## I. General Education Review - Writing Course

<table>
<thead>
<tr>
<th>Dept/Program Subject</th>
<th>MCLL</th>
<th>Course # (i.e. ENEX 200)</th>
<th>MCLLG/Eng/LS 338</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course Title</td>
<td>cinema Survey of French</td>
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<td></td>
</tr>
</tbody>
</table>

## II. Endorsement/Approvals

Complete the form and obtain signatures before submitting to Faculty Senate Office.

<table>
<thead>
<tr>
<th>Please type / print name</th>
<th>Signature</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Instructor</td>
<td>Michel Valentin</td>
<td>02/02/2009</td>
</tr>
<tr>
<td>Phone / Email</td>
<td>/MICHEL.VALENTIN@UMONTANA.EDU 243301</td>
<td></td>
</tr>
<tr>
<td>Program Chair</td>
<td>R. aCKER</td>
<td></td>
</tr>
</tbody>
</table>

## III. Overview of the Course Purpose/Description:

Provides an introduction to the subject matter and explains course content and learning goals.
COURSE GOAL:
Absorption of materials and information (diachronic survey of French cinema) accompanied by interpretation and evaluation of film text (i.e., film as text) through the use of filmic critical theory.

COURSE DESCRIPTION:
The course will follow a diachronic approach: History of French cinema (survey) along lines of chronological development to give a certain historical and political perspective of the medium and bring out the specificity of French cinema.

Survey of French Cinema will also focus on moments that effract the lines of narrative cinema from within the structures, patterns and figures that catalyze our will and desire to associate film and story (viewer’s suture). One of the effects will be addressing our eyes to the material forms that hold our attention, dictate (to the point of constituting it) our desire, and promote the institution of cinema as a certain ideology. We shall determine what is at stake in viewing film as a text of mobile, kinetic surfaces of meaning and energy, examining the major positions and issues in film theory and criticism from an historical perspective.

Topics will cover approaches such as aesthetic theory, formalism, and post-structuralist positions: especially feminist and psychoanalytic explanations. Rather than simply following the convention of the medium history for each period of study, too easily and traditionally labeled (“surrealism of the 20s, grand narrative of the 30s, new wave of the 50s, and post-new wave…”), we will test the force of a cinema theory to the degree that an analytical gesture will not be just an act of interpretation. It will give access to what is considered fundamental in the art work. Theory use takes the viewer off from its passive/receptive stand and stance and gives her/him an active role of scriptor/ decipherer of these modern icons and hieroglyphs constituted by film images. In order to understand a work of art, (and a motion picture), one has to recognize its rhythms and forms, and the culture that informed those forms.

In this course, a film will be considered as neither a transparent discourse rendering (mimetic of) reality (mimesis) nor a technological invention producing a (better) reality, but as a production involving a work, a practice, a transformation (metamorphosis) on, and of, the available discourses. We will focus on the ways a film as a discursive practice (discourse) relates to the speaking/viewing subject. The discourse of criticism will answer (and sometimes challenge) the film-text discourse. This answer may displace the combinations of words/images set by the film in the diegesis, in regard the audience, i.e., the positions/oppositions between “the enunciated” and “the enunciation” --notion of deixis--, the subject/object/language triadic summits, the audience/film dichotomy, the way a film “addresses,” (seduces, simulates a certain reality to, or wants to pass as reality to) its audience… This is called the semiotics of film practice (notion of seme). The practices that articulate the different elements in the filmic discourses constitute a film text having certain political effects. One of the goals will be to try to find them out.

From this echoes the dialectics of film-work: films also have their unconscious discourse; i.e., an incising of film, body and discourse, a squaring away of the lines of frame, a re-writing of the genre where viewing off-sets the rapport of force which the filmic mechanisms imposes on us, the viewers. Problems will be localized in their own space of production. We shall undertake studies of the modes and effects of movements of meaning in the mechanism of cinema. We say mechanism since not only the apparatus includes machines producing the film and its projection in a movie-theatre (Claudine Eizykman calls it the N.R.I. = forme narrative représentative-industrielle or “representational narrative industrial form” typical of Hollywood cinema for instance), but also because of the “mechanics” of the imaginary (or technologies of symbolization, of engendering identification, gender and otherness, i.e. jouissance –extreme pleasure--for instance: Eizykman calls it the jouissance-cinéma— “cinema-“enjoyment”form.) Already iconized in/by the culture, these forms are reified by the cinema-machine and the
**IV Learning Outcomes:** Explain how each of the following learning outcomes will be achieved.

<table>
<thead>
<tr>
<th>Student learning outcomes</th>
<th>A SERIES OF WEEKLY ESSAYS (written out of the class), ONE MID-TEM AND A TERM PAPER TRAIN THE STUDENT INTO APPLYING FILM CRITICAL THEORY TO THE EXPLORATION OF FILM MEANINGS CONSTRUCTION AND PRODUCTION. The essays constitute 40% of the final grade.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Use writing to learn and synthesize new concepts</td>
<td></td>
</tr>
<tr>
<td>Formulate and express opinions and ideas in writing</td>
<td>SAME AS ABOVE</td>
</tr>
<tr>
<td>Compose written documents that are appropriate for a given audience or purpose</td>
<td>Some essays specifically address “reception theory” dealing with the way audience react to films’ meanings…</td>
</tr>
<tr>
<td>Revise written work based on constructive feedback</td>
<td>Essays are corrected and if need be re-written by students</td>
</tr>
<tr>
<td>Find, evaluate, and use information effectively (see <a href="http://www.lib.umt.edu/informationliteracy/">http://www.lib.umt.edu/informationliteracy/</a>)</td>
<td>Faculty input is taken into account by students before re-writing their essays.</td>
</tr>
<tr>
<td>Begin to use discipline-specific writing conventions</td>
<td>Film theory is discipline specific and students must show that they have understood elements from film theory and apply them in their essays and papers</td>
</tr>
<tr>
<td>Demonstrate appropriate English language usage</td>
<td>Of course</td>
</tr>
</tbody>
</table>

