- Only included three women directors, but many more participated in the movement as producers, editors etc
- New Wave is a marketing term (Chabrol) and an artistic school (Michel Marie)
- Also encompasses changes in economic, social, technological norms within France in the late 1950s/early 60s
- Also narrative contribution from new directors and creative personnel
- "Nouvelle Vague spectator allowed movement to flourish"
- Initially used to describe a break with tradition by post-WWII generation -
  Dissatisfaction with film industry post-WWII: 'fortress', tradition of quality “Within an apparently frozen society, the cinema is inert”
- Le Film francais, Cinema 58, Cahiers du Cinema all publicly criticized mainstream film industry
- France had always had young individual stylists in cinema – New Wave had conditions that allowed them to direct feature films
- Narrative experimentation and stories for a younger generation
- Et Dieu crea la femme: amoral female sexuality
- Une histoire simple: single mother “It has marked all French film production since” -
  “Every French film is to a certain degree measured against the NV, and not a year goes by without some critic somewhere asking whether two particularly interesting.”

Cultural Contexts:
“First and foremost a cultural phenomenon” - trends of the 1950s
1958: Fifth Republic
1945-1960: population increased more than in the last 100 years. 1/3 of pregnancies unwanted
“Very real tensions between contemporary women’s lives and the social norms of traditional France” (6)
- Cinema audience became more elite: young, well educated, enlightened fanatics
- 1950s saw a “definitive breakdown of conventional divisions between high and low cultural products” - “fascinating mixture of consumerism and culture”
- 1957: L’Express survey – 69% thought women should concentrate on home and family
  1940s film culture → 1950s cinephilia in Paris
  “French cinema dead under the weight of its impeccable, perfect quality” - review by Dorsday (31)
  “Positif’s Raymond Borde described Godard as a ’disgusting misogynist’” (34)

Testing the Water
Agnes Varda:
- An outsider who broke into the industry; coined cinecriture
- Inspired other women
- Anticipated New Wave with small budget, on location shooting of La Pointe Courte

Vadim and Malle:
And God Created Woman -
- Bardot's Juliette was not just another beautiful baby doll...
- Praised by Simone de B – Madonna of the 1950s
- Francoise Audé: 'disrespect itself' – according to her the New Wave proper began in 1959, but for women it began in 1956
- Product of the time – cannot identify with today
- Vadim wanted to document 'a new kind of woman'
- New perspectives on modern sexual autonomy – radical for the time. Hypocrisies exposed, independence
- New character type “that would be explored further and reworked by subsequent young actresses as well as their young male directors” (82)
- “Taming” motif – she submits to male control – hypocrisy of Carradine not wanting to be tamed
- Susan Hayward: moral of the story not to follow sexual desires
- Bardot became the representation of the 'new woman'

The Lovers: - Jeanne owns her sexuality – oral sex scene breaks taboo
- Within the frame of tradition – a woman breaking out of her conventional role. But this is always represented through sexual liberation, rather than other forms of self-determination
- Lack of moral judgement – characteristic of Malle’s films. Even though nearly all NV directors are men, and partly because they are men, their films are fascinated with women characters
- Jeanne begins to remake herself
- Hardly a feminist text – replace two men with another – but has some liberal feminist traits
- Hypothesis: i.e. framed and objectified; mirrors - “Carte de tendre” - literally a desire to control life through physical space
“Thus, while the New Wave would, for all intents and purposes, be a 'boys club', there was a very real tendency to feature tales about young women as much as young men and to concentrate on just what it meant to be a NV woman in NV France”
- Paved the way for NV films

- Chabrol: sexist or ironic?
- Central films that launched the NV: les cousins, 400 coups, A bout de souffle, Hiroshima

Truffaut:
Les mistons – Bernadette objectified by school boys.
Lafont: "first feminine model of the New Wave“ - more modern, fuller figured
*Even the way Neupert describes Lafont objectifies her – his 'shining young wife'
(167), mentions age
- NV trend of overt references to earlier film practice
A bout de souffle: Patricia androgynous, sexually liberated (discovers pregnancy)
    Full of contradictions
On the New Wave's Left Bank
- Difference from New Wave: deeper involvement in aesthetic experimentation, connections to documentary practice, overt political themes and increased interest in arts other than cinema

