FASHION AS CULTURAL PHENOMENON: SOCIOLOGICAL NARRATIVES AND BUSINESS OUTCOMES
Instructor: Elodie Nowinski, Ph.D.

This is a new course, the full syllabus will be posted when it is available.

COURSE DESCRIPTION

This course aims at understanding how fashion moved from a social phenomenon marking socioeconomic and ethnic identity to a cultural phenomenon expressing individual identity. In the process, fashion has proven itself to be a very lucrative business, associated with a creative and artisanal craft.

The course will explore the birth of the fashion phenomenon and discuss the link between Paris as a fashion capital and the other “fashion cities” such as London, New York and Milan. Also examined will be the richness of brand strategies and how they have managed, or not, to create a durable and scalable business from the beginning of the 20th century to today. While walking through this rich history, comparisons will be drawn between fashion and other luxury industries, such as the automotive and design sectors, as well as the culture of gastronomy and hospitality in France, which is surprisingly linked to the fashion business.

The course will interrogate the complex nature of this fashion phenomenon through academic and non-academic sources. It will be comprised of lectures, discussions, workshops and site visits, in addition to guest speakers, such as designers, fashion journalists and fashion data scientists who work on predictive analysis. The different actors and factors that make up this fascinating cultural phenomenon will serve as gateways to understanding the complex and dynamic world of fashion in Paris.

COURSE INFORMATION

Language of Instruction: English
UC Quarter/Semester Credits: 5/3.3
UCEAP Course Subject(s): Business Administration, Sociology
Course Duration (weeks): 13 weeks
POLITICS OF FOOD AND ENVIRONMENT IN FRANCE
Instructor: Cynthia Tolentino, Ph.D.

This is a new course, the full syllabus will be posted when it is available.

COURSE DESCRIPTION

There is a good reason why France was showcased at the Paris Climate Change Summit in 2015. According to the 2016 Food and Nutrition Sustainability Index (FSI) published by the Economist Intelligence Unit (EIU), France is a pioneer country ranking first amongst 25 countries. France scores highest on policy and governmental action including its quality of response to food losses, tackling distribution-level loss, management of water supplies, climate change mitigation, and unhealthy eating habits. Growing public concern on the issue of food wastage recently led to the ‘Supermarket Law’, making France the first country in the world to penalize supermarkets that throw away edible products to end food waste. As global population rises at the same time as food consumption, it is crucial to understand how problems of food and the environment occur at all stages of the production and supply chains. Environmental concerns linked with food are not unique to France, a nation of gourmets and haute cuisine, but France can serve as a case study to interrogate the complexities of environmental politics and controversies. This course aims to introduce students to the politics and controversies of environmental issues in France and their inter-connections with food and similar politics at the EU and UN levels. In doing so, it will explore some pressing environmental issues facing the country such as GMO politics, food wastage, air pollution, water pollution, species extinction, environmental justice, trade, climate change and the impact of chemicals on health to name a few. It will critically assess the nature of problems encountered; and discuss workable solutions for sustainable development in order to avoid a “tragedy of the commons.”

The objective of this interdisciplinary course is to enable students to critically analyze French environmental law, policy, politics, and problematics with special reference to agenda-setting and decision-making, coalition building and mobilization amongst states (and non-state entities) to achieve cooperation. The course seeks to highlight the intertwined nature of environmental issues with social, political, ethical and economic issues as well as the inter-linkages of the ecosystem that make state boundaries superficial. In addition to lectures, interactive case studies, debates, videos and lecture PowerPoints, this course relies heavily on student participation.

COURSE INFORMATION

Language of Instruction: English
UC Quarter/Semester Credits: 5/3.3
UCEAP Course Subject(s): Anthropology, Sociology
Course Duration (weeks): 13 weeks
HISTORY 111
HISTORIES OF PARIS
Instructor: Christina von Koehler, M.Phil.

