characteristics of the “cinéma de qualité”?) and of ***Lola Montès*** (why was this film considered by the New wave directors as a masterpiece while the new wave was clearly opposed to the studio system and to spectacular productions?)

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

See for next class: ***Hiroshima mon amour*** (Alain Resnais)

SESSION 3: February 3

Class 5 & 6: The new Wave and History

Screening: ***Nuits et Brouillard*** followed by a discussion

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***

Nouvelle vague and Nouveau roman: interferences

See for next class: ***Et Dieu créa la femme*** (Vadim)

MINI BREAK: February 8-10

SESSION 4: February 17

Classes 7 & 8: 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 for next class: ***Les 400 coups*** and ***Jules et Jim*** (François Truffaut)

MINI BREAK: February 24-28

SESSION 5 : March 3

Classes 9 & 10: 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)

Power point presentation on ***Jules et Jim***

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 Louis Malle's ***Ascenseur pour l'échafaud*** for the mid-term

See ***A bout de souffle*** and ***le Mépris*** for the 17th of March

SESSION 6: March 10

MID-TERM

SESSION 7: March 17

Classes 11 & 12: The new Wave and Hollywood / nostalgia and pastiche/ aesthetics of discontinuity / tribute to the director author.

Power points presentations by students on ***A bout de souffle***

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

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)

See for next class: Godard's ***Vivre sa vie*** and ***Pierrot le fou***

SESSION 8: March 24

Classes 13 & 14: Godard and politics / Godard and his representation of women (the muse: Anna Karina) / Godard's cinema and death. Debate based on an analysis of ***Vivre sa vie*** and ***Pierrot le fou***

Research paper due: Comparison of *Le Mépris* and *La nuit américaine*

SESSION 9: March 31

Classes 15 & 16: Experimental Cinema / Space and time / cinema and memory

Screening in class of ***La jetée*** (Chris Marker) followed by a discussion on this photographic film.

See for next class: ***Mon Oncle d'Amérique*** (Alain Resnais) and ***Jeanne Dielman, 23 rue du commerce, 1080 Bruxelles*** (Chantal Ackerman)

SESSION 10: April 7

Classes 17 & 18: Other types of formal experiment

Power points presentations on both films.

Student oral presentation: compare the representations of prostitution (Godard/Ackerman)

Discussion: the lack of representation of women directors in the New Wave

See for next class: ***Cléo de 5 à 7*** and ***Sans toit ni loi*** (Agnès Varda)

SESSION 11: April 14

Classes 19 & 20: Existential journeys

Analysis of Varda's films. Space/time in Varda's and Ackerman's Cinema / Blurring the frontiers between documentary and fiction / photography and cinema (students' presentations on Villages visages)

See for next class: ***Le rayon vert*** and ***Les nuit de la pleine lune***

SESSION 12: April 21

Classes 21 & 22: New wave in the 80's / Rohmer's anti-heroes / Lies of language

The limits of New wave cinema

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

See for next class: ***Les amants du Pont-Neuf*** (Leo Carax) and ***120 Battements par minutes*** (Robin Campillo)

SESSION 13: April 27

Classes 23 & 24

Analysis of Carax's style (a new Godard?)

Campillo's film: social and political issues in contemporary France

FINAL EXAM: May 5 (6:00PM)

Student's oral presentations on the film of their choice (Italian, Spanish, American, Russian, Asian, ...) showing the major impact of French New Wave on international cinema (focus on camera's work, lighting, modes of production, acting, ...)

Research paper due (in relation with the oral presentation): close analysis of the film's aesthetics and filmmaker's style (this analysis may includes references to other films made by the same filmmaker)

FILMOGRAPHIE

- **Les Diaboliques**, Henri-Georges Clouzot (1954)
- **Lola Montes**, Max Ophuls (1955)
- **Nuit et Brouillard**, Alain Resnais (1955)
- **Hiroshima mon amour**, Alain Resnais (1959)
- **Mon Oncle d'Amérique**, Alain Resnais (1980)
- **Et Dieu créa la femme**, Roger Vadim (1956)
- **Ascenseur pour l'échafaud**, Louis Malle (1957)
- **Les 400 coups**, François Truffaut (1959)
- **Baisers Volés**, François Truffaut (1968)
- **Jules et Jim**, François Truffaut (1962)
- **La nuit américaine**, François Truffaut (1973)
- **A bout de souffle**, Jean-Luc Godard (1959)

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- **Vivre sa vie**, Jean-Luc Godard (1962)
 - **Le Mépris**, Jean-Luc Godard (1963)
 - **Pierrot le fou**, Jean-Luc Godard (1965)
 - **Cléo de 5 à 7**, Agnès Varda (1962)
 - **Jeanne Dielman, 23 rue du commerce, 1080 Bruxelles**, Chantal Ackerman (1975)
 - **Sans toit ni loi**, Agnès Varda (1985)
 - **Le rayon vert**, Eric Rohmer (1986)
 - **Les amants du Pont-neuf**, Leo Carax (1991)
 - **120 battements par minute**, Robin Campillo (2017)

Screening at movie theatre and extra screening at AUP: dates to be determined

Exhibition at La Villette

BIBLIOGRAPHY:

