

Prof. Carole Viers-Andronico
contact: carole.viers@accentintl.com

Office Hours
By appointment

Lecture
Wednesday 15h00-17h00
Visits (or Lecture)
Thursday 15h00-17h00

COURSE DESCRIPTION

The city of Paris has long served as muse to foreign and domestic filmmakers. Cinematic representations have framed and reframed not only how we see and understand many of the *ville lumière's* most famous monuments and districts but also how we comprehend aspects of French history and culture. This course, therefore, will take an interdisciplinary approach to cinematic representation by relying on methodologies from comparative literature, philosophies of aesthetics, film studies, history, and urban studies. Throughout the course, students will study the ways in which cinematic representations attribute meaning to monuments and districts. They will analyze how these representations constitute scenes of re-presentation; that is, how they provide interpretations of cultural, historical, and socio-political events. Through a combination of viewings, related readings, and site visits to scene locations, students will engage in discussions about how the meanings of such sites become manifold depending on how they are framed and thus seen/scened. The course will be organized around case studies of both well-known and lesser-known sites, such as the Eiffel Tower, the Montmartre district, and the Latin Quarter district. **4.0 UC quarter units.** Suggested subject areas for this course: *Film / Comparative Literature / Urban Studies*

Goals

The overriding goal of this course is to provide students with the tools to reflect critically on cinematic representations of Paris as a city in history. Students will examine the role of cinematic representation in the urban sphere, its role in understanding and interpreting historical events, and its role in (re)defining the identities of the social actors who inhabit and visit the city.

In order to meet this goal, the course focuses on the following themes/texts/topics:

Texts:

- Selected critical and literary works (excerpts and articles) of Roland Barthes, Tom Conley, Stephen Barber, Mark Browning, Antoine de Baecque, Jean-Yves de Lépinay, Maroussia Dubreuil, Katherine Fusco, Ernest Hemingway, Linda Krause, Barbara Mennel, Patricia Pisters, Marcel Proust, Carrie Tarr, William Thompson, Isabelle Vanderschelden, Ginette Vincendeau, Boris Vian, Robert Von Dassanowsky, Emile Zola
- Newspaper articles and historical documents
- Film selections (complete or excerpted) of Woody Allen, Wes Anderson, Christophe Barratier, Roselyn Bosch, Sylvain Chomet, the Coen Brothers, Costa-Gavras, Claire Denis, Marco Ferreri, Michel Gondry, Jean-Pierre Jeunet, Mathieu Kassovitz, Cédric Klapisch, Julien LeClerc, Oliver Schmitz, Quentin Tarantino

Themes/Topics:

- (re)Visions of History and Cinematic Cartographies
- Fantastic, Romantic and Gothic Visions
- Insider and Outsider Visions
- Multicultural and Immigrant Visions

Learning Outcomes

The course seeks to develop students' written and oral rhetorical skills, their analytical skills, and their collaborative skills through the following activities and assignments:

- Class discussion
- Group work on the construction and execution of a short film
- Analytical papers

The final exam tests students on how well they have engaged with the representations studied throughout the course of the term by employing their critical analysis skills. It also serves as an effective way to measure what they have gained from their experience of Paris.

Required texts:

Zola, *The Belly of Paris*

Hemingway, *A Moveable Feast*

Course Reader [CR]

Class Requirements:

Your grade will be based on the following elements:

Short Papers (2)	50%
Short Film (group project)	20%
Class Participation	10%
Final Exam	20%

The **Short Papers** are 5-7 page essays (double-spaced, 1" margins, Times New Roman 12 font, or similar). These should NOT be simple summaries of films or of "first we did this, and then we did that" accounts of location visits. Nor should you try to cover everything we saw, read, and discussed. Rather, you are expected to select a specific topic – one vision (e.g., a shot, a sequence of shots, a montage) you find compelling or interesting – that will allow you to integrate our viewings, readings, and location visits with your own observations of Paris. Our syllabus should suggest a broad array of topics you might wish to pursue. You will have the opportunity to meet with me to discuss your ideas during the week prior to the due dates. Be creative! Comparisons between representations as well as interdisciplinary approaches to topics are welcome. Your work will be evaluated in terms of cohesiveness of argument, structure, logic, clarity of expression, and originality.