**V. Writing Course Requirements Check list**

<table>
<thead>
<tr>
<th>Is enrollment capped at 25 students?</th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>If not, list maximum course enrollment. Explain how outcomes will be adequately met for this number of students. Justify the request for variance.</td>
<td>☒ ☒ Yes ☐ No</td>
<td>30 maximum</td>
</tr>
<tr>
<td>Are outcomes listed in the course syllabus? If not, how will students be informed of course expectations?</td>
<td>☒ Yes ☐ No</td>
<td></td>
</tr>
<tr>
<td>Are expectations for Information Literacy listed in the course syllabus? If not, how will students be informed of course expectations?</td>
<td>☐ ☒ Yes ☐ No</td>
<td></td>
</tr>
<tr>
<td>Are detailed requirements for all written assignments included in the course syllabus? If not how and when will students be informed of written assignments?</td>
<td>☒ Yes ☐ No</td>
<td></td>
</tr>
<tr>
<td>What instructional methods will be used to teach students to write for specific audiences, purposes, and genres?</td>
<td>Reception theory as theorized by film critical theory apparatus</td>
<td></td>
</tr>
<tr>
<td>Will written assignments include an opportunity for revision? If not, then explain how students will receive and use feedback to improve their writing ability.</td>
<td>☒ Yes ☐ No</td>
<td></td>
</tr>
</tbody>
</table>
VI. Writing Assignments: Please describe course assignments. Students should be required to individually compose at least 16 pages of writing for assessment. At least 50% of the course grade should be based on students’ performance on writing assignments. Clear expression, quality, and accuracy of content are considered an integral part of the grade on any writing assignment.

<table>
<thead>
<tr>
<th>Formal Graded Assignments</th>
<th>Final Paper, Mid-term and one essay a week written out of class</th>
</tr>
</thead>
<tbody>
<tr>
<td>Informal Ungraded Assignments</td>
<td>Class participation</td>
</tr>
</tbody>
</table>

VII. Syllabus: Paste syllabus below or attach and send digital copy with form. The syllabus should clearly describe how the above criteria are satisfied. For assistance on syllabus preparation see: http://teaching.berkeley.edu/bgd/syllabus.html

Paste syllabus here.

SURVEY OF FRENCH CINEMA—SPRING SEMESTER 2009—UNIVERSITY OF MONTANA

INSTRUCTOR: Dr. Michel VALENTIN—Associate Professor of French. Office: U.M. M.C.L.L., Department L.A. 322—Office phone: 243-2301—e-mail: michel.valentin@umontana.edu

MCCLL, 338.01/ FR. 338 01/ L.S. 338.01/ 3 credits/ Room: L.A. Bldg. 342

Days: Tuesday and Thursday  Time: 15:10 to 17:30.

Office Hours: By appointment or Monday/Tuesday/ Wednesday/ Thursday 14:00—15:00

=====================================================================  

CALENDAR–SYLLABUS

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To what extent we can designate the ideology of film—how it will control the perception of the viewer—by problematizing the activity of the spectator as an interferent (or what one critic might have designated a “cacographer”--Tom Conley’s expression) will be a question of import in our approach. The stakes involve pressure of discourse placed upon the films we choose to see, abandonment of the habit of viewing associated with narrative pleasure or generally the non-cinematographic properties of the medium. For this reason, the virtuality of filmic theory will command our interest throughout the semester. Methodology (critical discourse on the film art) helps construct models of how filmic artefacts work, by intervening between the film-maker and his/her subject (and often not consciously) , and between the viewer and the movie watched. Critical discourses help shape thoughts into more than that kind of “petty bourgeois” subjectivism, where the reductionist appeal to the sheer intelligence of the film-maker, the
sphere of mere individual impressions, or the self-indulgent satisfaction of the viewer, become the only criterion of value justifying the viewer response. Criticism will help us understand the world of cinema in more meaningful and rich ways: how things inter-relate, how relationships function. How a culture relates to the death-drive, otherness, women, male unrest, or art. Critical discourses point towards shapes of patterns, taken as a whole, and the elements of which are to be examined, and the relationships of which with other wholes, are to be investigated. Theory (critical thinking, methodology…) offers unique vantage points of view from which miscellaneous concerns and features are highlighted: they provide conventions for organizing experience into patterns of meaning. Because art, social expressions, forms of human activity (i.e., texts) are better apprehended by means of conceptual model or frameworks. Art differentiates the undifferentiated. Films weave the multi threads of the textual tapestry into one. But obviously, not all movies are the same. Moreover, there is a difference in the production intention of films. In spite of what certain critical trends want us to believe, there are still major differences between a Hollywood, or foreign movie, made primary for the mass-market, for entertainment's sake (the multiplexes audience), a personal film, an art film, or a film essay—might it be a foreign movie or a non-Hollywood, or independent film. The films belonging to the second category (the so-called “serious category”) beg to be pulled apart, thought, and rethought. They want you to be a “super-reader” with all your emotions at the ready. Not that one cannot do that to an entertainment type flick (as for instance, marxist or psychoanalytical criticism do, because films as mass cultural products are often unconsciously motivated, and, also, high-brow art and popular art tend to mix their affects and effects in postmodern cultures), but mere entertainment doesn't seem to suggest that you must do that—on the contrary! You can just be drawn in, identify with the characters, experience self-recognition and re-assurance, univoquely answer the call of ideological interpellation, and be left wanting (especially if you are used to watch art films) or contently resolved in the end.

Primarily commercial cinema is about losing oneself, perhaps. Art films are often very poetic and are not inaccessible, contrary to public opinion. Poetry is often of primary importance for these type of films and they often intend to leave the audience restless, equivocal, displaced… While the diegesis of many commercial pop movies is only motivated by suspense, action, and speed, art films (classics also for that matter) are driven by other forces. You have to look for/find meaning(s), even when there seem to may be none. You have to see the ways films mirror and perform what the mind must do, what it is wired to do, its restlessness and drive and you have to analyze and sum things up, to look for the intent in every movement, image, shots, sequences of images, phrase, and to assign meaning even when and where it lurks (heuristic, hermeneutic dimension of criticism). It is perhaps what “the film essence is” or should be. This approach is to be applied to all movies watched. And applicable it is. Also noteworthy, is the growing heterogeneity of the audience. Audience filmic tastes and consumerist preferences are more and more dependent not only upon socio-economic and class status, but also on ethnic, religious, sexual orientations, which do not necessarily coincide with more traditional categories such as class. A cinema which is not primarily commercial wants to reverse the priorities which make people conform and capitulate to objects and address the order of love and alienation which govern us all. Our age, the postmodern age, is an age of anxiety. According to Susan Sonntag (Against Interpretation, p. 39), art is a way of overcoming or transcending the world, which is also a “way
of encountering the world, and of training or educating the will to be in the world, “ where, in spite of romantic will and hope, style seems to matter less than habit or code. Style seems more and more subordinated to questions of structure. Criticism is therefore an irreplaceable mediator between immediate experience and the larger conceptual categories giving structure and meaning to life, since ideology takes root in the same soil as our visual perception of the world around us. Our way of seeing is linked with the realms of Imaginary and Symbolic relationships (Lacanian psychoanalytic theories).

