

Fall 2023.

« Agnès Varda: Here and There »

FRT 3561/ENG 4134

MWF Period 6, TUR. 2334. [12 :50-1 :40pm]
+ W 8-10 ROLS 115[screening time] =3-6pm

Instructor: Dr. Sylvie E. Blum

Location: [Dauer Hall](#) 243. Mailbox: Dauer 263 (in mailroom)

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Office Hours: TBA and by appt

Course description: Agnès Varda: Here and There....

The class covers French Belgian-born director Agnès Varda, a predecessor to the New Wave, and member of the Left Bank group (Paris).

Course Objectives:

The goal of the class is to critically examines A. Varda's entire filmic and photographic production, covering various genres and styles made in France and the United States, from the 1950s all the way to the 2010s. This will entail her philosophical approach to writing and film and will not be limited to films.

Goals: in this class, you will learn about French cinema, how to understand and 'read' a film, and the way to write about them. On top of this, looking at one director's life work, you will become experts in a director whose career traverses much of 20th century French cinema history as well as the early 21st century. You will acquire all the tools to critically view a filmic text in all aspects.

REQUIRED TEXTBOOKS:

Delphine Benezet. *The Cinema of Agnès Varda: Resistance and Eclectism*. English edition-

RECOMMENDED TEXTBOOKS:

Eng. Steven Ungar. *Cléo from 5 to 7*. BFI Films Classics, 2020 isbn # 978-1838719364

Sandy Flitterman-Lewis. *To Desire Differently. Feminism and the French Cinema*. Columbia U.P. 1996. 9780231104975

*Fr. Nathalie Mauffrey. *La cinécriture d'Agnès Varda. Pictura et Poésis*. PU Provence, 2022

FILMS:

The Criterion film channel has most of Agnès Varda's films.

Most of the reading material (print) is located at library West, 2nd floor, and electronically on the class reserve list.

Some Topics: Cinécriture, Cléo from 5 to 7, La Pointe Courte, Les Créatures, the California moment, The Gleaners and I, documentaries/documenteurs, Jacques Demy, installation work...

REQUIREMENTS:

- 1) 2 reaction essays/month or a total of 7 papers (30%):
[600 words each max.]
- 2) A comprehensive midterm about the readings and screenings (30%)
- 3) weekly participation (20%)
- 4) One oral presentation on a film or text 20%

Weekly participation (20%) Please note that each reading assigned needs to be done prior to class. Be prepared for an active and construction discussion each time we meet as a group, and sometimes on Canvas. Some may involve some research work prior to class. Included in participation are discussion posts (On Canvas), and research on various questions over the semester that may be collected on paper or online.

-You are expected to attend all class meetings (see absence policies in last part of syllabus) and participate actively in discussions regarding films, and literature (all readings). Class participation does not mean sheer presence, but consistent participation and constructive input regarding the various class activities that will be organized over the course of the semester: these may vary in style.

Reaction papers (30%)

You will be required write an essay every other week with terms related to film, culture, women's history etc... as it relates to the weekly topic. I will sometimes place questions on the film to guide you. You could answer one question and turn it into an essay. Please make sure to turn in the assignment on each film/or text prior to class discussion of the film or text. Any assignment turned later (i.e. *meaning when class starts or post class discussion*) will be considered late. You should count 7 reaction papers over the semester. The last paper will have to integrate overall questions covered throughout the semester on top of the final film and present a larger perspective than earlier papers. Please note that all typed work should use **Time New Roman**, font 11 or 12, and should be submitted as a Word doc (not a pdf or other formats. If you turn a PDF, the instructor is unable to edit the document on canvas.

Midterm exam (30%).

The exam will be based on class lectures, discussions, films and reading material covered before exam date (Oct. 30). It will be done in class.

Oral Presentation (10%).

Each one will present on a film or text of their choice over the course of the semester, prior to the discussion of the film or text. It can be done as a group of 2 if you wish. The calendar for these will be determined by week 2.

The grade on the presentation is based on the following criteria:

A. The importance of the material presented to the class. Students must make brief references to primary scenes in a particular film to illustrate critical issues and support their argument.

B. The clarity of the written and oral work. Here, "clarity" refers to smooth oral delivery, correct use of descriptive terminology and grammar.

C. The student's ability to pose important questions to the class at the end of their oral presentation. Students must introduce the argument/thesis of their oral presentation based on their text.

D. the canvas page for discussion should be used as a base for all material used for the presentation.

Screenings: There will be ONE film/week, and the film will be listed on syllabus. Please expect to have watched the film by **Friday's** class, as the collective screening is scheduled on Wednesday (and is arranged by the film program) with a projectionist. If you cannot make it to the Wednesday screening, you need to arrange viewing the film on your own. The Library (west) has all the films for class on our reserve list (make sure to have both classes # when you go there).

