

**UNIVERSITY COLLEGE LONDON**

**DEPARTMENT OF FRENCH**

**2002-2003**

**FREN4105 JEAN-LUC GODARD, *HISTOIRE(S) DU CINÉMA***

*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.*

*Please note that AT LEAST ONE option paper MUST be written in English.*

*DO NOT BASE BOTH ESSAYS IN THIS COURSE, OR AN ANSWER IN THIS COURSE AND ONE IN ANOTHER OPTION, 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.**

**Titles may be selected only from the following list: rewording of titles is not permitted.**

#### **SECTION A**

1. Discuss the differences between the kinds of 'cinema story' told in 'Toutes les histoires', and comment on their significance for a reading of the episode as a whole.
2. Discuss reference made, in 'Une histoire seule', to the invention of cinema, and comment on its significance for a reading of the episode as a whole.
3. Discuss the reference to Baudelaire in 'Seul le cinéma' and its bearing on a reading of the episode as a whole.
4. Discuss how myths and stories of origin are used in 'Fatale beauté', and their bearing on a reading of the episode as a whole.
5. Discuss the use of art and art history in 'La Monnaie de l'absolu'.

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6. Discuss the notion of the museum developed in 'Une vague nouvelle', and its bearing on a reading of the episode as a whole.
7. Discuss how cinema's 'contrôle de l'univers' is related to political history in 'Le Contrôle de l'univers'.
8. Discuss the bearing of the opening dedication of 'Les Signes parmi nous' on a reading of the episode as a whole.

## **SECTION B**

9. Discuss the significance in *Histoire(s) du cinéma* of reference to ONE of the following: Louis Aragon, Jean Cocteau, Henri Langlois, André Malraux. Answer with reference to TWO or MORE episodes of *Histoire(s) du cinéma*.
10. Discuss the treatment of voice, with reference to TWO or MORE episodes of *Histoire(s) du cinéma*.
11. 'Les choses sont là. Pourquoi les manipuler?' Discuss the answers given to this question in *Histoire(s) du cinéma*. Answer with reference to TWO or MORE episodes of *Histoire(s) du cinéma*.
12. Analyse in detail the use made in *Histoire(s) du cinéma* of ONE of the following: *Nosferatu*; *La Grande Illusion*; *Rome, ville ouverte*; *Johnny Guitar*. Answer with reference to TWO or MORE episodes of *Histoire(s) du cinéma*.
13. Discuss the use made of text on the screen in *Histoire(s) du cinéma*. Answer with reference to TWO or MORE episodes of *Histoire(s) du cinéma*.
14. Discuss whether reference to Godard's own films and writings enables an autobiographical reading of *Histoire(s) du cinéma*. Answer with reference to TWO or MORE episodes of *Histoire(s) du cinéma*.

**END OF PAPER**