



CU/FS 343 – PARIS CINEMA CITY
IES ABROAD PARIS - FRENCH STUDIES PROGRAM

COURSE DESCRIPTION:

Cinema was born in Paris at the end of the 19th century. At the crossroads of artforms that existed before it, and at the frontier of new techniques, cinema embodied modernity while continuing to build upon the myth of Paris that it owed to literature. This vision of the same city developed through a variety of different works will be studied, right up to the beginning of the 21st century. First, we'll look at why Paris emerged as the capital of cinema, and how the film *Les Enfants du Paradis* (1945) marks both the apex and the decline of this reality. We'll then look at what other, perhaps more natural versions of Paris were shown in New Wave cinema by directors such as Truffaut, Godard, Rohmer and Varda. Finally, we'll take a closer look at the countless features of Paris represented in French cinema from the 2000s to the present day: the city of opposites, the city of endless possibilities, the city still fractured by its intramural and extramural limits...

This course includes a visit to the Musée du Film (51 rue de Bercy, 75012, métro Bercy).

CREDITS: 3

CONTENT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: French

PREREQUISITES: None

ADDITIONAL COSTS:

Additional costs will be charged to the student's IES Abroad account to cover copyright and printing costs. Fees vary according to the course.

METHOD OF PRESENTATION:

- Discussions
- Film and textual analysis
- Presentations

REQUIRED WORK AND ASSESSMENT:

- Preparation and participation: 10%.
- Mid-semester exam: 25%
- Final exam: 25% of grade
- Research paper: 25%
- Oral presentation: 15% of grade

Preparation and participation:

Each course has at least one film to see and one text to read. Each student must be able to answer very simple questions about the work to be done. Preparation and participation marks are awarded on the basis of these answers.

Mid-semester exam:

Analysis and synthesis questions on works and themes studied in class (from the beginning up to and including Truffaut).

Final exam:

Analysis and synthesis questions on works and themes studied in class (from Godard inclusive to the end).

Research paper (essay):

To be handed in during the last class (Times New Roman 12, line spacing 1.5). Subject: “Paris in a French film”. 4 to 5 written and printed pages are required. The first part will introduce the chosen filmmaker and film. The second part will analyze an extract that is particularly relevant to the question of the representation of the city of Paris. Finally, the third part will give a personal, reasoned opinion on the chosen theme or work. Throughout the semester, students must discuss their essay project with their teacher. The essay must include at least three references to books or articles. Each reference will be footnoted to indicate its provenance and, if in English, must be translated into French (in the body of the text or as a footnote).

Oral presentation:

Each week, at least one oral presentation is offered. Each student must give at least one oral presentation. Groups of two or three can also give oral presentations. The presentation lasts a maximum of 10 minutes. We strongly advise you to prepare a Power Point. Please note! You must do precisely what the subject requires and avoid repeating general ideas found on the internet!

LEARNING OUTCOMES:

At the end of this course, students will be able to analyze a film sequence using appropriate cinematographic tools and concepts. In particular, they will be able to account for more or less typical representations of Paris in any film. They will also have worked on their written and oral expression. Finally, a personal essay will enable him to develop his capacity for synthesis and research.

CONTENT:

SESSIONS	THEMES	ASSIGNMENTS & ASSESSMENTS
SESSION 1	<p>Paris in film (La La land, Sgt Stubby, Lady Bird, Emily...)</p> <p>The Lumière brothers: inventors</p> <p>Méliès: the director and the trickster</p> <p>Linder and Chaplin</p>	<p>Watch : Lumière, La Sortie des usines and L'Arroseur arrosé (1895); Méliès, Un homme de têtes (1898) and Le Voyage sur la lune (1902); Linder, Une Idylle à la ferme (1912); Chaplin, Sunnyside (1919)</p>
SESSION 2	<p>Mandatory visit to the Musée du Film (51 rue de Bercy, 75012, metro Bercy).</p>	

