European New Wave Cinema

Although the "New Wave" was first used in France to describe the burgeoning youth movement of the late 1950s and early 60s, the term has become synonymous with the boldly experimental, often rebellious films of the same period that were to come out of first France and then other countries from around the world. In this course we will study movies from the New Wave movements of France, Italy, Germany, and Sweden, as well as Poland and Czechoslovakia. The course will highlight significant films and formal developments, particularly as they touch on questions of youth and counterculture, gender, sexuality, race, and nationalism. Attention will be paid to stylistic influences from Italian neo-realism, classic Hollywood cinema, and French poetic realism, as well as to industrial contexts, the rise of independent film, and the widening influence of New Wave cinemas around the world. Our analysis of film will draw on a variety of contemporary theoretical models, from feminism and auteurism, to psychoanalysis, linguistics, and structuralism.

No prior knowledge of film is necessary.

Screenings are mandatory, so make sure to plan your schedule accordingly.

Films include
- The Battle of Algiers, Gillo Pontecorvo
- 400 Blows, Francois Truffaut
- Young Törless, Volker Schlöndorff
- The Man Who Knew Too Much, Alfred Hitchcock
- La Ronde, Max Ophüls
- The Umbrellas of Cherbourg, Jacques Demy
- Le Cercle Rouge, Jean-Pierre Melville
- Le Bonheur, Agnes Varda
- Masculin Féminin, Jean-Luc Godard
- Le Biches, Claude Chabrol
- The Discreet Charm of the Bourgeoisie, Luis Buñuel
- 8 1/2, Federico Fellini
- Beware of a Holy Whore, R.W. Fassbinder
- Day for Night, Francois Truffaut
- The Lost Honor of Katharina Blum,

Course Requirements
- Coursework will include
  - three midterms
  - a 4-5 page paper
  - a 9-10 page research paper due during finals week.

There will be no final exam.
Class Calendar

**Week 1** Italian Neorealism between WWII and the Algerian War  
Jan 12 screening: *The Battle of Algiers*  
  T Jan 13   
  R Jan 15

**Week 2**: 1959, Youth Culture, & the Rise of the French New Wave (*la nouvelle vague*)  
Jan 19 screening: *Holiday*  
  T Jan 20 in-class screening 400 Blows   
  R Jan 22

**Week 3** New German Cinema & the Past: Youth Culture after Nazism  
Jan 26 screening: *Young Törless*  
  T Jan 27   
  R Jan 29

**Week 4** Influences 1: Cahiers du Cinema, André Bazin, & the Rise of Auteur Theory  
Feb 2 screening: *The Man Who Knew Too Much*  
  T Feb 3   
  R Feb 5

**Week 5** Influences 2: Jean Renoir, Max Ophüls, and the European Auteurs  
Feb 9 screening: *La Ronde*  
  T Feb 10   
  R Feb 12 MIDTERM 1 (weeks 1-5)

**Week 6** Influences 3: Hollywood and the Genre Film (Musical)  
Feb 16 screening: *HOLIDAY*  
  T Feb 17 in-class screening: *The Umbrellas of Cherbourg*   
  R Feb 19

**Week 7** Gender and the New Wave I: *Cinécriture* par Agnes Varda  
Feb 23 screening: *Le Bonheur (Happiness)*  
  T Feb 24   
  R Feb 27

**Week 8** Gender and the New Wave II: Godard and the *camera-stylo*  
Mar 2 screening: *Masculin Féminin*  
  T Mar 3   
  R Mar 5

**SPRING BREAK: MAR 9-13**

**Week 9** Influences 4: Hollywood and the Genre Film (Ganster/Heist Films)  
Mar 16 screening: *Le Cercle Rouge*  
  T Mar 17 PAPER 1 DUE (Gender & the New Wave--comparing Varda & Godard)   
  R
Week 10  Cinema after the Sexual Revolution: the French Hitchcock, Claude Chabrol
Mar 23 screening: *Les Biches*
  T  Mar 24
  R  Mar 26

Week 11  Critique of Middle-Class Values: Luis Buñuel and New Spanish Cinema
Mar 30 screening: *Discreet Charm of the Bourgeoisie*
  T  Mar 31
  R  Apr 2  MIDTERM 2

Week 12  Cold War Politics and the Media
Apr 6 screening: *The Lost Honor of Katharina Blum*
  T  Apr 7
  R  Apr 9

Week 13  Metacinema I: Fassbinder and the Melodramatic Tradition
Apr 13 screening: HOLIDAY
  T  Apr 14 in-class screening: *Beware of a Holy Whore*
  R  Apr 16

Week 14  Metacinema II: Fellini and Post-Neorealist Italian Cinema
Apr 20 screening: 8 1/2
  T  Apr 21
  R  Apr 23

Week 15  Metacinema III: Truffaut and the Limits of Auteur Theory
Apr 27 screening: *Day for Night*
  T  Apr 28
  R  Apr 30  MIDTERM 3

Week 16  CONCLUSION
May 4 screening: NO SCREENING
  T  May 5

FINAL PAPER DUE MAY 9