



# **FRENCH FILM:** texts and contexts

Edited by Susan Hayward  
and Ginette Vincendeau



SECOND EDITION

**R**

# French Film Texts And Contexts

**Marco Cascella**



## **French Film Texts And Contexts:**

**French Film** Susan Hayward, Ginette Vincendeau, 2000 This excellent book analyzes key French films in their cultural context and explores their relation to literary texts and popular ideas of national history

**French Film, Texts and Contexts** Susan Hayward, Ginette Vincendeau, 1997

**French Film** Susan Hayward, Ginette Vincendeau, 2014-04-23 The second edition of this innovative textbook brings together leading scholars to provide detailed analyses of twenty two key films within the canon of French cinema from the 1920s to the 1990s Films discussed include masterpieces such as Renoir's *La Bête Humaine* and *Carne* s *Les Enfants du Paradis* popular classics such as *Les Vacances de Monsieur Hulot* and *Ma Nuit chez Maud* landmarks of the New Wave such as *Les 400 Coups* and *A bout de souffle* important films of the 1990s such as *Nikita* and *La Haine* The films are considered in relation to such issues as the history of French cinema the social and cultural contexts of their production and reception the relationship with Hollywood cinema gender politics authorship and genre Each article is accompanied with a guide to further reading and a filmography of the director and the new edition also includes a fully revised introduction and a bibliography on French cinema

**The A to Z of French Cinema** Dayna Oscherwitz, MaryEllen Higgins, 2009-09-02 It can be argued that cinema was created in France by Louis Lumière in 1895 with the invention of the cinématographe the first true motion picture camera and projector While there were other cameras and devices invented earlier that were capable of projecting intermittent motion of images the cinématographe was the first device capable of recording and externally projecting images in such a way as to convey motion Early films such as Lumière's *La Sortie de l'usine* a minute long film of workers leaving the Lumière factory captured the imagination of the nation and quickly inspired the likes of Georges Méliès Alice Guy and Charles Pathé Through the years French cinema has been responsible for producing some of the world's best directors Jean Renoir Jean-Luc Godard François Truffaut and Louis Malle and actors Charles Boyer Catherine Deneuve Gérard Depardieu and Audrey Tautou The A to Z of French Cinema covers the history of French film from the silent era to the present in a concise and up to date volume detailing the development of French cinema and major theoretical and cultural issues related to it This is done through a chronology an introduction photographs a bibliography and hundreds of cross referenced dictionary entries on many of the major actors directors films movements producers and studios associated with French cinema Going beyond mere biographical information entries also discuss the impact and significance of each individual film movement or studio included This detailed scholarly analysis of the development of film in France is useful to both the novice and the expert alike

**Louis Malle (French Film Directors)**. Hugo Frey, 2004-11-27 This critical analysis of the work of Louis Malle director of *Au Revoir les Enfants* and *My Dinner with André* focuses on the most challenging aspects of his oeuvre such as his portrayals of Nazi occupied France

*The French Cinema Book* Michael Temple, Michael Witt, 2018-01-18 This thoroughly revised and expanded edition of a key textbook offers an innovative and accessible account of the richness and diversity of French film history and culture from the

1890s to the present day The contributors who include leading historians and film scholars provide an indispensable introduction to key topics and debates in French film history Each chronological section addresses seven key themes people business technology forms representations spectators and debates providing an essential overview of the cinema industry the people who worked in it including technicians and actors as well as directors and the culture of cinema going in France from the beginnings of cinema to the contemporary period *The Sustainable Legacy of Agnès Varda* Colleen

