



ARTS2063
**National Cinemas: Aesthetics and Representation in
French Cinema**

Course Information

Session 2, 2016

SCHOOL OF THE ARTS AND MEDIA
THE UNIVERSITY OF NEW SOUTH WALES

Staff Contact Details

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Attendance Requirements

A student is expected to attend all class contact hours for a face-to-face (F2F) or blended course and complete all activities for a blended or fully online course.

A student who arrives more than 15 minutes late may be penalised for non-attendance. If such a penalty is imposed, the student must be informed verbally at the end of class and advised in writing within 24 hours.

If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, or expects to be absent from a forthcoming class/activity, they should seek permission from the Course Authority, and where applicable, their request should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.

A Course Authority may excuse a student from classes or activities for up to one month. However, they may assign additional and/or alternative tasks to ensure compliance. A Course Authority considering the granting of absence must be satisfied a student will still be able to meet the course's learning outcomes and/or volume of learning. A student seeking approval to be absent for more than one month must apply in writing to the Dean and provide all original or certified supporting documentation.

For more information about the SAM attendance protocols, see the SAM policies and guidelines webpage:
<https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Essential Information

All SAM students must make a serious attempt at all assessments in order to pass the course.

For essential student information relating to: attendance requirements; requests for extension; review of marks; occupational health and safety; examination procedures; special consideration in the event of illness or misadventure; student equity and disability; and other essential matters, see the SAM Policies and Guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Course Details

Credit Points 6

Summary of the Course

Subject Area: Film Studies

This course will examine the complex field of cinema studies encompassed by the term 'National Cinema'. The course will engage with a variety of debates around the intersection between cinema and nation, as well as with related concepts such as nationalism, citizenship, globalisation and transnationalism. Through the case study of one or more national cinema, the course will consider how particular national cinemas – as both industries and cultural products – are determined by historical, political and cultural contexts, and how these contexts may affect the aesthetic and stylistic concerns of particular films and filmmakers.

At the conclusion of this course the student will be able to

1. Explain how particular national cinemas are determined by the historical, political, industrial and cultural contexts from which they emerge.
2. Apply relevant concepts such as national cinema, globalization, transnationalism, cosmopolitanism and diaspora to the study of specific films.
3. Describe some of the strategies national and regional film industries use to compete with Hollywood both locally and globally.
4. Analyse the aesthetic and stylistic differences of films from a variety of different cultures.
5. Reflect upon their viewing position and application of interpretive strategies to films from diverse historical, cultural, and linguistic contexts.

Teaching Strategies

Rationale for the inclusion of content and teaching approach: As a Level 2 course, National Cinemas builds on knowledge and skills developed in Level 1 courses. In line with the more focused objectives of Level 2 courses, this course is designed to develop a detailed understanding of the history, political economy, cultural context and theory of national cinemas. The study of national cinemas is an important component of Film Studies as a discipline and this course builds directly upon the third block of study undertaken in ARTS1060 Introduction to Film Studies—Historical and National Contexts. This course also builds on ARTS1062 Hollywood Film: Industry, Technology, Aesthetics by investigating the development of aesthetic and stylistic differences of films produced in national contexts outside the Hollywood System. Theoretically and conceptually, the course prepares students for study in Level 3 Film Studies Courses, particularly Cinemas and Cultures, Issues in Film Styles and Aesthetics and Film Theory.

2016 Course Description

In 2016 the course examines French and francophone cinema, arguably one of the most historically and culturally significant national cinemas in the world. The course introduces students to broader notions of film aesthetics than those found in mainstream film. It begins by tracing the relationship between cinema and the major aesthetic movements in modernist art in the early part of the twentieth century, examining the French Impressionist Cinema of Jean Epstein, the Dada cinema of Marcel Duchamp, the Surrealist cinema of Luis Bunuel, Salvador Dali, and Germaine Dulac, and the Poetic Realism of Jean Renoir. In the post war period it looks at the increasingly dominant role of the *policier* in French cinema, the high modernist avant-garde cinema of Left Bank filmmakers like Marguerite Duras, Chris Marker and Alain Resnais and the emergence of the New Wave filmmakers, Eric Rohmer, Claude Chabrol, Jacques Rivette, François Truffaut and Jean-Luc Godard. The last part of the course considers contemporary francophone cinema's relation to France's colonial past and to Hollywood and Europe.