Students should be able at the end of the course to have 1) a general idea of the development of French cinema; 2) some insights into the reasons why certain patterns in the selection and arrangements of images afford pleasure, 3) and to have some ideas if that pleasure is innocent (with the dependent aesthetic problems and questions) and does bear necessary and variable relation to ideology; (images-aesthetics- ideology): i.e. how to learn to see signs where there appears to be only natural and obvious meaning; 4) some understanding of the relation between the cinema and other images and the exploitation at the heart of our economic system; 5) some comprehension as to how our consent to this exploitation is solicited, engaged, elicited (our affects, i.e., our positions we occupy as viewers), and how images are used to mask or attenuate the experience of oppression in all its forms.

**Student Approach and Work**

1) The Instructor will supply background information on the film to be seen and its filmmaker during lectures.

2) **Showing of films.** Students will view each film at least twice. A) “annotated” (i.e., with commentaries) screening in the classroom. B) Students will view each film by themselves—Three possibilities: at a) *U.M.Mansfield Library (IMS)* screening rooms where students will sign up their names after each film (showings in mornings or evenings—see scheduled times; b) in the Foreign Languages Lab—LA. 101—see posted times; c) and at home (videos only of course).

   Class-time will be mostly devoted to lectures, film sequences analyzing and film discussions. *During each film’s screening, students will take notes. Attending the series of French movies shown by the UM French Club at the New Crystal Cinema Theatre is also mandatory and students will take notes.*

3) Students will prepare questions about each film and ask them during next class period. Instructor will answer questions.

4) The Instructor will be doing the following: with the students, description/discussion leading/evaluation of films through sequential analysis and film clips—sequential showings and reshowings and pointing out of salient features and characteristics of the film considered.

5) Students will identify the main point of the film, then practice sequence outlining: students make an outline of the sequence, and for each scene, count the number of shots and describe the action in one sentence. For that purpose, students will form discussion groups that will also turn in every week group reports about each movie, reporting their conclusions about the studied film: (*reason: seeing, discussing and writing about each film, will help students to focus on specifics and develop meaningful generalizations about each film.*) Groups will discuss major aspects of film studied outside of class. Additional approaches can be used: for instance: Raymond Durgnat suggests to study the frozen image of a film next to a reminiscent painting or
still photograph, and that next to the silenced sound, one may play relevant music or read a poem on a similar subject ("Towards Practical Criticism," *AFI (American Film Institute) Education Newsletter—March-April 1981*: 11)

6) Students will have the opportunity to discuss the outline and revise it as necessary (goal: to gain a better sense of shots, scenes, and sequences and to understand how they are combined to construct a film.

7) Then comparison of similarities and differences between American movies and other French movies of the corpus—for instance comparison of the famous 360 o panshot of Renoir’s *Le crime de M. Lange* with Orson Well’s famous introductory travelling and pan shot of *Touch of Evil*.

8) Students will turn group reports about selected study questions about each film and readings reports about selected published analysis of the movie and film maker in question (a list will be supplied—and more can be found on the Internet and/or at the UM library.) Reason: students will learn how to examine a published analysis of a film they know well and measure the criteria, ideas, assumptions, critical acumen of a published film analysis and compare theirs with the writer’s.

9) At the end of the course, students will turn in a ten pages term paper (last day of exam week), after having a) written and discussed with the Instructor, a detailed thesis statement and outline of the essay they plan to write, and submit it to the Instructor. The Instructor will return the marked thesis statement and outline.

Imperative is the need and means of writing cinema, of discoursing through its images with scruple and vigilance. Well written, adventurous papers are essential for success in the course. Students then write their final term paper/essay—rationale: to lead student through the process of thinking critically about a movie and then write meaningfully about it.

NB ➔ In order for the instructor to evaluate each student’s progress in “film’s analyzing,” each student will write a film card (*fiche filmographique*) after having viewed and screened each film and will hand it in to the instructor.

The film card will be divided in 3 parts:

1) An “info-part” or *fiche technique*—documentation: detailed credits (générique) / bio-filmography of the film-maker (director—metteur-en-scène), short description of the production, shooting conditions, and distribution (questions of censorship for instance or advertising campaign) of the film and of the film reception (material aspects/ “cultural” consequences and social context.

2) A descriptive and analytic part: summary (synopsis) of the film (its scenario—scénario) and “sequencing” (listing of the number of film sequences), and analysis of the movie: a)literary analysis of the narrative (rhetorical analysis) of the film: dramatic analysis b) thematic analysis (for instance presence of satire in a film…) and dramatic analysis of the evolution of the characters (attention: avoid the “psychologizing” pitfall. A descriptive and analytic cinegraphic analysis: directing and film construction—mise-en-scène (notion of film grammar or semiology): camera movements/ framing (cadrage)/ dialogues and music/ editing (montage)/ lighting and decor/ actors play and actors directing… ➔ how the filmmaker imparts a meaning to the film (make the filmic material signify)/ bends it a certain way to give it his/her will/ to coin his/her desire…. Note, for instance, differences in the unity of the film as work: differences between “classical”(Aristotelian) drama technique with dramatic knot and resolution (solving) and poetic
writing of a movie, or a postmodernist rendition of “classical dramatic unity” or an “avant-guardist”

dramatic unity…

3) Listing of the questions and problems suggested by the film. Consciousness/Unconsciousness
of the filmmaker/consciousness and unconsciousness of the spectator—important notion of
suture. / cultural, political moralizing and messaging of the film-maker (questions of
ideology and ideologizing…)/ What in French we call the “portée” of the film. Basically
this final part of the film-card hyperbolizes the analytic second part of the film-card.