Absences: Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies. If you disappear for long periods of time, I will conduct a wellness check on you via UF. Absences do affect the class and understanding of the material. This is not an online class.

The instructor is not responsible for arranging or accommodating students who could not obtain the film on their own. Absence policy and make up policy follow UF policy posted at the following site: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

WEEKLY SCHEDULE

August

Week 1

W. 23 class starts – intro to material

F. 25 introduction to film terminology and French cinema

Week 2

M. 28 Reading #1. Delphine Bénézet – Intro. *Beginnings*

W. 30 intro to Varda and textbook.
SC. *Opéra-Mouffe*

September

F. 1st **Sept.** Discussion/Analysis of film. Discussion Post Questions (Canvas)
Reading #2. Chapter 1. Discussion of Varda: A Woman within History

Week 3

M. 4. Labor Day - No class

W. 6 Reading #3. Chapter 2 pp. 41-60 – “Aesthetics”
SC. *La Pointe Courte* (1953, 89’)

F. 8 Discussion of film and reading #3.
Reaction paper #1 due- Question: How does Bénézet examine the film in her chapter?

Week 4

M. 11 Reading Bénézet, Chapter 2. Pp. 60-70. The question of ‘authorship’.

W. 13 Painting – and... music in Varda. Reading Ungar (ARES)
SC. *Cléo from 5 to 7* (1961, 90’)

F. 15 Analysis of the film. Question: what do we see of Paris and women in the film? What type of construction is used?

Week 5

M. 18 Reading Sandy Flitterman-Lewis, Chapter 8: “The Woman Seen” (ARES)

W. 20 Reading Flitterman-Lewis, Chapter 10: “From Déesse to Idée” (ARES)
SC. *Le Bonheur* (1964, 82’)

F. 22 Analysis-**Paper #2 due**

Week 6

M. 25 Intro to Jacques Demy.
W. 27 Demy-Varda in dialogue
SC *Les parapluies de Cherbourg*, (Demy 1964, 95’)

F. 29 Discussion/Analysis

October

Week 7

M. 2 Varda – California. presentation

W. 4 the American period- documentaries
SC *Uncle Yanco* (1967, 22’), *Black Panthers* (1968, 28’)

F. 6 No class- Homecoming

Week 8

- M. 9 Discussion/analysis of 2 doc. Films- **paper #3 due**
- W. 11 Intro to *Lion's Love*.
SC. *Lion's Love* (1969, 110')
- F. 13 Virtual tours of Varda's work. Collective researched-based work.

Week 9

- M. 16 The Seventies- France
- W. 18 Intro to *One Sings, the Other doesn't*. reading
SC. *One Sings, the Other doesn't. L'Une chante, l'autre pas* (1976, 120')
- F. 20 Analysis of film. **paper #4 due.**

Week 10

- M. 23 Reading Bénézet, Chapt. 3 "Varda's Ethics of Filmmaking"
Return to California, and Los Angeles
- W. 25 The notion of the 'passeur' in film
SC. *Mur, Murs* (1980, 81') *Documenteur* (1980-81, 63')
- F. 27 Analysis.

Week 11

- M. 30 **MIDTERM**
- W. 1stNov. Wandering in Varda's film.
SC. *Sans toi, ni loi / Vagabond* (1985, 105')
- F. 3 Reading: Bénézet, Chapter 4. "Poetics of Space"-**paper #5 due**

November

Week 12

- M. 6 Varda and installation works.
- W. 8 Intro to Jacquot de Nantes
SC. *Jacquot de Nantes* (1990, 118')
- F. 10 No Class: Veteran's Day

Week 13

- M. 13 the years 2000
- W. 15 intro to *The Gleaners and I*
SC. *The Gleaners and I* (2000, 82')
- F. 17 Analysis, discussion. **paper #6 due**

Week 14

- M. 20 Reading Bénézet. Chapter 5: "Cinécriture + Originality"
W. 22 No Class- Thanksgiving
F. 24 Thanksgiving

Week 15

- M. 27 Reviewing the corpus of Varda's films.
W. 29 Intro to *Les Plages d'Agnès/The Beaches of Agnès*.
SC. *The Beaches of Agnès* (2008)
F. 1st Dec. Discussion-Analysis of the film. **paper #7 due**

December

Week 16

- M. 4 One of Varda's last projects – presentation
W. 6. Last day of class & Formal conclusion.

* Please note that the syllabus is subject to revisions over the course of the semester, depending on the class itself, which according to my teaching philosophy, is never static, but fluid.