Kennedy-Karpat, Feride Çiçekoglu, 2022-03-24 Drawing especially on the encounters and relationships that defined her exceptional career *The Sustainable Legacy of Agnès Varda* outlines a sustainable legacy for the celebrated director and visual artist Over nine chapters it unpacks how creation connection and environment form the core of Varda's artistry which centers foremost on relationships with her family with other artists even with passersby she would meet in her travels around the world Also celebrating her feminist legacy the chapters cover a wide range from the classic *Cléo from 5 to 7* 1962 to documentaries *The Beaches of Agnès* 2008 and *Faces Places* 2017 as well as selected art installations The book's final section is dedicated to teaching Varda's work here ten scholars from around the world consider how Varda's art and feminist pedagogies offer unique ways to bring crucial concepts into the classroom By seeking a sustainable praxis to discuss and teach Varda's work and by making pedagogical concerns an explicit part of this approach this book argues that Varda's insights about the nature of creative work will inspire new generations of viewers and audiences **Simone Signoret**

Susan Hayward, 2004-06-22 In what may be the most in depth study yet published of a film star's body of work Susan Hayward charts the career of Simone Signoret one of the great French actresses of the 20th Century Signoret who won an Oscar in 1960 for her performance in *Room at the Top* was a key figure in French cinema for 40 years But it is not so much her longevity that impresses as it is the quality of work she produced as her career progressed She started out as a stunningly beautiful woman winning major international awards five times for her roles and yet was only moderately in demand during those years From the 1960s onwards when her looks began to decline significantly Signoret was in greater demand and produced most of her output She insisted on playing roles consonant with her real age and often chose to play roles that portrayed her as even more ugly than she had become Simone Signoret *The Star as Cultural Sign* is a remarkable achievement a labor of love from one of the world's leading scholars of French cinema *French Cinema* Rémi Fournier

Lanzoni, 2015-10-22 To a large extent the story of French filmmaking is the story of moviemaking From the earliest flickering images of the late nineteenth century through the silent era Surrealist influences the Nazi Occupation the glories of the New Wave the rebirth of the industry in the 1990s with the exception *culturelle* and the present Rémi Lanzoni examines a considerable number of the world's most beloved films Building upon his 2004 best selling edition the second edition of *French Cinema* maintains the chronological analysis factual reliability ease of use and accessible prose while at once concentrating more on the current generation of female directors mainstream productions such as *The Artist* and *The*

Intouchables and the emergence of minority filmmakers Beur cinema      **French National Cinema** Susan Hayward, 2006-09-07 This examination of France's national cinema takes its primary artefact the feature film and discusses both popular cinema and the avant garde cinema that contests it Susan Hayward argues that writing on French national cinema has tended to focus on either great film makers or on specific movements addressing moments of exception rather than the global picture Her work offers a thorough and much needed historical textualisation of those moments and relocates them in their wider political and cultural context Beginning with an ecohistory of the French film industry she then traces the various movements in French cinema and the directors associated with them including the avant garde Poetic Realist New Wave and today's postmodern cinema Her analysis includes amongst other considerations the social and political concerns these cinemas reflect      **New Approaches to Crime in French Literature, Culture and Film** Louise Hardwick, 2009 The notion of crime crosses generic disciplinary and cultural frontiers In an era of identity fraud eco crime and global terrorism this collection moves towards a reconsideration of crime in the French and Francophone literary and cultural imagination How have our conceptions of criminal behaviour developed How has the French genre of crime fiction encompassing but not limited to the polar the roman policier and film noir evolved and reinvented itself The volume adopts a number of theoretical approaches which range from sociological and criminological discourse to literary criticism and postcolonial theory by Chamoiseau Durkheim Deleuze Foucault Glissant Krafft Ebing and Todorov In a wide ranging series of innovative and challenging readings it examines ideas which include the evolving concept of crime in literature from Voltaire and censorship through to scientific constructions of criminality in the nineteenth century and in the postcolonial era both within and outside metropolitan France The volume also explores textual crimes in contemporary Martinican women's writing crime as a genre in Andr   H  na Serge Arcout and Jean Meckert Sbastien Japrisot and Dominique Manotti and visual responses to crime by artist Jacques Monory and filmmaker Didier Bivel      **Contemporary French cinema** Guy Austin, 2021-06-15 Contemporary French cinema is an essential introduction to popular French film of the last 35 years It charts recent developments in all genres of French cinema with analyses of over 120 movies from Les Valseuses to Cach   Reflecting the diversity of French film production since the New Wave this clear and perceptive study includes chapters on the heritage film the thriller and the war movie alongside the cin  ma du look representations of sexuality comedies the work of women film makers and le jeune cin  ma Each chapter introduces the public reception and critical debates surrounding a given genre interwoven with detailed accounts of relevant films Confirmed as a major contribution to both Film Studies and French Studies this book is a fascinating volume for students and fans of French film alike      *Gender in French Banlieue Cinema* Marzia Caporale, Claire Mouflard, Habib Zanzana, 2024-07-23 This edited volume investigates the reconfiguration of gender in French banlieue cinema interrogating whether the films produced over the last two decades provide new and viable models of resistance to dominant modes of power Contributors take a critical approach which identifies gender as a

