**IB Film: Year Two, W39.1**

**New Wave Overview**

La Nouvelle Vague ( New Wave )

La Nouvelle Vague ( New Wave ) were a group of French film Directors from the 1950's and 60's who were instrumental in transforming French cinema.

Their works have had a lasting impact on cinema worldwide.

Directors of the New Wave include Francois Truffaut, Jean-Luc Godard, Agnes Varda, and Alain Resnais.



Beginnings

France has a rich and varied film history going all the way back to the Lumiere Brothers and the invention of one of the first ( and arguably best ) motion picture cameras.

The Lumieres and magician turned Director Georges Méliès made hundreds of first-generation films and helped establish many Genres and elements of Film Language.

French filmmakers were also at the forefront of the Avant-Garde movement of the 1920's. They were early promoters of film as an Art form, believing it equal in possibilities to Music or Painting.

The French critics and Directors understood film was expressive and had a language that went beyond the immediate image.

During the German occupation of France in World War II, American films were banned. This protection from foreign competition temporarily boosted the local film industry.

After World War II, all the American films that had been unavailable during the Nazi occupation, arrived in France.

The American films flooded French movie theatres and influenced a generation of young filmmakers and critics.

[Blum-Byrnes Agreement](https://platform-preview.pamojaedu.com/courses/134/module/2702/lesson/31920/lesson)

The importing of American films after the war was supported by what was called the Blum-Byrnes Agreement.

Initiated by the Truman government after the World War II, the agreement erased part of the French war debt to the United States.

One requirement of the deal was French movie theatres had to be available for American films except for 1 week a month.

While that meant there was a guaranteed spot for French films, it left the majority of weeks open for American imports.

Movies were hugely popular in post-war France, partly because, unlike in the United States, the national television industry would not pick up speed for a number of years.

Many of the future New Wave Directors met at Cine-Clubs, which were places where films would be screened and then followed by lectures and discussions.

One of the main discussion points centered on a rejection of the traditional French cinema.

[Le Cinema de Papa](https://platform-preview.pamojaedu.com/courses/134/module/2702/lesson/31920/lesson)

The young critics had a term for the mainstream French Cinema of the day.

They called it *Le Cinema de Papa* or *Daddy's Movies*.

This derisive term reflected their disdain for the costume dramas and traditional narratives popular before and during World War II.

The Cine-Clubs became hotbeds for critics and filmmakers who wanted to break free of the established, traditional themes and styles.

A whole generation of Cinephiles developed - young, intelligent Artists and thinkers who embraced all kinds of films and were able to articulate their ideas about movies in magazines and public forums.

One of the major publications associated with the New Wave was the *Cahiers du Cinema*.

This magazine featured critical writings by the likes of Andre Bazin and Francois Truffaut, along with other important French film critics of the 1950's.

Many of the critics writing at the time realized the best way to counter the traditional*Le Cinema de Papa* was to create their own films.

Most of these writers already had some experience in film, often working in documentaries or on short films.

[New Wave](https://platform-preview.pamojaedu.com/courses/134/module/2702/lesson/31920/lesson)

The term New Wave was coined by a French journalist named Francoise Giroud, who was writing about French youth in post-war France.

Giroud noted a youth movement in film exemplified by the then 27-year old Truffaut, who's *Les quatre cents coup* (*The 400 Blows*) was be the talk of the 1958 Cannes Film Festival.

French film critic Michel Marie noted a number of elements that can be said to signify a French New Wave film -

1.  The Director usually writes the screenplay

2.  Improvisation is often incorporated into the dialogue and performances

3.  Preference is given to location filming over studio sets

4.  Minimal crew

5.  Use of direct sound rather than looping in post-production

6.  Use of 'fast' or sensitive film stock in order to minimize lighting set-ups

7.  Use of non-professional Actors

8.  Professional Actors are often newcomers to film

Acquire and watch Les Quatre Cents Coup (The 400 Blows) by François Truffaut.

## Suggestions for Acquiring Films

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* Check out from your local library
* Borrow from a friend or neighbour
* Rent from a local video store
* Rent / request through a movie / TV subscription site
* Purchase an 'on demand' viewing from an on-demand website
* Purchase a copy from a store or online



## Prescribed Films

An important part of this course is the expectation that students broaden the breadth and range of their film viewing.