COURSE PROGRAM

Week 1

25th July

Introduction

Michael Haneke *Caché (Hidden)* 2005, 118 mins.

Reading

Valentina Vitali and Paul Willemsen (eds.), *Theorising National Cinema*, London: Palgrave, Macmillan, 2006.

'Introduction' and Chapter 1, Philip Rosen, 'History, Textuality, Nation: Kracauer, Burch and Some Problems in the Study of National Cinemas', pp. 1-28.

Week 2

1st August

Dada and Surrealist Film

René Clair, *Entr'acte*, 1924 (22mins) Marcel

Duchamp, *Anémic Cinéma*, 1926

Luis Buñuel and Salvador Dali, *Un Chien Andalou (The Andalusian Dog)*, 1928 (17 mins) Luis Buñuel, *L'Age d'Or, (The Golden Age)*, 1930, (62 mins).

Reading

Thomas Elsaesser, 'Dada/Cinema?' in *Dada and Surrealist Film*, ed. by Rudolf E. Kuenzli, Cambridge MA: The MIT Press, 1996, pp. 13-27.

Elza Adamowicz, Chapter 3 'Contexts and intertexts: Between Fantômas and the fairground', in *Un Chien Andalou*, London, I.B. Tauris, pp. 63-90.

Further reading

Robert Short, 'L'Age D'or' in Robert Short, *The Age of Gold: Surrealist Cinema (Persistence of Vision, vol. 3, 2003)*, pp. 103-155.

Week 3

8th August

Impressionism

Jean Epstein, *La chute de la maison Usher (The Fall of the House of Usher)*, 1928 (66 minutes)

Reading

Leo Charney, 'In a Moment: Film and the Philosophy of Modernity', in *Cinema and the Invention of Modern Life*, ed. by Leo Charney and Vanessa R. Schwartz, Berkeley: University of California Press, 1995, pp. 279-294

Jean Epstein, 'Magnification and Other Writings', *October*, Vol. 3 (Spring 1977), pp. 9-25.

Further reading

Richard Abel, 'Jean Epstein's *La Chute de la Maison Usher*: reversal and liberation', in *Wide Angle*, vol. 3, no. 1, 1979, pp. 38-44.

Week 4

15th August

Poetic Realism, Jean Renoir and World War II

Jean Renoir, *La règle du jeu* (*The Rules of the Game*), 1939, (110 mins)

Reading

William Rothman, 'The Filmmaker within the Film: The Role of Octave in *The Rules of the Game*', *Quarterly Review of Film Studies*, vol. 7, no. 3, 1982, pp. 225-236.

André Bazin, 'The French Renoir' in *Jean Renoir*, New York: Da Capo Press, 1992, pp. 74-91.

Further reading

Dudley Andrew, Chapter Nine: 'Jean Renoir: Adaptation, Institution, Auteur' in *Mists of Regret: Culture and Sensibility in Classic French Film*, Princeton: Princeton University Press, 1995, pp. 275-317 plus notes.

Stephen Tiftt, 'Drôle de Guerre: Renoir, Farce and the Fall of France' in *Representations*, 38, Spring 1992, pp. 131-165.

Week 5

22nd August

The Left Bank Group

Alain Resnais, *Nuit et Brouillard* (*Night and Fog*) 1955 (32 mins)

Alain Resnais/Marguerite Duras, *Hiroshima Mon Amour* 1959 (91 mins)

Reading

Jean Domarchi, Jacques Doniol-Valcroze, Jean-Luc Godard, Pierre Kast, Jacques Rivette, Eric Rohmer, 'Hiroshima, notre amour' (discussion on Alain Renais's *Hiroshima mon amour*) (July 1959), in Jim Hillier (ed.), *Cahiers du Cinéma: The 1950s: Neo-Realism, Hollywood, New Wave*, Cambridge: Harvard University Press, 1985, pp. 59-70.

Jay Bernstein, 'Movement! Action! Belief', *Angelaki*, 17: 4, 77-93.

Further reading

Dorota Ostrowska, 'Revisions: 1959-61', *Reading the French New Wave: Critics, Writers and Art Cinema in France*, London: Wallflower Press, 2008, pp. 59-96 plus notes.