WEB SITES: French Cinema: http://www.cs.uidaho.edu
http://hubcap.clemson.edu/~rlanzon/cinema.html // Centenary of French Cinema:
http://www.facsea.org // or // http://unifrance.org // French Films of the 30s:
http://www.nwlink.com

Film Studies Module Title: (MLF 4038 - GROUP J) AUTEUR THEORY AND
GODARD S FILMS OF THE 1960s Credit Value: 15 Teacher: Professor S. Hayward
Language of Instruction: French and English Duration of Teaching: 10 weeks + 1
revision seminar + viewing time... http://www.ex.ac.uk/ // Film Studies * * Current
General Books and Stars Home . . ARTEXT Home Page Part 2 -- General Books:
(ACKLAND #A2282) ACKLAND, RODNEY and ELSPETH GRANT. The Celluloid...
http://www.webcom.com/

General Film Philosophy Bibliography Abel, Richard, French Film Theory and Criticism: A...
General Film Philosophy Bibliography Abel, Richard, French Film Theory and Criticism: A History/Anthology, Volume I: 1907-1929 . ---- French Film Theory and ... 88% Date: 11 Nov 1996, Size 20.2K, http://www.mailbase.ac.uk/lists/film-
philosophy/files/bib.general
Find similar pages. King
The Australian Journal of Media & Culture vol. 6 no 1 Edited by Toby Miller The cinema
has always been fucked by everybody ... it’s lying there in the ring of the circus,
being fucked over by the clowns, by the acrobats, by the performing seals. That makes
sense. Not to me, but it makes sense. We live in an ...
79% Date: 17 Oct 1998, Size 58.4K,
Find similar pages
Reviews and Reflections: La Ronde, directed by Max Ophuls, with Anton Walbrook, Simone
...
Review of the film La Ronde, directed by Max Ophuls, with Anton Walbrook, Simone
Signoret, Serge Reggiani, Simone Simon, Daniel Gélin, Danielle Darrieux, Fernand
Gravey, ... 70% Date: 22 Jun 1998, Size 9.5K,
http://www.wpcmath.com/films/laronde/laronde2.html
Find similar pages
THE FLYING INKPOT: MOVIE REVIEWS a listing of movies recently released on home video!
**Critical/Theoretical Studies in Film**
CINEMA AND SENTIMENT Chicago: University of...
68% Date: 6 Oct 1998, Size 27.7K, [http://www.ryerson.ca/mgroup/filmcrit.html](http://www.ryerson.ca/mgroup/filmcrit.html)


**NB:** Articles in English from Cahiers du Cinéma, on Godard’s films and on the cinema art and technique, and a Film Bibliography in French, are on the UM Mansfield Library Electronic Reserve: to access click on the UM web page and follow instructions. 2) You may also access this syllabus-calendar through the UM web page: [http://eres.umt.edu](http://eres.umt.edu) (then instructor’s name – Valentin—or course name).

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**Assigned readings: ASR**
Background lecture: BCKLECT
Readings: Assigned readings (ASR):

* Signs and Meaning in the Cinema: Peter Wollen. (SM)

* French Films: Texts and Contexts, Susan Hayward & Ginette Vincendeau. Routledge. (F.F.TT)

* Film Theory and Criticism, Gerald Mast & Marshall Cohen 5th edition (F.T.C.)


**Supplementary and Background Readings:**

**In English**

* Cinema I (Movement Image) and Cinema II (Time Image), Gilles Deleuze. U. of Minnsota Press.*
* The Imaginary Signifier. Christian Metz.
* Cinema/ Colonialism/Postcolonialism. Dina Sherzer (editor)—University of Texas Press—1996
* The Future of an Illusion: Film, Feminism, and Psychoanalysis: Constance Penley.
* Contemporary French Cinema. Guy Austin --Manchester University Press—1996
* What Is Cinema (I.II)?: André Bazin.
* Film Theory Goes to the Movies. Edited by Jim Collins, Hilary Radner, and Ava Preacher Collins. Routledge.1993

**In French:**
* L’Esthétique du Film. J. Aumont, A. Bergala, M. Marie, M. Vernet.
* La Jouissance-Cinéma. Claudine Eizykman. 10/18.

**Films Screened:**

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NB:
The Students will have to watch movies on their own (screenings times: Screening-Room of IMS Social Sciences Building): choice of time: 8am to 7 pm (8:00 am to 4 pm on Fridays), at the Foreign Languages Lab (L.A. 101)-see posted schedule—or they can also check out the video tape of the assigned movie (Crystal video’s or any video store in town, or IMS video) and watch it on their own a second time at least.

SCHEDULE

JANUARY/FEBRUARY 2009

Ist WEEK: MOVIE BEGINNINGS: “The Beginning contains the end”

TUESDAY Jan. 27  
THURSDAY Jan 29

INTRODUCTION FORMATION.
INTRO TO

FILM CRITICISM THEORY

From “art pompier” and “realist or naturalist novelistic narrative to moving pictures (The Lumières Brothers and George Méliès: The two poles of filmic fantasy/ realism) From reproduction to production. Reflections on cinema. Silent Cinema (le cinéma muet) 

F.C.: Intro + 1-55

FFTT: Introduction (1-5)

SM: Intro 7-17

Showings of:
First Films: Lumière Brothers shorts.  
George Méliès (1861-1938):  
Un Voyage dans la lune--A Trip to the Moon  
1902--7 min.

February

IIInd Week: ALREADY THE AVANT-GARDE: EXORBITANTLY SURREAL

TUESDAY Feb. 3.  
THURSDAY Feb. 5
* 1st avant-garde, Impressionistic or Narrative Cinema (1914-1924).
* 2nd avant-garde of French films (1924-1930)
  * Germaine Dulac (1882-1942): La Souriante Madame Beudet—The Smiling Madame Beudet—1923 and La Coquille et le Clergyman—The Seashell and the Clergyman—1927.
FFTT: 7-36/37-65
IIIrd Week: THE 1929 CRISIS: Invention of the Sound Track.
TUESDAY Feb. 10  
THURSDAY Feb. 12
FTC: xv-42// Pudovkin//Eisenstein  
S.M.:19-73
on Realism and Reality in Film: 
165-272/ 312-316 + Table of Contents  
+ Preface(xv-xviii) + 1-7--Film Language  
FTC:68-117  
*Abel Gance: Napoléon –1927 (excerpts)  
FFTT: 25-36.

Screenings: Bunuel (1900—1974)//Dali (1904-): * L’Age d’or—The Golden Age—1930

TUESDAY Feb. 17  
THURSDAY Feb. 19
S.M.: The auteur Theory: 74-115
  Boudu Sauvé des Eaux—Boudu Saved from Drowning—1932
  Une Partie de Campagne—A Day in the Country—1936-46
  La Marseillaise—1938  
FTC: 118-147—on suture.  
FTC:148-163  FFTC:83-101
Vth Week: PATRIARCHAL THEATER, AND MEDITERRANEAN REGIONAL REALISM: Antiquity’s Heritage, Authenticity and Lyric Flavor.
TUESDAY Feb. 24  
THURSDAY Feb. 26
FTC: 273-311  
FTC:316-333  FFTC: 67-82

March

VIth Week: The Rise of Romantic Fatalism -- Future Existentialism.
TUESDAY Mar. 3  THURSDAY Mar. 5
FTC: 334-375  FTC:376-418
FRTC: 117-171
VIILth Week: MAGICO-REALISM: The buckles of the Seine River and Vigo’s Plunge into the Real.
TUESDAY Mar. 10  THURSDAY Mar. 12
F.C.: 103-194  FTC:419-486
Screenings: * Jean Vigo (1905-1934): L’Atalante—1934 (82 min.)
VIIIth Week THE SCREEN OF ABSENCE.
TUESDAY Mar. 17  THURSDAY Mar. 19
FTC: 487-601
IXth Week
TUESDAY Mar. 24  THURSDAY Mar. 26
THE DRIVE OUT OF STUDIO LYRICAL REALISM: LA NOUVELLE VAGUE (NEW WAVE) or the French re-reading of Hollywood (=the Inward Turn of Cinema and Narrative: the Economies of the Avant-Garde and Modern Capital: The Body of the Subject as Merchandise and Commodity and The Mother and Delinquency.