COURSE DESCRIPTION

This course examines how the history of political ideology and social conflict in France since the Middle Ages has been embodied in the urban landscape of Paris. More than in any other city, the meaning, message, and significance to state and nation of most Parisian sites was—and continues to be—violently contested. We will look at the histories of the conception, construction, and public perception of Parisian monuments and place their stories within the larger context of the development of the French state and of French national identity. Major events of French history form the chronological backbone for this course, with emphasis placed on the forces that literally shaped some of the city's most emblematic neighborhoods and monuments. The readings are selected from works by specialists in French political, urban, and social history; and the class will include weekly visits to sites in Paris, as the student learns to “read” architecture and to use the city as a rich primary source for historical analysis.

While no prior knowledge of French history is required, a high level of commitment to learning about France is. All of the writing for this course demands careful consideration of both readings for class and information given during site visits. This is a course that engages in the complex history of Paris and France. Students will be evaluated on the richness and clarity of their engagement with that history.

COURSE INFORMATION

Language of Instruction: English
UC Quarter/Semester Credits: 5/3.33
UCEAP Course Subject(s): History, Sociology, Urban Studies
Course Duration (weeks): 13 weeks

COURSE MATERIALS

Course Reader [CR]
Texts on Reserve in UC Study Center: English-language booklets [Itinéraire] The Panthéon; The Arch of Triumph; The Palais Garnier; The Eiffel Tower

COURSE LEARNING OUTCOMES

➢ Gain an understanding of Paris's history.
➢ Students will be provided with the tools to understand and align historical moments and their attendant political and social contexts with the physical monuments that populate the contemporary Parisian urban landscape.
➢ Students will be presented techniques to read visual evidence through in-class analysis of things like the deciphering, during “off-site visits,” of political messages embedded in the iconography of monuments’ façades.
➢ Develop skills to critically reflect on the various ways history is or can be written.
➢ Develop skills to construct an effective argument, with a strong thesis and well-chosen evidence, as well as coherent organization and attention to style.

PREREQUISITES

There are no prerequisites for this course.

COURSE REQUIREMENTS

Lectures & Site Visits
Class meetings will last 1.5 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 the material assigned for each class and be prepared to discuss the material.

In addition, students will meet for weekly site visits:
➢ Week 2: Louvre
➢ Week 3: The Panthéon
➢ Week 4: L’Arc de Triomphe
➢ Week 5: Le Musée de la vie Romantique
➢ Week 6: Palais Garnier
➢ Week 8: Sacré-Coeur
➢ Week 9: The Grand Palais and the grounds of the 1900 World’s Fair
- Week 10: Musée de l’art et de l’histoire du judaïsme
- Week 11: Les Halles
- Week 12: Père Lachaise Cemetery

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

Written Assessment – 2 Monument Analysis Essays
Critical thought and analytical writing are fundamental components of the course and the final grade. Students will submit two short monument analysis essays, 2-3 pages each, relating this analysis to the assigned course material; students must make the connections between 1) the lecture 2) a particular site visit, and 3) the readings.

Essays must focus on a theme. They should not be a dry summary of “then we did this, then we saw that.” Nor should they be called “paper #1.” A descriptive title is required. Creativity is welcome, as is comparison between France and other countries. Students’ work will be evaluated in terms of cohesiveness, logic, and originality. A good point of departure is the subject headings in the syllabus, or a line from one of the readings... Essays should make connections between multiple sources: readings, visits, and students’ lives.

Essays will be 2-3 pages long and 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.

Written Assessment – The Invalides “Scavenger Hunt” Group Project
Groups of 3-4 classmates will visit, outside of class time, one of the most symbolic sites in Paris. Students will be asked to photograph and decipher the manner in which later regimes staged Napoleon’s tomb. A list of questions to consider will be distributed in class.

The group project will be 6-10 pages long, including photographs. The project involves decrypting all the images and iconography that the group has photographed on site. Each of the three sections of this project requires describing and then explicating how the students’ understanding of the past has deepened by 1) demonstrating that the group is able to determine the precise historical context during which the Invalides was first constructed 2) analyzing the physical changes employed to repurpose the site in the 19th century 3) reflecting upon how meaning is reinforced (or not) by such visual cues today. The students are themselves responsible as to how they coordinate dividing up the tasks of seeing and writing. The project must be typed, double-spaced in Times New Roman (12pt), and 2.5cm/1-inch margins on all four sides. Photographs may be either integrated into the main text or printed separately as an appendix. The essay will be submitted in class on the date specified on the course schedule. No late submissions will be accepted.