Being able to draw on a wide range of films from different cultures and time periods will be essential for the Independent Study, a major IB assessment completed in Year 2 of the course.

Your class Teacher may replace a film from The Prescribed Film List with one or more from the Recommended Film List.

Any such changes will be communicated by the Teacher at the start of the school year, so that schools and / or you can acquire the films in advance.

The final column lists recommended related films for additional viewing to expand your knowledge of film.

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| **Week** | **Topic/Genre** | **Prescribed Films** | **Recommended Films** | **Films for Additional Viewing** |
| 2 - 4 | Plot Structure/ The Hero Journey | Star Wars (1977) | The Fellowship of the Rings; Memento; Pan’s Labyrinth | Pulp Fiction |
| 6 | Early Silent Films | Voyage to the Moon | The General; Sunrise | Hugo |
| 7 | Marxist Film Theory | The Forgotten Ones [Los Olvidados] (1950) | Princess Mononoke; The Bicycle Thief; Water (2005) | Man with a Movie Camera; Stray Dogs; Umberto D; Looking for Eric (Loach, 2009) |
| 16 | Science Fiction/ Lighting | Metropolis (1927) | The Golem; The Cabinet of Dr Caligari | Nosferatu; Modern Times |
| 19 | Early Days of Sound | Frankenstein (1931); Bride of Frankenstein (1935) | M, Scarface; The Public Enemy; Fugitive from  a Chain Gang | The Godfather; Yojimbo; Lagaan; Monsoon Wedding |
| 25 | Documentaries after 1939 | Man on Wire | Searching for Sugarman; War Dance; One Day in September; The Imposter | Night and Fog; When We Were Kings (Gast 1996); Spellbound; The Cove; The Thin  Blue Line (Morris1988) |
| 27 | China/ Hong Kong | Hero | Ashes of Time; Crouching Tiger, Hidden Dragon; Not One Less; In the Mood for Love | Blind Shaft; Kung Fu Hustle |
| 29 | The Musical and Sociocultural Analysis | Lagaan (2001) | The Robot (2010); Udaan (2010); Devdas (2002) | Three Idiots(2009) |
| 31 | Film Noir | Double Indemnity | Touch of Evil; The Maltese Falcon | Sin City; Detour; Scarlett Street |
| 35 | Hitchcock | Psycho (1960) and The Birds (1963) |  | Vertigo; North by Northwest |
| 39 | French New Wave | The 400 Blows (1959) | Bande a Part | Chungking Express |
| 41 | French New Wave | Breathless (1960) |  |  |
| 43 | Japan/ Multiple Perspectives | Rashomon (1950) | Hero | The Killing; Cache (Hidden); Jackie Brown |
| 45 | Japan/ Korea | Ikiru (1952) | Dreams (Kurosawa) | Welcome to Dongmakgol |
| 47 | The Western | The Searchers (1956) |  | Taxi Driver; Shane; High Noon |
| 49 | The Western | The Good, the Bad, and the Ugly (1966) | Once Upon a Time in the West; The Wild Bunch | Pat Garrett and Billy the Kid; Django Unchained; 3:10 to Yuma |
| 50 | The Western | Unforgiven (1992) |  | The Outlaw Josey Wales; The Proposition |
| 51 | Mexican New Wave (South & Central America) | Children of Men (2006) | A Clockwork Orange; Central Station (Brazil); City of God  (Brazil) | Brazil; A Scanner Darkly; Y Tu Mama Tambien (Cuaron 2001); Amores Perros (Iñárritu 2000) |
| 55 | Mexican Directors | Pan's Labyrinth (2006) | Innocent Voices; Favela Rising | Volver (Spain); Tie Me Up Tie Me Down; Babel |
| 55 | Anime | Metropolis (2001) | Spirited Away; Grave of the Fireflies (1988) | Tokyo Godfathers; Ghost in the Shell |
| 57 | Stanley Kubrick as Auteur | 2001: A Space Odyssey (1968) | The Shining; The Killing; A Clockwork Orange: Barry Lyndon | Kubrick’s Boxes; Room 237; A Life in Pictures: Stanley Kubrick (d. Jan Harlan, 2001) UK |
| 59 | Genre Theory: Science Fiction | Blade Runner (1982) | Solaris; The Matrix; District 9; Invasion of the Bodysnatchers (1956) | Minority Report; La Jette; 12 Monkeys |