PARIS in Film

FREN 320. French Cinema and Society: 1900 to the Present

Mondays 2.00 - 4.40pm

THH 113

Prof. A. Szabari

Office: THH 155B

Office Hours: M/W 12.00 pm – 1.30 pm or by appointment

In this course, we examine cinema's ability to manipulate time and space by looking at different cinematic versions of Paris from the 1930’s to today. We analyze films based on the depiction of urban spaces and the movement of characters through the city. Films will include both mainstream and experimental ones.

Our method of analyzing the theme “Paris” is threefold: first, historical, as we look at the development of the urban space of the French capital from the 1930’s to today, through the occupation during WWII, the periods of gentrification and modernization of the post-war era, the hidden yet exploding presence of the Algerian War in the *bourgeois* city (as signaled in Michael Haneke’s *Caché*), the student movement of 1968, the rise of desolate *banlieus*, immigration, riots and social movements; second, cinematographic, in which we will look at how Paris has been represented and interpreted by different film makers at different times (for example, in the era of big studio films, by the *nouvelle vague,* the sociologically-oriented *cinéma de vérité*, experimental and amateur film makers, the contemporary entertainment industry, and digital cinema); third, critical and theoretical, as we look at the various spaces that have been rendered cinematographic (the street, the neighborhood, *métro*, old vs. new Paris, etc.) in conjunction with theories of cinematic time and space (by Bazin, Foucault, and Deleuze, etc.)

Note on the materials:

All films are available at Leavey Reserves. There will be no in-class screening. I expect that you will have completed the viewing of the film assigned for the class by the day of discussion. Additional materials (on French culture and society, film history, and theory) are available on reserve at Leavey library and at the University Bookstore. Avail yourself of these materials throughout the semester. You will be asked specifically to make use of these additional materials for your in-class presentation and final (7-page) paper.

Course Requirements:

Assignments:

Midterm paper (5 pages): 25%

**Due on March 4**

Final paper (7 pages): 30%

**Due on May 1**

In-Class Presentations: 20%

Active participation in discussions, homework, and quizzes: 25%

About the papers and other writing assignments:

\* Each paper should have the specified length, typed in 12-pt. Times New Roman font, and have one-inch margins.

\* Each student will be responsible for two short (five to ten minute-long) presentations in the course of the semester. Students should email me with suggestions of films and times they want to prepare presentations for. Presentations consist of remarks and analyses aiming at initiating discussion.

\* Include your name and the title of your paper at the top of the first page.

\* All papers must have titles.

\* You should number pages.

\* Spell check and proofread adequately.

\* Be sure that you cite all secondary material and present bibliographical information according to either the guidelines of either the Modern Language Association or Chicago Manual of Style.

\* You must list all materials cited, including books, articles, and dvd’s.

\* There will be a sheet of questions for the midterm essay. The final paper will be a research paper for which you will be asked to analyze a film not discussed in detail in class (from among the films that are marked as “optional”). The paper questions for the midterm essay will be available on blackboard at least two weeks before each paper is due. Each student is strongly urged to discuss her final research paper project with me at least three weeks in advance the due date.

\* Be sure to turn in both an electronic copy on blackboard and hard copy of the paper to me personally: only electronic submissions will not be counted nor will papers left in mailboxes. In exceptional cases, papers turned in at THH155 (French & Italian) to the departmental administrator (Patrick Irish) and date-stamped will be accepted.

\* No rewrites.

\* Unannounced quizzes and in-class exercises will take place regularly. The purpose of the quizzes and exercises is testing for preparedness and comprehension. The quizzes will contribute to the “participation” portion of your grade.

Some basics:

\* No laptop or tablet use is allowed during lecture and discussion. Likewise: no cell phones, video games, ipods, etc.

\* Keep up with the viewing schedule and plan ahead. Think about budgeting your time.

\* Come to class prepared to discuss the week’s film(s).

\* Keep up with handouts and other class notes.

\* Be sure to use the Blackboard site for this class—the syllabus, announcements, and other important documents and links will be posted there.

\* Avail yourself of our consultation times and schedule at least one consultation this semester.

\* Turn in a hard copy of the papers, in class, to me personally, on the dates due.

\* Be punctual; class will always begin on time.

\* Consult the schedule often and make note of any changes as announced.

\* Do not miss class; unexcused absences will lower your final grade.

\* Do not leave class before the end.

\* Do not request extensions for papers or alternate dates for exams.

\* And never turn in written work that is not strictly your own.

\*Missing work will have a significant impact on your ability to pass this course.

Students with disabilities and academic accommodations:

Students requesting accommodations based on a disability are required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP when adequate documentation is filed. DSP is open Monday-Friday, 8:30-5:00. The office is in Student Union 301 and their phone number is 213.740.0776.

Plagiarism Note:

All your work must be original, with proper citation for use of outside sources; there are high penalties for plagiarism, including reporting the infraction to the Dean.

Email etiquette:

It is common for students to contact their professors by email. When doing so, please follow the following rules: Be polite and clear. Use a polite address such as “Dear Professor so and so” or “Professor so and so.” Avoid the following forms: “Hi Professor,” “Hi,” “Hello Professor,” “Hey,” etc. The professors in all your classes will appreciate you doing so.

