

Professor: Vincent Bouchard
Fall 2016 – Tuesday 4: –6:30
BH 217

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Office Hours: Tuesday/Wednesday: 10:00 – 11:00
And by appointment

F825: Francophone Cinemas: Africa, North America, and Europe.

Description: Renoir, Godard, Rouch, Varda, Sembène, Perrault, and Sissako are all French-speaking filmmakers whose work has shaped the history of cinema. What makes their films essential? How have they influenced other artists? In this seminar we will explore various forms of *film aesthetics* as they appear in the ‘cinéma d’auteur’ tradition [author theory], throughout the French-speaking film production in Africa, North America, and Europe, addressing four of its main characteristics: direct sound; social focus; political and post-colonial approaches; and the ‘essai cinématographique’ [essay film].

Objectives: This course will provide an introduction to some of the most influential French-speaking filmmakers and their works. It will also encourage students to develop their historical, cultural and philosophical knowledge of the French-speaking world, their understanding of film aesthetics, as well as their academic research skills. In exploring a new theoretical framework, students will be led to develop new concepts and avenues in their own research fields.

Taught in French and English, with discussions in French and English

Textbooks: All texts and videos will be available on *Canvas*.

Evaluation & Grading: - Reading Response (10%).

- Oral presentation (20%, during the session).

- Research project (3 steps): Proposal (10%) – Oral paper (20%) – Final paper (40%).

Syllabus:

August 23: 0 – Introduction: Francophone World and the Cinema Apparatus

Direct sound

August 30: 1 – Renoir & Vigo

Film: *Boudu sauvé des eaux* (Jean Renoir, 1932, 87') IU cinema (September 10)

Reading: Bazin, *Jean Renoir*, Part One, 1974, p.13-53.

September 6: 2 – Varda & Godard

Film: *Cléo de 5 à 7* (Agnès Varda, 1961, 90')

Reading: Marie, *French New Wave*, 4. A Technical Practice, an Aesthetic, p.70-97.

September 13: 3 – Rouch & Perrault

Film: *Pour la suite du monde* (Brault, Perrault, 1963, 105')

Reading: Marshall, *Quebec National Cinema*, 2000, p.25-74.

Cinéma d'intervention sociale [Filmmaker as Social Animator]

September 20: 4 – Challenge for Change / Société nouvelle

Film: *VTR St-Jacques* (Bonnie Klein, 1969, 26')

Reading: Waugh (dir.), *Challenge for Change*, 2010, p.15-51.

September 27: 5 – Sembène & Nacro

Proposal

Film: *Bintou* (Fanta Régina Nacro, 2001, 31')

Reading: Andrade-Watkins, « Film Production in Francophone Africa 1961 to 1977 », 1993.

October 4: 6 – Dardenne, Dumont, & Melgar

Film: *La forteresse* (Fernand Melgar, 2008, 104')

Reading: TBA

Post-colonial cinema

October 11: 7 – Sembène & Teno

Film: *Afrique, je te plumerai* (Jean-Marie Teno, 2006, 88') IU cinema (September 15)

Reading: Izzo, « Jean-Marie Teno's Documentary Modernity », 2015.

October 18: 8 – Kechiche & Denis

Film: *White Material* (Claire Denis, 2010)

Reading: Fox (dir.), *A Companion to Contemporary French Cinema*, 2014, p.314-414.

October 25: 9 – Morin & Sissako

Film: *Journal d'un coopérant* (Robert Morin, 2010, 90')

Essai cinématographique [Essay Film]

November 1: 10 – Chris. Marker

Film: *La jetée* (Chris. Marker, 1962, 28')

Reading: Rascaroli, *The Essay Film*, 2008, p.24-47.

November 8: 11 – Claudio Papienza

Film: *Tableau avec Chutes* (Claudio Papienza, 1997, 104')

November 15: 12 – Abderrahmane Sissako

Film: *La vie sur terre* (Abderrahmane Sissako, 1998, 61')

Reading: Balseiro, « Exile and longing in *La Vie sur terre* », 2007

November 22: *Thanksgiving Recess*

November 29: 13 – “*Francophone Cinemas*” colloquium.

