



MW 3:05-4:25pm; Clough Commons 423

Instructor: Dr Boulard

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COURSE DESCRIPTION

French Cinema and the French New Wave

Having celebrated the first centennial of cinema a decade ago, we now know that one of the most influential film movements ever is the French New Wave or "Nouvelle Vague" which exploded in the early '60s when a group of young *Cahiers du Cinema* critics-turned-filmmakers (François Truffaut, Jean-Luc Godard, Claude Chabrol, Jacques Rivette and Eric Rohmer) forged a revolutionary film language mixing a passion for experimentation with radical politics. They presented an alternative to Hollywood by consciously breaking its conventions, or finding new ways of examining relationships and telling human stories: "A classic film cannot translate the real rhythm of modern life. Modern life is fragmented, everyone feels that. Painting, as well as literature, bears witness to it, so why should the cinema not do so as well, instead of clinging to the traditional linear narrative", said Alain Resnais, director of *Hiroshima, Mon Amour* (1959). The filmmakers featured in this course each developed cinema as an art form in order to provide audiences with a variety of visual or audio-visual experiences to inspire reflection on the specific nature of the cinematic medium, and negotiate the ways in which cinema mediates our relationship to life. Over time, their films have been subjected to reflections on the aesthetic, psychological, historical, and ideological effects of these filmmaking and viewing practices.

The first part of the course briefly addresses film history and the avant-garde tradition (cinema had already existed for over fifty years prior to Truffaut's landmark "400 Blows"). Next, we will study the genesis of the New Wave, how its theories flourished in the dynamic and seminal journal *Cahiers du*

cinema, and the individual and collaborative efforts of the directors. Finally, we will explore the trends and developments that grew out of the avant-garde cinema associated with this movement. Finally, we will apply the material seen in this course to concrete projects (organization of a French film series on the city and creation of a short movie)

Relevant historical and critical texts will accompany each film. Showings will be outside of class time and are mandatory. The course will be conducted in French. Students are expected to see the films at least twice. Reading, discussion, and viewing of films include films from Méliès, Marcel Carné, François Truffaut, Jean-Luc Godard, etc.

COURSE OBJECTIVES

ML PERFORMANCE GOAL #1: PROFESSIONAL COMMUNICATION	
ML Learning Outcome 1: Demonstrate oral and aural proficiency in the target language	Students will be initiated into the cinematographic medium by way of case studies of French film classics by iconic directors and introduction to technical vocabulary, including definitions, in French, of many of the most commonly used terms that they are likely to encounter in film criticism and which they need in order to speak critically about a film.
ML Learning Outcome 2: Demonstrate effective presentation skills in the target language	Students will demonstrate the ability to present in class for 15 minutes on French cinema or French cultural history as represented through cinema
ML Learning Outcome 3: Demonstrate writing proficiency in the target language	Students will produce simple written critical analysis at the Intermediate High level on the ACTFL scale
ML Learning Outcome 4: Demonstrate proficiency in comprehension of authentic written texts in the target Language	Students will demonstrate skills in reading film as a visual, artistic medium
ML PERFORMANCE GOAL #2: INTERCULTURAL SKILLS AND KNOWLEDGE	
ML Learning Outcome 5: Demonstrate in-depth knowledge of a <i>specific</i> target-language country or region	<ul style="list-style-type: none"> - students will familiarize with the development and art of French cinema as seen through one of its most important phases – la Nouvelle Vague – and in its relationship to modern France. - Through cinema students will also come to a better understanding of 20th-21st century France.
ML Learning Outcome 6: Demonstrate the ability to analyze an issue from target-culture perspective(s)	- Students will study historical contextualization & close film analysis of narrative, documentary, and experimental forms.
ML Learning Outcome 7: Demonstrate critical reflection on cultural complexity and context	<ul style="list-style-type: none"> - Students will study film as an art form, an expression of a unique creative vision, as well as a means to promote awareness of social or political concerns. - Students will also discuss the history of French film culture, the French film industry, and - when necessary - cinema's relationship to the other arts (literature, photography, theatre, and painting).

