Histories of Paris
Professor Christina von Koehler

Course Description
This class 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. Be advised: 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 class demands careful consideration of both readings for class and information given during site visits. This is not a class for tourists, but a class that engages in the complex history of Paris and France. You will be evaluated on the richness and clarity of your engagement with that history. 5.0 quarter/3.3 semester units: upper-division. Suggested subject areas for this course: History/Sociology/Urban Studies

Goals
The overriding aim of this course is to provide students 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.

In order to meet this goal, the course focuses on the following topics/themes/texts:
Texts (readings are selected to expose students to the various ways history is/can be written):
- Essays by specialists in political, social, economic, and urban history
- Essays on the palette of images and symbols in monument interpretation
- Essays treating global cultural centers’ urban spaces
Topics/Themes:
- The Parisian urban landscape and issues of urban planning
- Political control of meaning and memory
- Paris as museum and/or living city
- Identity and Nationalism

Learning Outcomes
The course also seeks to develop students' written and oral rhetorical skills as well as their analytical skills through the following activities and assignments:
- Class discussion on readings, in which close attention is paid to both the author’s style and use of evidence to support an argument
- Through in-class analysis of things like the deciphering, during “off-site visits,” of political messages embedded in the iconography of monuments’ façades, students are presented techniques to read visual evidence
- Writing assignments in essay-format, which are evaluated in terms of students’ ability to develop a thesis and support it with well-chosen evidence, as well as coherent organization and attention to style
- An independent project requires students to select an object on display at the Carnavalet Museum, dedicated to the history of Paris, and write an essay arguing for its inclusion in the repertoire of Parisian monuments
- To heighten their visual sensitivity, a project that sends them to the Invalides in small groups is conceived as a photo-essay
The midterm and final exams test students on their ability to effectively synthesize what they have encountered in terms of the course’s major themes.
Course Materials:
Alistair Horne, *The Seven Ages of Paris*

Course reader

English-language booklets [*Itinéraire readers*] have been put on reserve:
- The Pantheon;
- The Arch of Triumph;
- The Palais Garnier;
- The Eiffel Tower

**Course Requirements**

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<td>Class Participation</td>
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<td>Monument Analysis #1</td>
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<td>Monument Analysis #2</td>
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<td>The Invalides (Scavenger Hunt)</td>
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<td>Synecdoche Project</td>
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<td>Midterm</td>
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- **Class Participation** is required both in the classroom and on all of our group visits. Students are expected to have done all the readings and to participate both in class and to comment at the weekly site visits. The visits are not optional, as they form the core of the class. As per the UC Paris Attendance Policy, absences and tardies will result in a lowered final grade. Please refer to UC Paris Academic Handbook for the policy on absences and tardies. Thus “I have a plane to catch” WILL affect your final grade. The meeting points for the walks are indicated below. The Class Participation component of your grade includes arriving on time to the visits. (Consult a map beforehand and do call the cell # if you are lost).

- **Two Monument analyses**: 2-3 typed double-spaced pages – must make the connections between 1) the lecture 2) a particular site visit, and 3) the readings. Pick a theme -- zero in on a topic. Your paper should absolutely NOT be a dry summary of “then we did this, then we saw that.” Nor be called “paper #1:” invent a title! Be creative! Comparison between France and other countries is welcome. Your work will be evaluated in terms of cohesiveness, logic, and originality. Start from those subjects in the syllabus, a line from one of the readings... see if you can use and make the connections between multiple sources: readings, visits, and your life. Due two weeks – but NO LATER -- after the visit to the site, while your observations are still fresh. Those sent via e-mail will not be accepted. Nor are two on the day of the final. One must be submitted before the midterm.

- **The Invalides “Scavenger Hunt”**: (ca. 6-10 pp. including photographs) sends you out with 3-4 classmates to one of the most symbolic sites in Paris. You 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.

