



CONTEMPORARY FRENCH CINEMA

Second edition

Guy Austin

AN INTRODUCTION

Contemporary French Cinema An Introduction

Susan Hayward, Ginette Vincendeau



Contemporary French Cinema An Introduction:

Contemporary French Cinema, 2nd Edition Guy Austin, 2008 Tracing the history of contemporary French cinema Guy Austin addresses key issues in French films such as national identity representations of sexuality and the new realism

Contemporary French Cinema Guy Austin, 1996-11-15 Examines popular French film of the last 25 years Charts recent developments in all genres since the New Wave including the heritage film the thriller the war film cinema du look Other topics include representations of sexuality the work of women film makers Includes a filmography Contemporary French Cinema Alan J. Singerman, Michèle Bissière, 2018-09-15 Like its French language companion volume *Le Cinéma français contemporain* Manuel de classe Alan Singerman and Michèle Bissière's *Contemporary French Cinema A Student's Book* offers a detailed look at recent French cinema through its analyses of twenty notable and representative French films that have appeared since 1980 Sure to delight Anglophone fans of French film it can be used with equal success in English language courses and when paired with its companion volume dual language ones Acclaim for *Le Cinéma français contemporain* Manuel de classe From *Le Dernier Métro* to *Intouchables* Bissière and Singerman cover the latest trends of French cinema emphasizing context and analytical method as Singerman did in *Apprentissage du cinéma français* Focus 2004 The authors offer a selection of films most French cinephiles will applaud and they incorporate insights from some of the best critical work on French cinema Students of French film will also find all the bibliographical pointers they need to dig deeper and instructors will appreciate the pedagogical components included in the chapters Jonathan Walsh Department of French Studies Wheaton College Massachusetts This remarkable book comes to us from two seasoned teachers and critics and beautifully complements an earlier work Alan Singerman's *Apprentissage du cinéma français* The time period covered more targeted here than in the preceding text is admirably well chosen and the breakdown by broad category each offering multiple options guides the teacher while offering a choice among an abundance of interesting films The preliminary chapters both succinct and informative give students an excellent overview of French cinema as a whole and of the technical knowledge needed for film analysis Each of the subsequent chapters offers an indispensable introduction discussing the plot director production actors reception and context of the film in question and also provides a very useful filmography and bibliography an exemplary work Brigitte E. Humbert Department of French and Francophone Studies Middlebury College

A Companion to Contemporary French Cinema Alistair Fox, Michel Marie, Raphaëlle Moine, Hilary Radner, 2015-01-27 *A Companion to Contemporary French Cinema* A *Companion to Contemporary French Cinema* presents a comprehensive collection of original essays addressing all aspects of French cinema from 1990 to the present day Featuring contributions from an international cast of established and emerging scholars of French cinema these innovative essays highlight the diversity of French films and filmmaking techniques that have emerged since the New Wave era Themes and topics covered include the social political and cultural contexts of recent French cinema contemporary filmmakers and performers genres

cycles and cinematic forms gender and sexuality and emerging trends and innovative new filmmaking forms Among the French films examined in depth are hit comedies including *Bienvenue chez les Ch'tis* and *Intouchables* blockbusters such as *The Crimson Rivers* police films like *36th Precinct* historical films such as *Farewell My Queen* and *Days of Glory* celebrated animated features such as *Kirikou* and the Sorceress films representative of the new French extreme such as *Romance* *Baisemoi* and *Trouble Every Day* and numerous auteur films ranging from Bruno Dumont's *Hors Satan* and Fran ois Ozon's shorts to Pascale Ferran's *Lady Chatterley* and Alain Guiraudie's *L'Inconnu du lac* Combining cutting edge scholarship with wide ranging methodological approaches and perspectives *A Companion to Contemporary French Cinema* is an invaluable resource for students and scholars of French film as well as all those interested in the evolution of this celebrated cinematic tradition

Music in Contemporary French Cinema Phil Powrie, 2017-06-29 This book explores composed scores and pre-existing music in French cinema from 1985 to 2015 so as to identify critical musical moments It shows how heritage films construct space through music generating what Powrie calls third space music while also working to contain the strong women characters found in French heritage films through the use of leitmotifs and musical cues He analyses fiction films in which the protagonists perform at the piano showing how musical performance supports the performance of gender Building on aspects of musical performance and in particular the use of songs performed in films Powrie uses a database of 300 films since 2010 to theorize the intervention of music at critical moments as a crystal song Applying Roland Barthes's concept of the punctum and Gilles Deleuze's concept of the crystal image Powrie establishes the importance of the crystal song which reconfigures time as a crystallization of past present and future