The **Short Film** group project [2 - 4 students] asks you to create a filmic representation of your unique vision of Paris. You will be expected to choose a location, select a genre, write a script, and realize your vision in a short film [5-10 minutes]. Films will be screened, analyzed and discussed during the penultimate course meeting. More information on the short film project will be distributed during the first course meeting, and excerpts from short film writing manuals will appear in the course reader to help guide you. This project will require advance thought, preparation, and commitment on the part of all group members. It will not require professional equipment. You may use your smart phones, digital cameras or any other devices that can capture images (and sound if you choose to include dialogue). You may also use any of the kinds of editing programs for non-professionals that are widely available (e.g., iMovie for Mac or Windows Movie Maker for PC).

The **Final Exam** will be held on the day of the last course meeting. In-class essay topics will be distributed one week in advance of the exam date, so you will have ample time for reflection and preparation.

Class Participation is required both in the classroom and on all of our group visits. As per the UC Paris Attendance Policy, excessive absences will result in a lowered final grade. Please refer to the UC Paris Academic Handbook for the policy on absences and tardies. Class participation means engaging with the course material. In order to do so, you are expected to have seen the film screened during the screening time, to have read all the readings prior to course meetings, and to actively participate during lectures, discussions, and site visits.

A Note on Plagiarism:

Plagiarism is a serious offense and could result in your dismissal from the program. All instances of suspected plagiarism will be reported to EAP for disciplinary action. If you borrow words or an idea from any source, whether it be a book, journal, magazine, the Internet, or a lecture, you need to indicate where the information came from. Diana Hacker's *A Writer's Reference* identifies three different acts that are considered plagiarism: "(1) failing to cite quotations and borrowed ideas, (2) failing to enclose borrowed language in quotation marks, and (3) failing to put summaries and paraphrases [of other texts] into your own words" (Hacker 261). (By both citing the source of this definition of plagiarism and by "enclosing borrowed language in quotation marks," this syllabus has avoided charges of plagiarism.) If you have any questions regarding plagiarism, please ask me.

A Note on Electronic Devices

As a courtesy to your instructor and fellow students, please do not use cell phones, laptops, tablets, e-readers, or other electronic devices during class, even to check the time. Make sure phones are turned off. Use of these devices will lower your participation grade. No recording (audio or visual) of class sessions will be permitted.

COURSE SCHEDULE

Week 1

Hollywood Paris: City of light, City of love

Session 1: Wednesday June 18th

Readings for Wednesday: Dale, "Mayor of Paris, Bertrand Delanoë – 'Paris Must Continue to Inspire Hollywood'"; de Baecque, "Paris by Hollywood: Introduction"; Browning, "The Hotel Chevalier"; and Mennel, "Introduction" & "The City of Love: Paris" [CR]

Lecture and Discussion - Wes Anderson's *Hôtel Chevalier* (2007) and *Paris je t'aime* (2006, selections by Oliver Schmitz, Sylvain Chomet, and the Coen Brothers)

Re-presenting and Re-writing History in WWII Paris (Part I)

Session 2: Thursday June 19th

Viewing for Thursday: Roselyn Bosch's *La Rafle* (2010)

Readings for Thursday: Chirac and Hollande's speeches on the holocaust [CR]

Lecture and Discussion – Bosch's *La Rafle*

Week 2

Re-presenting and Re-writing History in WWII Paris (Part II)

Session 3: Wednesday June 25th

Viewing for Wednesday: Quentin Tarantino's *Inglourious Basterds* (2009)