Week 6

29th August

André Bazin and the Nouvelle Vague

François Truffaut, *Tirez sur le pianiste* (*Shoot the Piano Player*), 1960 (85 mins)

Reading

Peter Brunnette, 'Shoot the Piano Player as Postmodern Text', in *Shoot the Piano Player*, ed. by Peter Brunnette, Oxford: Roundhouse, 1993, pp. 5-22.

Chapter Seven: 'Interview with François Truffaut (second extract)', in *The New Wave: Critical Landmarks*, ed. by Peter Graham, London: Secker and Warburg, 1968, pp. 85-112.

Further reading

Diana Holmes and Robert Ingram, Chapter Four: 'The Genre Films', *François Truffaut*, Manchester: Manchester University Press, 1998, pp. 78-107.

Thomas Elsaesser, 'A Bazinian Half-Century' in Dudley Andrew (ed), *Opening Bazin: Postwar Film Theory and Its Afterlife*, Oxford: Oxford University Press, 2011, pp. 3-12

Week 7

5th September

The Polar

Jean-Pierre Melville, *Le Samourai*, 1967 (101 mins)

Reading

Adrian Danks, 'Together Alone: The Outsider Cinema of Jean-Pierre Melville' in *Senses of Cinema*, Issue 22. <http://www.sensesofcinema.com/2002/great-directors/melville/> (on-line)

Tim Palmer, 'Jean-Pierre Melville and 1970s French film style', in *Studies in French Cinema*, Vol. 2, no. 3, pp. 135-145.

Further reading

Colin McArthur, 'Mise-en-scène degree zero: Jean-Pierre Melville's *Le Samourai* (1967)' in *French Film: Texts and contexts*, edited by Susan Hayward and Ginette Vincendeau, 2nd Edition, London: Routledge, 2000.

Temenuga Trifonova, 'Cinematic Cool: Jean-Pierre Melville's *Le Samourai*' in *Senses of Cinema*, Issue 39. <http://www.sensesofcinema.com/2006/cteq/samourai/>

Week 8

12th September

Ideology and Political Cinema

Jean-Luc Godard and Jean-Pierre Gorin, *Tout va bien*, 1972 (95 mins)

Reading

Emilie Bickerton, *A Short History of Cahiers du cinéma*, Chapter 4, 'Politicization' London: Verso, 2009, pp. 51-70.

András Bálint Kovács, Chapter 19, 'Political Modernism 1967–1975', *Screening Modernism: European Art Cinema, 1950-1980* (Chicago, The University of Chicago Press, 2007).

Peter Wollen, 'The Two Avant-Gardes', <http://www.medienkunstnetz.de/source-text/100/> (on-line)

Further reading

Jean-Louis Comolli and Jean Narboni, 'Cinema/Ideology/Criticism', in *Movies and Methods* (Berkeley: University of California Press, 1976).

Jean-Louis Baudry, 'Ideological Effects of the Basic Cinematic Apparatus', *Film Quarterly*, Vol. 8, No. 2, Winter 1974-1975, pp. 39-47.

Week 9

19th September

Femme-filmécriture

Agnès Varda, *Sans toit ni loi*, 1985 (105 mins).

Reading

Susan Hayward, 'Beyond the gaze and into femme-filmécriture: Agnès Varda's *Sans toit ni loi* (1985)' in *French Film: Texts and contexts*, edited by Susan Hayward and Ginette Vincendeau, 2nd Edition, London: Routledge, 2000, pp. 269-280.

Barbara Quart and Agnes Varda, 'Agnes Varda: A Conversation', *Film Quarterly*, Vol. 40, No. 2, Winter, 1986-1987, pp. 3-10

Further Reading

Christine Delphy, 'the Invention of French Feminism: an Essential Move', *Yale French Studies*, No. 97, 2000, 166-197.

Mid-semester break 23rd September—3rd October

Week 10

No Lecture because of public holiday. Tuesdays tutorial times will be devoted to discussing essay writing skills.

Reading

Phil Powrie and Keith Reader, *French Cinema: A Student's Guide*, Chapter 4, 'Writing about French Films', (London: Arnold, 2002) pp. 93-160.