Written Assessment – Synecdoche Project Essay
The synecdoche project essay will be 4-6 pages in length and will require students to use the knowledge they have acquired of Paris’s history, along with their imagination, to select an object and to compose an essay on its status as a monument.

A synecdoche is a figure of speech where a part serves to represent the whole, and this term could be applied to all Parisian monuments. But just what is a monument? Does it have to be a huge structure, or could it be an old machine preserved on a pedestal, a tiny painting, or the fragments of a statue?

Students select one display/object at a small museum in Paris, but not from one we have visited as a class. This essay requires students to describe the object and to identify it as an example of material culture in the larger historical and physical context of Paris. To do so, an investigation into the object’s origins to discover why it was preserved may be appropriate. Students may also approach this essay by using their knowledge of the city’s history, what they have gleaned from the course reader and Horne, as well as their imagination and investigative skills, to demonstrate how this “monument” enhances our understanding of a particular era or episode in the story of Paris.

Essays will be 4-6 pages long and 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, visits 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 test...
students on their ability to effectively synthesize what they have encountered in terms of the course’s major themes. 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.

**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%
- Monument Analysis Essay 1 10%
- Monument Analysis Essay 2 15%
- Group Invalides Project Essay 10%
- Synechoque Project Essay 15%
- 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*
COURSE DESCRIPTION

Over the past 200 years, the destiny of Europe has witnessed spectacular ups and downs. Once an imperial power controlling some 1/3 of the planet, the Europe of 1945 shrank in stature and in strength. At pains with its own reconstruction, it also had to renounce control of its colonial empire. The Cold War, following the Second World War, divided Europe into two hostile camps thus adding to its insecurity and humiliation.

Europe's upheavals in the twentieth century however gave birth to a new vision: a vision that became sensitive to the dangers of ethno-nationalism and over-protective economies and strove to surpass national boundaries. The shattering experience of two world wars that tore Europe apart, gave birth to 'an ever-closer union between the peoples of Europe', in other words, the European Union. Since the fall of the Berlin Wall and the end of the bipolar world, this relatively young institution has come to play a continuously greater role in world affairs. Consequently, it has undergone numerous important changes in a short period of time. Today the European Union brings together 28 (soon to be 27) nations and 500 million people.

France's role in the initial creation and the subsequent evolution of this union has been far from minimal. The very idea of unity was announced in a speech by Jean Monnet, a member of the French Committee of National Liberation, back in 1943. The Plan that led to the creation of the European Coal and Steel Community, the forerunner of the European Economic Community, which eventually became the European Union was named after France's foreign minister, Robert Schuman. It was under the presidency of a Frenchman, Jacques Delors, that the European Union launched the common currency, the Euro. Though significant, France's contributions have however not always been constructive. On many occasions France has been accused of putting her national interests before those of Europe. Their general stance can be summed in President Mitterrand's ambiguous phrase: 'France is our homeland, but Europe is our future'. Furthermore, the 2017 presidential elections in France showed a divided France on the question of the European Union with an ever-increasing electorate that expressed more sovereigntist than Europeanist views.

The aim of this class is to provide a general introduction to the history, the structure and the current developments of the European Union, with a specific focus on France. We shall start first with a historical examination of the reasons that led to the creation of the union, we will then turn to its evolution over the years and finally look at the recent events and discuss what lies ahead in the future for the European Union.

COURSE INFORMATION

Language of Instruction: English

UC Quarter/Semester Credits: 5/3.33

UCEAP Course Subject(s): European Studies, History, Political Science

Course Duration (weeks): 13 weeks

COURSE MATERIALS


Course Reader [CR]

COURSE LEARNING OUTCOMES

- Gain an understanding of the history, the structure and the current developments of the European Union, as well as its institutions and functionaries, with a specific focus on France.
- Students will be provided with the theoretical tools needed to understand the complex issues and institutions involved in European integration from its inception to its present-day configuration and role in world affairs.
- Develop skills to locate European construction within the existing theories of integration.
- Gain an awareness of the history behind this project: how belligerent countries came to end their discord and form a union.
- Follow the workings of this institution on a day-to-day basis and grasp its importance as an economic and political actor in Europe and the world.
- Develop written and oral analytical skills as well as increase knowledge base on the topic.