SESSION 3	<p>The 7th art and the adaptation of literary masterpieces</p> <p>The transition from silent to sound film Sous les Toits de Paris</p>	<p>Read: Baron, "Le cinéma des premiers temps" (booklet, p. 2-7)</p> <p>Topic: What major trends in cinema are at stake from its French origins?</p> <p>Watch: St. Clair, Sous les Toits de Paris (1930, 1h 32 min)</p>
SESSION 4	<p>Methodology: analyze a film clip 220 films in 4 years of occupation (1941-1945)</p> <p>Propaganda and resistance films Fiction and reality in Les Enfants du Paradis</p>	<p>Watch: Minelli, An American in Paris (1951)</p> <p>Watch: Carné, Les Enfants du Paradis 1 (1945, 1h 37 min)</p> <p>Read: Paquot, "Les toits de Paris" (booklet, p. 8-11)</p> <p>Topic: Identify the typical images of Paris that would later become clichés to be found everywhere - in An American in Paris, for example.</p>
SESSION 5	<p>Cinephilia and film clubs</p> <p>Authors and genres The relationship between Hitchcock and Truffaut</p>	<p>Watch: Carné, Les Enfants du Paradis 2 (1945, 1h 25 min)</p> <p>Read: Wiel, "Le monde est une scène" (booklet p. 12-13) and Morisson, "Analyse du film Les Enfants du Paradis" (booklet p. 14-22)</p> <p>Topic: Study of the excerpt from curtain-up (Les Enfants du Paradis 1, 1h 10 min) to the cry "Baptiste!" (1h 14 min).</p>
SESSION 6	<p>Post-war cinema: being realistic without leaving the studios Truffaut's attack The end of French Quality, the beginning of the New Wave</p> <p>A different way of making cinema The Paris of children in Les 400 coups The mother figure in Les 400 coups</p>	<p>Watch : Autant-Lara, La Traversée de Paris (1956, 1h 19 min)</p> <p>Read: dialogue between Grandgil and Martin (booklet, p. 74-75)</p> <p>Read: Truffaut, "Une certaine tendance du cinéma français" (booklet, p. 33-42) and Nacache, "Vu de France" (booklet, p. 23-32)</p> <p>Watch : Truffaut, Les 400 coups (1959, 1h 40 min)</p> <p>Topic: Why did the specialized magazines that sprang up in Paris in the 1950s become so important for French and foreign cinema? How is film criticism done today?</p>

SESSION 7	<p>From the <i>400 coups</i> to <i>À bout de souffle</i> Real life captured on film Examining the <i>jump cut</i></p>	<p>Watch: Godard, <i>À bout de souffle</i> (1960, 1h 30 min) Read: the dialogue between Michel et Patricia (booklet, p. 76-77)</p> <p>Subject: What do you think is unusual about the meeting between Michel and Patricia on the Champs Élysées? (<i>Au bout de souffle</i>, from 10 min to 14 min)</p>
SESSION 8	<p>See and show Paris in a different light</p> <p>Beauty and death (<i>Cléo de 5 à 7</i>) Fortune and misery (<i>Le Signe du Lion</i>)</p>	<p>Watch: Varda, <i>Cléo from 5 to 7</i> (1962, 1 hr 30 min) Watch: Rohmer, <i>Le Signe du Lion</i> (1962, 1h 30 min)</p> <p>Read: Tessé, “<i>À bout de souffle</i> by Jean-Luc Godard” (booklet, p. 43-53) Subject: Analysis of the scene where Pierre wanders along the banks of the Seine (Rohmer, <i>Le Signe du Lion</i>, 1962)</p>
SESSION 9	<p>Midterm (2h)</p> <p>Group work on the essay: reminder of instructions, ideas for films, viewing of extracts, analysis and research training, help with structure, etc.</p>	<p>Review everything from the first course up to and including Godard</p>
SESSION 10	<p>Geography of desire</p> <p><i>Moral Tales</i> The city, the suburbs, the provinces</p>	<p>Come with as many things as possible for the trial: desires, questions, avenues for reflection, choices already made, articles, books, etc.</p> <p>See: Rohmer, <i>L'Amour l'après midi</i> (1972, 1h 35 min) Read: Frédéric's internal monologue (booklet, p. 54) and Elbhar, “Rohmer parle de ses contes moraux” (Rohmer talks about his moral tales) (booklet, pp. 55-58)</p>

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SESSION 13	Intra- and extramural: between circulation and rejection Language and speech Masculine and feminine Essay to be handed in during the lesson (printed)	Watch: Kassovitz, <i>La Haine</i> (1995, 1 hour 35 minutes) Watch: Sciamma, <i>Girlhood</i> (2013, 1 hour 53 minutes) Subject: Study of a scene of your choice from <i>La Haine</i> or <i>Girlhood</i>
SESSION 14	Final exam (2h) DATE AND TIME TBD BY IES	Review all material from Varda to end of class.

CLASS VISIT:

Musée du Film: Friday January 24, 12h-13h, 51 rue de Bercy, 75012, métro Bercy. Don't be late! Don't forget your student card!

REQUIRED READINGS:

- Baron, « Le cinéma des premiers temps » (livret, p. 2-7)
- Paquot, « Les toits de Paris » (livret, p. 8-11)
- Wiel, « Le monde est une scène » (livret p. 12-13)
- Morisson, « Analyse du film *Les Enfants du Paradis* » (livret p. 14-22)
- Truffaut, « Une certaine tendance du cinéma français » (livret, p. 33-42)
- Nacache, « Vu de France » (livret, p. 23-32)
- Tessé, « *À bout de souffle* de Jean-Luc Godard » (livret, p. 43-53)
- Monologue interne de Frédéric (livret, p. 54)
- Elbhar, « Rohmer parle de ses contes moraux » (livret, p. 55-58)
- Entretien avec Klapisch (livret, p. 59-62)
- Minne, « Science-fiction et *fantasy* » (livret, p. 63-65)
- Baudelaire, « Spleen » (livret, p. 69)
- Laforgue, « Spleen » (livret, p. 69)
- Lacuve, « *Dans Paris* de Christophe Honoré » (livret, p. 66-68)
- Guarrigue, « Sur la mélancolie dans l'art » (livret, p. 70-73)

