

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

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

Location: WAH212

Units: 4 units

Faculty: Professor Amy Murphy

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Contact: almurphy@usc.edu; (if urgent: 323 573 8989 cell 9AM-4 PM only)

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 pair a variety of media examples (photography, films, anime, commercials, web content, etc.) with selected seminal readings in urban planning and social theory in order to tease out latent connections 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 course designed 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% - 6 Reading Responses out of 12 possible weeks (see Readings Weeks with * below)
Reading Responses are to be posted in your GOOGLE DRIVE file (sent first week)
500 words each in Microsoft Word – must focus on one reading and reference one other
Must be posted BEFORE the class (in which the readings are discussed) to count
You can not skip more than 2 weeks in a row (so look at calendar)
- 10% - Two-Class Leader Roles (Identify “top three” ideas for your assigned set of readings to share)
- 5% - General Class Participation (Often & Onpoint = A/A-; Sometimes & Constructive= B+/B; Close to Never but Solid= B/B-; Never but Present = C+/C; Never & Often Late= C-/D; Never & Always Late = F)
- 10% - Midterm Paper (800 words, due before class 3/22 using Turnitin on Blackboard)
- 5% - Paper Presentation on 4/26/19 (no ability to make up)
- 22% - Final Paper (3000 words, 12 source bibliography, due before 10 AM 5/6 Using Turnitin on BB)

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: Banham, Reyhner. Los Angeles: The Four Ecologies, 1971 or later editions.
Weekly 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.

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

Being absent without medical documentation on April 26 (Class Presentation) will reduce the final grade for the course by a 1/3 of a letter grade (B+ to B for example), and being late without medical documentation will reduce your participation percentage for semester to an F.

Office Hours: 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 to University. 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/department/department-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 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 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 11 – First Class Introduction/Overview

- Screening: *La Sortie de usines Lumière* (1894), Lumière Brothers, 1 mins.
Star Guitar (2002), 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 page handout)
- Recommended: *Manhatta* (1920), dir. Charles Sheeler/Paul Strand, 10 mins.
Regen (1929) , dir. Joris Ivens 14 mins.

Week 2: Jan 18 – Special Class Session (WEDNESDAY 1/16 @ 6 PM Harris 101) “Why Ruscha?” with Dr. Mark Shiel and Dr. Amy Murphy

- Everyone Reads On Their Own Before Wednesday:
 Shiel, M. Excerpts from *Hollywood Cinema and the Real Los Angeles*
- Everyone Views Outside of Class Over Next Four Weeks:
Los Angeles Plays Itself, dir. Thom Andersen (2003), 168 mins.
 This is the film that your final paper (due May 6th) will be based

Week 3: Jan 25 – Symphonic Modernity

- Screening: *Man with a Movie Camera*, dir. Dziga Vertov (1929), 68 mins.
- *Readings: Berman, M. "Baudelaire: Modernism in Streets," 131-171.
 AlSayyad, N. "Ch 1: Industrial Modernity...", 19-44.
 Friedberg, A. "Ch 1: The Mobailzed&Virtual Gaze...", 15-38.
 Gartenberg, J. "NY, NY: A Century of Symph. Films," 248-276
 Weihsmann, H. "The City in Twilight," 1-26.
 Stierli, M. Montage and the Metropolis, Ch 1 & Ch 2, 1-79

Recommended: *Berlin: Symphony of a City* (1923), dir. Walther Ruttmann, 72 mins.
Metropolis (1927), dir. Fritz Lang, 153 mins

Week 4: Feb 1 – Complicated Modernity

Screening: *M* (1931) dir. Fritz Lang, 117 mins.

*Readings: Simmel, G. "The Metropolis and Mental Life," 11-19.
Mennel, B. "Ch 1: Modernity and the City Film," 21-45.

Low, S. "Introduction: Theorizing the City," 1-33.
Davis, M. "Bunker Hill: Hollywood's Dark Shadow," 33-45.