Class Policies

Policy related to class attendance + absences:

Class attendance is compulsory. Excuses will be made for religious, and/or medical absences provided that a doctor's note is submitted to the instructor. Class participation is evaluated daily and has to be consistent over the duration of the term. It may include group work on specific questions, and discussion of assigned readings and films. Not excused are the following: a vacation cruise, leaving early for your weekend, etc. (three absences are permitted throughout the term, however, make sure you are up to date with the in-class discussions, analysis, presentations and reading). After 3 absences, there will be a -1-pt. policy per class. Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

Students Requiring Accommodation

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>

It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

COURSE EVALUATIONS: Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>

ACADEMIC HONESTY: The University of Florida statement regarding academic honesty and more specifically “giving and/or receiving unauthorized aid on student’s work” reads as follows:

- Giving information includes, but is not limited to, allowing other students to use or copy work or answers to exam questions either while the exam is being given or after having taken the exam.
- Further, the taking of information includes, but is not limited to, copying from the answers provided in the book or ancillary materials, copying from another student’s paper [...], using information already written in books, [...], or asking anyone, students or not to review and/or correct assignments.
- Students found in violation of this policy will be referred to the appropriate administration for appropriate action according to the student judicial process.

Students may view the entire UF honor code at:

<https://archive.catalog.ufl.edu/ugrad/1617/advising/info/student-honor-code.aspx#honesty>

Counseling and Wellness Center: [Visit the Counseling and Wellness Center website](#) or call 352-392-1575 for information on crisis services as well as non-crisis services.

Student Health Care Center: Call 352-392-1161 for 24/7 information to help you find the care you need, or [visit the Student Health Care Center website](#).

ON-CAMPUS STUDENT RESOURCES: Students are encouraged to take full advantage of the resources provided to them at UF:

U Matter, We Care: If you or someone you know is in distress, please contact umatter@ufl.edu, 352-392-1575, or visit [U Matter, We Care website](#) to refer or report a concern and a team member will reach out to the student in distress.

University Police Department: [Visit UF Police Department website](#) or call 352-392-1111 (or 9-1-1 for emergencies).

UF Health Shands Emergency Room / Trauma Center: For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; <https://ufhealth.org/uf-health-shands-emergency-room-trauma-center>

GatorWell Health Promotion Services: For prevention services focused on optimal wellbeing, including Wellness Coaching for Academic Success, visit the [GatorWell website](#) or call 352-273-4450.

Academic Resources

E-learning technical support: Contact the [UF Computing Help Desk](#) at 352-392-4357 or via e-mail at helpdesk@ufl.edu.

Career Connections Center: Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.

Library Support: Various ways to receive assistance with respect to using the libraries or finding resources.

Teaching Center: Broward Hall, 352-392-2010 or to make an appointment 352-392-6420. General study skills and tutoring.

Student Complaints On-Campus: [Visit the Student Honor Code and Student Conduct Code webpage for more information.](#)

On-Line Students Complaints: [View the Distance Learning Student Complaint Process.](#)

Writing Assessment

Writing Assessment Rubric

	SATISFACTORY (Y)	UNSATISFACTORY (N)
CONTENT	Papers exhibit at least some evidence of ideas that respond to the topic with complexity, critically evaluating and synthesizing sources, and provide at least an adequate discussion with basic understanding of sources.	Papers either include a central idea(s) that is unclear or off-topic or provide only minimal or inadequate discussion of ideas. Papers may also lack sufficient or appropriate sources.
ORGANIZATION AND COHERENCE	Documents and paragraphs exhibit at least some identifiable structure for topics, including a clear thesis statement but may require readers to work to follow progression of ideas.	Documents and paragraphs lack clearly identifiable organization, may lack any coherent sense of logic in associating and organizing ideas, and may also lack transitions and coherence to guide the reader.
ARGUMENT AND SUPPORT	Documents use persuasive and confident presentation of ideas, strongly supported with evidence. At the weak end of the Satisfactory range, documents may provide only generalized discussion of ideas or may provide adequate discussion but rely on weak support for arguments.	Documents make only weak generalizations, providing little or no support, as in summaries or narratives that fail to provide critical analysis.

STYLE	Documents use a writing style with word choice appropriate to the context, genre, and discipline. Sentences should display complexity and logical sentence structure. At a minimum, documents will display a less precise use of vocabulary and an uneven use of sentence structure or a writing style that occasionally veers away from word choice or tone appropriate to the context, genre, and discipline.	Documents rely on word usage that is inappropriate for the context, genre, or discipline. Sentences may be overly long or short with awkward construction. Documents may also use words incorrectly.
MECHANICS	Papers will feature correct or error-free presentation of ideas. At the weak end of the Satisfactory range, papers may contain some spelling, punctuation, or grammatical errors that remain unobtrusive so they do not muddy the paper's argument or points.	Papers contain so many mechanical or grammatical errors that they impede the reader's understanding or severely undermine the writer's credibility.

[Writing Studio](#): 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers.