

## ARCH 586 - CITY CINE: VISUALITY, MEDIA AND URBAN EXPERIENCE

Day/Time: Friday 9 AM-1:50 PM (Film Screening/Discussion)

Location: WAHB7

Units: 4 units

**Faculty:** Professor Amy Murphy

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**Catalogue Course Description:** This seminar explores the relationship between urban experience and visual media (from the photographic, to the filmic, to the digital) from circa 1880 to the present.



Still From *Logorama*, dir. Ludovic Houplain, François Alaux, Hervé de Crécy, 2010.

### Overview:

In this seminar, we will compare chosen media examples (photography, films, anime, commercials, web content, etc.) with selected seminal readings in urban planning and social theory to tease out latent connection between our experience of visual media and our experience of urban life. Each week is structured around a different theme – city symphonies, alienation, gender, globalism, immigration, poverty, surveillance, ecology, etc. Students will be assigned a particular week to lead the discussion generated around the readings and screening. This class is a graduate level elective designed to enlarge student perspectives and to make connections across the disciplines of architecture, cinema, and urbanism.

The main requirement is that every student should come to class each week with informed opinions to share and to discuss with their peers. This course will be run as an advanced seminar – a place where a community of thinkers gather to discuss the interplay between media and urban life – past and present. Through analyzing the provided filmic and theoretical texts, students are expected to make connections across the works – and between the diegetic space of film and the extra-diegetic space of the city.

## Basic Requirements:

- 48% - 8 (of 12 possible) Reading Responses Posted In your GOOGLE DRIVE file (sent first week)  
500 words each in Microsoft Word – must focus on one reading and reference two others  
Must be posted BEFORE the class (in which the readings are discussed) to count  
If a reading from our required books is included below, then one quote must be from there.  
You can not skip more than 2 weeks in a row (so think through semester deadlines)
- 12% - Mid-Term: Written Textual Analysis (800 words) and In-Class Debates
- 25% - Final Paper (3000 words, 12 source bibliography, Using Turnitin on Blackboard)  
Due: No Later than 10 AM Monday May 8<sup>th</sup> -- Submitted on BB
- 5% - Paper Presentation Last Class (no ability to make up)
- 5% - Assigned Class Leader Preparedness/Effectiveness
- 5% - Participation

### The Grading Scale Used:

4.0 = 93.0 - 100	= A
3.7 = 90.0 - 92.9	= A-
3.3 = 87.0 - 89.9	= B+
3.0 = 83.0 - 86.9	= B
2.7 = 80.0 - 82.9	= B-
2.3 = 77.0 - 79.9	= C+
2.0 = 73.0 - 76.9	= C
1.7 = 70.0 - 72.9	= C-
1.3 = 67.0 - 69.9	= D+
1.0 = 63.0 - 66.9	= D
0.7 = 60.0 - 62.9	= D-
0 = <60.0	= F

## Required Texts:

- \*AlSayyad, Nezar. *Cinematic Urbanism*, Routledge: London, 2006.
- \*Mennel, Barbara. *Cities and Cinema*, Routledge: New York, 2008.
- \*Additional Readings Posted on Blackboard (See Schedule)

## Attendance:

The class is only as good as the thoughts discussed by the people there to discuss them. We are a small group. We should care about the experience of the other students each week as much as our own interests. Thus it is important that students come to every class on time and participate.

This class follows the School of Architecture Attendance Guideline, posted on Blackboard and at: [http://arch.usc.edu/sites/default/files/info/faculty/soa\\_attendance\\_guideline.pdf](http://arch.usc.edu/sites/default/files/info/faculty/soa_attendance_guideline.pdf).

Summary: One absence will not affect grade, but more than one or more than two tardies will begin to inform final grade for course.

There is one class in which a visitor is scheduled to come, and two classes where students are scheduled to make presentations (see schedule). Being absent without medical documentation on those days will reduce the final grade for the course by a 1/3 of a letter grade (B+ to B for example), and being late on those days without medical documentation will reduce your participation percentage to an F.

**Office Hours:** Thursday 1-2 PM and by appointment

## Academic Conduct

Plagiarism – presenting someone else's ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Section 11, *Behavior Violating University Standards* <https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/>. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct/>.

This class has a “zero tolerance” plagiarism policy – with not distinction between unintended or intended

plagiarism on weekly posting or midterm and final paper. All instances will be reported. Give proper credit always on everything (images as well as text).