LIST OF FILMS (ALL SUBTITLED IN ENGLISH)

Auguste et Louis Lumière, *La sortie de l'usine Lumière à Lyon* (1895)
L'Arrivée d'un train en gare de La Ciotat (1895)
 Méliès, *Le voyage dans la lune* (1902)
 Jean Vigo, *Zéro de conduite* (1933)
 Jean Renoir, *La Grande Illusion* (1937)
 Marcel Carné, *Le jour se lève* (1939)
 Robert Bresson, *Un condamné à mort s'est échappé* (1956)
 Jacques Tati, *Les Vacances de Monsieur Hulot – ou Mon Oncle* (1953)
 François Truffaut, *Les 400 coups* (1959)
 Jean-Luc Godard, *À Bout de souffle* (1960)
 Chris Marker, *La Jetée* (1962)
 Agnès Varda, *Sans toit ni loi* (1985)
 Alain Resnais, *Hiroshima mon amour* (1959)

NOTE: Films will NOT be shown in class (with exceptions). You are expected to watch them at home BEFORE class and take notes during the screenings. Films will be available for viewing (and re-viewing) at the Georgia Tech Library. They are listed in the course reserve for FREN 4242. You can also get them yourself via Netflix for example. It is highly recommended that you see each film *at least* twice.

Resources

Textbook (Required) : Alan Singerman, *Apprentissage du cinéma français* - Focus Publishing, Newburyport, MA, 2004 (The textbook is available at Barnes&Noble@Georgia Tech Bookstore)

- Selected readings on French Cinema provided by your instructor – see e-reserve & T-Square.
- Your syllabus and detailed assignments.

COURSE EVALUATION / ASSIGNMENTS

GRADE DISTRIBUTION :

- Participation, attendance, discussion: 15%
- Quizzes, homework: 15%
- 15 minutes in-class PowerPoint presentation: 15%
- Mid-term Exam: 20%
- Blog Activity: 15%
- Final Work : 20%

PARTICIPATION:

The success and interest of this course rely on the respectful and thoughtful participation of each and every member of the class. I hope that you will all find your own way to engage with the material that has been selected for your experience of French cinema as well as with your peers.

NOTE: Your ACTIVE participation in class is crucial and will help to determine your final grade.

PLEASE, TURN YOUR CELL PHONES OR BEEPERS OFF WHILE IN CLASS.

HOMEWORK

Remember that as for any other class, you will need to spend min 6 HOURS A WEEK on your homework.

1) ASSIGNMENTS:

> You will have to see the films scheduled in the syllabus on your own **BEFORE CLASS**. Films will NOT be shown in class (unless indicated in the syllabus). You are expected to watch them at home BEFORE class and take notes during the screenings. Films will be available for viewing (and re-viewing) at the Georgia Tech Library. They are listed in the course reserve for FREN 4241. It is highly recommended that you see each film *at least* twice.

> You will have assignments. The assignment in question requires quite a lot of reading. I would urge you to read the material under study and complete the assignments as advised in the calendar. **All homework is to be completed before coming in to class.**

- Please **PRINT, TYPE AND STAPLE** your assignments (double spaced) and give them to me **IN CLASS** unless you have to send them via email. You will lose 5 points for not doing so and 10 points for submitting late homework. Homework that is more than one class day late will not be accepted. If you know that you cannot come to class or if your printer is out of order, please email your homework before class convenes. **NOTE: When working on homework, you may not work with other students, and doing such is a violation of the GT Academic Honor Code. Submitting any work other than your own is also a violation of the Academic Honor Code.**

2) POWERPOINT PRESENTATION

You will perform ONE 15-minute PowerPoint presentation on one of the topics from the list given at the end of this syllabus. Your performance will be judged on the following criteria: fluency, organization, pertinence/quality/depth of the information presented.

3) BLOG

I created a class blog: <http://french4242.blogspot.com/>. It will give you to another space to increase your skills. Each one of you will be in charge of the blog during the semester. Each one of you will be responsible for writing posts, and responding in comments. Scheduled TBA. Blogging isn't just about writing posts; it's about sharing your learning and reflecting on what you have learnt in class

Important parts of the blogging process include:

1. Post and read each others posts
2. Interact and comment on each others posts by challenging each others thoughts and views
3. Write posts in response to each others posts
4. Have friends outside class comment on your posts (extra points for that!)

You will be graded on your work on the blog and on your “intelligent” participation on the blog throughout the semester (quality of posts, comments, postings, interactions).