- **4-6 page paper: the Synecdoche Project**: 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 structure, or could it be a lock of hair preserved in a little glass case, a painting, the remains of a statue? Chose one display/object at the Musée Carnevalet, the museum dedicated to the history of Paris. Describe the object and place it in its larger historical and physical context [ie. if the lock of hair came from the Temple... just what was the Temple?] See what you can find out about its origins – and sometimes you may need to extrapolate -- why and when someone thought it worth preserving. Tell us how this “monument” enhances your understanding of a particular era or episode in the history of Paris. Did its meaning/significance to a Parisian viewer change over time? This paper is due, at the latest, by Week 10.
Unbound Boundaries: The Idea of Europe and European Integration
Professor Mariam Habibi

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 shrivelled 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 27 nations and 455 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'.

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. 5.0 quarter/3.3 semester units: upper-division. Suggested subject areas for this course: European Studies/History/Political Science

Goals
The overriding aim of this class is to provide students with an overview of the historical background alongside 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.

In order to meet this goal, the course focuses on the following topics:
- Locating European construction within the existing theories of integration.
- Raising awareness of the history behind this project: how belligerent countries came to end their discord and form a union.
- Understanding the makings of this organization: its institutions and its functionaries.
- Following the workings of this institution on a day-to-day basis and grasping its importance as an economic and political actor in Europe and the world.

Learning Outcomes
The course also seeks to develop students’ written and oral analytical skills as well as to increase their knowledge base on the topic through the following types of assignments and activities:
- In-class discussions based on lecture
- Weekly oral presentations by students on news items involving the European Union.

Revised 8/2016
- A research paper presented as a case study on one of the policies of the European Union is also an option for those students who choose it.

Both the midterm and final exams test students on their knowledge base, on their ability to apply their analytical skills to discussions surrounding the theory and history of European integration, and on their ability to appreciate and discuss the present-day effects of this organization on European and world affairs.

**Course requirements**

**Oral assessment:**
- Discussion based on the readings: 10%
- Oral presentation: 20%
- Short presentations: 10%

**Written assessment:**
- First Quiz: 10%
- Midterm exam: 20%
- Final Exam: 30%

1. Discussions based on the readings: (10%)
The theme for the discussion will be provided certain weeks. Other weeks the students will use the discussion questions at the end of each chapter of the text book.

2. Oral Presentation: (20%)
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. You 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 grades together. This should take up 20 minutes. You will find very useful web links at the end of the chapters of your text book. There is also a section on European politics in the Online Resource Centre of your text book. Other material for this assignment should be found in dailies such as the International Herald Tribune, the Wall Street Journal, Financial Times, and weeklies such as Time Magazine, Newsweek and the Economist.

3. Short presentations (10%)
In some of the classes, you will be asked to research a topic and come to class ready to speak about it. This would be short (between 5-15 minutes of class time).

4. First Quiz (10%), Midterm (20%) and Final (30%)
The format of all three written assessments will be knowledge-based short answer questions. I am looking for comprehension and the ability to recall the information that was acquired.

**Trip to Brussels:** I take a group of students to Brussels. We will visit the Commission and the Parliament and meet with people who work for the EU. The date for this trip will be announced at the start of the class. If you are interested in coming, please let me know as soon as possible. There are a limited number of places. You will need to get your own tickets.

**Required books**
- Additional articles
Media, Politics & Society in France & the EU
Professor Joav Toker

Course Description
The 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” 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”.

The course will alter traditional lectures with critical discussions and the analysis of print, illustrated, audio, visual and virtual ‘excerpts’. Every session will include a compact set of a variety of short oral-presentations by students (about 5-8 minutes long), addressing specific aspects of the assigned reading material, , previous (or future) class discussions and the “field visits”. Some class presentations will be organized in a form of “critical teams” or “simulation-panels” 5.0 credits. Suggested subject areas for this course: Political Science/Communications/Film and Media Studies

Two “Media visits” and/or guest-lectures are planned during the semester:
- The first one at the ‘operational centre’ of a Web site, including a discussion with the editorial board and contributors of the site (which will probably be chosen for its focus on ‘cultural’, ‘social’ or ‘ethnic’ perspectives (“la banlieue”, or immigration-minded, or “young-generation-oriented” Web site).
- The second at the headquarters and studios of a major Radio or Television ‘institutional’ station (RFI, France 2, France 3, France-24, Canal Plus, etc.);
- The visits will be pre-introduced in class the week before and debriefed in detail during the following session.

