Anne Boyman Spring 2021

313 Milbank Hall

[aboyman@barnard.edu](mailto:aboyman@barnard.edu)

Office hours by appointment

**FRENCH BC3110**

**FRENCH NEW WAVE CINEMA**

**SYLLABUS**

**Course description:**

In Post-War France, a new cinema called “The New Wave” emerged, creating one of the most important cinematic movements in film history. This cinema both reflected and propagated the new ways of living and thinking at the time through radical stylistic innovations in filmmaking that would influence and transform not only French cinema, but cinema throughout the world. In particular, this cinema sought to make visible a new configuration of political and social norms, often refracted through new relationships between the sexes and new images and roles of women.

**Requirements:**

--a Midterm that will consist in a series of small essay questions on the first 3 films.

--a 10 to12 page final paper that will consist either in developing an aspect of the course through at least 2 films studied in class, or in further research on one of the filmmakers through at least 2 of their films not studied in class. During the final week students will briefly present their chosen topic to the class.

--strong attendance and active participation in class discussion is required.

**Evaluation:**

Midterm: 30%

Final Paper (including presentation of topic): 50%

Attendance and Participation: 20%

**All readings will be made available to students online.**

**Learning Outcomes:**

In order to successfully complete this course students must:

-- understand the circumstances under which the French New Wave emerged in Paris after the War and the profound social and political transformations reflected in this artistic movement

-- understand the way in which each filmmaker developed this artistic innovation in their own, personal terms

-- demonstrate the ability to discuss the films shown in class in terms of both form and content

**Course outline:**

Week of Jan 11:

Introduction

Reading: Alexandre Astruc: “Du stylo à la caméra et de la caméra au stylo” in L’écran français, 1948

Week of Jan 18:

François Truffaut: **Les 400 coups** (1959)

Reading: François Truffaut: Une certaine tendance du cinéma français” in Cahiers du cinéma #31, 1954

Week of Jan 25:

**Les 400 coups** (suite)

Week of Feb 1:

Alain Resnais: **Hiroshima mon amour** (1959)

Reading: André Bazin: “Ontologie de l’image photographique” in Qu’est-ce que le cinéma, 1958

Week of Feb 8:

**Hiroshima** (suite)

Week of Feb 15:

Jean-Luc Godard: **A bout de souffle** (1960)

Week of Feb 22:

**A bout de souffle** (suite)

**Midterm**

Week of March 1:

**SPRING BREAK**

Week of March 8:

Agnès Varda: **Cléo de 5 à 7** (1961)

Week of March 15:

**Cléo** (suite)

Week of March 22:

Truffaut: **Jules et Jim** (1962)

Week of March 29:

**Jules et Jim** (suite)

Week of Apr 5:

Chris Marker: **La jetée** (1962)

Week of Apr 12:

**La jetée** (suite)

**Presentations of essay topics**

**Apr 25: Final Paper due**

**Further Remarks:**

**Honor Code**

*“We, the students of Barnard College, resolve to uphold the honor of the College by engaging with integrity in all of our academic pursuits. We affirm that academic integrity is the honorable creation and presentation of our own work. We acknowledge that it is our responsibility to seek clarification of proper forms of collaboration and use of academic resources in all assignments or exams. We consider academic integrity to include the proper use and care for all print, electronic, or other academic resources. We will respect the rights of others to engage in pursuit of learning in order to uphold our commitment to honor. We pledge to do all that is in our power to create a spirit of honesty and honor for its own sake.*”

Established 1912, updated 2016.

https://barnard.edu/honor-code

**Addendum to Honor Code for 2020-2021**

The Barnard Honor Code includes relevant language for the proper use of electronic class material: We consider academic integrity to include the proper use and care for all print, electronic, or other academic resources. To be clear, this means that any recorded class content — from lectures, labs, seminars, office hours, and discussion groups — is the intellectual property of your professor and your fellow students, and should not be distributed or shared outside of class.

**Wellness Statement**

It is important for undergraduates to recognize and identify the different pressures, burdens, and stressors you may be facing, whether personal, emotional, physical, financial, mental, or academic. We as a community urge you to make yourself--your own health, sanity, and wellness- -your priority throughout this term and your career here. Sleep, exercise, and eating well can all be a part of a healthy regimen to cope with stress. Resources exist to support you in several sectors of your life, and we encourage you to make use of them. Should you have any questions about navigating these resources, please visit these sites: http://barnard.edu/primarycare

https://barnard.edu/about-counseling

http://barnard.edu/wellwoman/about

Stressbusters Support Network

**Center for Accessibility Resources & Disability Services (CARDS)**

If you believe you may encounter barriers to the academic environment due to a documented disability or emerging health challenges, please feel free to contact me and/or the Center for Accessibility Resources & Disability Services (CARDS). Any student with approved academic accommodations is encouraged to contact me during office hours or via email. If you have questions regarding registering a disability or receiving accommodations for the semester, please contact CARDS at (212) 854- 4634, cards@barnard.edu, or learn more at barnard.edu/disabilityservices. CARDS is located in 101 Altschul Hall.

**Attendance Policy**

If you are unable to attend class please notify me as soon as possible. More than 3 unexplained absences will result in a lowering of your grade.