Contemporary French Cultural Studies William Kidd, Sian Reynolds, 2014-05-01 The study of French culture has long ceased to be purely centred on literature Undergraduate French courses now embrace all forms of cultural production and consumption and students need to have a broad knowledge of everything from day time TV and the latest detective novels to debates about national identity and immigration policies This stimulating text is an introduction to the full range of contemporary French culture Written by a group of leading academics both within and outside France each chapter focuses on a topic from the French cultural scene today Starting with an overview of resources for further information both in print and online the text discusses the varied forms of French cultural expression and looks critically at what Frenchness itself means The book also explores examples of cultural production ranging from sport media and literature to theatre cinema festivals and music An essential resource for students and scholars alike this text provides detailed material and analysis as well as a launch pad for further study

French Studies in and for the Twenty-first Century Philippe Lane, Michael Worton, 2011 With contributions from leading scholars across the entire range of French studies this up to date volume examines both the current state of French studies in the United Kingdom as well as its future in an increasingly interdisciplinary world where student demand new technologies and developments in transnational education are changing the ways in which we teach learn research and

assess achievements Required reading for French studies scholars worldwide this volume builds upon the findings of the influential Review of Modern Foreign Languages Provision in Higher Education and maps the present and future of the field

The Cambridge Companion to Modern French Culture Nicholas Hewitt, 2003-09-11 France entered the twentieth century as a powerful European and colonial nation In the course of the century her role changed dramatically in the first fifty years two World Wars and economic decline removed its status as a world power whilst the immediate post war era was marked by wars of independence in its colonies Yet at the same time in the second half of the century France entered a period of unprecedented growth and social transformation Throughout the century and into the new millennium France retained its former international reputation as a centre for cultural excellence and innovation and its culture together with that of the Francophone world reflected the increased richness and diversity of the period This Companion explores this vibrant culture and includes chapters on history language literature thought theatre architecture visual culture film and music and discuss the contributions of popular culture Francophone culture minorities and women

Queering Contemporary French Popular Cinema Darren Waldron, 2009 Queering Contemporary French Popular Cinema combines close film analysis with a small scale qualitative investigation of audience responses to examine images of queerness in contemporary French popular cinema and their reception Through its blending of the textual and the empirical this book provides a unique insight into the ways in which sexuality and gender are represented on the cinema screen as well as the spectator reactions they elicit Since the mid 1990s depictions of lesbians gay men and queer forms of sexual desire and identity have shifted to the mainstream of French cinematographic representation as evidenced by the box office success of a series of highly commercial comic films including *Gazon maudit* Josiane Balasko 1995 *Pdale douce* Gabriel Aghion 1996 *Le Placard* Francis Ver 2000 and *Chouchou* Merzak Allouache 2003 Alongside this commercial strand a series of small budget alternative comedies and other genre films have also challenged heteronormative conceptualizations of sexuality and gender Films such as *Sitcom* Fran ois Ozon 1998 *L Homme est une femme comme les autres* Jean Jacques Zilbermann 1997 *Pourquoi pas moi* St phane Giusti 1999 *Dr le de F lix* Olivier Ducastel and Jacques Martineau 2000 and *Les Chansons d amour* Christophe Honor 2007 portray desire as fluid and or gender as unfixed With their use of parody and their blending of comedy with the musical melodrama romance or road movie these and other similar films have resonated with a burgeoning viewing public tired of having to seek queerness in connotation of appropriating marginal characters in ostensibly straight narratives and of tragedy and trauma as the principal modes of representation and spectator address

Cinema and the Republic Jonathan Irvine, 2013-05-15 This book analyses contemporary French films by focussing closely on cinematic representations of immigrants and residents of suburban housing estates known as banlieues It begins by examining how these groups are conceived of within France s Republican political model before analysing films that focus on four key issues Firstly it will assess representations of undocumented migrants known as sans papiers before then analysing depictions of

deportations made possible by the controversial double peine law Next it will examine films about relations between young people and the police in suburban France before exploring films that challenge clichés about these areas The conclusion assesses what these films show about contemporary French political cinema

Introduction Chapter One Cinema and the Republic Chapter Two The Sans papiers on Screen Contextualising Immigrant Experiences in Film Chapter Three Double peine The Challenges of Mobilising Support for Foreign Criminals via Cinema Chapter Four Challenging or Perpetuating Clichés Young People and the Police in France's Banlieues Chapter Five Challenging Stereotypes about France's Banlieues by Shifting the Focus Conclusion Notes Filmography and Bibliography Index

