

UNIVERSITY COLLEGE LONDON

DEPARTMENT OF FRENCH

2001-2002

FREN2902 FILM THEORY, FILM ANALYSIS

Write TWO essays, ONE from each section.

You may answer in English or in French, but no special credit will be given for writing in French rather than in English.

DO NOT BASE BOTH ESSAYS IN THIS COURSE, OR AN ANSWER IN THIS COURSE AND ONE IN ANOTHER PAPER, ON THE SAME TEXT OR ON SUBSTANTIALLY THE SAME MATERIAL.

You must refer to paragraphs 1 to 8 of the French Department's 'BA courses: Assessed Essays Booklet' for further information on the length of essays, how they are assessed, submission procedures and penalties for late submission, as well as for essay writing guidelines. Your attention is also drawn to the statement on 'Plagiarism and Non-originality' in that booklet and in the French Department Student Handbook.

SECTION A

1. Compare the general critique of representations of women in feminist film theory with the specific critique of prostitution in Godard's work. Your answer should refer to *Vivre sa vie* and ONE or BOTH of the following films: *Deux ou trois choses que je sais d'elle*; *Sauve qui peut (la vie)*.
2. With reference to Godard's *Vivre sa vie* AND ONE other French film from the period 1961-63, discuss the similarities and differences in the formal styles of the two films, EITHER by a comparative analysis of the narrative structure of each film, OR by a comparative analysis of a sequence from each film.
3. With reference to the theorisations of masculinity you have read in connection with Denis's *Beau travail*, compare the representation of male community in that film and in Duvivier's *La Bandera*. You may also refer to other Foreign Legion films you have watched for this course.
4. 'Denis's deconstructive feminist gaze is at the same time an unreconstructed colonialist gaze.' Discuss with reference to *Beau travail* AND any other film by Denis you have watched this term.

TURN OVER

5. With reference to theorisations of cinematic intertextuality you have read for this course, discuss the function of TWO or MORE intertexts in Godard's *Vivre sa vie* OR Denis's *Beau travail*.
6. With reference to at least two critics you have read in connection with this term's films, assess and compare the value for a reading of *Vivre sa vie* AND *Beau travail* OF TWO of the following critical approaches: formalist, feminist, Marxist.
7. Discuss, with reference to *Vivre sa vie* AND *Beau travail*, the notion of 'narration plastique' applied by Denis to her film *Beau travail*.
8. With reference to theorisations of the gaze you have read in connection with this course, write a comparative analysis of Godard's *Vivre sa vie* AND Denis's *Beau travail*.

SECTION B

9. Discuss the view that the fantasy elements of Clair's *A nous la liberté* undermine its force as social critique. Answer with reference to ONE or MORE critics you have read in connection with *A nous la liberté*.
10. To what extent, in your view, is a reading of Vigo's *Zéro de conduite* as satire an adequate account of the film? Answer with reference to ONE or MORE critics you have read in connection with *Zéro de conduite*.
11. 'The realism of *Toni* is underscored by the dream of "une nouvelle vie sous d'autres étoiles".' Discuss, with reference to ONE or MORE critics you have read in connection with Renoir's *Toni*.
12. Discuss the representation of community in French cinema of the period 1932-34, with reference to TWO or ALL of the following films: *A nous la liberté*, *Zéro de conduite*, *Toni*.
13. Discuss the view that '*Lacombe Lucien* foregrounds moral ambiguity while also retaining a political engagement with the search for truth'.
14. '*La Vie est un long fleuve tranquille* is a satire on nature and culture which affirms that culture will out.' Analyse and discuss this assessment.
15. Discuss the view that *Les Roseaux sauvages* 'works to show the ways in which public conflict and trauma make an impact and are felt in private lives'.
16. Analyse and discuss ways in which modern French cinema has represented, and engaged with, issues of gendered adolescence. Answer with reference to TWO or MORE of the following: *Lacombe Lucien*, *La Vie est un long fleuve tranquille*, *Les Roseaux sauvages*.

END OF PAPER