

**UCEAP ONLY IN PARIS  
PARIS, FRANCE**

**FACES OF THE CITY, FACES OF FRENCH CINEMA  
FILM 135**

**FALL 2019**

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**1. COURSE INFORMATION**

**Class Times:** T 3:30-6:30 pm (unless otherwise indicated on course schedule)  
**Class Location:** ACCENT Study Center  
**Language of Instruction:** English  
**UC Quarter/Semester Credits:** 5/3.33  
**UCEAP Course Subject Area(s):** Film, Gender Studies, History  
**Course Duration (weeks):** 13 weeks

**2. FACULTY INFORMATION**

**Faculty:** Fredrik Ronnback, Ph.D.  
**Faculty Contact Information:** ronnback@nyu.edu  
**Office:** UC Paris Study Center  
**Office Hours:** by appointment

**3. COURSE DESCRIPTION**

This course examines French films from the birth of cinema in 1895 to the more recent creations celebrated at the Cannes Festival in 2014. We will be studying selected avant-garde and popular films and we will explore how film narratives can reflect historical and social conditions in France during a given time. The following periods will be discussed: Early cinema (the Lumière brothers, Alice Guy, Méliès); the Golden Age of French classical cinema (Renoir), the "New Wave" (Varda, Godard), the "Cinéma du Look" (Besson), "Heritage Cinema" (Claire Denis) and the challenges of Globalization (Sciamma).

The course will also cover several film genres, from the birth of the *fantastique* to the influence of the film noir on New Wave cinema. We will explore the cross-cultural interactions between French cinema and foreign films and how French cinema as an art form has had a deep impact on international cinema.

Films and readings will be supplemented by site visits. Most of the films chosen for this class were shot in Paris and reveal the city's different faces, going from the romanticized version in Agnès Varda's film or Claire Denis' grittier version. One of the class visit will consist of going back to the streets where Cleo from 5 to 7 was shot in 1962 and analyze how the city was filmed then and how the 6th and 14th arrondissement have evolved since. We will also go to a Cinémathèque exhibition and we will have a director come discuss his/her work with the class.

**4. COURSE MATERIALS**

Course Reader [CR]

**5. COURSE LEARNING OUTCOMES**

- Gain an understanding of the history of French cinema and its influence on international filmmakers.
- Gain an awareness of how French cinema provides a forum for social issues relating to gender and ethnicity.
- Gain an understanding of the methodology of formal film analysis.
- Develop skills to read visual evidence, recognizing shots and understanding the impact of editing on a film's meaning, through in-class analysis of film texts.
- Develop skills to critically reflect on the various ways film can raise important social issues.
- Develop skills to construct an effective analysis, with a strong thesis and well-chosen evidence, as well as coherent organization and attention to style.

**6. PREREQUISITES**

There are no prerequisites for this course.

## 7. METHODS OF INSTRUCTION

Instruction will consist of lectures on film, gender studies, and history, as well as on theoretical concepts and methodology; and class discussions on course topics as well as on readings.

## 8. COURSE REQUIREMENTS

### Lectures & Site Visits

Class meetings will last 3.0 hours per session. Class time will be divided between lectures and group discussions in which active student participation is required. Students are expected to read/view the material assigned for each class and be prepared to discuss the material.

In addition, students will meet for periodic site visits:

- Week 6: In Varda's Steps
- Week 11: Cinémathèque

### Class Participation

Attendance and active participation are required. Students are expected to do the readings and to view the films assigned for each class meeting beforehand, and to actively participate in class discussions.

### Written Assessment – Quizzes

The quizzes aim at evaluating students' knowledge base and will be comprised of short answer questions.

### Written Assessment – Two Short Scripts or comparative papers

Write a scenario (10-15 pages in a script format). For the first scenario, write the script for a short film in a New Wave style (that shows in the dialogues the social issues of the time but also incorporate how each scene is shot demonstrating a knowledge of the cinematic grammar of the New Wave). For the second scenario, write the script for a short film in a style that imitates your favorite director of the semester. Both scenarios have to take place in Paris.

or

Write a 5-page paper that compares two films that are part of the same movement (New Wave, Cinema du Look).

Essays will include a title, introduction, main body, and conclusion. Essays must be typed, double-spaced in Times New Roman (12pt), and 2.5cm/1-inch margins on all four sides. The essay will be submitted in class on the date specified on the course schedule. No late submissions will be accepted.

### Midterm Exam and Final Exam

The midterm and final exams aim at evaluating the students' understanding of the readings, lectures and class discussions as well as the students' development of their critical thinking skills. Both the midterm and final exams will cover the material read and discussed in class up to the date of the exam. The exams will consist of both short answer and essay questions. Students will be required to compose their ideas in essay form and in a manner that addresses the topic as it relates to course content.

