Expressive Cultures: Film

Class code
CORE-UA9750002

Instructor Details
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Class Details
Expressive Cultures: Film
T 4:15 – 7
Location to be confirmed.

Prerequisites
This course is destined to students who don’t necessarily have a thorough knowledge in cinema.

Class Description
This course will allow students to become familiar with the methods and formal aspects of cinema. Students will discover French culture through the prism of cinema by underlining the specific dynamics by which cinema becomes the privileged witness of the profound transformations of mentalities and the upheavals that deeply changed the French society.

By putting the films into their social, historical and philosophical context, the students will get to study, across a diverse range of examples, the relation existing between French films and French culture. It deals for example with the formal and thematic relationships among the Avant-garde artistic movements (futurism, cubism, expressionism, surrealism, etc.) and the cinematographic Avant-garde (Buñuel, L'Herbier, Cocteau), those between the cinema of Renoir and classical French theatre (Marivaux, Beaumarchais, Musset), the troubled period of the occupation and the filmmakers who deliberately chose to stay in France to work there (Clouzot, Carné) and the influence of Saint Germain des Prés's existentialism (Sartre, Camus) on the Nouvelle Vague, etc. The students will thus discover that cinema is a cultural agent that reflects a period all the while produces a critical point view on said period.

Also examined are the formal structure of French cinema, its stylistic choices and ways of expression shared with other artistic practices, in order to understand to what extent the « French cultural exception » contributed to its worldwide influence. Throughout the course, students will develop their understanding of the basic methods and concepts of cinema studies. Films and readings will be supplemented by visits to sites and institutions reflecting different facets of historical and contemporary film cultures.

Desired Outcomes
By the end of the course students will be able to:

- Recognize how the components of film-narrative, directing, cinematography, editing, production design and sound work together to produce a coherent and meaningful cinematographic language.
- Emphasizes critical thinking and writing about film.
- Learn the basic vocabulary of film form and be able to use it to analyze the structure of a film.
- Develop rhetorical strategies for incorporating production history and film scholarship as they think and write about films.
- Have a synthetic vision of the history of French cinema since the invention of cinema
by the Lumières brothers until today.

- Analyze how cinema reflects a historical period in its political, cultural and philosophical context and how it gives a critical point view on said period.

- Learn how to structure and construct with different approaches a critical analysis about a film and investigate aspects of the French cinema in a well-structured written form.

- Have a better knowledge of the different aspects of French culture such as the political, social, artistic and philosophical ones.

Assessment Components

- Class Participation: (10%) Assessed throughout the semester.

- 3 Critical Papers: 3-4 pages (20%).

- Mid-Term Paper: 4-5 pages (20%).

- Final Paper: 7-8 pages (40%) Due by (Exam Week).

Class Participation

Students are expected to engage in active discussions and debates. The previous courses must be reviewed and the next one must be prepared.

Critical Paper

Students will have to submit three papers on French cinema over the semester. These essays will deal with films related to the studied period but which have not yet been analyzed in course. Students are required to analyze an important sequence of the work and establish a thematic link between the film and the historical, political, social and cultural context of the concerned period.

The critical paper should be written in an appropriate academic style with consistent scholarly referencing and bibliography.

Mid-Term Paper

Students will submit a 4-5 pages essay.

A list of films is proposed to the students. Students are required to analyze an important sequence of the work and establish a thematic link between the film and the historical, political, social and cultural context of the concerned period.

The Mid-Term paper should be written in an appropriate academic style with consistent scholarly referencing and bibliography.

Final Paper (Exam Week)

Questions for the final papers will be released in the last session. Students are required to apply their analysis to demonstrate their critical thinking, analysis and evaluation skills. Students are expected to situate their argument in relation to the relevant required readings and undertake additional research and reading on their topic.

Final Paper

Students will submit a 7-8 pages essay.

Failure to submit or fulfill any required course component results in failure of the class.
Late submission of work is allowed only in case of sudden and incapacitating illness, or other grave emergency and that prevent a student from completing the final assignment or examination for a course. A proper justification must be delivered. Students must make arrangements with the professor to finish the incomplete work. If not completed, the work will be graded F.

Cf. list of texts in the Reader. All readings are required, unless otherwise stated.


**Session 1**

**The invention of motion pictures & introduction to cinema studies (Part I)**

Films:

- Short-movies directed by the Lumière’s Brothers

- Short-movies directed by Georges Méliès

Supplementary Film:

- *Fantômas (À l’ombre de la guillotine)* – Louis Feuillade (1913)

Readings:


Session 2

The French Avant-garde & introduction to cinema studies Part II)

Films:

• L’Age d’Or – Luis Buñuel (1930)
• L’inhumaine – Marcel L’Herbier (1924)

Supplementary Film:

• Napoléon – Abel Gance (1927)

Readings:

• Rudolf Kuenzli, « Dada and surrealist film » in European Cinema, pp. 78-96.