Xth Week
MARCH/APRIL March 30 to April 3
SPRING BREAK: SEMAINE DES VACANCES DE PRINTEMPS
WATCH FRENCH MOVIES AT HOME OR WHEREVER
XIth Week: Atomic Skin, Love and Memory + Bogart’s Mug in the Sartrian Mirrors of Paris Cafes: Intro to the post-modern age.
TUESDAY Apr. 7  THURSDAY April 9
Screenings: *Alain Resnais and Marguerite Duras (1914-1966): Hiroshima mon amour—Hiroshima my love—1959
XIIth Week: MORE TRIANGULATION ABOUT THE DIFFICULTY OF WOMAN’S SPACE AND LANGUAGE…
TUESDAY April 14                                    THURSDAY April 16


XIIIth Week: THE IMPOSSIBILITY OF THE SEXUAL RELATION BETWEEN HUMAN BEINGS: LACAN AND LIBIDINAL ECONOMY.
TUESDAY April 21                                    THURSDAY April 23
FFTC: 269-283

TUESDAY April 28                                    THURSDAY April 30

MAY (Mai joli--joli mois de mai)

XVth Week: POSTMODERN LINES OF FLIGHT OR NOMADIC LIVES: The Raw, The Cooked…and the culinary triangle
TUESDAY MAY 5                                    THURSDAY May 7
Screenings: Marco Ferreri (1928- ): La Grande Bouffe (Blow Out)—1977 FC: 298-418
Jean-Marie Jeunet ( - ) et Marc Caro ( - ): Delicatessen—1992 (1 h. 37 min)

XVIth Week
TUESDAY May 12                                    SURVEY OF FRENCH CINEMA—SPRING SEMESTER 2009—UNIVERSITY OF MONTANA
INSTRUCTOR: Dr. Michel VALENTIN—Associate Professor of French.— Office: U.M. M.C.L.L. Department L.A. 322---Office phone: 243-2301---e-mail: michel.valentin@umontana.edu
MCLLG. 338.01/ FR. 338 01/L.S. 338.01/ 3 credits// Room: L.A. Bldg. 342
Days: Tuesday and Thursday  Time: 15:10 to 17:30.
Office Hours: By appointment or Monday/Tuesday/ Wednesday/ Thursday 14:00—15:00
======================================================================

CALENDAR--SYLLABUS

COURSE GOAL:
Absorption of materials and information (diachronic survey of French cinema) accompanied by interpretation and evaluation of film text (i.e., film as text) through the use of filmic critical theory.

COURSE DESCRIPTION:
The course will follow a diachronic approach: History of French cinema (survey) along lines of chronological development to give a certain historical and political perspective of the medium and bring out the specificity of French cinema.

**Survey of French Cinema** will also focus on moments that effract the lines of narrative cinema from within the structures, patterns and figures that catalyze our will and desire to associate film and story (viewer’s suture). One of the effects will be addressing our eyes to the material forms that hold our attention, dictate (to the point of constituting it) our desire, and promote the institution of cinema as a certain ideology. We shall determine what is at stake in viewing film as a text of mobile, kinetic surfaces of meaning and energy, examining the major positions and issues in film theory and criticism from an historical perspective.

Topics will cover approaches such as aesthetic theory, formalism, and post-structuralist positions: especially feminist and psychoanalytic explanations. Rather than simply following the convention of the medium history for each period of study, too easily and traditionally labeled (“surrealism of the 20s, grand narrative of the 30s, new wave of the 50s, and post-new wave…”), we will test the force of a cinema theory to the degree that an analytical gesture will not be just an act of interpretation. It will give access to what is considered fundamental in the art work.

Theory use takes the viewer off from its passive/receptive stand and stance and gives her/him an active role of scriptor/decipherer of these modern icons and hieroglyphs constituted by filmic images. In order to understand a work of art, (and a motion picture), one has to recognize its rhythms and forms, and the culture that informed those forms.

In this course, a film will be considered as neither a transparent discourse rendering (mimetic of) reality (*mimesis*) nor a technological invention producing a (better) reality, but as a **production** involving a work, a practice, a transformation (metamorphosis) on, and of, the available discourses. We will focus on the ways a film as a discursive practice (discourse) relates to the speaking/viewing subject. The discourse of criticism will answer (and sometimes challenge) the film-text discourse. This answer may displace the combinations of words/images set by the film in the *diegesis*, in regard the audience, i.e., the positions/oppositions between “the *enunciated*” and “the *enunciation*” --notion of *deixis*--, the subject/object/language triadic summits, the audience/film dichotomy, the way a film “addresses,” (seduces, simulates a certain reality to, or wants to pass as reality to) its audience… This is called the **semiotics** of film practice (notion of *seme*). The practices that articulate the different elements in the filmic discourses constitute a film text having certain political effects. One of the goals will be to try to find them out.

From this echoes the **dialectics** of film-work: films also have their unconscious discourse; i.e., an incising of film, body and discourse, a squaring away of the lines of frame, a re-writing of the genre where viewing off-sets the rapport of force which the filmic mechanisms imposes on us, the viewers. Problems will be localized in their own space of production. We shall undertake studies of the modes and effects of movements of meaning in the mechanism of cinema. We say mechanism since not only the apparatus includes machines producing the film and its projection in a movie-theatre (Claudine Eizykman calls it the N.R. I. = *forme narrative représentative-industrielle* or “*representational narrative industrial form*” typical of Hollywood cinema for instance), but also because of the “mechanics” of the imaginary (or technologies of symbolization, of engendering identification, gender and otherness, i.e. *jouissance*—extreme pleasure—for instance: Eizykman calls it the *jouissance-cinéma*—“cinema-’enjoyment’form.”)
Already iconized in/by the culture, these forms are *reified* by the cinema-machine and the spectator responds with his/her psychic mechanism according to the way movies interpellate (Althusserian meaning) him/her, to which s/he answers by producing various systems of meaning.