Week 11

10th October

Representing the banlieue

Mathieu Kassovitz, *La Haine (Hatred)*, 1995, 95 mins

Reading

Anne Friedberg, Chapter One: 'The Mobilized and Virtual Gaze in Modernity: Flâneur/Flâneuse', in *Window Shopping: Cinema and the Postmodern*, Berkeley: University of California Press, 1993, pp. 15-40.

Ginette Vincendeau, 'Designs on the Banlieue: Mathieu Kassovitz's *La Haine* (1995)', in *French Film: Texts and contexts*, edited by Susan Hayward and Ginette Vincendeau, 2nd Edition, London: Routledge, 2000, 310-327.

Further reading

Yosefa Loshitzky, Chapter 4: 'Intifada of the Banlieues: *La Haine* Revisited', in *Screening Strangers: Migration and Diaspora in Contemporary European Cinema*, Bloomington: Indiana University Press, 2010, pp. 94-116.

Dominic Bluher, 'Hip-hop cinema in France', *Camera Obscura*, vol. 16, no. 4, 2001, pp. 77-97.

Erin Schroeder, 'A Multi-Cultural Conversation: *La Haine*, *Rai*, and *Menace II Society*', *Camera Obscura*, vol. 16, no. 4, 2001, pp. 143-179.

Week 12

17th October

Francophone film

Jean-Pierre and Luc Dardenne, *The Son*, 2003 (103 mins)

Reading

Robert Pippin, 'Psychology Degree Zero: The Representation of Action in the Films of the Dardennes Brothers', *Critical Inquiry*, 41: 4, 2015, 757-785.

Sarah Cooper, 'Mortal Ethics: Reading Levinas with the Dardenne Brothers', *Film-Philosophy*, Vol. 11, no. 2, August 2007.

Further reading

E. Ann Kaplan 'European Art Cinema, Affect and Postcolonialism: Herzog, Denis, and the Dardenne Brothers', in Rosalind Galt, *Global Art Cinema: New Theories and Histories*, Oxford: Oxford University Press, 2010, pp. 285-302.

Course Assessments

Assessment Tasks

Assessment task	Weight	Length	Due Date	Submission
Short Essay	25%	1000 words	4pm Thursday 18th August	Submit to Turnitin. Essays must have a coversheet, which can be found on the course Moodle site.
Tutorial Facilitation	20%	1.5 hours (interactive)	various	Students must submit slides and a breakdown of responsibilities at the end of the tutorial
Individual Classroom Contributions	10%	not applicable	on going assessment	null
Research Essay	45%	2000 words	4pm Thursday 29th October	Submit to Turnitin. Essays must have a coversheet, which can be found on the course Moodle site.

Assessment Task 1

25%

Due date:

Details: 1000 word essay. Written feedback on essays and marking rubric completed and attached.

Turnitin setting: This assignment is submitted through Turnitin, students do not see Turnitin similarity reports.

Instructions for the short essay are available on Moodle.

Assessment criteria

- capacity to develop a clear argument supported by scholarly references and examples from films.
- analysis and interpretation of film sequences, paying close attention, where relevant, to the specificity of the film medium.
- ability to identify and effectively apply relevant concepts and themes.
- presentation of appropriately formatted work (double-spaced, 12pt times or times new roman font with paragraph indentation and correct use of quotation marks and italics.
- consistent and accurate referencing of sources including a bibliography and filmography.

Assessment Task 2: Collaborative Tutorial Facilitation

20%

Details: Marking rubric for each individual student within three weeks of task completion.

This assessment task is comprised of several components. Working in teams of three, students will develop and conduct a class quiz based on the weekly lecture and tutorial readings, direct students in small group activities devoted to sequence analysis and contribute questions for class discussion. Students will be assessed both as a team (based on their submission of slides) and individually based on their class room contribution. Each part of the assessment will attract 10% of your overall mark for the course. Students must submit a printout of slides and a breakdown of responsibilities at the end of the tutorial.

Assessment criteria

- identification and critical evaluation of arguments and ideas presented in set readings
- application of ideas and concepts to specific example
- evidence of working together as a group
- management and supervision of productive class discussion
- effective time management. Students presenting should aim to finish 10 minutes before the end of the class in order to leave time to discuss the topic for the written paper with their tutor.

Assessment Task 3: Individual classroom contributions

10%

Individual classroom contributions will take into account student's weekly tutorial participation in relation to three criteria

- demonstration of careful reading and listening
- demonstration of skills in independent and critical thinking
- understanding of key issues and debates in national cinema.