## 9. ASSESSMENT AND GRADING CRITERIA

The course will be graded on a 100-point scale, and the final grade will be determined as follows:

- Class Participation 15%
- Quizzes 15%
- Two Film Scenarios or Comparative Essays 35%
- Midterm Exam 15%
- Final Exam 20%

The numerical average will correspond to the following degrees of competence:

- 90 – 100 *Outstanding degree of competence*
- 80 – 89 *Good degree of competence*
- 70 – 79 *Adequate degree of competence*

- 60 – 69 *Basic degree of competence*  
0 – 59 *Failure to demonstrate a basic degree of competence*

## 10. ATTENDANCE POLICY

Attendance is expected in all course meetings, course-related activities and visits/excursions on UCEAP programs.

- Students should plan to arrive on time to all course meetings. Students will be marked absent if they are not present at the start of class. Students will also be marked absent if they skip out early.
- Roll will be called as a matter of course. The class register is the official record of student attendance.
- Absences will adversely affect course participation grades.  
Students will be required to meet with the Academic Director if it is determined that their lack of participation in a course has a negative impact on the other students in the class (e.g., group presentations). When appropriate, the Academic Director will confer with UCEAP on disciplinary measures to take, including probation and dismissal from the program.
- No MAKE-UPS for missed work: if a student is absent on a day when there is some form of assessment (quiz, test, presentation, exam, etc.), there will be no make-ups.
- NO LATE ASSIGNMENTS: No late assignments will be accepted and no extensions will be given.
- No guests are allowed to participate in any UCEAP courses or site visits.

## 11. CLASS ETIQUETTE

Students studying abroad are ambassadors for the University of California and as such, should act with decorum and respect for others at all times. As participants on the UCEAP Fall Semester Program in Paris students are subject to student conduct policies of UCEAP and ACCENT.

Students should seek to play their part in making the class a success. Students should arrive punctually for classes, taking special care to allow for journey times between the various venues. They should come to class with the necessary materials for taking notes, and bringing with them any books or suchlike required for the class. Students will be responsible for obtaining their own copies of any missed assignments and materials.

Food and drink may NOT be brought into the classroom or consumed during class. Cell phones and other electronic devices should be switched off upon entering the classroom or lecture room.

For more information, please consult the UCEAP Student Conduct and Discipline Policy at [http://eap.ucop.edu/Documents/Policies/student\\_conduct\\_discipline.pdf](http://eap.ucop.edu/Documents/Policies/student_conduct_discipline.pdf).

## 12. ACADEMIC INTEGRITY

Students should remember that they are still subject to the academic integrity provisions of the University of California. The principle of honesty must be upheld if the integrity of scholarship is to be maintained by an academic community.

This means that all academic work—research papers, exams, and/or other assignments—will be done by the student to whom it is assigned, without unauthorized aid of any kind. Likewise, any act of academic misconduct, such as cheating, fabrication, forgery, plagiarism, or facilitating academic dishonesty, will subject a student to disciplinary action.

For more information, please consult UCEAP Academic Conduct Policy at [http://eap.ucop.edu/Documents/Policies/academic\\_conduct.pdf](http://eap.ucop.edu/Documents/Policies/academic_conduct.pdf).

## 13. STUDENT ACCOMMODATIONS

UCEAP is committed to facilitating welcoming and reasonably accessible programs. Any student who because of a disability may require special arrangements in order to meet course requirement should present appropriate verification from the campus Disability Student Office to UCEAP advisors during the application process, and should contact Paris Director upon arrival to confirm the approved accommodations. No requirement exists that accommodations be made prior to completion of this approved university procedure. Disability status is confidential and should always be discussed in private.

For more information, please consult UCEAP Official website at <http://eap.ucop.edu/Diversity/Pages/students-with-disabilities.aspx>.