To what extent we can designate the ideology of film—how it will control the perception of the viewer—by problematizing the activity of the spectator as an *interferent* (or what one critic might have designated a “cacographer”--Tom Conley’s expression) will be a question of import in our approach. The stakes involve pressure of discourse placed upon the films we choose to see, abandonment of the habit of viewing associated with narrative pleasure or generally the non-cinematographic properties of the medium. For this reason, the virtuality of filmic theory will command our interest throughout the semester. Methodology (critical discourse on the film art) helps construct models of how filmic artefacts work, by intervening between the film-maker and his/her subject (and often not consciously), and between the viewer and the movie watched. Critical discourses help shape thoughts into more than that kind of “petty bourgeois” subjectivism, where the reductionist appeal to the sheer intelligence of the film-maker, the sphere of mere individual impressions, or the self-indulgent satisfaction of the viewer, become the only criterion of value justifying the viewer response.

Criticism will help us understand the world of cinema in more meaningful and rich ways: how things inter-relate, how relationships function. How a culture relates to the *death-drive*, *otherness*, women, male unrest, or art. Critical discourses point towards shapes of patterns, taken as a whole, and the elements of which are to be examined, and the relationships of which with other wholes, are to be investigated. Theory (critical thinking, methodology…) offers unique vantage points of view from which miscellaneous concerns and features are highlighted: they provide conventions for organizing experience into patterns of meaning. Because art, social expressions, forms of human activity (i.e., texts) are better apprehended by means of conceptual model or frameworks. Art differentiates the undifferentiated.

Films weave the multi threads of the textual tapestry into one. But obviously, not all movies are the same. Moreover, there is a difference in the production intention of films. In spite of what certain critical trends want us to believe, there are still major differences between a Hollywood, or foreign movie, made primary for the mass-market, for entertainment’s sake (the multiplexes audience), a personal film, an art film, or a film essay—might it be a foreign movie or a non-Hollywood, or independent film. The films belonging to the second category (the so-called “serious category”) beg to be pulled apart, thought, and rethought. They want you to be a “super-reader” with all your emotions at the ready. Not that one cannot do that to an entertainment type flick (as for instance, marxist or psychoanalytical criticism do, because films as mass cultural products are often unconsciously motivated, and, also, high-brow art and popular art tend to mix their affects and effects in postmodern cultures), but mere entertainment doesn't seem to suggest that you must do that—on the contrary! You can just be drawn in, identify with the characters, experience self-recognition and re-assurance, univoquely answer the call of ideological interpellation, and be left wanting (especially if you are used to watch art films) or contently resolved in the end.

Primarily commercial cinema is about losing oneself, perhaps. Art films are often very poetic and are not inaccessible, contrary to public opinion. Poetry is often of primary importance for these type of films and they often intend to leave the audience restless, equivocal, displaced… While
the *diegesis* of many commercial pop movies is only motivated by suspense, action, and speed, *art films* (classics also for that matter) are driven by other forces. You have to look for/find meaning(s), even when there seem to may be none. You have to see the ways films mirror and perform what the mind must do, what it is wired to do, its restlessness and drive and you have to analyze and sum things up, to look for the intent in every movement, image, shots, sequences of images, phrase, and to assign meaning even when and where it lurks (heuristic, hermeneutic dimension of criticism). It is perhaps what “the film essence is” or should be. This approach is to be applied to all movies watched. And applicable it is.

Also noteworthy, is the growing heterogeneity of the audience. Audience filmic tastes and consumerist preferences are more and more dependent not only upon socio-economic and class status, but also on ethnic, religious, sexual orientations, which do not necessarily coincide with more traditional categories such as class.

A cinema which is not primarily commercial wants to reverse the priorities which make people conform and capitulate to objects and address the order of love and alienation which govern us all. Our age, the postmodern age, is an age of anxiety. According to Susan Sonntag (*Against Interpretation*, p. 39), art is a way of overcoming or transcending the world, which is also a “way of encountering the world, and of training or educating the will to be in the world,” where, in spite of romantic will and hope, style seems to matter less than habit or code. Style seems more and more subordinated to questions of structure.

Crisicism is therefore an irvaluable mediator between immediate experience and the larger conceptual categories giving structure and meaning to life, since ideology takes root in the same soil as our visual perception of the world around us. Our way of seeing is linked with the realms of Imaginary and *Symbolic* relationships (Lacanian psychoanalytic theories).

Students should be able at the end of the course to have 1) a general idea of the development of French cinema; 2) some insights into the reasons why certain patterns in the selection and arrangements of images afford pleasure, 3) and to have some ideas if that pleasure is innocent (with the dependent aesthetic problems and questions) and does bear necessary and variable relation to ideology; (images-aesthetics- ideology): i.e. how to learn to see signs where there appears to be only natural and obvious meaning; 4) some understanding of the relation between the cinema and other images and the exploitation at the heart of our economic system; 5) some comprehension as to how our consent to this exploitation is solicited, engaged, elicited (our affects, i.e., our positions we occupy as viewers), and how images are used to mask or attenuate the experience of oppression in all its forms.

**Student Approach and Work**

1) The Instructor will supply background information on the film to be seen and its filmmaker during lectures.

2) Showing of films. Students will view each film at least twice. A) “annotated” (i.e., with commentaries) screening in the classroom. B) Students will view each film by themselves—*Three possibilities*: at a) U.M.Mansfield Library (IMS) screening rooms where students will sign up their names after each film (showings in mornings or evenings—see scheduled times; b) in the Foreign Languages Lab—LA. 101—see posted times; c) at home (videos only of course).
Class-time will be mostly devoted to lectures, film sequences analyzing and film discussions. During each film’s screening, students will take notes. Attending the series of French movies shown by the UM French Club at the New Crystal Cinema Theatre is also mandatory and students will take notes.

3) Students will prepare questions about each film and ask them during next class period. Instructor will answer questions.

4) The Instructor will be doing the following: with the students, description/discussion leading/evaluation of films through sequential analysis and film clips—sequential showings and reshewings and pointing out of salient features and characteristics of the film considered.

5) Students will identify the main point of the film, then practice sequence outlining: students make an outline of the sequence, and for each scene, count the number of shots and describe the action in one sentence. For that purpose, students will form discussion groups that will also turn in every week group reports about each movie, reporting their conclusions about the studied film: (reason: seeing, discussing and writing about each film, will help students to focus on specifics and develop meaningful generalizations about each film.) Groups will discuss major aspects of film studied outside of class. Additional approaches can be used: for instance: Raymond Durgnat suggests to study the frozen image of a film next to a reminiscent painting or still photograph, and that next to the silenced sound, one may play relevant music or read a poem on a similar subject (“Towards Practical Criticism,” AFI (American Film Institute) Education Newsletter—March-April 1981: 11)

6) Students will have the opportunity to discuss the outline and revise it as necessary (goal: to gain a better sense of shots, scenes, and sequences and to understand how they are combined to construct a film.

