



FS 320 HISTORY OF FRENCH CINEMA
IES Abroad Nantes

DESCRIPTION:

This course is an introduction to film analysis through viewing French masterpieces from the birth of cinema to present day. We will study the selected films not only as artistic works, but also as cultural documents representing particular socio-political contexts. We will also watch a film by the famous New Wave director from Nantes, Jacques Demy, and we will visit the exact locations where his films in Nantes were shot.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: French

PREREQUISITES: None

ADDITIONAL COST: None

METHOD OF PRESENTATION:

Lecture, discussion, student presentations, group work, field trip

REQUIRED WORK AND FORM OF ASSESSMENT:

- Homework - 25%
- Midterm - 25%
- Final Exam - 30%
- Participation, class and homework assignments, oral presentation - 20%

Course Element

Homework

An 8-page argumentative assignment on a film studied in class or close to a part of the curriculum studied. Students must include at least one critical article or book in their assignment, as well as at least one sequence analysis. Due between March 23 and April 4 (exact date to be confirmed).

Midterm

Sequence analysis and short answer questions on topics discussed in class. The exam will last 1.5 hours during a session of the course (date to be confirmed).

Final exam

Sequence analysis and an essay synthesizing the topics studied in class. The final exam will last 2 hours.

Participation

Includes in-class assignments and class participation: answers to questions, analysis of sequence suggested at the beginning of the course, comments on reading material.

Oral presentation

Presentations related to the course-related trip.

LEARNING OUTCOMES:

By the end of the course, students will be able to:

- Discover quality works that make you think about the relationships between art, society, politics, and history, and which illustrate the richness of the French film heritage.

- Acquire rigorous knowledge of film history and theory that is useful for critically decoding the entire visual culture that surrounds us.
- Master the vocabulary to analyze films in a foreign language.
- Produce an original research paper on a film.
- Develop critical thinking skills, as well as oral and written expression in a foreign language.
- Develop self-confidence in speaking up and taking initiative within a group.
- Learn the ethics of collaboration through active participation in group activities

ATTENDANCE POLICY:

Attendance is mandatory. Absences are excused for valid reasons only. It is the student's responsibility to provide proof of absence, such as medical certificate. Absences due to travel or visits from friends or family members are not valid. Unexcused absences will affect your final grade in the course: each unexcused absence will lead to a reduction of half a letter grade (e.g., B+ will be reduced to B, A to A-) and may also lead to a lower grade for participation. Seven absences in a course will result in an "F" for that course. Each exam, test, presentation, research paper, or other assignment not completed due to an absence may be rescheduled only in the case of a medical or family emergency with proper justification.

Students who are more than fifteen minutes late as "absent".

Attendance on field trips organized as part of many courses is also mandatory. In the event that these field trips take place at a different timeslot or location than the class, you will be notified in a timely manner and will be required to attend the field trip. Multiple and repeated absences may also lead to additional disciplinary sanctions and will be subject to academic review.

CONTENT:

Session	Content	Assignments
Session 1	• Presentation of the program, calendar, homework dates. • Introduction to the language of film with the help of short film clips.	• End of semester assignment to be noted: 8 page argumentative paper on a film studied in class or related to the topic. Students must include at least one critical article or book in their assignment, as well as at least one sequence analysis • Read : “Le cinéma des premiers temps, un défi à l’histoire du cinéma?”, “Cinéma de synthèse et cinéma des premiers temps” ; “No One-Way Ticket to the Moon”
Session 2	Early cinema • General Topic: Magic and realism • -Film to Be Discussed: short films by the Lumière Brothers and Georges Méliès	• Watch other films by the Lumière brothers and Méliès (synthesis)
Session 3	Early cinema - 2 • Extensions : - reuse of Georges Méliès in Hugo Cabret by Martin Scorsese	• Watch Fernand Léger, Ballet mécanique (1924) [on internet].

