

DRAM 4650/6650

FRENCH FILM HISTORY

Prof. Richard NEUPERT

262A Fine Arts; neupert@uga.edu

Office Hours: M 2:30 – 3:30; W 3 - 4 & Friday 1:30 - 3

REQUIRED TEXTS:

Alan Williams. Republic of Images. Cambridge: Harvard UP, 1992. [AW]

Michel Marie. The French New Wave. London: Blackwell, 2003. [MM]

Susan Hayward & Ginette Vincendeau, French Film. NY: Routledge, 2000. [HAY]

+ e-reserve articles: [<https://gil.uga.edu/> then “Search Course Reserves; DRAM 4650”
password = **Bazin**

REQUIRED SCREENING: Monday; 3:35- 4:25 in #53 Fine Arts

****ALL STUDENTS MUST BE FAMILIAR WITH THE UGA “CULTURE OF HONESTY”**

www.uga.edu/ovpi/academic_honesty.htm

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- M 8/17 France’s Place in Cinema History
SCREENING: Early movies + Linder short
- W 8/19 Lumière = “The last impressionist painter” *AW: pp.1-4; Chapt. 1
- F 8/21 From Méliès & Charles Pathé to Guy & Feuillade *AW: Chapt. 2 & 3
- M 8/ 24 Toward an Art Cinema: Gance & Delluc *AW: Chapt. 4
SCREENING: Entr’acte (Clair, ‘24) + Fall of Usher (Epstein, ‘28) + Man Ray
- W 8/26 A Cinematic Impressionism & “Photogénie” *AW: Chapt. 5
- F 8/28 QUIZ on Silent French Cinema + 1920s Modernism *AW: Chapt. 6
- M 8/31 Sound arrives in France
SCREENING: Marius (Korda, 1931) *AW: #7
- W 9/2 “Pagnolade” – Working Class Melodrama *HAY: Intro & #1
- F 9/4 Jean Vigo: Anarchy meets Surreal Beauty *AW (213-220)
- M 9/7 NO CLASS: LABOR DAY
- W 9/9 Animation in France E-Res: Bendazzi
- F 9/11 Classical French Theory – André Bazin E-Res: Andrew
- M 9/14 Jean Renoir *AW: Chapt. 8
SCREENING: The Crime of M. Lange (Renoir, 1935)
- W 9/16 Renoir & Popular Front Ideology *HAY #2
- F 9/18 The “Realist Singer” in 1930s Ideology: Frehel E-Res: Conway
- M 9/21 Poetic Realism: Enter Marcel Carné *AW: (220-242)
SCREENING: Le Jour se lève / Daybreak (Carné, 1939) *HAY: #4
- W 9/23 “Under the Nazi Boot:” Occupation Tales *AW: Chapt. 10 & 272-286
- F 9/25 ****MIDTERM EXAM****
- **TV Roundtable on 24 at 4 PM in MLC

- M 9/28 Astruc's *caméra-stylo* & Jacques Tati ***AW: Chapt. 12**
 SCREENING: M. Hulot's Holiday (Tati, 1952)
- W 9/30 Tati and Modernist Sound Cinema ***HAY: #7**
- F 10/2 *Night & Fog?* or *Les Mistons* or Melville
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- M 10/5 Post WWII: From "Quality" to a *nouvelle vague* ***MM: Chapt. 1 & 2**
 SCREENING: The 400 Blows (Truffaut, 1959)
- W 10/7 FT: The New Wave's Ringleader ***HAY #10**
- F 10/9 "Sex Sells" – New Movies, New Audiences ***MM: Chapt. 5**
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- M 10/12 "The *nouvelle vague*'s Master" – Alain Resnais ***MM: Chapt. 3**
 SCREENING: Hiroshima, mon amour (Resnais, 1959)
- W 10/14 From Hiroshima to Marienbad ***E-Res: Neupert**
- F 10/16 Chabrol's *nouvelle vague* blueprint ***MM: Chapt. 4**
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- M 10/19 Jean-Luc Godard Jumps Ahead ***MM: Chapt. 6**
 SCREENING: Contempt (Godard, 1963)
- W 10/21 Godard and Narration ***AW: (379-386) HAY #12**
- F 10/23 Jacques Demy; On the NW's Margins
 **Cinema Roundtable, 4PM in MLC
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- M 10/26 Agnes Varda's Elegant Realism [& short Quiz on New Wave]
 SCREENING: Le Bonheur (Varda, 1965)
- W 10/28 Varda, Feminism, and Stylish Ambiguity ***E-res: DeRoo**
- F 10/30 NO CLASS, alas
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- M 11/2 Post 1968: Eric Rohmer ***E-res: Crisp**
 SCREENING: Le Genou de Claire / Claire's Knee (Rohmer, 1970)
- W 11/4 Language, Lust, and the *Contes moraux* ***HAY #14 [Grads]**
- F 11/6 Animation in the 1970s: J-F Laguionie & Laloux
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- M 11/9 Cahiers & the 1970s: Tout va bien vs. Going Places ***HAY: #15**
 SCREENING: Coup de foudre / Entre Nous (Kurys, 1983)
- W 11/11 Feminism, Ambiguity and Family Melodrama ***HAY: #17**
- F 11/13 Le Cinéma du look ***AW (386-404) HAY: #21**
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- M 11/16 Diane Kurys and the rise of Women directors
 SCREENING: La Haine / Hate (Kassovitz, 1995) ***HAY: #22**
- W 11/18 Kassovitz: From Hate to Crimson Rivers
- F 11/20 Women filmmakers in France: Romance X

VACATION (*de grâce!*)

- M 11/30 Women from the *banlieue* + Coline Serreau's Comedies
 SCREENING: Chaos (Serreau, 2001)
- W 12/2 Feminist Fantasy or Social Realism? *E-res: Tarr
 *PAPERS DUE Wednesday
- F 12/4 Michel Ocelot and French Animation
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- M 12/7 New Wave Directors, Revisited *E-res: to be announced
 SCREENING: Recent film To Be Announced
- T 12/8 Contemporary French Cinema

final exam = Thursday, Dec. 10th, at NOON

GRADING: [+ / - grades are determined as 70-72 is C- ... 78-79.9 is C+, etc.]

Midterm	25%
Paper	30% (Appropriate topics will be announced)
Final Exam	30% (Primarily on material since Midterm)
Quizzes*	15% (Covering lecture, readings, & films)

*There will be occasional quizzes on readings and films. Everyone is expected to have done all readings for each class period and attend all films.

E-Reserve Readings: password: **bazin**

- G. Bendazzi. "French Contributions," from 100 Years of Cinema Animation
- Dudley Andrew. "André Bazin," from The Major Film Theories.
- Kelley Conway. "The Realist Singer's Self-Presentation," from Chanteuse in the City.
- Alexandre Astruc. "Birth of a New Avant-garde," from The French New Wave.
- Richard Neupert. "Alain Resnais," from History of the French New Wave.
- Genevieve Sellier. "Chapter 1," from Masculine Singular. [Grads; see me for copies]
- Rebecca DeRoo. "Unhappily Ever After," from Studies in French Cinema 8, 3 (2008).
- Colin (CG) Crisp. "Le Genou de Claire," from Eric Rohmer: Realist / Moralist.
- Carrie Tarr. "Heroines of Cross-Cultural Social Protest," from Reframing Difference.