

**GENERAL EDUCATION COURSE PROPOSAL**  
UNIVERSITY OF MARY WASHINGTON

Use this form to submit **EXISTING** courses for review. If this course will be submitted for review in more than one category, submit a separate proposal for each category.

<b>COURSE NUMBER:</b>	<b>FSEM 100F</b>		
<b>COURSE TITLE:</b>	<b>THE FRENCH NEW WAVE: CINEMA AND SOCIETY</b>		
<b>SUBMITTED BY:</b>	Leonard R. Koos	<b>DATE:</b>	1/28/08
<i>This course proposal is submitted with the department's approval. (Put a check in the box to the right.)</i>			<b>X</b>
<i>If part of a science sequence involving two departments, both departments approve.</i>			

**THIS COURSE IS PROPOSED FOR (check one).**

<b>First-Year Seminar</b>	<b>X</b>
<b>Quantitative Reasoning</b>	
<b>Global Inquiry</b>	
<b>Human Experience and Society</b>	
<b>Experiential Learning</b>	
<b>Arts, Literature, and Performance: Process</b>	<b>or</b>
	<b>Appreciation</b>
<b>Natural Science (include both parts of the sequence)</b>	

**NOTE:** See the report entitled "General Education Curriculum as Approved by the Faculty Senate," dated November 7, 2007, for details about the general education categories and the criteria that will be used to evaluate courses proposed. The report is available at [www.jtmorello.org/gened](http://www.jtmorello.org/gened).

**RATIONALE:** Using only the space provided in the box below, **briefly** state why this course should be approved as a general education course in the category specified above. *Attach a course syllabus.* **Submit this form and attached syllabus electronically as one document to John Morello ([jmorello@umw.edu](mailto:jmorello@umw.edu)).** All submissions **must** be in electronic form.

My first-year seminar (The French New Wave: Cinema and Society), which has already been taught twice, uses the films of the French Wave as its primary "texts." Secondary readings as well as Blackboard postings help prepare and organize our class discussions of individual films and directors. Students have both formal and informal speaking assignments in the seminar and also engage in a series of graduated writing assignments that culminate in a research paper whose content is presented to the seminar participants. In the past two years, this seminar has been very successful in achieving its goals and objectives and has been a pleasure for me to teach.

## First-Year Seminar

### The French New Wave: Cinema and Society

#### Seminar Description:

The cinema of the French New Wave of the 1960s comprises one of the most influential and significant movements in the history of the medium. Through experimental and innovative treatments of film form and narrative and, French New Wave directors reacted against dominant conventions and styles of filmmaking, and created films that self-reflexively examine the very nature of the institution of cinema in modern society. In our study of the major directors and films of the French New Wave and beyond, we will not only gain a better understanding of the historical and formal evolution of cinema, but also learn to think critically about what it means to watch a film. We will examine the main formal elements of cinematic composition (namely, shot composition and selection, editing, sound, and color) as well as discuss theoretical concepts like *auteurism*, genre, *cinéma vérité*, feminism, and 1960s radical politics as they relate to the films on our schedule. In the latter portion of the semester, we will consider the continuation of the New Wave phenomenon in France and in other cinematic traditions (in Czechoslovakia, Hong Kong, and Brazil) and examine how the expression of New Wave aesthetics has evolved outside of France since its initial expression in the 1960s.

While the films we view will constitute our primary “texts,” a number of secondary readings have been provided that will help us orient and structure our class discussions. The required texts for this course are James Monaco’s The New Wave and Michel Marie’s The French New Wave; An Artistic School. All other readings are on reserve in the library. Films will be screened once a week on Monday at 4:00 P.M in Combs 237. After that, copies of the films on our syllabus will be available on reserve in the Combs Media Lab. All films are subtitled in English. The Honor Code applies for all work for this course.

#### Work for the seminar:

1. Class participation (20% of final grade) Your presence in the seminar is obviously a precondition to your participation. As well, viewing films before our class discussions is essential for effective participation. As this seminar is discussion-based, it requires the ongoing participation of its members. You will be expected to be an active and thoughtful participant in our classroom discussions. In addition, you will be expected to participate in the discussion boards on Blackboard that will be established for the first two films. For films three and four, you will be asked to hand in a one page reaction paper. These papers will be the basis of commentary and discussion inside and outside of class on writing skills. They will not be graded, but are required. Also, you will be asked to perform an internet site evaluation exercise following the fall break.

2. Oral presentation (10% of final grade) You will be asked to deliver a short (5-10 minutes), informational oral presentation on assigned topics that are designed to contextualize the films and issues we will be discussing. Your presentation will be evaluated on its organization, its coherence, and its effectiveness in terms of its delivery and comprehensiveness. You are encouraged to use handouts, film clips, and Powerpoint presentations for this exercise.

3. Short paper (30% of final grade) As a midterm exercise, you will be asked to write a short paper on an assigned topic that will require you to develop an argument on a theme found in several of the films we have discussed.
  
4. Presentation of seminar paper topic (10% of final grade) In the final week of the semester, you will give a brief (5-10 minutes) presentation of your seminar paper topic. Your presentation will be evaluated based its organization, the effectiveness of its delivery, and its coherence. This exercise is intended to give you useful feedback as you are writing your seminar paper.
  
5. Seminar paper (30% o final grade) You will be asked to write a seminar paper (10-15 pages) on a topic that you will choose in consultation with the professor. In week 9, you will propose a topic. In week 12, you will provide an outline of the paper. You will be expected to use properly documented secondary sources (library and internet) for this project. Your seminar paper will be due during the final exam period.