Session	Content	Assignments
Session 4	The avant-gardes of the 20s Technology and primitivism	- Watch Jean Renoir, <i>Le Crime de M. Lange</i> (1936) - Read Excerpt from <i>Mists of Regret: Culture and Sensibility in classic French Cinema; "Audiences on the Verge of a Fascist Breakdown: Male Anxieties and late 1930's French film"</i>
Session 5	Realism in the 1930s The Popular Front and the rise of fascism	One student chooses a short excerpt to analyze from <i>The Crime of Mr. Lange</i>
Session 6	Realism in the 1930s - 2 The Popular Front and the rise of fascism	- Watch Julien Duvivier, <i>Pépé le Moko</i> (1937) - Read "<i>Pépé le Moko</i> and the Discourse of Orientalism"
Session 7	Colonial Cinema Orientalism	One student chooses a short excerpt from Duvivier's film to analyze
Session 8	Colonial Cinema - 2 Orientalism	- Watch Henri Georges Clouzot, <i>The Raven</i> (1943) - Read "Henri G. Clouzot and the Crimes of Woman"; Excerpts from Jean-Yves Le Naour, <i>Le corbeau: Histoire vraie d'une rumeur</i> (Paris: Hachette, 2006)
Session 9	Cinema under the Occupation (1939-1945) Suspicion, fear and betrayal	One student chooses a short excerpt from Clouzot to analyze
Session 10	Cinema under the Occupation (1939-1945) - 2 Suspicion, fear and betrayal	- Watch Jacques Tati, <i>My Uncle</i> (1958) - Read Excerpts from <i>de Rouler plus vite, laver plus blanc. Modernisation de la France et décolonisation au tournant des années 60 ;</i> - Vincent Guigueno, "L'écran de la productivité: "Jour de fête" et l'américanisation de la société française", <i>Vingtième Siècle. Revue d'histoire</i>, No. 46, Numéro spécial: <i>Cinéma, le temps de l'Histoire</i> (Apr. - Jun., 1995), pp. 117-124.
Session 11	Post-war cinema Modernization and Americanization	One student chooses a short excerpt to analyze in Tati.

Session	Content	Assignments
Session 12	Post-war cinema – 2 Modernization and Americanization	Preparation of the Mid Term
Session 13	Mid Term assessment Analysis of a sequence + short answer questions on topics discussed in class.	- Watch Jacques Demy, Lola (1961) « Images de femmes dans le cinéma de la Nouvelle Vague: A bout de souffle, Les Bonnes Femmes, Cléo de 5 à 7, Hiroshima mon amour »; “Entretien avec Agnès Varda sur Jacquot de Nantes”
Session 14	The New Wave (1958-1968) A poetics of the everyday.	One student chooses a short excerpt to analyze from a New Wave film (Demy or another)
Session 15	The New Wave (1958-1968) - 2 - Emphasis on Jacques DEMY and Nantes (to prepare the course-related trip) - Correction of the Mid Term exam	
Session 16	Course-related trip: Jacques Demy's Nantes - Emphasis on Jacques DEMY and Nantes (to prepare the course-related trip) - Correction of the Mid Term exam	Prepare an oral presentation related to the excursion. Record your impressions (smells, colors, sounds, feelings, etc.) as you walk through the city in Demy's footsteps. Then, choose a specific place showed in Lola and compare its current use by the French population with Demy's use of it in his film. Interview passers-by to discover what associations exist with that particular place. Does the physical knowledge of these places add anything to your appreciation of the film? In what way? Finally, what do you think of the "self-guided tour" format for paying tribute to a director? Organize your thoughts to make a coherent and engaging presentation next week
Session 17	Oral presentation Oral presentation by the students of their work done during the excursion in connection with Jacques DEMY (show photos / read testimonies / compare a specific place in Lola and today).	- Watch Ousmane Sembène, La Noire de... (1966) - Read Ousmane Sembène et le cinéma politique”; Ousmane Sembène, La Noire de... (la nouvelle)

Session	Content	Assignments
Session 18	Birth of African Cinema Decolonization	- Watch Louis Malle, Lacombe Lucien (1974) / in extension with : Au revoir les enfants, 1987. - Read Excerpt from Lacombe Lucien by Louis Malle
Session 19	The “cinéma engagé” of the 70s French collaboration with Nazi Germany	One student chooses a short excerpt to analyze from Au revoir les enfants as a complement to Lacombe Lucien
Session 20	The “cinéma engagé” of the 70s - 2 French collaboration with Nazi Germany	- Watch Mathieu Kassovitz, La haine (1995) - Read “ Entre présent et possible : la difficile recomposition du paysage de la banlieue dans le film de Mathieu Kassovitz, La Haine”
Session 21	The 90s: the new realism Immigration, state violence and national identity	One student chooses a short clip to analyze from one of the 2 films as a supplement
Session 22	The 90s: the new realism - 2 Immigration, state violence and national identity	- Watch : Jean-Pierre Jeunet, Amélie (2001) - Read “ Amélie ou le fabuleux destin du cinéma français”
Session 23	21st Century Cinema Nostalgia for poetic realism	Watch : extracts of emblematic films (from Resnais to Honoré).
Session 24	Jacques Demy's influences on French cinema after him Course summary.	Assignment(s) and/or Reading(s)

COURSE-RELATED TRIPS:

- Excursion in Jacques Demy's Nantes

REQUIRED READINGS:

It is the students' responsibility to watch the film(s) scheduled for each class before coming to class. All films studied can be found in the IES video library and watched in the TV room. One or more sequence analyses will be done each class. An article is to be read in preparation for each new film/director studied.