4) FINAL PAPER

After selecting 1 French film FROM THE FRENCH NEW WAVE that you have seen (must be neither part of the syllabus nor part of the textbook – but/and related to the topic of the class) early in the semester, you will conduct an in-depth analysis of it using a variety of resources and you will write your paper analyzing the film. Here are some basic guidelines for the paper:

* 6 pages long, double-spaced, Font: Time New Roman at 12pt. size **Length: 1500 words ± 10%.** (MLA Style)

* Do not use any folders or presentation covers – but you can use images

* Do not title your paper “Film X vs. Film Y” or “Study of Film W”. You should set up your premise in your title. Example: “The Use Of The Spiral As A Visual Motif In Vertigo”

* Do not give a plot synopsis. I know the plot already. Concentrate on your paper’s premise

* Do not give a biography of the director or actors. I know their bios already. Concentrate on your paper’s premise

* Discuss elements in common

* Contrast differences in execution

* Come to a conclusion that supports your premise

* Place each of the films you are going to compare within their proper historical contexts

You must use and indicate **at least 5 French sources** at the end of your paper and the word count. Your paper will be graded on the following criteria: 1) pertinence/quality of the information collected 2) grammatical correctness/vocabulary and appropriate use of cinematic terms 3) quality/pertinence of analysis 4) quality of critical thinking

NOTE: Unauthorized use of any previous semester course materials, such as tests, quizzes, homework, projects, and any other coursework, is prohibited in this course. Using these materials will be considered a direct violation of academic policy and will be dealt with according to the GT Academic Honor Code. Also concerning your short: There are laws against using videos of people and certain places without permission. Always quote (if you take clips from a movie for ex.) and or ask the subject or the owner/operator of a building if it's OK to record them and be sure to tell them what it's for. For added protection, have them write it on paper when they give permission.

COURSE POLICIES

MY OFFICE:

I want to hear from you! ☺ DO NOT hesitate to come and see me as often as you want! You can also take an appointment if office hours are not convenient for you. If you ever feel uncomfortable about something in class, if you want me to focus on one aspect of your learning, let me know. I will focus on that one point with you. Never hesitate to come and talk to me. I’ll be happy to see you and to help you. Write down any questions that you may have. You can ask them in class or e-mail them to me also. I will make sure your questions, concerns or suggestions get the attention they deserve. Never hesitate when you have questions: I am available!

HONOR CODE:

ALL WORK THAT YOU SUBMIT FOR THIS COURSE MUST BE YOUR OWN: papers, presentations, exams, etc. The claiming of someone else’s work as your own will not be tolerated. *When working on homework, you may not work with other students, and doing such is a violation of the GT Academic Honor Code unless otherwise indicated by your professor. For instance, you may work with a classmate for your in-class presentation. Submitting any work other than your own is also a violation of the Academic Honor Code. DO NOT PLAGIARIZE! Plagiarizing is defined by Webster’s as “to steal and pass off (the ideas or words of another) as one’s own: use (another’s production) without crediting the source.”* ***COPYING AND PASTING FROM THE INTERNET WITHOUT QUOTES IS PLAGIARIZING!!*** If caught plagiarizing, you will be

dealt with according to the GT Academic Honor Code. Cheating off of another person's test or quiz is unethical and unacceptable. Cheating off of anyone else's work is a direct violation of the GT Academic Honor Code, and will be dealt with accordingly. For any questions involving these or any other Academic Honor Code issues, please consult with me or click www.honor.gatech.edu.

WARNING: All your homework will be checked with Anti-Plagiarism software. Any student caught plagiarizing will receive an "F" for the course and will be reported to the Georgia Tech Honor Advisory Council.

ABSENCES:

You are required to attend class M-W each week.

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Remember that regular attendance is required. Absences will be recorded and unexcused absences or repeated tardiness will have a decidedly negative effect on your final grade.

Each absence after the third absence will result in an automatic reduction of your final grade. Regular lateness will also result in the reduction of your final grade. **You are allowed 3 unexcused absences without penalty. EACH additional absence will result in the subtraction of 1 point from your course grade (on a 100 scale). For perfect attendance, 1 point will be added to the final grade.** Please arrive to class on time. Being late twice is understandable, but for each additional occurrence of lateness you will have half a point off deducted from your final grade. If I already called the roll, you will be marked absent, unless you tell me after class, in which case you will be marked late. Do make sure you arrive on time. Not only do you lose points for coming in late, but also, you lose participation points!