Readings for Wednesday: selections from Von Dassanowsky's *Quentin Tarantino's Inglourious Basterds: A Manipulation of Metacinema* [CR]

Lecture and Discussion – Tarantino's *Inglourious Basterds* and Barratier's *Faubourg 36* (scene selections)

Session 4: Thursday June 26th

Readings for Thursday: Jean-Yves de Lépinay "Eiffel Power"; Roland Barthes, "The Eiffel Tower"; and William Thompson, "The Symbol of Paris: Writing the Eiffel Tower." [CR]

Site visit – Tour Eiffel, former site of Vélodrome d'hiver, memorial, and Place des Martyrs-Juifs-du-Vélodrome-d'Hiver

Week 3

Paris in and out of Time (Part I)

Session 5: Wednesday July 2nd

Short Paper (1) Due (beginning of lecture – 3:00 pm)

Viewing for Wednesday: Woody Allen's *Midnight in Paris* (2011)

Readings for Wednesday: Hemingway, selections from *A Moveable Feast* (Course Text); Dubrueil, "Woody Allen's Paris: Reconstructing the Past"; and Fusco, "Love and Citation in *Midnight in Paris*" [CR]

Lecture and Discussion – Allen's *Midnight in Paris* and Le Clerc's *Chrysalis* (2007) (scene selections)

Session 6: Thursday July 3rd

Site visit – Quartier Latin

Week 4 *Exceptional course meetings this week!*****

Paris in and out of Time (Part II)

Session 7: Tuesday July 8th

Viewing for Tuesday: Claire Denis's *J'ai pas sommeil* (1994)

Readings for Tuesday: selections from Isabelle Vanderschelden's *Amélie*; Cynthia Marker's "Sleepless in Paris: *J'ai pas sommeil*"; and selections from Patricia Pisters' *Matrix of Visual Culture* [CR]

Lecture and Discussion – Denis's *J'ai pas sommeil* and Jean-Pierre Jeunet's *Le Fabuleux Destin d'Amélie Poulain* (scene selections)

Session 8: Wednesday July 9th

Site Visit – Montmartre

Week 5

An "other" Paris (Part I)

Session 9: Wednesday July 16th

Viewing for Wednesday: Mathieu Kassovitz's *La Haine* (1995)

Readings for Wednesday: Selections from Ginette Vincendeau's *La Haine*; Carrie's Tarr's *Reframing Difference*; and Tom Conley's *Cartographic Cinema* [CR]

Lecture and Discussion – Kassovitz's *La Haine*, Marco Ferreri's *Touche pas à la femme blanche* (1974) (scene selections), Jean-Pierre Jeunet's *Un long dimanche de fiançailles* (2004) (scene selections), and Michel Gondry's *L'écume des jours* (2013) (scene selections)

Session 10: Thursday July 17th

Readings for Thursday: Zola, selections from *The Belly of Paris* Proust (Course Text); Proust, selections from *Remembrance of Things Past*; and Vian, selections from *The Foam of the Daze* [CR]

Site Visit – Les Halles

Week 6

An "other" Paris (Part II)

Session 11: Wednesday July 23rd

Short Paper (2) Due (beginning of lecture – 3:00 pm)

Viewings for Wednesday: Klapisch's *Paris* (2008) and Costa-Gavras's *Eden à l'Ouest* (2009)

Readings for Wednesday: Lucia, "The Many Faces of Paris: An Interview with Cédric Klapisch"; and King, "Cédric Klapisch tries to capture 'Paris' on film" [CR]

Lecture and Discussion – Cédric Klapisch's *Paris* (2008) and Costa-Gavras's *Eden à l'Ouest*

Session 12: Thursday July 24th

Site Visit – Opéra Garnier and Place de la Concorde

Week 7

Wednesday July 30th – STUDENT FILM PROJECTS: Screenings, Analysis, and Discussion

Thursday July 31st – **Final Exam**