Session 3

The Golden Age of French Cinema (Part I) & introduction to cinema studies (Part III)

Films:

• Quai des Brumes – Marcel Carné (1938)
• Le Jour se lève – Marcel Carné (1939)

Supplementary Film:

• Sous les toits de Paris – René Clair (1930)

Readings:


Session 4

The Golden Age of French Cinema (Part II)

Film:

• La Règle du jeu – Jean Renoir (1939)

Supplementary Films:

• Les Enfants du Paradis – Marcel Carné (1945)

Readings:


**Session 5**

**Class Visit 1**

**Session 6**

**French Cinema of the Occupation (part I)**

Films:

- *Le Corbeau* – Henri-Georges Clouzot (1943)
- *La Traversée de Paris* – Claude Autant-Lara (1956)

Supplementary Film:

- *Le Chagrin et la Pitié* – Marcel Ophüls (1971)

Readings:


**Session 7**

**French Cinema of the Occupation (part II)**

Films:


Supplementary Film:


Readings:


**Session 8**

**The New Wave (part I)**

Films:

- *A bout de Souffle* – Jean-Luc Godard (1960)
- *Les 400 coups* – François Truffaut (1959)

Supplementary Films:

- *Le Signe du Lion* – Eric Rohmer (1959)
Session 9
The New Wave (part II)
Films:
- *Le Mépris* – Jean-Luc Godard (1963)
- *Bande à Part* – Jean-Luc Godard (1964)

Supplementary Films:
- *Pierrot le fou* – Jean-Luc Godard (1965)

Readings:

Session 10
The New Wave (part III)
Films:
- *Hiroshima, mon amour* – Alain Resnais (1959)
- *Cléo de 5 à 7* – Agnès Varda (1962)

Supplementary Films:

Readings:

Session 11
Class Visit 2
Session 12

Mavericks

Films:
- *Madame de...* – Max Ophüls (1953)
- *Pickpocket* – Robert Bresson (1959)

Supplementary Films:
- *Playtime* – Jacques Tati (1967)

Readings:

Session 13

Postmodern French Cinema

Films:
- *La maman et la putain* – Jean Eustache (1973)
- *Le Feu Follet* – Louis Malle (1963)

Supplementary Films:
- *Buffet Froid* – Bertrand Blier (1979)

Readings:

Session 14

Tales & Fantastic cinema

Films:
- *La Belle et la Bête* – Jean Cocteau (1946)
- *Les yeux sans visage* – Georges Franju (1960)

Supplementary Films:
Readings:


**Session 15**

Political and Social Cinema

Films:


Supplementary Films:

- *Dupont Lajoie* – Yves Boisset (1975)


Readings:


The final exam will focus on one of the major cinematographic periods covered in class. The critical paper should be written in an appropriate academic style with consistent scholarly referencing and bibliography.

**Classroom Etiquette**

- No eating in class.
- No cell phones in class.
- No laptop computers in class unless permission is expressly given by your professors.
- Leaving class to go to the bathroom or yawning in class is considered rude in France.

**Required Co-curricular Activities**

Students are invited to go to a Parisian art-house cinema and submit reviews of the French movies they saw.

**Suggested Co-curricular Activities**

- *Forum des Images*: the city film library and cinema, housed in the Forum des Halles. Besides screenings, it is possible to access individual viewing posts and to consult the large collection of films related to Paris. There are regular thematic cycles, lectures and conferences with prestigious and famous academics and cinema professionals.

- *Cinémathèque Française*: one of the world’s largest film collections. Classics and little-known films are regularly screened.

- *Museum of Cinema of the Cinémathèque Française*

- *La Cité du Cinéma*: real crossroads of the European cinematographic industry, the ambitious “Cité du Cinéma” created by Luc Besson, brings together talents, studios, students and cinema.
professionals.

- **Centre Pompidou**: the city’s principal cultural center, it houses an excellent public library, art museums and exhibitions. Its two cinemas offer film retrospectives and festivals, often with related exhibitions.

- **Cinemas d’Art et d’Essai**: Independent movie theaters (several are in the Latin Quarter close to NYU Paris, but they are found throughout the city) that often program retrospectives of important directors and major genres. They also screen current films that haven’t found large distributors or that appeal to niche audiences.

- **BibliothèqueFrançois Mitterrand**: large collections of books and magazines about cinema.

- **Bibliothèque André Malraux**: large collections of books and magazines about cinema.

- ** Allocine.com**: cinema listings, searchable by film title, movie theaters, zip code, etc.

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**Your Instructor**

Sam Azulys has a Ph.D. in Philosophy (Paris I - Sorbonne) and is a Professor in philosophy and in cinema / American TV shows.

He is also a film director, screenwriter, writer and painter.

He is the author of an aesthetic essay on filmmaker Stanley Kubrick. *(Stanley Kubrick: a Philosophical Odyssey, Paris, Ed. de la Transparence, 2011)*

He regularly writes articles in movie magazines and he gives lectures and conferences in different institutes such as the “Forum des images”.