marker of both body and identity politics to highlight the need to overcome a binary approach to banlieue aesthetics which limits inquiry into the basis of conflict. Given that a feminization and to some extent queering of the once exclusively masculine space is underway, contributors ultimately conclude that the banlieue and its on-screen representations cannot be properly understood unless intersectionality as a systematic approach is applied as an interpretive lens. Scholars of film, gender studies, and sociology will find this book particularly useful.

**The French Screen Goddess** Jonathan Driskell, 2015-03-26 Many years before Brigitte Bardot and Catherine Deneuve rose to fame, the French cinema produced a host of glamorous female stars designed to rival their Hollywood counterparts. Bathed in soft light, discussed adoringly in fan magazines, and shown wearing the latest fashions, these cinematic stars emerged in opposition to France's traditional stage-based stardom, while remaining true to the roles they played and the looks they sported, a distinctly French phenomenon. *The French Screen Goddess* examines how these stars influenced the narratives and look of their films, contributed to defining the period's new emancipated femininity, the modern woman, and related to the decade's politics, particularly the Popular Front of the mid-1930s. The book focuses on the three most important examples of this type of stardom: Annabella, Danielle Darrieux, and Michele Morgan, while also considering many other key stars such as Arletty, Viviane Romance, and Jean Gabin. Previously neglected films are considered, and true classics of French cinema are re-examined, with René Clair's *Quatorze juillet*, Julien Duvivier's *La Bandera*, and Marcel Carné's *Le Quai des brumes* and *Hotel du Nord* foremost among these.

*Studying French Cinema* Isabelle Vanderschelden, 2013-04-22 Taking a text-led approach with the emphasis on more recent popular films, *Studying French Cinema* is directed at non-specialists such as students of French Film Studies and the general reader with an interest in post-war French cinema. Each of the chapters focuses on one or more key films from the ground-breaking films of the *nouvelle vague*: *Les 400 coups* (1959) to contemporary documentary *Etre et avoir* (2002) and puts them into their relevant contexts. Depending on the individual film, these include explorations of childhood, adolescence, and coming of age. *Les 400 coups*, *L'Argent de poche*, auteur ideology, and individual style: the films of Jean-Luc Godard and Agnès Varda; the representation of recent French history: *Lacombe Lucien* and *Au revoir les enfants*; transnational production practices: *Le Pacte des loups*; and popular cinema, comedy, and gender issues: e.g. *Le Diner de cons*. Each film is embedded in its cultural and political context. Together, the historical discussions provide an overview of post-war French history to the present. Useful suggestions are made as to studies of related films, both those discussed within the book and outside.