PREREQUISITES

There are no prerequisites for this course.

COURSE REQUIREMENTS
Lectures & Site Visits
Class meetings will last 1.5 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 the material assigned for each class and be prepared to discuss the material.

In addition, students will meet for periodic site visits:
➢ Week 9: Optional trip to Brussels

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

There is a list of study questions attached to every week. Also some weeks, students will receive newspaper articles related to the EU to read. Students should come prepared to class to comment on those websites and answer questions in relation to the study questions.

Oral Assessment – Group Presentations
Class will break up into groups. Each group will be asked to prepare a presentation on a policy, a decision, a discussion or an event in the European Union. Students will be graded on the clarity, accuracy, the depth of research of the oral presentation as well as the ability to answer questions. The group will be graded together. Presentations should be no more than 20 minutes.

Oral Assessment – Political Party Presentation
Class will break up into 8 groups. Each group will represent one of the European Political Groups and come to class representing their position. Students will be graded on the clarity and accuracy of their presentations. The group will be graded together. Presentations should be no more than 10 minutes

Written Assessment – Quiz
The quiz aims at evaluating students’ knowledge base and will be comprised of short answer questions.

Written Assessment – Research Paper
Critical thought and analytical writing are fundamental components of the course and the final grade. The research paper is based on the oral presentation. Students will compose a 6-8 page research paper, in which the oral presentation topic is developed.

Essays will be 6-8 pages long and 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 students’ knowledge base, their ability to apply their analytical skills to discussions surrounding the theory and history of European integration, and their ability to appreciate and discuss the present-day effects of this organization on European and world affairs. 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 be comprised 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.

ASSSESSMENT 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%
➢ Oral Group Presentation 10%
➢ Political Party Presentation 5%
➢ Research Paper 15%
➢ Quiz 10%
➢ Midterm Exam 20%
➢ Final Exam 25%

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
COMMUNICATIONS 117
MEDIA, POLITICS AND SOCIETY IN FRANCE AND THE EU
Instructor: Joav Toker, Ph.D.

COURSE DESCRIPTION
This course will explore and critically analyze major institutions, actors and trends in contemporary French and European Media and attempt to situate them in the larger contexts of “unifying” Europe and “globalized” world-media-scene.

We will examine the operational schemes, performances and internal decisional and power structures of different branches of French media: print national & regional press, specialized magazines, the publishing industry, advertising, radio, television, the internet.

We will attempt a specific analysis regarding the international and French implications of the growing potential of social networks and “New Media.” We’ll critically review some aspects of the growing confusion—both in terms of competition and compatibility—between “new” and “old” media and their political, social and cultural impacts.

In the domain of social and political presence we will study and question practices of newsgathering, deontological principles and constraints, media performance under pressure of time, context, profit-making-structures, politics, violence, ethics and ideologies. We will examine forms and styles of “information,” editorial policies and the variety of notions of “Democratic pluralism” and “freedom of expression” across the French and European Media landscapes.

We will try to define, decode and interpret distinctions between “news,” “commentary” and “analysis” as they are being treated on the French and European media scenes. We’ll analyze what all these may mean, encourage, cultivate or block in terms of politics, society, culture and media during “high times” of political turmoil, violent crisis or social unrest.

In the domain of entertainment and “services” offered by the Media we will examine different variations of publishing, broadcasting and ‘accompanying’ practices over the last 20-30 years. We may attempt a parallel analysis of possible interaction between these two domains (News/Entertainment), following political and ideological lines and some study of the dynamics of change along the ambitions, the strategies and the priorities of the media industries alongside “public demand.”