Students will be given feedback on their performance in Weeks 6 and Week 12 in form of a rubric setting out strengths, weaknesses and specific areas for improvement.

Assessment Task 4: Research Essay 45%

Questions and instructions for the research essay will be distributed in Week 6 and uploaded to Moodle.

Due date: 4pm Thursday 29th October.

Details: 2,000 word research essay. This is the final assessment task. Written feedback on essays and marking rubric completed and attached.

Turnitin setting: This assignment is submitted through Turnitin, students do not see Turnitin similarity reports

Assessment criteria

- capacity to develop a clear argument supported by scholarly references and examples from films.
- analysis and interpretation of film sequences, paying close attention, where relevant, to the specificity of the film medium.
- evidence of a clear and thoughtful engagement with the issues, ideas, and material offered in the course.
- ability to identify and effectively apply relevant concepts and themes.
- presentation of appropriately formatted work (double-spaced, 12pt times or times new roman font with paragraph indentation and correct use of quotation marks and italics.
- consistent and accurate referencing of sources including a bibliography and filmography.

Course Resources

Moodle is the main resource for this course

Lecture slides and Echo recordings will be available on Moodle, as will a more comprehensive version of the course guide, further information about course assessment and opportunity to upload assignments on Turnitin

Textbooks and tutorial readings

- All tutorial readings can be downloaded from Moodle
- Recommended reading: Hayward, Susan and Ginette Vincendeau (eds), *French Film: Texts and Contexts* London: Routledge, 2000.

Course Evaluation and Development

I value your feedback. This is gathered every year through the UNSW Course and Teaching Evaluation and Improvement (CATEI) Process. Information gathered from this process is used to make continual improvements to the course. You are also encouraged to use consultation times to provide feedback on various aspects of the course directly to me.

Submission of Assessment Tasks

Students are expected to put their names and student numbers on every page of their assignments.

Turnitin Submission

If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on externaltelsupport@unsw.edu.au. Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year). If you are unable to submit your assignment due to a fault with Turnitin you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support you will automatically receive a ticket number, but if you telephone you will need to specifically ask for one. Turnitin also provides updates on their system status on Twitter.

Generally in SAM there will no longer be any hard-copy submission; assessments must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible it will be stated on your course's moodle site with alternative submission details.

Late Assessment Penalties

An assessed task is deemed late if it is submitted after the specified time and date as set out in the course Learning Management System (LMS).

The late penalty is the loss of 5% of the total possible marks for the task for each day or part thereof the work is late.

Lateness will include weekends and public holidays. This does not apply to a task that is assessed but no mark is awarded.

Work submitted fourteen days after the due date will be marked and feedback provided but no mark will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component a student will be deemed to have met that requirement. This does not apply to a task that is assessed but no mark is awarded.

Work submitted twenty-one days after the due date will not be accepted for marking or feedback and will receive no mark or grade. If the assessment task is a compulsory component of the course a student will automatically fail the course.

Special Consideration Applications

You can apply for special consideration when illness or other circumstances interfere with your assessment performance.

Sickness, misadventure or other circumstances beyond your control may:

- * Prevent you from completing a course requirement,
- * Keep you from attending an assessable activity,
- * Stop you submitting assessable work for a course,
- * Significantly affect your performance in assessable work, be it a formal end-of-semester examination, a class test, a laboratory test, a seminar presentation or any other form of assessment.

For further details in relation to Special Consideration including 'When to Apply', 'How to Apply' and 'Supporting Documentation' please refer to the Special Consideration website: <https://student.unsw.edu.au/special-consideration>

Academic Honesty and Plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

Copying: using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.

Inappropriate paraphrasing: changing a few words and phrases while mostly retaining the original structure and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit. It also applies to piecing together quotes and paraphrases into a new whole, without referencing and a student's own analysis to bring the material together.

Collusion: working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.

Inappropriate citation: Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.

Duplication ("self-plagiarism"): submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Information about correct referencing practices, paraphrasing, summarising, essay writing and time management, as well as the appropriate use of and attribution for a range of materials including text, images, formulae and concepts can be found in the Style Guide and Essay Writing Guide on the Course Moodle page.

Individual assistance with essay writing is available on request from The Learning Centre. Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.