Hiroshima, mon amour: Written by Duras - Centred around French woman – husband, ex-lover, Japanese man
- Complex: lack of knowledge about her motivations etc Cleo from 5 to 7
- Complex character
- Justifiably became one of the milestones of Feminist cinema – objectified, suffering body – subjective, conscious being 339 – quote about being seen/looking herself- Alternates between shallow child and independent woman
- Varda as only successful female art film director in the world was largely ignored at the time Le Bonheur: Alan Williams - “Life and patriarchy go unexamined” - focus on male character's experience (348)
- Women as exchangeable – Emilie fulfils Therese's role

**French Cinema – Lanzoni**
Ch 5: The years of the French New Wave

- From end of 1950s: “colonial antagonism, deep sociopolitical divisions, and a series of inefficient coalition governments” (196) French culture attempted to resist American culture, self-preservation
- Effect of the increase in ownership of TV / automobles for the film industry
- Louis Malle - films tangential and not seminal to the NV Camerastylo (Alex Astruc's concept) – cinema as an autonomous language – author 'writes' with a camera
*All gender neutral descriptions by Lanzoni

Les Bonnes femmes: “All fantasize about romance, although they can foresee doomed attempts at romance” (217) - All are doomed through romance - Jacquèleine – strangled in a park (*casual treatment of female death – plot device, fatal fulfillment or in this case a moral lesson) “In a banal existence or collective nightmare, Chabrol poises a mix of realism and symbolism” (217) *Lanzoni fails to see that women are always objects, pawns – a man in the same situation would take control, rebel Le Mepris: Camille/Paul dialogue – do you like my eyes/yes...so you love me then?/yes Woman reduced to her body parts

**The New Wave – James Monaco**

Ch 6: Godard – Woman and the Outsider
Operation beton: “girls as we love them, boys as we see them everyday
- Patricia in A bout de souffle fulfils her dream as a writer – she rewrites Poiccard’s legacy by turning him in (111)
- Patricia as imitator – thumb over lip
*Inherent sexism in description - “Patricia isn't the only 'Belle Americaine' in the
Wave created actors who are the filmmaker’s alter egos rather than icons designed for the adoration of women filmgoers”

*Women in NV films traditionally feminine and attractive

A bout de soufflé:
- Poiccard as an heir to romanticism – camera techniques make audience share in his independence and freedom. Only Patricia will undercut that “Godard oscillates between the fetishism of the close-up when he shoots the female face and body as objects of desire [and long distance shots] for filming relations between the two characters” (114)
- “Loss in value for the female character” is in her inconsistency
- Patricia doesn’t understand Michel – the audience does
- Patricia possesses ‘legitimate culture’ but Michel mocks it each time without her reacting – seems put on rather than internalised
- “Old stereotype of woman incapable of knowing or taking responsibility for their desire” (115) – Patricia resists then succumbs to sleeping with Michel
- But Godard does take seriously her hesitations, fears, aspirations (unlike Parvulesco)

Chapter 8: The Women of the New Wave: Between modern and archaic

- The NW, after 1956, became associate “with the emergence of a new figure of the woman” (145)
- Surveys of the time
  - Of women in 1950s – ‘The Truth about Girls” – L’Express 20/10/60, Madeleine Chapsal
  - Of NW women – “A composite portrait of the NW heroine” – L’Observateur Litteraire, 27/4/61, Evelyne Sullerot
- NW women are cultivated (petty) bourgeoisie – do not work “The cynicism that the new cinema credits women with having seems to be more a male fantasy than a reality” (149) – idealised version of women?
- Films with male protagonist: director as sociologist, describing her social and sexual alienation with ‘more or less pity or distance’ (149)
  - Mme Bovary-esque
- All female characters and actresses tend to come from cultivated urban classes – they are the vision of female modernity
- NW broke with previous version of eroticism – “introduced a sublimated eroticism that passes more through the face and the voice (and through the lighting and framing) than through the body” – little make up, atypical body type
- “The young filmmakers affirmed their creative power and invented new images of women whose seductions seems to emanate less from their objective ‘endowments’ than from the capacity that the men behind the camera have to reveal their secret charms” (150-51)

- New figures changed appearance of femininity and seductiveness: less sexist “No longer reduced to being the instrument of a fetishistic and voyeuristic male
- Film sanctions the position laid out for women under the patriarchy
  “Conflicts within Italian culture over the traditional role of women and the social changes afforded to them as a result of increasing industrialization” and also post-war
- Reactionary impulses of the films against woman taking power and control of narrative – this threat and its recontainment explored