COURSE INFORMATION
Language of Instruction: English
UC Quarter/Semester Credits: 5/3.33
UCEAP Course Subject(s): Communications, Political Science, Film and Media Studies, Sociology
Course Duration (weeks): 13 weeks

COURSE MATERIALS
Course Reader, hereafter [CR]

COURSE LEARNING OUTCOMES
➢ The overriding aim of this course is to provide students with the tools to understand the evolution of contemporary French and European media and its place in the global context through an in-depth examination of the diverse forms and trends in this fast-changing landscape.
➢ Students will be presented techniques to evaluate the historical context and analyze contemporary practices and trends in both traditional and “new” French and European media.
➢ Through discussion, presentation, and written assignments, students will also develop skills to engage in comparisons of European media characteristics with the US media sphere alongside “global” considerations of modern media impacts.
➢ Students will gain an understanding, by experiencing it first-hand, the way in which media is constructed through a class visit to a multi-lingual French news station.

PREREQUISITES
There are no prerequisites for this course.

COURSE REQUIREMENTS
Lectures & Site Visits
Class meetings will last 1.5 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 the material assigned for each class and be prepared to discuss the material.

In addition, students will meet for periodic site visits:
- Week 4: Media Visit (TBC)
- Week 10: Media Visit (TBC)

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

For the purposes of this class, keeping up steadily with current French and European news is strictly required. (International Herald Tribune, RFI-Radio France Internationale, France-24 in English, other English and French ‘old’ and ‘new’ media outlets). Informed and challenging opinions are highly encouraged during class ‘reports,’ presentations and discussions.

Class Report
Students will perform an oral presentation, accompanied by a written component, in which they analyze, compare, and critically evaluate media coverage, operational modes and involvement in the French and European political, social, cultural, and “mental” landscape.

Written Assessment – 2 Reaction Papers
Critical thought and analytical writing are fundamental components of the course and the final grade. Students will submit two short reaction papers, 2-3 pages each, on a guest lecture and on the media station site visit relating these to the assigned course material.

Assignments must be 2-3 pages long, they 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 students’ ability to apply the knowledge and skills they have acquired by analyzing media products and evaluating the interactive role played by the media in power-sharing structures in the context of political, economic and social trends. 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.

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%
- Class Reports 15%
- Reaction Papers 2 30%
- Midterm Exam 20%
- 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
In this course, students will engage in discussions prompted by a multiplicity of voices that make up what has been often referred to as the Parisian mosaic—a mosaic whose colorful tiles represent a collection of diverse and multivalent identities. Students will explore how the voices that have emerged in the past several decades bring myriad perspectives, ranging from “traditional” French culture to first and subsequent generation immigrant cultures, many of which come from former French colonies in the Francophone world, to bear on Parisian society and how these contemporary voices take a sometimes playful but often critical look at the identity of their post-war and postcolonial society. Through the study of historical events alongside critical and literary texts, students will analyze representations of the city as a playground for desire, as a forum for consumer delight, and as a breeding ground for social inequality, among other things. The course will, therefore, focus on examining the different social worlds that make contemporary Paris such a fascinating, diverse, and culturally important city. Through readings and class excursions to sites important to their understanding of the texts, students will trace some of the ways French alongside the more problematically termed Francophone writers and filmmakers have made their sundry voices heard over the past half a century.
➢ Week 5: Palais de la Porte Dorée (TBC)
➢ Week 12: Centre Pompidou (TBC)

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

Written Assessment – Close Reading Essay
Close reading is a fundamental skill for the analysis of literary works. Students will submit a two-page close reading assignment as a preparatory writing exercise for the short essays. A draft and revision process will be optional.

Assignments 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.

Written Assessment – 2 Short Essays
Critical thought and analytical writing are fundamental components of the course and the final grade. Students will submit two short essays, 4-6 pages each, relating this analysis to the assigned course material (novels, short stories, etc.). Students will receive a list of approved topics. A draft and revision process will be optional for the first short essay.

Essays will be 4-6 pages long and 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 identifications/short answer-type questions, which will require that students demonstrate their knowledge of how authors present themes in their specific works, as well as an in-class comparative essay that interrogates one thematic issue, out of a range of choices, present in two authors' works through close reading analysis. 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.

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%
➢ Close Reading Essay 10%
➢ Short Essay 1 15%
➢ Short Essay 2 20%
➢ Midterm Exam 20%
➢ 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
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.