7) Then comparison of similarities and differences between American movies and other French movies of the corpus—for instance comparison of the famous 360 o panshot of Renoir’s Le crime de M. Lange with Orson Well’s famous introductory travelling and pan shot of Touch of Evil.).

8) Students will turn group reports about selected study questions about each film and readings reports about selected published analysis of the movie and film maker in question (a list will be supplied—and more can be found on the Internet and/or at the UM library.) Reason: students will learn how to examine a published analysis of a film they know well and measure the criteria, ideas, assumptions, critical acumen of a published film analysis and compare theirs with the writer’s.

9) At the end of the course, students will turn in a ten pages term paper (last day of exam week), after having a written and discussed with the Instructor, a detailed thesis statement and outline of the essay they plan to write, and submit it to the Instructor. The Instructor will return the marked thesis statement and outline.

Imperative is the need and means of writing cinema, of discoursing through its images with scruple and vigilance. Well written, adventurous papers are essential for success in the course. Students then write their final term paper/essay - rationale: to lead student through the process of thinking critically about a movie and then write meaningfully about it.

NB =⇒ In order for the instructor to evaluate each student’s progress in “film’s analyzing,” each student will write a film card (fiche filmographique) after having viewed and screened each film and will hand it in to the instructor.

The film card will be divided in 3 parts:
4) An “info-part” or fiche technique - documentation: detailed credits (générique) / biofilmography of the film-maker (director—metteur-en-scène), short description of the production, shooting conditions, and distribution (questions of censorship for instance or advertising campaign) of the film and of the film reception (material aspects/ “cultural” consequences and social context.

5) A descriptive and analytic part: summary (synopsis) of the film (its scenario—scénario) and “sequencing” (listing of the number of film sequences), and analysis of the movie: a) literary analysis of the narrative (rhetorical analysis) of the film: dramatic analysis b) thematic analysis (for instance presence of satire in a film…) and dramatic analysis of the evolution of the characters (attention: avoid the “psychologizing” pitfall. A descriptive and analytic cinegraphic analysis: directing and film construction--mise-en-scène (notion of film grammar or semiology): camera movements/ framing (cadrage)/ dialogues and music/ editing (montage)/ lighting and decors/ actors play and actors directing… ⇒ how the filmmaker imparts a meaning to the film (make the filmic material signify)/ bends it a certain way to give it his/her will/ to coin his/her desire….

Note, for instance, differences in the unity of the film as work: differences between “classical”(Aristotelian) drama technique with dramatic knot and resolution (solving) and poetic writing of a movie, or a postmodernist rendition of “classical dramatic unity” or an “avant-guardist”
dramatic unity…

6) Listing of the questions and problems suggested by the film. Consciousness/Unconsciousness of the filmmaker/consciousness and unconsciousness of the spectator—important notion of suture. / cultural, political moralizing and messaging of the film-maker (questions of ideology and ideologizing…)/ What in French we call the “portée” of the film. Basically this final part of the film-card hyperbolizes the analytic second part of the film-card.

http://hubcap.clemson.edu/~rlanzon/cinema.html // Centenary of French Cinema:
http://www.facsea.org // or // http://unifrance.org // French Films of the 30s:
http://www.nwlink.com

Film Studies Module Title: (MLF 4038 - GROUP J) AUTEUR THEORY AND GODARD S FILMS OF THE 1960s Credit Value: 15 Teacher: Professor S. Hayward Language of Instruction: French and English Duration of Teaching: 10 weeks + 1 revision seminar + viewing time... http://www.ex.ac.uk/ // Film Studies * * Current Holdings November 1998 Part 1 . . Monographs and Individual Films Part 2 . . General Books and Stars Home . . ARTEXT Home Page Part 2 -- General Books: (ACKLAND #A2282) ACKLAND, RODNEY and ELSPETH GRANT. The Celluloid...
http://www.webcom.com/
General Film Philosophy Bibliography

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The cinema has always been fucked by everybody ... it's lying there in the ring of the circus, being fucked over by the clowns, by the acrobats, by the performing seals. That makes sense. Not to me, but it makes sense. We live in an ... 79% Date: 17 Oct 1998, Size 58.4K, http://humpc61.murdoch.edu.au/~cntinuum/6.1/King.html
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Critical/Theoretical Studies in Film
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NB: Articles in English from Cahiers du Cinéma, on Godard's films and on the cinema art and technique, and a Film Bibliography in French, are on the UM Mansfield Library Electronic Reserve: to access click on the UM web page and follow instructions. 2) You may also access this syllabus-calendar through the UM web page: http://eres.umt.edu (then instructor’s name – Valentin—or course name).

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Assigned readings: ASR
Background lecture: BCKLECT
Readings: Assigned readings (ASR):

* Signs and Meaning in the Cinema: Peter Wollen.

Indiana U.P.
French Films: Texts and Contexts, Susan Hayward & Ginette Vincendeau. Routledge. (F.F.TT)

Film Theory and Criticism, Gerald Mast & Marshall Cohen 5th edition (F.T.C.)


Supplementary and Background Readings:

In English

Christian Metz. The Imaginary Signifier.

* Cinema I (Movement Image) and Cinema II (Time Image), Gilles Deleuze. U. of Minnsota Press.
* The Imaginary Signifier. Christian Metz.
* Cinema/ Colonialism/Postcolonialism. Dina Sherzer (editor)—University of Texas Press--1996
* The Future of an Illusion: Film, Feminism, and Psychoanalysis: Constance Penley.
* Contemporary French Cinema. Guy Austin --Manchester University Press—1996
* What Is Cinema (I.II)?: André Bazin.
  • Film Theory Goes to the Movies. Edited by Jim Collins, Hilary Radner, and Ava Preacher Collins. Routledge.1993
In French:

- L’Esthétique du Film. J. Aumont, A. Bergala, M. Marie, M. Vernet.
- La Jouissance-Cinéma. Claudine Eizykman. 10/18.