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the *Office of Equity and Diversity* <http://equity.usc.edu/> or to the *Department of Public Safety* <http://capsnet.usc.edu/departement/departement-public-safety/online-forms/contact-us>. This is important for the safety whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. *The Center for Women and Men* <http://www.usc.edu/student-affairs/cwm/> provides 24/7 confidential support, and the sexual assault resource center webpage [sarc@usc.edu](mailto:sarc@usc.edu) describes reporting options and other resources.

### Support Systems

A number of USC's schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the *American Language Institute* <http://dornsife.usc.edu/ali>, which sponsors courses and workshops specifically for international graduate students. *The Office of Disability Services and Programs* [http://sait.usc.edu/academicsupport/centerprograms/dsp/home\\_index.html](http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html) provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, *USC Emergency Information* <http://emergency.usc.edu> will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.

### Schedule:

#### Week 1: January 13 – First Class Introduction/Overview

- Screening: *La Sortie de usines Lumière* (1894), Lumière Brothers, 1 mins.  
*Star Guitar* (2002), dir. Michel Gondry/Chemical Brothers, 4 mins.  
*N.Y., N.Y.* (1958), dir. Francis Thompson  
*Power of Ten* (1977), dir. Charles and Ray Eames, 9 mins.  
*La Jetee* (1962), dir. Chris Marker, 27 mins.  
*C'était un Rendezvous* (1976) dir. Claude Lelouch, 9 mins.  
*Weapons Of Choice* (2001), dir. Spike Jonze/Fat Boy Slim, 4 mins.  
*Housing Problems* (1935), Elton/Anstey 14 mins.  
*Alive in Joburg* (2005), Neill Blomkamp, 5 mins.  
*Logorama* (2010), dir. HS Collective, 16 mins
- Reading: Baudelaire, C. Excerpts *Paris Spleen* (6 pages)
- Recommended: *Manhatta* (1920), dir. Charles Sheeler/Paul Strand, 10 mins.  
*Regen* (1929) , dir. Joris Ivens 14 mins.

#### Week 2: Jan 20 – Symphonic Modernity

- Screening: *Man with a Movie Camera*, dir. Dziga Vertov (1929), 68 mins.
- Readings: AlSayyad, N. "Ch 1: Industrial modernity: the flâneur and the tramp," pp. 19-44.  
Berman, M. "Baudelaire: Modernism in Streets," pp. 131-171.  
Friedberg, A. "Ch 1: The Mobailzed&Virtual Gaze...", pp. 15-38.  
Weihsmann, H. "The City in Twilight," pp. 1-26.  
Gartenberg, J. "NY, NY: A Century of Symphony Films," pp. 248-276.  
Strathausen, C. "Uncanny Spaces: The City in Ruttman and Vertov," pp. 15-40.
- Recommended: *Berlin: Symphony of a City* (1923), dir. Walther Ruttmann, 72 mins.  
*Metropolis* (1927), dir. Fritz Lang, 153 mins
- Outside of class: *Los Angeles Plays Itself*, dir. Thom Andersen (2003), 168 mins.  
This is the film that your final paper (due May 8<sup>th</sup>) will be based.