**Pierre Batcheff and Stardom in 1920s French Cinema** Phil Powrie, 2009-01-19 This book is the first major study of a French silent cinema star. It focuses on Pierre Batcheff, a prominent popular cinema star in the 1920s, the French Valentino, best known to modern audiences for his role as the protagonist of the avant-garde film classic *Un chien andalou*. Unlike other stars, he was linked to intellectual circles, especially the Surrealists. The book places Batcheff in the context of 1920s popular cinema, with specific reference to male stars of the period. It analyses the tensions he exemplified between the popular and the intellectual during

the 1920s as cinema the subject of intense intellectual interest across Europe was racked between commercialism and art A number of the major films are studied in detail Le Double amour Epstein 1925 Feu Mathias Pascal L Herbiere 1925 Education de prince Diamant Berger 1927 Le Joueur d echecs Bernard 1927 La Sirene des tropiques Etievant and Nalpas 1927 Les Deux timides Clair 1928 Un chien andalou Bunuel 1929 Monte Cristo Fescourt 1929 and Baroud Ingram 1932 Key features The first major study of a French silent cinema star Provides an in depth analysis of star performance Includes extensive appendices of documents from popular cinema magazines of the period

**Le Jour se Lève** Ben McCann, 2014-06-10 Le Jour se leve 1939 directed by Marcel Carne is widely recognised as the classic French Poetic Realist film Told in flashback it recounts the story of a man who has committed a murder and who awaits his fate as the police close in Carne shuttles between different registers tones and textures throughout marshalling the studio s resources to create striking pictorial compositions The film also contains the great French star Jean Gabin s most iconic performance as Francois marooned at the top of his apartment building Ben McCann s perceptive and lively book traces the evolution of Le Jour se leve and situates it in a very specific historical moment He also underlines the importance of actors Jules Berry and Arletty production designer Alexandre Trauner writer Jacques Prevert and cinematographer Curt Courant in establishing the film s tone mood and visual style He charts the national and international reception of the film uncovering a work that deeply divided critics at a time of national crisis He also reveals Le Jour se leve to be a key transitional work between European and American noir and compares it with the 1947 Hollywood remake Highlighting its combination of the poetic and the realist this book finally stresses how Le Jour se leve represents the very best of pre war French studio filmmaking

**The French New Wave** Peter Graham, Ginette Vincendeau, 2022-09-08 The French New Wave is an essential anthology of writings by and about the critics and filmmakers of this revolutionary cinematic movement which has had a radical impact on film practice and the way we think and write about film The volume includes foundational writings such as Francois Truffaut s A Certain Tendency in French Cinema and Andre Bazin s La Politique des auteurs as well writings by Jean Luc Godard Claude Chabrol and Alexandre Astruc This new edition now represents writings by and about women critics and film makers including important articles by the critics Evelyn Sullerot Michele Firk and Fran oise Aude addressing issues of gender and representation as well as considering New Wave films in the context of contemporary political events notably France s colonialist war on the Algerian independence movement To accompany the case study of Godard s bout de souffle the new edition includes a case study of the critical reception of two films by Agn s Varda La Pointe Courte and Cl o de 5 7 The articles have been specially translated for the volume by Peter Graham and some are published for the first time in English These classic writings are accompanied by contextualising introductions by Ginette Vincendeau updated for this new edition to form a unique resource on this key cinematic movement and its practitioners

**A Dictionary of Film Studies** Annette Kuhn, Guy Westwell, 2012-06-21 This volume covers all aspects of film studies including critical terms concepts movements national and

international cinemas film history genres organizations practices and key technical terms and concepts It is an ideal reference for students and teachers of film studies and anyone with an interest in film studies and criticism     **French Cinema—A Critical Filmography** Colin Crisp, 2015-08-10 This invaluable resource by one of the world's leading experts in French cinema presents a coherent overview of French cinema in the 20th century and its place and function in French society Each filmography includes 101 films listed chronologically Volume 1 1929 1939 and Volume 2 1940 1958 and provides accessible points of entry into the remarkable world of 20th century French cinema All entries contain a list of cast members and characters production details an overview of the film's cultural and historical significance and a critical summary of the film's plot and narrative structure Each volume includes an appendix listing awards earned and an extensive reference list for further reading and research A third volume covering the period 1958 1974 is forthcoming

## The Enigmatic Realm of **French Film Texts And Contexts**: Unleashing the Language is Inner Magic

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