Goals
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. In order to meet this goal, the course centers on the following texts, themes, and topics:

   Texts:
   - Selected critical readings of philosophers, sociologists, political scientists, and media scholars, such as Baudrillard, Nye, Bollinger, Dauncey, and Oates.

Revised 8/2016
Themes and Topics:
- The central characteristics of European media and its social, political, and cultural functions
- The means by which we as consumers understand, analyze, and interpret media products
- The impact of media products on the collective and individual consciousness
- The participation of media institutions in power structures

Learning Outcomes
The course also seeks to develop students' written and oral rhetorical skills as well as their analytical skills through the following activities and assignments:
- Class discussion on readings and on selected media items in which students evaluate the historical context and analyze contemporary practices and trends in both traditional and “new” French and European media.
- A class visit to a multi-lingual French news station provides students with the opportunity to experience first-hand the way in which media is constructed, and they are responsible for submitting a short reflection essay.
- Students are also asked to do 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.
- Through discussion, presentation, and written assignments, students also engage in comparisons of European media characteristics with the US media sphere alongside “global” considerations of modern media impacts.
- The midterm and final exams test students on their 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.

Course Materials

Course Requirements
Attendance at lectures and site visits is mandatory. It is essential that you attend all classes and participate actively. As per the UC Paris Attendance Policy, excessive absences and tardies will result in a lowered final grade. Please refer to UC Paris Academic Handbook for the policy on absences and tardies.

Participation and reading assignments are critical. For the purposes of this class, participation means reading the materials in advance (readings are in the course reader), coming to class on time, staying for the entire class period, and actively taking part in discussions and other in-class exercises and activities. A large part of this portion of your grade is simply paying attention; in order to pay attention, you must be present! Any tardies or absences will have a strong negative effect on your participation grade.


Please bear in mind that the order and the content of sessions may be modified on short notice due to breaking French or European major news developments.

Grading
Class participation and active involvement in discussion: 20%
Class ‘reports’ (written and 5-8 minute oral components): 15%
2 Short ‘reaction papers’ (2-3 pages): 15%
Midterm Examination: 25%
Final Examination: 25%

Revised 8/2016
From Watteau to Toulouse-Lautrec: A History of French Art, 1700-1900
Professor Christopher Boicos

Course Description
This course traces the evolution of French painting from the decline of the Ancien Régime, through the upheavals of the Revolutionary age, to the birth of modern industrial and capitalist France in the 19th century ending at the dawn of the 20th century just before the advent of “Modernism”.

Paris and its museum collections will provide the concrete background for the discussion of the artistic, social and political context in which the painters produce, exhibit and sell their work. Students will receive a basic grounding in the standard stylistic evolutions (Rococo, Neoclassicism, Romanticism Realism, Impressionism, Post-Impressionism, Symbolism) of these 2 centuries and will study the major masters of French painting from Watteau to Gauguin.

Students will become familiar with the range of the Paris collections from the Louvre to the Musée d’Orsay, their history and their ways of presenting pictures to the public. The classic categories of painting - history, portraiture, the nude, genre, landscape and still life - will be used as the unifying themes in the course for the discussion of meaning, style and technique and their evolution from one period to the next. Rebellion against the past but also the constant need to return to and to re-evaluate tradition will be another important theme in our analysis of one of the richest artistic periods of Western art. 5.0 quarter/3.3 semester units: upper-division.

Suggested subject areas for this course: Art History/European Studies/History

Goals
The goal of this course is to introduce students to the evolution of French painting from the decline of the Ancien Régime, through the upheavals of the Revolutionary age, to the birth of modern industrial and capitalist France in the 19th century ending circa 1900 just before the advent of “Modernism”. Paris and its museum collections provide the concrete background for the discussion of the artistic, social and political context in which the painters studied produce, exhibit and sell their work.