Brault, Perrault, *Pour la suite du monde* (1963, 105')
Dardenne, Jean-Pierre et Luc, *Le Silence de Lorna* (2008, 105')
Denis, Claire, *White Material* (2010)
Klein, Bonnie, *VTR St-Jacques* (1969, 26')
Marker, Chris., *La jetée* (1962, 28')
Melgar, Fernand, *La forteresse* (2008, 104')
Morin, Robert, *Journal d'un coopérant* (2010, Coop Vidéo, 90')
Nacro, Fanta Régina, *Bintou* (2001, 31')
Nacro, Fanta Régina, *La nuit de la vérité* (2004, 100')
Pazienza, Claudio. *Tableau avec Chutes* (1997, 104')
Renoir, Jean, *Boudu sauvé des eaux* (1932, 87')
Sissako, Abderrahmane, *La vie sur terre* (1998, 61')
Téno, Jean-Marie, *Le malentendu colonial* (2004)
Téno, Jean-Marie, *Afrique, je te plumerai* (2006, 88')
Varda, Agnès, *Cléo de 5 à 7* (1961, 90')

Adorno, Theodor W., *The Culture Industry*, Ed. Routledge, New York, 1991
Anderson, Benedict. *Imagined communities: reflections on the origin and spread of nationalism*. New York: Verso, 2006.
Atwood, Margaret. *Survival, a thematic guide to Canadian literature*. Toronto: Ed. Anansi, 1972. Print.
Auerbach, Erich. *Mimesis: the representation of reality in Western literature*, Oxford: Princeton UP, 2013
Bauman, Zygmunt, *Legislators and interpreters: on modernity, post-modernity, and Intellectuals*, Ed. Cornell University Press, Ithaca, 1987
Bazin, André. *Qu'est ce que le cinéma*, Paris: Cerf, 1994
Benjamin, Walter. *Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit*, Frankfurt: Suhrkamp, 2013
Bolter, Jay David, Richard Grusin, *Remediation: Understanding New Media*, Ed. MIT, Cambridge, 1999
Bordwell, David, Kristin Thompson, *L'Art du film, Une introduction*, Ed. De Boeck, New York, 1999
Bourdieu, Pierre, *La distinction, Critique sociale du jugement de goût*, Ed. de Minuit, Paris 1979
Certeau, Michel de. *L'invention du quotidien, I. L'art de faire*, Ed. Gallimard, Paris, 1980, 1990
Chartier, Roger. *Culture écrite et société, l'ordre des livres XVIe-XVIIIe siècle*, Ed. A. Michel, Paris, 1996
Chion, Michel, *Le son au cinéma*, Ed. Cahier du cinéma, Paris, 1994
Déotte, Jean-Louis. *L'époque des appareils*, Ed. Lignes & Manifestes, Paris, 2004
Fanon, Frantz. *Les damnés de la terre*, Ed. La découverte, Paris, 1961, 2002
Gauthier, Guy, *Le documentaire un autre cinéma*, Ed. Nathan, Paris, 1995
Hardt, Michaël. Antonio Negri, *Empire*, Ed Harvard University Press, 2000
Jones, D.B., *Movies and Memoranda*, Ed. Canadian Film Institute, Ottawa, 1981
Kracauer, Siegfried, *Theory of film*, Ed. Oxford University Press, London, 1994
Lyotard, Jean-François. *La condition postmoderne*, de Minuit, Paris, 1979
Latour, Bruno. *Nous n'avons jamais été modernes*, La découverte, Paris, 1997
Mauss, Marcel. *Sociologie et anthropologie, Les techniques du corps*, Ed. P.U.F., Paris, 1936, 1985
Memmi, Albert. *Portrait du colonisé*, Ed. Gallimard, Paris, 1957, 2008
McLuhan, Marshall. *Understanding Media*, Ed. McGraw-Hill, New York, 1964
Moine, Raphaëlle. *Les genres du cinéma*, Ed. Nathan, Paris, 2002
Pasolini, Pier Paolo, *L'expérience hérétique*, Ed. Payot, Paris, 1976
Radway, Janice, *Reading the Romance*, Ed. University of North Carolina Press, Chapel Hill, 1984

Rouch, Jean, *La caméra et les Hommes*, in *Pour une anthropologie visuelle*, Ed. Mouton, Paris, 1979
Said, Edward W. *Culture and imperialism*, Ed. Alfred Knopf, New York, 1993
Stiegler, Bernard. *La technique et le temps, T. 3*. Paris: Galilée, Paris, 2001
Weber, Max. *Rational and social foundations of music*, Southern Illinois University Press, 1958
Wyn, Michel, *Le cinéma et ses techniques*, Ed. Techniques européennes nouvelles, Paris, 1982
Zumthor, Paul. « Oralité », in *Intermédialités*, n° 12, automne 2008, Montréal