If you know that you cannot come to class, email it to me before class convenes and you won't lose points on the assignment. If you are sick, please bring a note from the doctor or GT Health Services and you won't lose points on either the assignment or presence in class. No work can be made up unless in the case of serious medical condition. Please coordinate your activities with the syllabus ahead of time. If you are going to have to miss a class due to a college-sanctioned activity, you are responsible for completing assignments and taking exams ahead of time.

STUDENTS WITH DISABILITIES/ACCOMMODATIONS:

If you have specific physical, psychiatric or learning disabilities and require accommodations, please let me know in the first week the semester so that your learning needs may be appropriately met. Please also contact the ADAPTS office for classroom and academic accommodations. If you need an accommodation, please contact Tameeka Hunter, Disabilities Services Specialist and Program Coordinator, at: tameeka.hunter@vpss.gatech.edu or (404) 894-256.

CALENDRIER, PROGRAMME DU COURS ET DEVOIRS

- This calendar is aimed at making your learning easier. I spread the homework as evenly as possible to ensure a regular learning process (please set aside two hours to work on your French for each hour of class time). I urge you to do the homework as advised rather than waiting for due dates, which would put unnecessary pressure on you. If done on a regular basis, it will seem like very little. Moreover, you will learn faster because you will come to class prepared, which in turn will help you participate and feel more







- comfortable in the classroom. I would advise setting aside one hour a day to work on your French (eyes on the clock, don't cheat) and rest on Sunday.
- Preparing in advance will also enable you to identify potential problems. Write down any questions that you may have. Either ask them in class or e-mail them to me. Never hesitate when you have questions: I am available!
 - If you ever feel uncomfortable about something in class, if you want me to focus on one aspect of your learning, let me know. I will focus on that one point with you. Never hesitate to come and talk to me. I want to hear from you.


**THE COURSE SYLLABUS CAN AND MAY BE MODIFIED AT ANY TIME
ACCORDING TO THE NEEDS OF THE CLASS.**

All homework is to be done BEFORE coming to class

Program	Homework
WEEK 1 - 08/20: <u>Introduction : les Frères Lumière</u> - Class presentation ♦ Screening in class: Auguste et Louis Lumière, <i>La sortie de l'usine Lumière à Lyon</i> (1895) Auguste et Louis Lumière, <i>L'Arrivée d'un train en gare de La Ciotat</i> (1895)	FOR 08/22 <ul style="list-style-type: none"> - Singerman : pp. 9-14 - → reading + take notes - → Vocab.
08/22: <u>Les frères Lumière / Méliès</u> ♦ Screening in class: Shorts from Méliès VOCABULARY 08/24 (School calendar: Last day to register and/or make schedule changes.)	FOR 08/27 <ul style="list-style-type: none"> - Singerman : pp. 27-33 - → reading + take notes - → Vocab.
WEEK 2 08/27 <u>Méliès</u> ♦ Screening in class: <i>Voyage dans la lune</i> (1902) VOCABULARY	08/29 <ul style="list-style-type: none"> - Singerman : pp. 30-33 - → reading + take notes - → Vocab. - Lire Singerman : Le réalisme poétique : pp. 45-46 <p>- Early reminder: think about your powerpoint presentation project</p>
08/29 <u>Jean Vigo</u> ♦ Screening in class : Jean Vigo, <i>Zéro de conduite</i> VOCABULARY - Registration for Powerpoint presentations + blog	09/05 <ul style="list-style-type: none"> - Singerman : pp. 34-36 - → reading + take notes - → Vocab. - Singerman : Jean Vigo : pp. 47-55 - 📝 Devoir#1
WEEK 3 09/03 <u>SCHOOL HOLIDAY</u>	

