

UNIVERSITY COLLEGE LONDON

DEPARTMENT OF FRENCH

2002-2003

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. Choose two sequences of approximately 2-4 minutes for close analysis, one from Ophuls's *Madame de* AND one from Godard's *Sauve qui peut (la vie)*, demonstrating in your analysis how these two sequences reveal similarities and differences between the two films' formal styles and overall approaches.
2. Compare how *Madame de* AND *Sauve qui peut (la vie)* thematize the work of film-making. How does each film's representation of the film-maker's art offer us models and counter-models for analyzing film in general and these films in particular?
3. How can feminist film theory contribute to an analysis of *Madame de* AND/OR *Sauve qui peut (la vie)*? Use THREE or MORE essays by feminist theorists you have studied on this course.
4. How can political criticism contribute to an analysis of *Madame de* AND/OR *Sauve qui peut (la vie)*? Use THREE or MORE essays by theorists you have studied on this course.
5. Discuss how meaning is constructed through intertextuality in *Madame de* and ONE other film by Ophuls.

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6. Analyse the use of stars in *Madame de* AND ONE other film by Ophuls through reference to the writing of TWO or MORE theorists of the star system.
7. Through reference to *Madame de* AND ONE other film by Ophuls, and with reference to writing by TWO or MORE relevant theorists of cinema, discuss the notion of 'Ophulsian' mise-en-scène as a 'plastique pertinent to the camera'.
8. Analyse and discuss how *Sauve qui peut (la vie)* AND ONE other film by Godard engage 'la politique des auteurs' in any of its concrete theoretical manifestations.
9. In what sense, if any, do Godard's films offer theories of the cinema? Answer this question through a consideration of *Sauve qui peut (la vie)* and ONE other film by Godard, and with reference to TWO or MORE film theorists' articles on the cinema.
10. Discuss post-'68 tensions around gender and sexuality in relation to the contemporary critical reception of *Sauve qui peut (la vie)* AND ONE or BOTH of *Passion* AND *Le Camion*.

SECTION B

11. Discuss how questions of realism may inform a social critique of ONE or MORE of the following films: *A nous la liberté*; *Zéro de conduite*; *Toni*. You may, if you wish, refer to theoretical texts studied for this course.
12. Discuss the cinematic representation of social identity in ONE or MORE of the following films: *A nous la liberté*; *Zéro de conduite*; *Toni*. You may, if you wish, refer to theoretical texts studied for this course.
13. Write a comparative sequence analysis using one sequence of approximately 2-4 minutes from TWO of the following films: *A nous la liberté*; *Zéro de conduite*; *Toni*.
14. Discuss the 'cinema of attractions' as a model for reading the alternative aesthetics of avant-garde film, with reference to ONE or MORE of the following: *Entr'acte*; *Un chien andalou*; *L'Age d'or*; *Le Sang d'un poète*. You may, if you wish, refer to theoretical texts studied for this course.
15. Discuss the 'visual pleasures' on offer in the non-narrative cinema of the avant-garde, with reference to ONE or MORE of the following: *Entr'acte*; *Un chien andalou* AND/OR *L'Age d'or*; *Le Sang d'un poète*. You may, if you wish, refer to theoretical texts studied for this course.
16. Write a comparative sequence analysis using one sequence of approximately 2-4 minutes from TWO of the following films: *Entr'acte*; *Un chien andalou* OR *L'Age d'or*; *Le Sang d'un poète*.

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17. Analyse and discuss the use of representations of socio-historical events in ONE or MORE of the following films: *Lacombe Lucien*; *La Vie est un long fleuve tranquille*; *Les Roseaux sauvages*. You may, if you wish, refer to theoretical texts studied for this course.
18. Discuss the cinematic representation of adolescent sexuality in ONE or MORE of the following films: *Lacombe Lucien*; *La Vie est un long fleuve tranquille*; *Les Roseaux sauvages*. You may, if you wish, refer to theoretical texts studied for this course.
19. Write a comparative sequence analysis using one sequence of approximately 2-4 minutes from TWO of the following films: *Lacombe Lucien*; *La Vie est un long fleuve tranquille*; *Les Roseaux sauvages*.
20. Consider the relationship between sexual difference AND racial/ethnic difference through an analysis of ONE or MORE of the following films: *Les Voleurs*; *Romance*; *Beau travail*. You may, if you wish, refer to theoretical texts studied for this course.
21. Analyse the relationship between cinematic looking and the thematization of sexuality in ONE or MORE of the following films: *Les Voleurs*; *Romance*; *Beau travail*. You may, if you wish, refer to theoretical texts studied for this course.
22. With attention especially to the formal filmic treatment of the body, write a comparative sequence analysis using one sequence of approximately 2-4 minutes from TWO of the following films: *Les Voleurs*; *Romance*; *Beau travail*.

END OF PAPER