



English 585  
*The French New Wave*  
Spring 2005  
Monday: 6-10 – G 107

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Dr. Devin Orgeron

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### **Required Texts:**

- 1) Neupert, Richard. *A History of the French New Wave Cinema*. Sheila Faria Glaser, trans. Madison: The University of Wisconsin Press, 2002.
- 2) Hillier, Jim. *Cahiers du Cinéma: The 1950s – Neo-Realism, Hollywood, New Wave*. Cambridge: Harvard University Press, 1985.
- 3) Hillier, Jim. *Cahiers du Cinéma: The 1960s – New Wave, New Cinema, Reevaluating Hollywood*. Cambridge: Harvard University Press, 1985.
- 4) Electronic Reserve Materials (ER on syllabus) -- <http://www.lib.ncsu.edu/rbr/> (Orgeron, Devin – Eng. 585)

### **Recommended:**

- 1) Kolker, Robert. *The Altering Eye*. On-line at: <http://www.otal.umd.edu/~rkolker/AlteringEye/>  
Kolker's book lays the foundation for a contextualization and synthesis of Modernist European Cinema. Key to the organization of this course are his first two chapters (one on Neorealism and the other on The New Wave and New German Cinema respectively). Students should read this text on their own.

**Course Objectives and Outcomes:** The French New Wave remains one of the most important and influential movements in cinematic history. This course explores the political, aesthetic, and theoretical conditions that gave rise to it as well as its lingering effects on 1960s and post 1960s international cinema. Filmmakers covered include: Jean-Luc Godard, François Truffaut, Alain Resnais, Claude Chabrol, Louis Malle, Eric Rohmer, Jacques Rivette, Agnes Varda, Jacques Demy, and Roger Vadim. Students will do one shorter research project, give research presentations, and will submit a substantial research paper.

**Class Discussion/Oral Participation:** This is a discussion-based seminar. Discussions will revolve around the materials we've read and seen so always bring the text being covered to class along with any notes that you have taken. Be ready to participate on a daily basis.

**Reading:** You are required to complete all reading for each class session. Read carefully and closely, making comments in the margins of the text and taking notes in order to help your oral responses in class and your individual research projects.

### **Written/Oral Work/Grade Breakdown:**

- 1) A short (5-7 pg.) research project (20%)
- 2) An **annotated** bibliography/5 minute Topic Presentation (10%)
- 3) A 15-20 page research paper (50 %)
- 4) Participation (20%)

**Jan. 10**

**Screening:** *Johnny Guitar* (1954) Nicholas Ray (110 min.)

**Reading:** Eric Rohmer: “Rediscovering America” (CdC I.: 88-93)  
Alexandre Astruc: “La Caméra Stylo” (passed out in class)  
II. “Dossier – Nicholas Ray” (CdC I.: 104-124)

**Jan. 17 – No Class: MLK (please note the slightly longer reading assignment for our next meeting)**

**Jan. 24**

**Screening:** *Bob le Flambeur* (1956) Jean-Pierre Melville (102 min.)

**Reading:** Neupert: Introduction & Ch. 1 “Cultural Contexts: Where Did the Wave Begin?” (XV-45)  
Neupert: Ch. 2 “Testing the Water: Alexandre Astruc, Agnes Varda, and Jean-Pierre Melville” (45-72)

**Jan. 31**

**Screening:** “...and God created woman (1956) Roger Vadim (92 min.)

**Reading:** Neupert: Ch. 3 “New Stories, New Sex: Roger Vadim and Louis Malle” (73-85)  
(ER) Francois Truffaut: “A Certain Tendency of the French Cinema” (224-237)  
(ER) Francois Truffaut “Roger Vadim: *Et Dieu Créa la Femme*” (311-312)  
(ER) Ginette Vincendeau “Brigitte Bardot: The Old and the New: What Bardot Meant to 1950s France” (82-109)

**Feb. 7**

**Screening:** *Elevator to the Gallows* (1957) Louis Malle (89 Min.)

**Reading:** Neupert Ch. 3 (85-124)  
Andre Bazin: “On the politiques des auteurs” (CdC I.: 248-259)

**Feb. 14**

**Screening:** *Le Beau Serge* (1958) Claude Chabrol (97 min.)

**Reading:** Neupert Ch. 4 “Claude Chabrol: Launching the Wave” (125-142)  
(ER) Francois Truffaut: “Claude Chabrol: *Le Beau Serge*” (313)