09/05 <u>Jean Vigo</u> ♦ <u>Screening in class</u> : other clips VOCABULARY	09/10 - ✍ BLOG ▶ FILM : <i>La Grande illusion de Jean Renoir</i>
WEEK 4 09/10 <u>Jean Renoir</u> - QUIZ	09/12
09/12 <u>Jean Renoir</u> - Readings / analyses VOCABULARY ♦ <u>Screening in class</u> : other clips	09/17 - Singerman : <i>Le Jour se lève</i> : pp. 123-132 - ✍ Devoir#2 ▶ FILM : <i>Le jour se lève, Marcel Carné</i>
WEEK 5 09/17 <u>Marcel Carné</u> Discussion	09/19 - Singerman : <i>Jacques Tati</i> : pp. 194, 196-199 - ✍ BLOG
09/19 <u>Marcel Carné</u> VOCABULARY - Discussion	09/24 TBA : t-square ▶ FILM : <i>Un condamné à mort s'est échappé de Bresson</i> -
WEEK 6 09/24 <u>Bresson</u> - Discussion	09/26 - ✍ Devoir#3
09/26 <u>Bresson</u> VOCABULARY	10/01 - Singerman <i>La Nouvelle Vague</i> pp. 229-231 - ✍ BLOG ▶ FILM : TBA Jacques Tati
WEEK 7 10/01 <u>Jacques Tati</u> VOCABULARY	10/03 - Singerman, pp. 233-243 - ✍ Devoir#4
10/03 <u>Jacques Tati</u> ♦ <u>Screening in class</u> : other clips	10/08 - Singerman, pp. 245-250 - Singerman, pp. 41-43 ▶ FILM : <i>Les 400 coups, de Truffaut</i>
WEEK 8 10/08 <u>François Truffaut</u>	10/10 - Singerman pp. 272-278

QUIZ 2	-  BLOG
10/10 François Truffaut VOCABULARY 10/12 (School calendar: Last day to drop individual courses with a grade of "W")	10/15 - Singerman pp. 279-286
WEEK 9 10/15 FALL BREAK	10/17 - Singerman, pp. 30-40 -  Devoir#5
10/17 François Truffaut - Discussion • Screening in class: other clips ■ FINAL registration for Powerpoint présentations + blog	10/22 -  BLOG • FILM : A bout de souffle de Jean-Luc Godard
REVIEW REVIEW REVIEW	
WEEK 10 10/22 François Truffaut & Jean-Luc Godard MIDTERM EXAM Discussion	10/24 - « Resources » in T-Square / TBA : « assignments » in T-Square
10/24 Jean-Luc Godard Discussion.	10/29
WEEK 11 10/29 Jean-Luc Godard • Screening in class: shorts by Godard	10/31 - TBA : « assignments » in T-Square -  BLOG
START WORKING ON YOUR POWERPOINT !!!	FILM, IMAGES, ORGANISATION, IDEAS
10/31 Jean-Luc Godard - Discussion.	11/05 -  Devoir#6
WEEK 12 11/05 Chris Marker • Screening in class: La Jetée - Discussion.	11/07 - « Resources » & « Assignments » in T-Square
11/07 Chris Marker - Discussion • Screening in class: other clips ● POWERPOINT	11/12 - « Resources » & « Assignments » in T-Square -  BLOG • FILM : Sans toit ni loi, de Agnès Varda

WEEK 13 11/12 <u>Agnès Varda</u> GROUPS	11/14 - « Resources » & « Assignments » in T-Square - BLOG
11/14 <u>Agnès Varda</u> ● POWERPOINT - Discussion	11/19 -  Devoir#7
...	REVIEW YOUR SCRIPT !
WEEK 14 11/19 <u>Agnès Varda</u> - Discussion ● POWERPOINT	11/21 - « Resources » & « Assignments » in T-Square - BLOG
11/21 <u>Agnès Varda</u> •❖ Screening in class: other clips ● POWERPOINT	11/26 - « Resources » & « Assignments » in T-Square •❖ FILM : Hiroshima mon amour de Alain Resnais
11/22-23 THANKSGIVING BREAK	THANKSGIVING BREAK
WEEK 15 11/26 <u>Alain Resnais</u> ● POWERPOINT	11/28 - « Resources » & « Assignments » in T-Square - BLOG
11/28 <u>Alain Resnais</u> ● POWERPOINT	12/03 - « Resources » & « Assignments » in T-Square - BLOG
REMINDER: FINAL PAPER	
WEEK 16 12/03 <u>Alain Resnais</u> •❖ Screening in class: other clips ● POWERPOINT	12/05 - « Resources » & « Assignments » in T-Square - BLOG
12/05 FILM SURPRISE!	
12/07 LAST DAY OF CLASS	