#### Week 3: Jan 27 – Complicated Modernity

Screening:	<i>M</i> (1931) dir. Fritz Lang, 117 mins.
Readings:	Mennel, B. "Ch 1: Modernity and the City Film," pp. 21-45. Shiel, M. "Cinema and The City in History&Theory," pp. 1-18. Gold. J. "Chapter 6: "Metropolis to The City," pp. 123-143. Simmel, G. "The Metropolis and Mental Life," pp. 11-19.
Recommended:	<i>Modern Times</i> , dir. Charlie Chaplin (1936), 87 mins. <i>The City</i> , dir. Ralph Steiner and Willard Van Dyke (1939), 43 mins.
<b>Week 4: Feb 3 –</b>	<b>Sex in the City</b>
Screening:	<i>Roman Holiday</i> (1953), dir. Billy Wilder, 118 mins.
Readings:	Mennel, B. "Ch 3 The City of Love: Paris," pp. 61-80. Murphy, A. "Traces of the Flaneuse," pp. 33-42. Shonfield, K. "Wives & Lovers....," pp. 75-107. Sennett, R. "The Public Domain," pp. 26-47.
Recommended:	<i>Lola</i> , dir. Jaques Demi (1961), 90 mins. <i>In the Mood for Love</i> , dir. Wong Kar-Wai (2000), 98 mins
<b>Week 5: Feb 10 –</b>	<b>Consumer Cities</b>
Screening:	<i>The World</i> (2004), dir. Jia Zhangka, 135 mins.
Readings:	Mennel, B. "Ch 9: The Global City....," pp. 195-209. Crawford, M. "The World in a Shopping Mall," pp. 3-30. Koolhaas, R. "Bigness or the Problem of Large," (9 pages). Frieberg, A. "Chapter 3 Les Flaneurs/Flaneuse du Mall," pp. 109-148. Berger J. <i>Ways of Seeing</i> excerpt, pp. 129-155. Ellis, S. "Mall Movies: Rescue Strategies and 'Bad Architecture,'" pp. 42-45.
Recommended:	<i>Bicycle Thieves</i> (1948), dir. Vittorio de Sica, 93 mins. <i>Lost in Translation</i> (2003), dir. Sofia Coppola, 104 mins.
<b>Week 6: Feb 17 –</b>	<b>Segregation of Time and Space</b>
Screening:	<i>Killer of Sheep</i> (1977), dir. Charles Burnett, 81 mins.
Readings:	Mennel, B. "Ch 7: Ghettos and Barrios," pp. 153-175. Massood, P. "Killer of Sheep and Doc. Impulse," pp. 20-41. Excerpts from <i>Black Los Angeles</i> , (Chapter 2 & 8), pp. 60-80, 215-231. Murphy, A, "Spatial Truths and Temporal Fictions," (excerpts)
Recommended:	<i>Ossos</i> (1997), dir. Pedro Costa, 98 mins. <i>Rodrigo D: No Futuro</i> (1990), dir. Victor Gaviria, 93 mins.
<b>Week 7: Feb 24 –</b>	<b>Kids Are Not Alright</b>
Screening:	<i>Streetwise</i> (1984), dir. Martin Bell, 91 mins.
Readings:	AlSayyad, N. "Ch 7: The City Through Different Eyes:...Misfit," 169-188. Foucault, M. "Of Other Spaces," pp. 229-236. Rapold, N. Review of "Daisies," NYT, AR10. Epstein, S., "Street Children In Film," pp. 375-386. DohertyT, "Clueless Kids," pp. 14-16. Ariès, P, <i>Centuries of Childhood</i> , excerpts.
Recommended:	<i>Kids</i> (1995), dir. Larry Clark, 95 mins. <i>Daisies</i> (1966), dir. Věra Chytilová, 79 mins.
<b>Week 8: Mar 3 –</b>	<b>Sound and Space: Designing for the Horror and Science Fiction Film</b>

**Special Guest:** Professor Bill Whittington, USC School of Cinematic Arts

- Screening: *Blade Runner* (1982), dir. Ridley Scott, 117 mins
- Readings: Mennel, B. "Ch 6: Utopia and Dystopia: Fantastic and Virtual Cities," pp.130-149  
AlSayyad, N. "Ch 5: From Postmodern Condition to Cinematic City," pp. 123-145.  
Whittington, B. "Surround Sound and Science Fiction," pp. 115-128.  
Heathcote, E. "Modernism as Enemy," pp. 19-25.  
Harvey, D. "Time and Space in Postmodern Cinema," pp.308-323.  
Fear, B. "Evil Residence: The House and the Horror Film," pp. 36-41.
- Recommended: *Poltergeist* (1982), dir. Tobe Hoper, 120 mins.  
*The Haunting* (1999), dir. Jan de Bont, 125 mins.  
*THX1138* (1971), dir. George Lucas, 88 mins.

Special: Discussion of for Mid-Term In-Class Exam Presentations

**Week 9: Mar 10 – Mid Term Textual Analysis and In Class Debates**

Walter Benjamin's "The Work of Art in the Age of Mech. Reproduction"  
Guy Debord "The Society of the Spectacle" (tbd excerpts)  
Jean Baudrillard's "Ecstasy of Communication"  
Fredric Jameson's "Postmodernism&Consumer Society" chapter

**Week 10: Mar 24 – I Heart Los Angeles**

- Screening: *Reyner Banham Loves LA* (1972), dir. Reyner Banham, 52 mins.
- Readings: Reyner Banham, *Los Angeles: 4 Ecologies* (excerpts)  
Klein, N. Excerpts from *The History of Forgetting*, pp. 27-93.  
Monet, J. "The Everyday Imagery of Space in LA," pp. 289-306.  
Davis, M., "Bunker Hill," pp. 33-45.  
Maltzan, M, *No More Play*, excerpts (23 pages)
- Special: Topic and Film Choice For Final Paper Due