The Cinema of Catherine Breillat Sophie Bélot, 2017-08-28 In The Cinema of Catherine Breillat Bélot offers a detailed analysis of Breillat's past and recent films Breillat is one of the most internationally renowned French women filmmakers whose notoriety is built on her explicit representation of women's sexuality Most of her films rely on a female protagonist's personal and intimate search of her self characterised by her sexual journey Facing censorship and controversy Breillat's films do not easily fit classification and place the viewer into an uncomfortable position This study looks at Breillat as an independent cinema auteur entertaining a close relation with her films by exploring and positing women from adolescence to adulthood as sexual beings reflecting her films identity emanating from Breillat's personal or intimate scenes

French Studies in and for the 21st Century Philippe Lane, Michael Worton, 2011-07-07 French Studies in and for the 21st Century draws together a range of key scholars to examine the current state of French Studies in the UK taking account of the variety of factors which have made the discipline what it is The book looks ahead to the place of French Studies in a world that is increasingly interdisciplinary and where student demands new technologies and transnational education are changing the ways in which we learn teach research and assess Required reading for all UK French Studies scholars the book will also be an essential text for the French Studies community worldwide as it grapples with current demands and plans for the future

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

Films of the New French Extremity Alexandra West, 2016-05-19 The films of the New French Extremity have been reviled by critics but adored by fans and filmmakers Known for graphically brutal depictions of sex and violence the subgenre emerged from the

French art house scene in the late 1990s and became a cult phenomenon eventually merging into the horror genre where it became associated with American torture porn. Decidedly French in flavor, the films seek to reveal the dark side of French society. This book provides an in-depth study of New French Extremity focusing on such films as *Trouble Every Day* (2001), *Irreversible* (2002), *Twentynine Palms* (2003), *High Tension* (2003), and *Martyrs* (2008). The author explores the social implications of cinematic cruelty presented not as violent films but as films about violence.

Cinema and the Republic Jonathan Irvine, 2013-05-15. This book analyses contemporary French films by focussing closely on cinematic representations of immigrants and residents of suburban housing estates known as *banlieues*. It begins by examining how these groups are conceived of within France's Republican political model before analysing films that focus on four key issues. Firstly, it will assess representations of undocumented migrants known as *sans papiers* before then analysing depictions of deportations made possible by the controversial *double peine* law. Next, it will examine films about relations between young people and the police in suburban France before exploring films that challenge clichés about these areas. The conclusion assesses what these films show about contemporary French political cinema.

[The Cinema of France](#) Phil Powrie, 2006. An in-depth look at some of the best and most influential French films of all time. *The Cinema of France* contains 24 essays each on an individual film. The book features works from the silent period and poetic realism through the stylistic developments of the New Wave and up to more contemporary challenging films from directors such as Abel Gance, Jean Renoir, Marcel Carné, François Truffaut, Jean-Luc Godard, Alain Resnais, Agnès Varda, and Luc Besson. Set in chronological order, *The Cinema of France* provides an illuminating history of this essential national cinema and includes in-depth studies of films such as *Un Chien Andalou* (1929), *Les Vacances de Monsieur Hulot* (1953), *Le Samouraï* (1967), *Shoah* (1985), *Jean de Florette* (1986), *Les Visiteurs* (1993), and *La Haine* (1995).

Muslim Women in French Cinema Leslie Kealhofer-Kemp, 2015-12-14. Bringing together a diverse corpus of over 60 documentaries, short films, TV films, and feature films released in France between 1979 and 2014, this book represents the first comprehensive study of cinematic representations of first-generation Muslim women from the Maghreb (Algeria, Morocco, Tunisia) in France.

France on Film Lucy Mazdon, 2001. This collection of new essays is a comprehensive introduction to the concerns and styles which characterise contemporary popular French film.

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.

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 Agnes 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

Contemporary French Cinema An Introduction Book Review: Unveiling the Power of Words

In a global driven by information and connectivity, the energy of words has are more evident than ever. They have the capacity to inspire, provoke, and ignite change. Such may be the essence of the book **Contemporary French Cinema An Introduction**, a literary masterpiece that delves deep to the significance of words and their effect on our lives. Published by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we shall explore the book is key themes, examine its writing style, and analyze its overall impact on readers.

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