Benjamin, W. "The Work of Art in the Age of Mech. Repro." (Aura)

Benjamin, W. "The Work of Art in the Age of Mech. Repro." (Film)

Recommended: *Modern Times*, dir. Charlie Chaplin (1936), 87 mins.
The City, dir. Ralph Steiner and Willard Van Dyke (1939), 43 mins.

Week 5: Feb 8 – Sex in the City

Screening: *Roman Holiday* (1953), dir. Billy Wilder, 118 mins.

*Readings: Mennel, B. "Ch 3 The City of Love: Paris," 61-80.
Murphy, A. "Traces of the Flaneuse," 33-42.

Shonfield, K. "Wives & Lovers...", 75-107.
Sennett, R. "The Public Domain," 26-47.

Mazumdar, R. "Ch 3: Desiring Women," 79-109.
Bickford, T. "...Hannah Montana...Having it all...", 66-82.

Recommended: *Lola*, dir. Jaques Demi (1961), 90 mins.
In the Mood for Love, dir. Wong Kar-Wai (2000), 98 mins

Week 6: Feb 15 – Consumer Cities

Screening: *The World* (2004), dir. Jia Zhangka, 135 mins.

*Readings: Mennel, B. "Ch 9: The Global City...", 195-209.
Crawford, M. "The World in a Shopping Mall," 3-30.

Koolhaas, R. "Bigness or the Problem of Large," (9 pages).
Frieberg, A. "Ch 3 : Les Flaneurs/Flaneuse du Mall," 109-148.

Berger J. *Ways of Seeing* excerpt, pp. 129-155.
Ellis, S. "Mall Movies," 42-45.
Holston, J. "...The Death of the Street," 245-276.

Recommended: *Bicycle Thieves* (1948), dir. Vittorio de Sica, 93 mins.
Lost in Translation (2003), dir. Sofia Coppola, 104 mins.

Week 7: Feb 22 – Segregation of Time and Space

Screening: *Killer of Sheep* (1977), dir. Charles Burnett, 81 mins.

*Readings: Mennel, B. "Ch 7: Ghettos and Barrios," 153-175.
Massood, P. "Killer of Sheep and Doc. Impulse," 20-41.

Black Los Angeles, (Chapter 2 & 8), 60-80, 215-231.
Murphy, A, "Spatial Truths and Temporal Fictions," (excerpts).

Halper, T and Muzzio, D. "Menace II Society?..." 1-25.
Susser, I. "Creating Family Forms...", 67-82.

Recommended: *Ossos* (1997), dir. Pedro Costa, 98 mins.
Rodrigo D: No Futuro (1990), dir. Victor Gaviria, 93 mins.

Week 8: Mar 1 – Kids Are Not Alright

Screening: *Streetwise* (1984), dir. Martin Bell, 91 mins.

*Readings: Harvey, D. "The Right to the City," 23-40.
Foucault, M. "Of Other Spaces," 229-236.
Louison, E. "The Full-Time Job of Survival," (interview), 1-13.

DohertyT, "Clueless Kids," 14-16.
Cecire, N. "Environmental Innocence and Slow Violence," 164-180.
Gill-Peterson, J. "The Value of the Future," 181-196.

Recommended: *Kids* (1995), dir. Larry Clark, 95 mins.
Daisies (1966), dir. Věra Chytilová, 79 mins.

Week 9: Mar 8 – Sound and Space: Designing for the Horror and Science Fiction Film

Screening: *Blade Runner* (1982), dir. Ridley Scott, 117 mins.

*Readings: Mennel, B. "Ch 6: Utopia and Dystopia," 130-149
Heathcote, E. "Modernism as Enemy," 19-25.

Whittington, B. "Surround Sound & Science Fiction," pp. 115-128.
AlSayyad, N. "Ch 5: From PoMo. Condition to Cinematic City," 123-145.

Harvey, D. "Ch 17: Time & Space in Postmodern Cinema," 308-323.
Fear, B. "Evil Residence: The House and the Horror Film," 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.