**Feb. 21**

**\*Paper #1 Due\***

**Screening:** *Les Bonnes Femmes* (1959) Claude Chabrol (102 min.)

**Reading:** Andre S. Labarthe: “The Purest Vision: *Les Bonnes Femmes*” (CdC II.: 49-53)

**Feb. 28**

**Screening:** *Les Mistons* (1957) Truffaut (17 min.) / *The 400 Blows* (1959) Truffaut (94 min.)

**Reading:** Neupert Ch. 5 “Francois Truffaut: The New Wave’s Ringleader” (161-189)  
Jean-Luc Godard: “*Les 400 Coups*” (CdC I. 51-52)  
Fereyodoun Hoveyda: “The First Person Plural” (CdC I. 53-58)

**March 7 NO CLASS -- SPRING BREAK**

**March 14**

**Screening:** *Shoot the Piano Player* (1960) Francois Truffaut (80 min.)

**Reading:** Neupert Ch. 5 (189-206)

**March 21****Screening:** *Breathless* (1960) Jean-Luc Godard (90 min.)**Reading:** Neupert Ch. 6 “Jean-Luc Godard: Le Petit Soldat” (207-220)  
Luc Moullet: “Jean-Luc Godard” (CdC II.: 35-48)**March 28****Screening:** *Le Petit Soldat* (1960) Jean-Luc Godard (88 min.)**Reading:** Neupert Ch. 6 (220-246)

Jean-Luc Godard: “From Critic to Filmmaker: Godard in Interview” (CdC II.: 59-67)

**April 4****Screening:** *The Girl at the Monceau Bakery* (1962) Eric Rohmer (20 min.) / *Suzanne’s Career* (1963)  
Eric Rohmer (53 min.)**Reading:** Neupert Ch. 7 “The Cahiers du Cinéma Cohort” (247-271)**\*5 Minute Paper Topic Presentations / Annotated Bibliography Due\*****April 11****Screening:** *Cleo from 5-7* (1961) Agnes Varda (90 min.)**Reading:** Neupert “Conclusion: A Network of Carrier Waves” (299-304)

(ER) Jean Douchet &amp; Cedric Anger “The Studio” (112-119)

(ER) Jean Douchet &amp; Cedric Anger “The Street” (120-127)

**April 18****Screening:** *Night and Fog* (1955) Alan Resnais / *Hiroshima Mon Amour* (1959) Resnais (91 min.)**Reading:** (ER) Francois Truffaut: “Alain Resnais: *Nuit et Brouillard*”

Jean Domarchi, Jacques Doniol-Valcroze, Jean-Luc Godard. Pierre Kast, Jacques Rivette,

Eric Rohmer: “Hiroshima, Notre Amour” (CdC I.: 59-70)

(ER) Jean Douchet &amp; Cedric Anger “Narrative” (180-187)

(ER) Jean Douchet &amp; Cedric Anger “Dialogue: Truth and Lies” (189-201)

**April 25****Screening:** *Lola* (1960) Jacques Demy (91 min.)**Reading:** Francois Truffaut: “Evolution of the New Wave”: Truffaut in Interview with Jean-Louis  
Comolli, Jean Narboni (CdC II.: 106-110)**Scheduled Final Exam Period: May 2 (6-9)****\*Final Paper Due—No Late Papers Will Be Accepted\*****Screening:** *Week-end* (1967) Jean-Luc Godard (103 min.)**Reading:** Jean-Luc Godard: “Struggling on Two Fronts”: Godard in interview with Jacques Bontemps,

Jean-Louis Comolli, Michel Delahaye, Jean Narboni (CdC II.: 294-299)

Cahiers du Cinema: Editorial: “The Langlois Affair” (CdC II.: 307-8)

Cahiers du Cinema: Editorial: “The Estates General of the French Cinema” (CdC II.: 309-310)

Cahiers du Cinema: Editorial: “Editorial Changes in Cahiers” (CdC II.: 311-312)