

UNIVERSITY COLLEGE LONDON

DEPARTMENT OF FRENCH

2004-2005

FREN4106 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 significance of the bracketed 's' in the title *Histoire(s) du cinéma*, as presented in episode 1A, 'Toutes les histoires'.
2. Discuss the reference to Africa and Asia in 1B, 'Une histoire seule', and its bearing on a reading of the episode as a whole.
3. Discuss the motif of projection presented in 2A, 'Seul le cinéma', and its bearing on a reading of the episode as a whole.

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4. With reference to 2B, 'Fatale beauté', discuss the relation between Sabine Azéma's monologue and the images that accompany it.
5. Discuss the importance of Italy and Italian cinema as presented in 3A, 'La monnaie de l'absolu'.
6. What history of the 'nouvelle vague' is told in 3B, 'Une vague nouvelle'?
7. Discuss the figure of 'L'Artiste' presented in 4A, 'Le contrôle de l'univers', and its bearing on a reading of the episode as a whole.
8. Discuss the significance of the dedication of 4B, 'Les signes parmi nous'.

SECTION B

9. Discuss the importance accorded to Jean Renoir and his films in *Histoire(s) du cinéma*.
10. Discuss the proposition that the sound-only ECM release of *Histoire(s) du cinéma* is a self-sufficient work, meriting study on its own terms.
11. Discuss the use Godard makes in *Histoire(s) du cinéma* of quotations from his own work.
12. Discuss the treatment of holocaust images in *Histoire(s) du cinéma*.
13. Compare the use Godard makes in *Histoire(s) du cinéma* of images by Goya with the use made of images by one of the following: Rembrandt; Manet; Picasso.
14. Discuss the uses to which poetry is put in *Histoire(s) du cinéma*.

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