**Week 11: Mar 31 – The Street as Discursive Space**

- Screening: *Do the Right Thing* (1989), dir. Spike Lee, 125 mins.  
*In the Street* (1945-1948), dir. Helen Levitt, Janice Loeb and James Agee, 17 mins.
- Reading: AlSayyad, N. "Ch 8: An Alternate Modernity: Race, Ethnicity, ..." pp. 189-210.  
Massood, P. *Black City Cinema* (Ch 4 & 5), 117-175.  
Jackson, JB. "The American Public Space," pp 276-291.  
Jacobs, Jane. "The Use of Sidewalks: Contact," pp. 95-112.  
Massood, P. "City Spaces and City Times," pp. 200-215.
- Recommended: *Accattone*, dir. Pier Paolo Pasolini (1961), Westside Story  
*My Beautiful Launderette*, dir. Stephen Freers (1985), 97 mins.

**Week 12: Apr 7 – Public Space and Surveillance  
(NOTE: LAST DAY TO DROP w/ "W")**

- Screening: *End of Violence*, dir. Wim Wenders,
- Reading: AlSayyad, N. "Ch 6: Voyeuristic modernity..." pp. 147-168.  
Mennel, B. "Ch 2: The Dark City&Film Noir:LA," pp. 46-60.  
Foucault, M. "The Eye Of Power" Interview, pp. 146-165.  
Davis, M. "Chapter 4: Fortress LA," pp. 223-263.  
Murphy, A. "Seattle Public Library..." pp. 30-37.  
Siegel, A. "After the Sixties..." pp. 137-159.
- Recommended: *The Conversation*, dir. Francis Ford Coppola (1974), 111 mins.

*Chinatown*, dir. Roman Polanski (1974), 130 mins.

**Week 13: Apr 14 – City as Musical**

Screening: *Girl Walk/All Day*, dir. Jacob Krupnick (2011), 75 mins.  
Kabhi Khushi Kabhie Gham (excerpt),

Readings: Bukatman, S. "Ch 7: Syncopated City," pp. 157-253.  
Certeau, Michel de, *Practice of Everyday Life*, pp. 91-110, 115-130.  
Gordon, E. The Urban Spectator (Intro, Data Base and Conclusion), 50 pages.  
Whyte, W. "Social Life of Small Urban Spaces," pp. 24-39.  
Brunsdon, C. "Landmark London," pp. 21-56.

Recommended: *On The Town*, dir. Donen/Kelly (1949), 98 mins.  
*La La Land*, dir. Damien Chazelle (1990), 93 mins.

**Week 14: Apr 21 – Post Apocalyptic Imaginary**

Screening: *Sky Blue*, dir. Moon Sang Kim (2003), 82 mins.

Reading: Murphy, A. "Future Traditions of Nature," pp. 7-20.  
Harroway, D. "The Cyborg Manifesto," pp. 149-181.  
Clear, N. *Near Future* (excerpts).  
Murphy, A. "Nothing Like New," 234-242.

Recommended: *Ghost in the Shell (I or II)*, dir. Mamoru Oshii (1995), 83 mins.  
*Nausicaä of the Valley of the Wind*, dir. Hayao Miyazaki (1984), 117 mins.

**Week 15: Apr 28 – Present Paper Summaries in Class**

**Final Paper due May 8 – Officially our exam date is May 5<sup>th</sup> but instead of meeting that day, your FINAL PAPER is due May 8<sup>th</sup> (MONDAY) by 10 AM on Blackboard via Turnitin by 10 AM. The paper grade will be reduced 1 full letter grade every hour it is late being posted on Blackboard.**

**THIS SCHEDULE (SCREENINGS & READINGS) IS SUBJECT TO CHANGE.**

**IF I PUT MORE READINGS IN A FOLDER FOR A WEEK THAN LISTED HERE, FEEL FREE TO USE THOSE FOR WEEKLY POST.**

**ALL CHANGES WILL BE EMAILED TO YOU (CHECK YOUR EMAIL) AND ANNOUNCED IN CLASS.**

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**EXTRA CREDIT (5%) - Posted by April 28 (as extra post)**

Screening (on your own): *Either Mon Oncle*, dir. Jacques Tati (1958), 117 mins.  
*Or Play Time*, dir. Jacques Tati (1967), 155 mins.

Reading: AISayyad, N. "Ch 4: Cynical Modernity or the Modernity of Cynicism," pp. 97-120.  
Ochman, J. "Tati's Playtime," pp. 170-195.  
Penz, F. "Architecture in the Films of Jacques Tati," (8 pages).  
Ford, L. "Sunshine and Shadow: Lighting & Color in Depicting Cities," 119-136.