A collection of articles and excerpts from other works will be provided by IES

- Raphaël Bassan, “ Trois néobaroques français - Beineix, Besson, Carax - de Diva au Grand Bleu,” *Revue du cinéma* 449 (1989) : 44-50
- Robin Bates, “Audiences on the Verge of a Fascist Breakdown : Male Anxieties and late 1930’ s French film,” *Cinema Journal* 36.3 (1997) : 25-55
- Jody Blake, *Le tumulte noir : modernist art and popular entertainment in Jazz-age Paris, 1900*, University Park, Penn State University Press, 2003
- Jean Decock, “Entretien avec Agnès Varda sur Jaquot de Nantes”, *The French Review* 66:6 (1933), pp. 947-958

- Andrew Dudley, "Amélie ou le fabuleux destin du cinéma français", *Film Quarterly* 57.3 (Spring 2004), Berkeley, University of California Press
- -----, *Mists of Regret : Culture and Sensibility in Classic French Film*, Princeton, Princeton University Press, 1995
- André Gaudreault, Tom Gunning, "Le cinéma des premiers temps, un défi à l'histoire du cinéma ?" *Histoire du cinéma. Nouvelles approches*, Jacques Aumont, André Gaudreault and Michel Marie (dir.), Paris, Publications de la Sorbonne, 1989, pp. 49-63
- Laurent Guido, *L'âge du rythme. Cinéma, musicalité et culture du corps dans les théories françaises des années 1910-1930*, Lausanne, 2007, pp. 83-170
- Vincent Guigueno, "L'écran de la productivité : "Jour de fête" et l'américanisation de la société française," *Vingtième Siècle. Revue d'histoire*, No. 46, Numéro spécial : Cinéma, le temps de l'Histoire (Apr. - Jun., 1995), pp. 117-124
- Laurent Jullier, "The sinking of the self : Freudian hydraulic patterns in *Le Grand bleu*" in Hayward and Powrie (dir.) *The Films of Luc Besson : Master of Spectacle*, Manchester, Manchester University Press, 2009
- Jean-Yves La Naour, *Le corbeau: Histoire vraie d'une rumeur* (Paris : Hachette, 2006)
- Deborah Linderman, "Pépé le Moko and the Discourse of Orientalism", *Literature and Psychology* 42.1-2 (1996): 1-17
- Judith Mayne, "Henri-Georges Clouzot's *Le Corbeau* and the Crimes of Women", *The Journal of Twentieth Century French Studies* vol. 4, no. 2, 2000, pp. 319-341
- Jean Mottet, "Entre présent et possible : la difficile recomposition du paysage de la banlieue dans le film de Mathieu Kassovitz, *La Haine*", *Cinémas : revue d'études cinématographiques*, vol. 12, no.1, 2001, pp. 71-8
- Jacqueline Nacache, *Lacombe Lucien de Louis Malle*, Paris, Atlante, 2008
- Viva Paci, "Cinéma de synthèse et cinéma des premiers temps : des correspondances examinées à la loupe du système des attractions, in Francesco Casetti (dir.), Maragrazia Fanchi (dir.), *Cinéma et Cie. International Film Studies Journal*, n. 5, "Transitions", Fall 2004, pp. 112-4
- -----, "No One-Way Ticket to the Moon", in Solomon (dir.), *Fantastic Voyages : Méliès, A Trip to the Moon, and the Cinematic Imagination*, New York, State University of New York Press, 2010.
- Kristin Ross, *Rouler plus vite, laver plus blanc. Modernisation de la France et décolonisation au tournant des années 60*, Paris, Flammarion, 2006, trans. Sylvie Durastanti
- Gadjigo Samba, "Ousmane Sembène et le cinéma politique." *Présence Francophone : Revue Internationale de Langue et de Littérature* 57 (2001) : 78-86
- Geneviève Sellier, "Images de femmes dans le cinéma de la Nouvelle Vague : *A bout de souffle*, *Les Bonnes Femmes*, *Cléo de 5 à 7*, *Hiroshima mon amour*." *Clio, Histoire, Femmes et Sociétés* n° 10, Toulouse, Presses universitaires du Mirail, 1999

RECOMMENDED READINGS:

- Jacques Aumont, Michel Marié, Alain Bergala, Marc Vernet, *Esthétique du film*, 2004.
- Anne Goliot-Lété, Francis Vanoye, *Précis d'analyse filmique*, 2005.
- André Gaudreault, François Jost, *Le récit cinématographique*, 2005.