COURSE INFORMATION

Language of Instruction: English
UC Quarter/Semester Credits: 5/3.33
UCEAP Course Subject(s): Film, Gender Studies, History
Course Duration (weeks): 13 weeks

COURSE MATERIALS

Course Reader [CR]

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.

PREREQUISITES

There are no prerequisites for this course.

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.

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
COURSE DESCRIPTION

May 1968 was an explosive year in France, with student and worker strikes that converged to contest a social order the revolutionaries imagined they could overturn. It was also a time of massive cultural production, whether in the art that often accompanied the mobilizations or in the burgeoning field of cinema. In this course we will skirt the nostalgia that so often clings to our point of view on the events and explore what a few elements of its expanded archive might offer as resources for contemporary political and cultural activities by considering them through the writing and art that provided their context or preserved memories of them.

COURSE INFORMATION

Language of Instruction: English
UC Quarter/Semester Credits: 5/3.33
UCEAP Course Subject(s): Gender Studies, Comparative Literature, Sociology
Course Duration (weeks): 13 weeks

COURSE MATERIALS

Course Reader, hereafter [CR]

COURSE LEARNING OUTCOMES

- Students will be provided with an historical and critical overview of the various sociopolitical, cultural and philosophical changes in postwar France that lead to the events of May 68 as well as the legacy of these events in contemporary French society and thought.
- Students will be presented techniques to read and interpret both textual and visual evidence through analysis of both literary and theoretical texts, as well as films and images. Course readings and viewings will allow students to develop interpretive and critical thinking skills to analyze primary and critical source works.
- Students will gain an understanding of the complex sociopolitical issues that has shaped the French Fifth Republic. The events of May 68 will provide a lens through which students will be able to analyze the transition from a conservative colonial empire to a modern nation state.

PREREQUISITES

There are no prerequisites for this course.

COURSE REQUIREMENTS

Lectures
Class meetings will last 1.5 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 the material assigned for each class and be prepared to discuss the material.

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

Reading Responses
Once a week, students will submit short written responses to the assigned readings. These responses should be analytical in nature and identify relevant topics and questions for class discussions. Responses will be submitted via email the day before class.

Written Assessment – 2 Short Essays
Critical thought and analytical writing are fundamental components of the course and the final grade. Students will submit two short essays, 4-6 pages for the first paper and 6-8 pages for the second paper, relating this analysis to the assigned course material (novels, articles, films etc.). Students will receive a list of approved topics.

Essays will be 4-6 and 6-8 pages long and 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 students’ familiarity with the texts and films through quotation identifications and a choice of several essay questions that bring together different themes and topics broached by the different texts and films and push students toward broader comprehension. Both the midterm and final exams will cover the material read and discussed in class up to the date of the exam. 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.

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%
- Reading Responses 10%
- Short Essay 1 15%
- Short Essay 2 20%
- Midterm Exam 20%
- Final Exam 20%

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

<table>
<thead>
<tr>
<th>Score Range</th>
<th>Degree of Competence</th>
</tr>
</thead>
<tbody>
<tr>
<td>90 – 100</td>
<td>Outstanding degree of competence</td>
</tr>
<tr>
<td>80 – 89</td>
<td>Good degree of competence</td>
</tr>
<tr>
<td>70 – 79</td>
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</tbody>
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ART HISTORY 137
THE ART OF WAR. FROM OLD REGIME GLORY TO CONTEMPORARY DISENCHANTMENT
Instructor: Amanda Herold-Marme, Ph.D.

COURSE DESCRIPTION

War, a constant in society across time and space, is also a constant in art. For centuries, representations of war served the purpose of celebrating, legitimizing and glorifying victorious sovereigns, states and/or civilizations, justifying what was considered a necessary, if unpleasant, social reality. However, over the course of the Napoleonic Wars at the turn of the 19th century, a significant shift occurs in the art of war, as images of suffering and disenchantment infiltrate the canvas, at the dawn of an age increasingly open to aesthetic subjectivity.

The way in which war is depicted in art—both in terms of subject matter and style—is a product not just of aesthetic currents and concerns, but also of the place and perception of war in society. Through the exploration of changing visions of war across artistic media from Old Regime France to the present, in relation to, and as a reflection of, the evolving socio-political and cultural context from which they emerge, this course aims to explore modern society’s progressive aversion to war.