Week 10: Mar 22 – I Heart Los Angeles

Screening: *Reyner Banham Loves LA* (1972), dir. Reyner Banham, 52 mins.

*Readings: Klein, N. Excerpts from *The History of Forgetting*, 27-93.
Monnet, J. "The Everyday Imagery of Space in LA," 289-306.

Suisman, D. Los Angeles Boulevard, excerpts (TBD).
Maltzan, M, No More Play, excerpts (23 pages).

Caldeira, T. "Fortified Enclaves...", 83-107.
Price, M. "Articulating the Cinematic Urban Exp...", 46-49.

Matei, Ball-Rokeach, Qui, "Fear & Misperception of LA...", 429-463.
Plagens, "LA: The Ecology of Evil," 67-76.

DUE: Mid-Term (800 word paper identifying topic and Film Choice For Final Paper) Due
Must have read: *Reyner Banham, Los Angeles: Four Ecologies* (full text)

Week 11: Mar 29 – 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.

- *Readings: AlSayyad, N. "Ch 8: An Alternate Modernity..." 189-210.
 Jackson, JB. "The American Public Space," 276-291.
- Massood, P. *Black City Cinema* (Ch 4 & 5), 117-175.
 Jacobs, Jane. "The Use of Sidewalks: Contact," 95-112.
- Massood, P. "City Spaces and City Times," 200-215.
 Spencer, S. "Henry Box Brown," 115-136.
 Tyner, J. "Urban Revolutions and Spaces..." 218-232.
- Recommended: *My Beautiful Launderette*, dir. Stephen Freers (1985), 97 mins.
Medicine for Melancholy, dir. Barry Jenkins (2008), 88 mins.

**Week 12: Apr 5 – Public Space and Surveillance
 (NOTE: LAST DAY TO DROP w/ "W")**

- Screening: *TBD*
- *Readings: AlSayyad, N. "Ch 6: Voyeuristic modernity..." 147-168.
 Mennel, B. "Ch 2: The Dark City & Film Noir: LA," 46-60.
- Foucault, M. "The Eye Of Power" Interview, 146-165.
 Davis, M. "Chapter 4: Fortress LA," 223-263.
- Murphy, A. "Seattle Public Library..." 30-37.
 Siegel, A. "After the Sixties..." 137-159
- Recommended: *The Conversation*, dir. Francis Ford Coppola (1974), 111 mins.
End of Violence, dir. Wim Wenders, 122 mins.

Week 13: Apr 12 – City as Musical

- Screening: *Girl Walk/All Day*, dir. Jacob Kruprick (2011), 75 mins.
 Kabhi Khushi Kabhie Gham (excerpt),
- *Readings: Bukatman, S. "Ch 7: Syncopated City," 157-253.
 deCerteau, M. *Practice of Everyday Life*, 91-110, 115-130.
- Gordon, E. The Urban Spectator (Intro, Data Base, Conclusion)
 Whyte, W. "Social Life of Small Urban Spaces," 24-39.
- Brunsdon, C. "Landmark London," 21-56.
 Bloom, J. "Girl Walk/All Day": A Conversation, NYT
- Recommended: *On The Town*, dir. Donen/Kelly (1949), 98 mins.
La La Land, dir. Damien Chazelle (1990), 93 mins.

12 Week 14: Apr 19 – Post Apocalyptic Imaginary

- Screening: *Sky Blue*, dir. Moon Sang Kim (2003), 82 mins.
- *Readings: Murphy, A. "Future Traditions of Nature," 7-20.
 Clear, N. *Near Future* (excerpts).
- Harroway, D. "The Cyborg Manifesto," 149-181.
 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 26 – In-Class Paper Presentations (10 mins each student – no make up available)

Final Paper due May 6 – Officially our exam date is May 3th but instead of meeting that day, your FINAL PAPER is due May 6th (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.

EXTRA CREDIT (5%) - Posted by April 26 (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," 97-120.
Ochman, J. "Tati's Playtime," 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.