

Girl(y) sounds: Music and Girlhood in Contemporary French Cinema

Gemma Edney, University of Exeter



Language

English language music = youth
∴ Eng-lang songs create a youthful film-space

LOL (Azuelos, 2008) uses older English songs to evoke nostalgia and cross generational boundaries



Un amour de jeunesse (Hansen-Løve, 2011) includes folk music which elicits nostalgia and expresses the characters' feelings of loss

Genres carry connotations and stereotypes, which can be translated into film



Genre



Eng-lang music in *Respire* (Laurent, 2014) not only creates a youth space, but also focuses attention on the music as well as the lyrics



Female artists in *Suzanne* (Quillévére, 2013) help to create a "girl" film space

The inclusion of Rihanna's "Diamonds" in *Bande de filles* (Sciamma, 2014) evokes a transnational girl experience with numerous visual references to the singer herself.



Artist

An artist's context or characteristics can create meaning in a song through association.

The music in *Jeune et jolie* (Ozon, 2013) combines various musical female stereotypes to develop our understanding



The music in *Le Hérisson* (Achache, 2009) includes female stereotypes, and adapts them to create music that sounds "old" and "young," as well as "female"



The electronica in *Naissance des pieuvres* (Sciamma, 2007) allows for a judgement-free space where the girls can dance and express themselves



Composition conventions lead to culturally-embedded stereotypes that affect how we perceive music



Composition

How can music help to articulate the feelings and experiences of adolescent girls in contemporary French film?