- **Le cinéma en question** : Rozier, Chabrol, Rivette, Truffaut, Demy, Rohmer, Jean Collet (Editions du Cerf, 1972)
- **La nouvelle vague 25 ans après**, 7ème Art, Editions du Cerf, 1983
- **François Truffaut au travail**, Carole le Berre (Cahiers du Cinéma,)
- **Flashback sur la Nouvelle Vague**, Cinémaction N° 104 (Corlet, 2002)
- **La nouvelle Vague, portrait d'une jeunesse**, Antoine de Baecque (Flammarion, 1998)
- **La nouvelle Vague, une école artistique**, Michel Marie, Cinéma 128 (Nathan Université)
- **La Nouvelle Vague, un cinéma au masculin singulier**, Geneviève Sellier (CNRS Editions, collection cinéma audiovisuel)
- **Alain Resnais**, par Marcel Oms (Edition Rivages/Cinéma, 1988)
- **Godard et la société française des années 60**, Jean Pierre Esquenazi (Armand Colin, 2004)
- **Godard au travail / les années 60**, Alain Bergala (Cahiers du cinéma, 2006)
- **Jean-Luc Godard par Jean-Luc Godard** (Cahiers du Cinéma, Editions de l'Etoile, 1985)
- **Le Cinéma selon Godard**, Cinémaction N°52 (Corlet, 1989)
- **Spécial Godard** (Cahiers du Cinéma, éditions de l'Etoile 1991)
- **Comprendre Godard**, Michel Marie, Travelling avant sur A Bout de Souffle et le Mépris (Armand Colin Cinéma, 2006)
- **A bout de souffle**, étude critique de Michel Marie (Nathan, collection Synopsis, 1999)
- **Agnès Varda** (Etudes cinématographiques, N° 179/186)

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- **Eric Rohmer**, par Joel Magny (Edition Rivages/Cinéma, 1986)
 - **Eric Rohmer** (Studio 43, 1992)
 - **Truffaut**, par Hervé Dalmats (Edition Rivages/Cinéma, 1987)
 - **François Truffaut**, numéro spécial (Cahiers du Cinéma, 1984)
 - **Jules et Jim**, étude critique de Carole Le Berre (Nathan, collection Synopsis, 1995)

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Textbooks

This course doesn't have any textbook.

Attendance Policy

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

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.

Covid-19 temporary amendments:

Students studying at The American University of Paris are STILL EXPECTED TO ATTEND ALL scheduled classes. Due to the Covid-19 pandemic, students will have the option of attending classes remotely when special circumstances apply. For example, when students are placed under quarantine by the French authorities or by their doctor, or when students present symptoms of Covid-19 and are directed, by their doctor or the AUP Health Office, to remain home. It is still the student's responsibility to be aware of any specific attendance policy that their professor might have set in the course syllabus. In particular, students attending remotely from distant Time Zones should check with their professors about the specific attendance policy for remote learners.

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 also recommend that a student withdraw, if absences have made it

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*.

French Department attendance policy:

Our **in-class or online synchronous course sessions** will start on time, and students are expected to be prepared when class commences. If you are unable to come to the in-person session for medical reasons or personal emergencies, then you are expected to attend online through the MS Teams system with your camera on. In the case of emergency situations, you will be authorized to miss one or more course sessions, however the expectation is that all students will review the course recordings and observe all other commitments in terms of deliverables and deadlines.

To receive approval for an excused absence, the student should take the following steps:

- Contact your teacher immediately by e-mail to notify your absence.
- Inform your group if you are responsible for a presentation that day in class and be sure that another group member can cover your role.
- If you have critical materials, be sure your group has received those materials from you.
- Ask a friend or a member of your group to forward you any handouts during the missed session and to brief you on the activities that took place during your absence, as well as the assignments and homework required for the following session.
- Supply a doctor's note or some other form of documentation to justify an excused absence.

Multiple absences may be referred to the Student Affairs office for approval.

Significant absences, even if excused, will have a negative impact on your mastery of the course material and, consequently, on your final grade.

The following attendance policy is thus strictly enforced by the department:

5 absences: Grade lowered by one notch (For example, B becomes B-)
6 absences: Grade lowered by an additional notch (For example, B becomes C+)
7 absences: Grade lowered by one letter (For example, B becomes C)

8 absences: FAILED (F)

- Being late 15 minutes or more, 3 times = 1 absence

ENGLISH LANGUAGE PROFICIENCY STATEMENT: As an Anglophone university, The American University of Paris is strongly committed to effective English language mastery at the undergraduate level. Most courses require scholarly research and formal written and oral presentations in English, and AUP students are expected to strive to achieve excellence in these domains as part of their course work. To that end, professors include English proficiency among the criteria in student evaluation, often referring students to the university Writing Lab where they may obtain help on specific academic assignments. Proficiency in English is monitored at various points throughout the student's academic career, most notably during the admissions and advising processes, while the student is completing general education requirements, and during the accomplishment of degree program courses and senior theses.

Grading Policy

It is essential to attend at all times. Absences will therefore be taken into account when determining the course grade.

GRADING:

The final grade will be based upon:

- | | |
|--|--|
| - Class participation and oral presentations: | 20% |
| - Film critic (1 papers) | 20% |
| - Mid-term: | 30% |
| - Final: | 30% (oral presentation and research paper) |

Other