After addressing historical perspectives on representation and war, we will embark on a chronological visual history of war through selected major conflicts involving France taking place from the 17th century to the present. Throughout the course, we will seek to define war, revealing how this definition is bound to social context, as part of a larger reflection on the nature, purpose and impact of the art of war over time. We will study how artists act as harbingers of society’s evolving mentalities on war, modifying their forms and styles to capture conflict as it becomes increasingly ideological and destructive, and art less constrained by convention. Themes covered include representations of monarchical quests for glory, post-revolutionary ideological campaigns, orientalism and colonial conquest, war and technology (both in terms of weaponry and means of representation), war and nationalism, war as the clash of civilization and barbarianism, and the role of identity (including race, class, gender) and military experience in representing and perceiving war.

Paris and its museum collections will provide the material background for the discussion of representations of war in art, and our reflection on the art of war will be enriched by selected theoretical and literary texts and cinematographic depictions of conflict.

COURSE INFORMATION

Language of Instruction: English
UC Quarter/Semester Credits: 5/3.33
UCEAP Course Subject(s): Art History, European Studies, History
Course Duration (weeks): 13 weeks

COURSE MATERIALS

Course Reader [CR]

COURSE LEARNING OUTCOMES

➢ Through the close study of selected artwork in class and in Parisian museums, students will learn to decrypt the images that surround them, in museums, media and everyday life.
➢ Students will familiarize themselves with major artistic currents from the 17th century to the present, and their manifestations in various supports and spaces.
➢ Students will acquire basic historical notions around selected major conflicts from the 17th century to the present.
➢ Students will come to understand war’s evolving representations over time, including but not limited to a progressive disenchantment with war, in relation to significant shifts in French and European society.

PREREQUISITES

There are no prerequisites for this course.

COURSE REQUIREMENTS

Lectures & Site Visits

Class meetings will last 1.5 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 and view the material assigned for each class and be prepared to discuss the study guide questions listed in the Reader. Designated students will lead group discussions for each course session.

In addition, students will meet for the study visits/walking tours weekly or biweekly:

- Week 1: Louvre
- Week 2: Louvre
- Week 4: Musée D’Orsay
- Week 5: Historial de la Grande Guerre
- Week 6: Musée du Jeu de Paume
- Week 8: Centre Pompidou
- Week 9: Centre Pompidou
- Week 10: Centre Pompidou
- Week 11: Musée d’art et d’histoire du Judaïsme
- Week 12: Musée de l’Armée

Written Assessments

Critical thought and analytical writing are fundamental components of the course and the final grade. Students will submit two 2-page assignments. The format of these assignments will be the thorough analysis of a work of art, related to an assigned historical period or theme, according to the methodology presented in class, and rooted in content covered in assigned readings and class discussions. These will be handed in at specified dates over the course of the semester, depending on the theme chosen.

Assignments 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 and class discussions as well as the students’ development of their own critical thinking. The midterm exam will cover the material read and discussed in class up to the date of the exam, but the final exam will be comprehensive and will cover all course contents. Both exams will consist of concept definition and short essay-type questions, which will require students to demonstrate their knowledge of specific terms, concepts, and works of art, and to compose their ideas in one or more paragraphs addressing specific topics related to course contents.

Individual Research Paper

Students will write and present an original individual research paper about a relevant topic within the scope of the course using scholarly sources (journal articles, book chapters, video documentaries, photographs, etc.) as well as other pertinent sources such as newspapers, blog entries, or social media contributions. The topic will need to be pre-approved by the professor, so students will submit a Paper Proposal on the date of the Midterm Exam.

Essays will be 10-12 pages long and will include an 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.

Class Participation and Attendance

Attendance and active participation are required. Students are expected to do the readings assigned for each class meeting beforehand, and to actively participate in class discussions. In-class discussion on readings will be led each day by a student assigned to present that text in relation to pre-determined study questions.

ASSESSMENT AND GRADING CRITERIA

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

- Written Assessment (2) 15%
- Midterm Exam 20%
- Final Exam 25%
- Individual Research Paper 25%
- Class Participation & Attendance 15%
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