<b>Grading:</b>	<b>A</b>	<b>93-</b>	<b>(unusual excellence)</b>
	<b>A-</b>	<b>90-92</b>	
	<b>B+</b>	<b>87-89</b>	
	<b>B</b>	<b>83-86</b>	<b>(work distinctly above average)</b>
	<b>B-</b>	<b>80-82</b>	
	<b>C+</b>	<b>77-79</b>	
	<b>C</b>	<b>73-76</b>	<b>(work of average or medium quality)</b>
	<b>C-</b>	<b>70-72</b>	
	<b>D+</b>	<b>67-69</b>	
	<b>D</b>	<b>60-66</b>	<b>(work below average quality)</b>
	<b>F</b>	<b>-59</b>	<b>(failure)</b>

FSEM 100F  
Fall, 2007  
TR 2:00-3:15  
Combs 237

Dr. Leonard R. Koos  
(lkoos@umw.edu)  
Combs 205 – 654-1993  
office hours: MW 2-3:30;  
TR 11-12, and by appointment

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## Schedule

### Introduction: Tradition Versus New Wave

- August 28 Introduction; formal elements of cinematic representation
- 30 screening: La Jetée (Chris Marker, 1962)  
readings: Jill Forbes, “The French Nouvelle Vague” in World Cinema: Critical Approaches, pp. 77-81; Michel Marie, The French New Wave: An Artistic School, pp. 5-48

### Groundbreaking Films

- September 4 film: The 400 Blows (François Truffaut, 1959)  
readings: James Monaco, The New Wave, pp. 23-45; Michel Marie, The French New Wave: An Artistic School, pp. 49-69
- 6 screening: Les Mistons (François Truffaut, 1957)  
reading: Anne Gillian, “The Script of Delinquency: François Truffaut’s Les 400 Coups (1959)” in French Film: Texts and Contexts, pp. 142-157
- 11 film: Breathless (Jean-Luc Godard, 1959)  
readings: James Monaco, The New Wave, pp. 107-132; Michel Marie, The French New Wave: An Artistic School, pp. 70-97
- 13 screening: original trailer for Breathless; Charlotte and her Jules (1960)  
Michel Marie, “It really makes you sick!: Jean-Luc Godard’s A bout de soufflé (1959) in French Film: Texts and Contexts, pp. 158-179

### The Younger Generation

- 18 film: The Good Girls (Claude Chabrol, 1960)  
readings: James Monaco, The New Wave, pp. 259-289
- 20 reading: Michel Marie, The French New Wave: An Artistic School, pp. 98-126
- 25 film: Jules and Jim (François Truffaut, 1962)  
reading: James Monaco, The New Wave, pp. 47-62

27 discussion of Jules and Jim continued

### **Formal Puzzles**

- October 2 film: Last Year at Marienbad (Alain Resnais, 1961)  
reading: Alan Williams, Republic of Images: A History of French Filmmaking, pp. 367-373
- 4 screening: Night and Fog (Alain Resnais, 1955)  
discussion of Last Year at Marienbad continued

### **The Musical Revisited**

- 9 film: The Umbrellas of Cherbourg (Jacques Demy, 1964)  
reading: Roy Armes, French Cinema since 1946, v. 2, pp. 180-183
- 11 discussion of The Umbrellas of Cherbourg continued

### **Radical Politics and the End of Cinema**

- 23 film: Weekend (Jean-Luc Godard, 1967)  
reading: James Monaco, The New Wave, pp. 193-217
- 25 discussion of Weekend continued; midterm paper due

### **The Persistence of An Aesthetic**

- 30 Vagabond (Agnès Varda, 1985)  
reading: Sandy Flitterman-Lewis, To Desire Differently: Feminism and the French Cinema, pp. 214-247
- November 1 discussion of Vagabond continued
- 6 Sans Soleil (Chris Marker, 1983)  
reading: Roy Armes, French Cinema since 1946, v. 2, pp. 127-135
- 8 discussion of Sans Soleil continued

### **Beyond the French New Wave: Influence and Evolution**

#### **Czechoslovakia:**

- 13 film: Closely Watched Trains (Jiri Menezel, 1966)  
reading: David Cook, A History of Narrative Film, pp. 624-632

15 discussion of Closely Watched Trains continued

**Hong Kong:**

20 film: Chungking Express (Wong Kar-Wai, 1994)  
reading: David Cook, A History of Narrative Film, pp. 782-790

**Brazil**

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27 film: City of God (Fernando Mierelles, 2002)  
reading: David Cook, A History of Narrative Film, pp. 801-804

29 discussion of City of God continued

**Student Presentations**

December	4	-----
	6	-----

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required texts: James Monaco, The New Wave  
Michel Marie, The French New Wave; An Artistic School

all other readings available on reserve in Simpson Library

## Screenings

All screenings will take place in Combs 237 at 4:00 P.M. on the dates indicated. After the screening, the film will be available on reserve in the Combs Media Lab (Combs 211) for viewing on the premises.

September	3	The 400 Blows
	10	Breathless
	17	The Good Girls
	24	Jules and Jim
October	1	Last Year at Marienbad
	8	The Umbrellas of Cherbourg
	22	Weekend
	29	Vagabond
November	5	Sans Soleil
	11	Closely Watched Trains
	19	Chungking Express
	26	City of God