**Films Screened:**

George Méliès (1861-1938): *Un Voyage dans la lune* (A Trip to the Moon)—1902
- Luis Bunel (1900-1974): *Un Chien Andalou*—1928
- Dali (1904-): *Un Chien Andalusian Dog*—24 min.
- Jean Renoir: *La Règle du Jeu*—1939
- Boudu Saved from Drowning—1932
- Marcel Carné (1909—): *Les Enfants du Paradis*—1945
- Jean Cocteau (1889—): *La Belle et la Bête*—1946
- Robert Bresson (1907-): *Journal d’un Curé de Campagne*—1955
- Alain Resnais (1922-): *Nuit et Brouillard*—1955
- Alain Resnais and Marguerite Duras (1914-1966): *Hiroshima mon amour*—1959
- Jean-Luc Godard (1930-): *A Bout de Souffle*—1960
- Eric Rohmer (1920-): *Ma Nuit chez Maud*—1967

**SCHEDULE**

JANUARY/FEBRUARY 2009
Ist WEEK: MOVIE BEGINNINGS: “The Beginning contains the end”

TUESDAY Jan. 27

INTRODUCTION FORMATION.
INTRO TO

FILM CRITICISM THEORY

From “art pompier” and “realist or naturalist novelistic narrative to

moving pictures (The Lumière Brothers and George Méliès:

The two poles of filmic fantasy/realism)

From reproduction to production.

Reflections on cinema.

Silent Cinema (le cinéma muet)

First Films: Lumière Brothers shorts.

George Méliès (1861-1938):

Un Voyage dans la lune--A Trip to the Moon

1902--7 min.

FEBRUARY

Ilnd Week: ALREADY THE AVANT-GARDE: EXORBITANTLY SURREAL

TUESDAY Feb 3.


* 1st avant-garde, Impressionistic or Narrative Cinema (1914-1924).

* 2nd avant-garde of French films (1924-1930)

*Germaine Dulac (1882-1942): La Souriante Madame Beudet—The Smiling Madame Beudet—1923-- and La Coquille et le Clergyman--The Seashell and the Clergyman—1927.

IIIrd Week: THE 1929 CRISIS: Invention of the Sound Track.

TUESDAY Feb. 10

FTC: xv-42// Pudovkin/Eisenstein

S.M.:19-73

on Realism and Reality in Film:

165-272/ 312-316 + Table of Contents

+ Preface(xv-xviii) + 1-7--Film Language

*Abel Gance: Napoléon --1927 (excerpts)
Screenings: Bunuel (1900—1974)/Dali (1904-): * L’Age d’or—The Golden Age—1930

TUESDAY    Feb. 17                      THURSDAY    Feb. 19
Boudu Sauvé des Eaux—Boudu Saved from Drowning—1932
Une Partie de Campagne—A Day in the Country—1936-46
La Marseillaise—1938

Vth Week: PATRIARCHAL THEATER, AND MEDITERRANEAN REGIONAL REALISM : Antiquity’s Heritage, Authenticity and Lyric Flavor.
TUESDAY    Feb. 24                      THURSDAY    Feb. 26
FTC: 273-311                              FTC:316-333   FTC: 67-82
MARCH

VIth Week: The Rise of Romantic Fatalism → Future Existentialism.
TUESDAY Mar. 3                             THURSDAY Mar. 5
FTC: 334-375                              FTC:376-418
FFTC: 117-171

VIIth Week: MAGICO-REALISM: The buckles of the Seine River and Vigo’s Plunge into the Real.
TUESDAY Mar. 10                          THURSDAY Mar. 12
F.C.: 103-194                              FTC:419-486
Screenings: * Jean Vigo (1905-1934): L’Atalante—1934 (82 min.)

VIIIth Week THE SCREEN OF ABSENCE.
TUESDAY Mar. 17                          THURSDAY Mar. 19
FTC: 602-654
116 min.

IXth Week:
TUESDAY Mar. 24                          THURSDAY Mar. 26
THE DRIVE OUT OF STUDIO LYRICAL REALISM: LA NOUVELLE VAGUE (NEW WAVE) or the French re-reading of Hollywood (=the Inward Turn of Cinema and Narrative: the Economics of the Avant-Garde and Modern Capital: The Body of the Subject as Merchandise and Commodity and The Mother and Delinquency.
F.C.: 195-244                              FTC:654-853
FFTC:187-197
**Screenings:**  
* Alain Resnais (1922 -): *Nuit et Brouillard*—Night and Fog—1955  

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Xth Week  
MARCH/APRIL March 30 to April 3  
**SPRING BREAK:** SEMAINE DES VACANCES DE PRINTEMPS  
**WATCH FRENCH MOVIES AT HOME OR WHEREVER**  
X1th Week: Atomic Skin, Love and Memory + Bogart’s Mug in the Sartrian Mirrors of Paris Cafes: Intro to the post-modern age.  
**TUESDAY Apr. 7**  
SM: 116-175: The Semiology of Cinema  
**THURSDAY** April 9  
FFTC: 173-199// 201-215  
**Screenings:**  
* Alain Resnais and Marguerite Duras (1914-1966): Hiroshima mon amour—Hiroshima my love—1959  

XIIth Week: **MORE TRIANGULATION ABOUT THE DIFFICULTY OF WOMAN’S SPACE AND LANGUAGE…**  
**TUESDAY** April 14  
**THURSDAY** April 16  
**Screenings:**  
**XIIIth Week:** THE IMPOSSIBILITY OF THE SEXUAL RELATION BETWEEN HUMAN BEINGS: LACAN AND LIBIDINAL ECONOMY.  
**TUESDAY** April 21  
**THURSDAY** April 23  
**Screenings:**  
FFTC: 269-283  
**XIVth Week:** OTHER IMAGES AND IMAGES OF THE OTHER (S): THE COLONIAL IMAGE AND FRANCOPHONE CINEMA: Urbanism, Nomadism and Feminism:  
**determinatorialization**  
**TUESDAY** April 28  
**THURSDAY** April 30  
**Screenings:**  
FC: 245-297  
MAY (Mai joli--joli mois de mai)  
**XVth Week:** POSTMODERN LINES OF FLIGHT OR NOMADIC LIVES: The Raw, The Cooked…and the culinary triangle  
**TUESDAY MAY 5**  
**THURSDAY** May 7  
**Screenings:**  
Marco Ferreri (1928- ): *La Grande Bouffe* (Blow Out)—1977  
Jean-Marie Jeunet ( - ) et Marc Caro ( - ): Delicatessen—1992 (1 h. 37 min)  
**XVlth Week**
WEEK OF FINAL EXAMS—Last movie screened

(Final paper due: Friday May 15 2009)

Last meeting of the class: 15:00--17:30 (Tuesday May 2009)

THURSDAY May 14

WEEK OF FINAL EXAMS—Last movie screened

(Final paper due: Friday May 15 2009)

Last meeting of the class: 15:00--17:30 (Tuesday May 2009)