I will do my best to respond to your emails within 24 hours. In some rare cases, however, I may be busy or away from email for a few days.

Books at the University Bookstore:

Fournier Lanzoni, Rémi. *French Cinema: From its Beginning to the Present*. Continuum, 2004.

Bazin, André. [*Qu'est-ce que le cinéma*?](http://www.amazon.fr/Quest-ce-que-cin%C3%A9ma-Andr%C3%A9-Bazin/dp/2204024198/ref=sr_1_1?s=books&ie=UTF8&qid=1351105269&sr=1-1) Cerf, 1976.

---. *What is Cinema? Vol.* 1. University of Califirnia Press, 2004. (Vol. 2 is out of print.)

Gilles Deleuze, Cinema 1: The Movement-Image. Trans. Barbara Habberjam. The Athelone Press, 1986. (Originally published in French in 1983.)

Schedule of Classes and Films Discussed (films marked with \* are only available in French language/format):

**Week 1 (January 14)** Introduction.

**Week 2 (January 21)** Martin Luther King’s Birthday. No class.

**Week 3 (January 28)** 1930’s and 1940’s

René Claire, *Sous les toits de Paris* (1930)

Henri-George Clouzot, *Quai des Orfèvres* (1947)

**Week 4 (February 4)** 1950’s I

Jules Dassin, *Rififi* (1955)

Jacques Tati, *Mon oncle* (1958)

**Week 5 (February 11)** 1950’s II

Claude Chabrol, *Les Cousins* (1959)

Truffaut, *Les quatre cents coups* (1959)

Optional: Eric Rohmer, *Le Signe du lion* (1959)

Required Reading: “The First Person Plural' (article on Francois Truffaut's Les 400 Coups)” (July 1959), ***Cahiers du cinéma, the 1950s : neo-realism, Hollywood, new wave*. Ed Jim Hiller. Harvard, 1985.**

**Week 6 (February 18)** Presidents’ Day. No class.

**Week 7 (February 25)** 1960’s I

Louis Malle, *Zazie dans le métro* (1960)

Agnès Varda, *Cléo de 5 à 7* (1962)

Optional: Jacques Rivette, *Paris nous appartient*(1960)

**Week 8 (March 4)** 1960’s II

Truffaut, *Antoine et Colette* (1962)

Jean-Pièrre Melville, *Le samurai* (1967)

Optional: Jacques Tati, *Playtime* (1967)

**Week 9 (March 11)** 1960’s III

Truffaut, *Baisers volés* (1968)

Bernardo Bertolucci, Dreamers (2003)

Optional: Patrick Deval, *Acéphale* (1968)\*

Pierre Clémenti, *La Revolution N'est Qu'un Debut: Continuons* (1968)\*

Readings:

Required Reading: selections from Kristin Ross, *May '68 and Its Afterlives*. Chicago. 2002. Available electronically through Homer.

Additional Reading: Michel de Certeau, *La Prise de parole*. Translated under the title *The Capture of Speech and Other Writings*, ed. Luce Girard, trans. Tom Conley. Minnesota, 1995.

**Week 10 (March 18)** Spring Break. No class

**Week 11 (March 25)** 1970’s

Agnès Varda, *Daguerréotypes* (1975)

Truffaut, *Domicile conjugal* (1970)

Optional: Truffaut, *L’amour en fuite* (1979)

Jean Yanne, *Les chinois à Paris* (1974)\*

Optional Reading:

“Anti-Retro” (“Anti-Rétro: entretien avec Michel Foucault,” Cahiers du cinema, 251-52, July August, 1974). With Pascal Bonitzer and Serge Toubiana in *Cahiers du cinema*, ed. David Wilson, Bérénice Reynaud (Routledge, 2000), vol. 4 1973-1978, 159-171.

**Week 12 (April 1)** 1980’s

Jacques Truffaut, *Le* *dernier* *métro* (1980)

Luc Besson, *Subway* (1985)

Optional: Raymond Depardon, *Faits divers* (1983)\*

**Week 13 (April 8)** 1990’s:

Nicolas Philibert, *La Ville Louvre/ Louvre City* (1990)\*

Mathieu Kassovitz, *La Haine* (1995)

Optional: Cédric Klapisch, *Chacun cherche son chat* (1996)\*

Leos Carax, *Les Amants du Pont Neuf* (1991)

Required reading: excerpts from Mustafa Dikeç, The Badlands of the Republic: Space, Politics and Urban Policy. Blackwell. 2007.

**Week 14 (April 15)**2000’s I

*Courtrajmé*

Optional: Rabah Ameur Zaïmeche, *Wesh wesh, qu'est-ce qui se passe*? (2001)

Depardon, *10e chamber—Instants d’audience* (2004)\*

**Week 15 (April 22)** 2000’s II

Michael Haneke, *Caché* (2005)

Jacques Audiard, *De battre mon coeur s’est arrêté* (2005)

**Week 16 (April 29)** 2010’s

Leos Carax, *Holy Motors* (2012)

Optional: Philippe le Guay, *Les femmes du 6e étage* (2010)