<p align="center">List of presentation topics for your Powerpoint Presentation (first-come, first-served basis)</p>
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Présentation #1: _____

- Le Cinéma de Marcel Carné : un Paris poétique et populaire (voir *Hôtel du nord* et *Les portes de la nuit*, *Les enfants du paradis*)
- L'importance de Jean Gabin dans le cinéma français
- La ville d'Alger dans *Pepe le Moko* de Duvivier

Présentation #2 : _____

- Ville & modernité dans le cinéma de Jacques Tati
- Une analyse de *Playtime* de Jacques Tati

Présentation #3 : _____

- Jean-Pierre Léaud, acteur de la Nouvelle Vague
- La ville dans le cinéma de Truffaut

Présentation #4 : _____

- le cinéma de Godard
- Le cinéma de Godard/son influence

Présentation #5 : _____

- - Les actrices de la Nouvelle Vague
- - Les actrices de Godard

Présentation #6 : _____

- L'influence de la Nouvelle vague sur le cinéma américain

Présentation #7 : _____

- Une femme citadine : *Cleo de 5 à 7* de Agnès Varda (1962)
- Le cinéma de Bresson

Présentation #8 : _____

- La musique dans le cinéma de la Nouvelle Vague [son importance, son originalité/ les scènes célèbres musicales du cinéma de la Nouvelle Vague, etc.]

Présentation #9 : _____

- Le cinéma d'Agnès Varda

Présentation #10 : _____

- autre film de la nouvelle vague : *Paris nous appartient*, de Rivette
- Présentation d'un autre film de la nouvelle vague : *Les Cousins* de Chabrol
- Présentation d'un autre film de la nouvelle vague : *Les nuits de la pleine lune* de Eric Rohmer

Présentation #11 : _____

- Les grands festivals de cinéma en France : Cannes, Deauville, Avoriaz/Gerardmer, Cognac....

Présentation #12 : _____

- Le cinéma français qui s'exporte : réalisateurs, acteurs et actrices...
- Le cinéma français aujourd'hui/Les réalisateurs de la Nouvelle Vague aujourd'hui

Registration for blogging (by week)
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Week 3
Week 4
Week 5
Week 6
Week 7
Week 8 & 9
Week 10
Week 11
Week 12
Week 13
Week 14
Week 15 & 16

Internet Resources

- Cahiers du cinéma <http://www.cahiersducinema.com/>
- Première (magazine du cinéma) : <http://www.premiere.fr/>
- Studio (magazine de cinéma) <http://www.studiomag.com/>
- Objectif cinéma <http://www.objectif-cinema.com/>
- La revue du cinéma <http://www.larevueducinema.net/spip/>
- Le Film Français <http://www.lefilmfrancais.com/>
- Téléràma Cinéma <http://www.telerama.fr/cinema/>
- CineCritic : <http://cinecritic.free.fr/>
- Collectif Jeune Cinéma <http://www.cjcinema.org/>
- Revue Universitaire en ligne de Cinéma <http://www.cadrage.net/>
- Revue de cinéma en ligne Cinestudies <http://www.cine-studies.net/index.html>
- Commission National du Film France <http://www.filmfrance.net/>
- Centre National de la Cinématographie
<http://www.cnc.fr/Site/Template/Accueil.aspx?SELECTID=614&>
- Institut National de l'Audiovisuel <http://www.ina.fr/INA/>
- Internet Movie Database: <http://us.imdb.com/search/>
- Bibliothèque du Film <http://www.bifi.fr/public/index.php>
- Les frères Lumière: http://web.culture.fr/culture/villalum/expo_lum.htm
- Histoire du cinéma : <http://netia59.ac-lille.fr/tgn/0592374k/histoireducinema.htm>
- Cent ans de cinéma français :
<http://www.france.diplomatie.fr/culture/france/biblio/folio/cinema/>
- Lexique du cinéma : <http://www.cegep-ste-foy.qc.ca/~cinema/LEXIQUE/LEXIQUE.HTM>
- <http://sidonie9.free.fr/cine/lexique.html>
- <http://www.ac-creteil.fr/sugerstdenis/audiovisuel/Lexique/Lexique.htm>
- Portail du cinéma Wikipedia <http://fr.wikipedia.org/wiki/Portail:Cin%C3%A9ma>
- Where to buy: FACETS: <http://www.facets.org/>