**14. COURSE SCHEDULE**

| Date   | Contents & Readings  | Coursework & Site Visits |
|--|--|--------------------------|
| <p><i>WEEK 1</i></p> <p>Tuesday, Sept. 10<sup>th</sup></p> | <p><i>TOPIC:</i><br/>Introduction<br/>Lumière Brothers, Georges Méliès, Alice Guy<br/>Louis Feuillade, <i>Les Vampires</i>, 1915- screening clips in class</p> <p><i>READINGS:</i><br/>Alison McMahan, <i>Begginings</i>. European Cinema, Oxford, 2009, p.23-41</p> <p>Louise Shea, <i>From Louis Feuillade to Johnny To</i>, French Forum, 2009, p.121-135</p> |                          |
| <p><i>WEEK 2</i></p> <p>Tuesday, Sept. 17<sup>th</sup></p> | <p><i>TOPIC:</i><br/>Jean Renoir, <i>La règle du jeu</i>, 1939</p> <p><i>READINGS:</i><br/>Todd McGowan, Intro + Chap 2, <i>Psychoanalytic Film Theory and The Rules of the Game</i>, Bloomsbury, 2015, p.1-14, 91-152</p>   |                          |
| <p><i>WEEK 3</i></p> <p>Tuesday, Sept. 24<sup>th</sup></p> | <p>Georges Franju, <i>Les yeux sans visage</i>, 1960</p> <p><i>READINGS:</i><br/>Adam Lowensetein, <i>Films Without a Face : Shock Horror in the Cinema of George Franju</i>, <i>Cinema Journal</i>, 1998, p.37-57</p>   |                          |
| <p><i>WEEK 4</i></p> <p>Tuesday, Oct. 1<sup>st</sup></p>   | <p><i>TOPIC:</i><br/>Jean-Luc Godard, <i>A bout de Souffle</i>, 1960</p> <p><i>READINGS:</i><br/>Jefferson Klein, <i>The French New Wave</i>, <i>European Cinema</i>, p.157-176. Geneviève Sellier, <i>Masculine Singular</i>, Duke UP, 2008, Chap. 1</p>  |                          |
| <p><i>WEEK 5</i></p> <p>Tuesday, Oct. 8<sup>th</sup></p>   | <p><i>TOPIC:</i><br/>Agnès Varda, <i>Cleo de 5 à 7</i>, 1962</p> <p><i>READINGS:</i><br/>Hilary Neroni, Intro + Chap 2, <i>Feminist Film Theory and Cléo from 5 to 7</i>, Bloomsbury, 2015, p.1-15, p.85-150</p>   |                          |

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| <p><b>WEEK 6</b><br/>Tuesday, Oct. 15<sup>th</sup></p>                        | <p><b>TOPIC:</b><br/>Review for Midterm<br/><br/>In Varda's Steps</p>   | <p><b>Script/Essay #1 Due</b><br/><br/><b>Site Visit #1</b><br/>In Varda's Steps</p> |
| <p><b>WEEK 7</b><br/>Monday, Oct. 21<sup>st</sup><br/><b>8:30-10:00am</b></p> | <p><b>MIDTERM EXAM</b></p>  |  |
| <p><b>WEEK 7</b><br/>Tuesday, Oct. 22<sup>nd</sup><br/><b>3:30-5:00pm</b></p> | <p><b>TOPIC:</b><br/>Social and historical context of Mai 68 with clips in class from Mai 68 by Olivier Assays, <i>The Dreamers</i> by Bertolucci. Readings: Richard Porton, <i>Portrait of the Artist as a Young Radical</i>, Cineaste, 2013</p> |  |
| <p><b>October 28<sup>th</sup>-November 3<sup>rd</sup>: FALL BREAK</b></p>     |   |  |
| <p><b>WEEK 8</b><br/>Tuesday, Nov. 5<sup>th</sup></p>                         | <p><b>TOPIC:</b><br/>Leos Carax, <i>Les Amants du Pont Neuf</i>, 1991</p> <hr/> <p><b>READINGS:</b><br/>Sue Harris, <i>Cinema du Look</i>, European Cinema, p.219-233</p>   |  |
| <p><b>WEEK 9</b><br/>Tuesday, Nov. 12<sup>th</sup></p>                        | <p><b>TOPIC:</b><br/>Maurice Pialat, <i>A nos Amours</i>, 1983</p> <hr/> <p><b>READINGS:</b><br/>Marja Warehime, <i>Maurice Pialat</i>, Manchester, 2006, p.95-131</p>  |  |
| <p><b>WEEK 10</b><br/>Tuesday, Nov. 19<sup>th</sup></p>                       | <p><b>TOPIC:</b><br/>Claire Denis, <i>J'ai pas sommeil</i>, 1994</p> <hr/> <p><b>READINGS:</b><br/>Martine Beugnet, <i>Claire Denis</i>, Manchester, 2004, p.83-103</p>   |  |
| <p><b>WEEK 11</b><br/>Tuesday, Nov. 26<sup>th</sup></p>                       | <p><b>TOPIC:</b><br/>Céline Sciamma, <i>Bande de filles</i>, 2014</p> <p>Cinémathèque visit</p>   | <p><b>Script/Essay #2 Due</b><br/><br/><b>Site Visit #2</b><br/>Cinémathèque</p>     |
| <p><b>WEEK 12</b><br/>Tuesday, Dec. 3<sup>rd</sup></p>                        | <p><b>TOPIC:</b><br/>Céline Sciamma, masterclass</p> <hr/> <p><b>READINGS:</b><br/>To be announced</p>  |  |

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| <i>WEEK 13</i><br>Monday, Dec. 9 <sup>th</sup><br><b>8:30-10:00am</b>  | <i>TOPIC:</i><br>Houda Benyamina, <i>Divines</i> , 2017<br><br>Review for Final Exam |  |
| <i>WEEK 13</i><br>Tuesday, Dec. 10 <sup>th</sup><br><b>3:30-5:00pm</b> | <b>FINAL EXAM</b>  |  |