**Italian Neorealism: Rebuilding the Cinematic City – Mark Shiel**

Women’s sensuality explored

**Women’s Rights and Women’s Lives in France, 1944-1968 – Claire Duchen**

“For at least 15 years after the war, no vision of fulfilled femininity involving anything other than domesticity and motherhood was readily available to women” (65)

- Robert Prigeut, Minister of Population and Public Health – women’s fulfilment lay in “accepting their feminine nature” – i.e. home

- Domestic appliances appeared: modern woman ‘free’ from household chores
- America represented modernity and progress
- The ‘new housewife’ of the 1960s: because of the grands ensembles
- 1960s: women increasingly staying in or returning to the labour force
- Housework did not satisfy or fulfill
- People may have a younger age – average age fell consistently until the 1970s, then reversed
- Marriage laws (not changed until 1965) upheld hierarchical patriarchal family, man’s control
- During Vichy: ’Travaille, Famille, Fatherland’
- Sentimental attitudes to motherhood – selflessness
- Benefit of employment framed in terms of benefits to families, not women
- Film stars featured on cover of magazines, often referring to their children (BB, Grace Kelly)

“But the struggle [between motherhood and career] seems to have been overtaken by reality: mothers were working” (115)

“The double shift was accepted but not celebrated”

- Issues at the time: women in the workforce, balancing family and work
- 1965 survey: 80% of women of childbearing age in favour of legal and available contraception
- Survey: nobody speaks positively about large families

“In the 1950s, discussions on motherhood focused primarily on the tension between motherhood and employment outside the home” (127)

- Les trentes glorieuses
- Groups for women’s rights – bourgeois, middle aged
- Women hitchhikers, women drivers, 'les filles n’ont jamais du fric’, steals money
- Self-conscious reference to women in cinema: she worked as a script girl, says you have to sleep around
- Frames: long shot – from behind, no intimacy
- Vous/tu show power imbalance/miscomprehension
- Soutien-gorge: feels entitled to comment on her appearance
- Patricia announces that she has plans outside of Michel
- Le New Yorkaise – first question: “elle est jolie?”
- Foreshadowing – tells the story of a woman who stuck with her partner in the Rivier
- Rhymes: Je connais une fille, qui a un tres joli cou, une tres jolie seine... “qui est lache”. Reduces down to body parts
- Michel: “je t’interdis d’aller voir ce type”
- Patricia filmed from behind in car – less objectified
- She doesn’t want a child, she dies (journalist) – it would be a shame if that happened to you – references women’s problems with pregnancies
- Annoyance with journalist – jump cuts, boring story. He asserts his power over her.
- Patricia childlike, domestic – see her home, her teddy. Michel is a nomad. Same for other women too.
- In same frame – awkward angle slightly from above, neither fact or full view
- Magazine that Michel looks through without Patricia seeing anything – naked women
- Romeo et Juliet: “les idées de filles”
- Women as cowardly: “tu es lache, c’est dommage”; makes sweeping generalisation – “A woman can’t light her cigarette, it means she’s scared of lightening
- Orders her around: viens ici, réponds-moi, tais-toi je reflechis
- She says ‘les francaises’ and he says ‘les filles’
- “Elle est plus jolie que moi?” – comparison with painting
- Look at each other but with little intimacy – shot opens on them kissing but lips pressed together with no kiss
- Patricia looks at herself in the mirror – not for male gaze but for herself, making faces and smiles to herself
- Les suedoises sont formidables
- Only one in frame at a time – no jumpcut for continuity, but panning across and back to emphasise disconnect
- J’ai peur “je suis tres independante, tu sais”
- Michel is obsessed with sleeping with her, insists on trying to undress her
- When she rejects him, he gets easily irritated
- Patricia examines herself in the mirror – “tu aimes plus mes yeux, ma bouche ou mes epaules?” – reduces down to body parts
- Lack of intimacy – Michel has eyes open as they kiss
- Parvulesco: doesn’t hear Patricia’s questions, ignores her
- Sweeping generalisation of women
- At least advocates women sleeping with many men – typical of NW directors?
- Patricia takes sunglasses off, looks at camera and takes control of male gaze as the