REQUIRED FILMS:

- Lumière, *La Sortie des usines* et *L'Arroseur arrosé* (1895)
- Méliès, *Un homme de têtes* (1898) et *Le Voyage sur la lune* (1902)
- Linder, *Une Idylle à la ferme* (1912)
- Chaplin, *Sunnyside* (1919)
- Clair, *Sous les Toits de Paris* (1930)
- Minelli, *An American in Paris* (1951)
- Carné, *Les Enfants du Paradis* 1 et 2 (1945)
- Autant-Lara, *La Traversée de Paris* (1956)
- Truffaut, *Les 400 coups* (1959)
- Godard, *À bout de souffle* (1960)
- Varda, *Cléo de 5 à 7* (1962)
- Rohmer, *Le Signe du Lion* (1962)

- Rohmer, *L'Amour l'après midi* (1972)
- Klapisch, *Peut-être* (1999)
- Marker, *La Jetée* (1962)
- Honoré, *Dans Paris* (2006)
- Kassovitz, *La Haine* (1995)
- Sciamma, *Bande de filles* (2013)
- Bonello, *Saint Laurent* (2014)

SUGGESTIONS FOR FURTHER READING & ESSAY PREP:

The articles below will be provided to students and, if the chosen subject lends itself to it, may be used for the three references requested in the essay. The articles in the booklet can also be used.

- « Éric Rohmer », « François Truffaut », in *La Politique des auteurs* (2001)
- De Baecque et Fremaux, « La cinéphilie ou l'invention d'une culture » (1995)
- « Les 400 coups », « Le Signe du Lion », « Entretien avec Truffaut », « Entretien avec Godard », « Entretien avec Rohmer », in *La Nouvelle Vague* (1999)
- Daney, « Éloge de Tati », in *La Rampe* (1996)
- Frodon, « Rohmer », « Varda », « Godard », in *Le Cinéma français* (2010)
- Rohmer, « L'âge classique du cinéma » (1949)
- Magny, *La Traversée de Paris* (2015)

FILM SUGGESTIONS FOR ESSAY PREP:

Any film studied in class can be chosen for this essay. Simply choose a scene for Part II of this essay that has not been studied in class. Here is a non-exhaustive list of other films that can also be chosen to study the representation of Paris.

- Vigo, *L'Atalante* (1934)
- Clouzot, *L'Assassin habite au 21* (1942) et *Quai des Orfèvres* (1947)
- Duvivier, *Sous le ciel de Paris coule la Seine* (1951)
- Guitry, *Si Paris nous était conté* (1955)
- Tati, *Mon oncle* (1958)
- Tati, *Playtime* (1967)
- Rivette, *Paris nous appartient* (1961)
- Besson, *Subway* (1985)
- Carax, *Les Amants du Pont neuf* (1991)
- Jeunet, *Amélie Poulain* (2001)
- Cantet, *Entre les murs* (2004)
- Klapisch, *Paris* (2008)
- Bergeron, *Un Monstre à Paris* (2011)
- Faucon, *Fatima* (2015)
- Abel & Gordon, *Paris pieds nus* (2016)
- Bourokba & Labitey, *Les Derniers Parisiens* (2016)
- Attal, *Le Brio* (2017)
- Hazanavicius, *Le Redoutable* (2017)
- Ly, *Les Misérables* (2019)



ATTENDANCE POLICY

Your academics are a priority, and regular class attendance is mandatory, respectful, and essential to academic success. Being absent from class will prevent you from maximizing your learning and will negatively affect your participation grade.

Lateness

Please arrive on time for each class meeting. Arriving late for class is disruptive for faculty members and students alike and will prevent you from maximizing your learning.

- 0 to 15 minutes = late
- Over 15 minutes = 1 absence

If you arrive late 3 times, it will be counted as an absence.

Absences

If you must be absent, please email both your professor and the academic team as soon as possible (mfedon@iesabroad.org) and (emaines@iesabroad.org). Absences for medical reasons and/or emergencies will be considered excused, but justification will be required. In this case, we will need:

- a *certificat médical*,
- from a French doctor,
- must be submitted within 24 hours of the absence,
- or proof of upcoming medical appointment.

If you are absent for an exam, presentation, or other graded in-class assignment, you must provide justification for the absence, or you will receive an automatic F.

Our attendance policy allows each student to miss one 3h course and two 1.5h class sessions without it affecting the final grade of the class. Above that, your final grade will be lowered. The following example is for a 1.5h class:

Final grade: A-
1 unexcused absence: A-
2 unexcused absences: A-
3 unexcused absences: B+
4 unexcused absences: B

And so on...

Lastly, an important reminder!

For any and all absences students are required to fill out the **ABSENCE FORM**, which can be found using the following link:

<https://airtable.com/appwRSChoi8XeQUhz/shrkeAL2VXGdy1RH5>

Any documentation FOR AN EXCUSED ABSENCE must be uploaded to this platform.