In order to meet this goal, the course focuses on the following texts/themes/topics:
  Texts:
  - Selections from art historians and critics, such as Rosenblum, Levey, and Baudelaire
  - The principal masters of French painting from Watteau to Gauguin.
  Topics/Themes:
  - Stylistic evolutions (Rococo, Neoclassicism, Romanticism Realism, Impressionism, Post-Impressionism, Symbolism)
  - The range of the Paris collections from the Louvre to the Musée d’Orsay, their history and their ways of presenting pictures to the public
  - Categories of painting - history, portraiture, the nude, genre, landscape and still life
  - Rebellion against the past but also the constant need to return to and to re-evaluate tradition

Learning Outcomes
The course also seeks to develop students’ written and oral analytical skills through the following assignments and activities:
  - Class discussion on paintings and their categorization to evaluate meaning, style and technique
  - and their evolution from one period to the next
  - Throughout the course, students are presented techniques in how to analyze pictures and their formal and thematic components as well as their social and historical context to situate paintings

Revised 8/2016
in the evolving history of their period, which students apply in a research paper due at the end of the term.
- Through the museum visits they are confronted with the presentation of pictures in institutional spaces and learn to analyze their visual impact in situ and in relation to their adjacent works.
The midterm and final exams test students on their understanding of the movements, categories, and thematic content of two centuries of paintings.

**Course Materials**
Texts:
- Rosenblum and Janson – *19th Century Art* - Abrams.- Copies are on reserve in the UC Study Center Library.
- Course Reader (CR hereafter): Michael Levey History of 18th century French art, Charles Baudelaire - “The painter of Modern Life” – additional reading from other sources is being prepared and will be included in course reader or handed out periodically during the course.

**Course Requirements**
Students are expected to attend all classes, whether on-campus (UC Study Center) or on-site (museum). As per the UC Paris Attendance Policy, excessive absences and tardies will result in a lowered final grade. Please refer to UC Paris Academic Handbook for the policy on absences and tardies.

In addition to class participation, a short test, and a midterm and a final exam, students are responsible for one written assignment. You will announce your choice of paintings by email. Length of the paper is 12-15 pages.

Using the outline given to you in class, you will write a comparative analysis of two paintings of your choice from a Paris museum in the period of the course (1700-1900.) Research will be required for this paper. All papers must include a bibliography and footnotes when necessary.

**Grading**
- Attendance/Participation: 10%
- Quiz (Week 4): 5%
- Midterm examination (Week 7): 20%
- Research paper (due Week 12): 35%
- Final examination (Week 13): 30%
Parisian Voices in Literature
Professor Carole Viers-Andronico

Course Description
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. 5.0 quarter/3.3 semester units: upper-division. Suggested subject areas for this course: Comp Lit/French/History

Goals
The overriding goal of this course is to provide students with a literary-historical and critical overview of the various social worlds that comprise contemporary, post-WWII Parisian society through close study of literary, filmic, and visual representations. In order to meet this goal, the course focuses on the following themes/topics/texts:

Texts:
- Literary selections of Tahar Ben Jelloun, Maryse Condé, Bernard Binlin Dadié, Jean Echenoz, Juan Goytisolo, Faïza Guène, Jacques Jouet, Linda Lê, Patrick Modiano, Georges Perec, Raymond Queneau, Leila Sebbar, and Paul Fournel
- Selected films/film segments of Kassovitz, Malle, and Ophuls
- Selected works of Delacroix, Fromentin, Matisse, and Ingres
- Selected critical works of Kristin Ross, Edward Said, Gayatri Spivak and Alec Hargreaves

Themes/Topics:
- Modernity, Hygiene, and Cinema
- Representation in Consumer Culture and Advertising
- Agency, Inter-language and the Transnational
- Class, Gender, and Race in Paris
- Immigration, Hybridity, and Identity

Learning Outcomes
The course also seeks to develop students' written and oral rhetorical skills as well as their analytical skills through the following activities and assignments:
- Class discussion on readings, in which close attention is paid to both form and content of literary works and the use of textual evidence to support an argument
- Through in-class analysis of things like paintings, façades, and neighborhoods during “off-site visits,” students are presented techniques to read and interpret visual evidence
- Writing assignments in essay-format, which are evaluated in terms of argumentation, structure, close reading, and students’ choice of evidence to support a thesis

Revised 8/2016
The midterm and final exams test students on how well they have engaged with the social, historical and literary-artistic questions raised over the course of the term and serve as an effective way for them to measure what they have gained from their experience of Paris.

**Course Materials**
Faïza Guène, *Just Like Tomorrow*
Jacques Jouet, *Mountain R*
Linda Lê, *Slander*
Patrick Modiano, *Missing Person*
Georges Perec, *Things: A Story of the Sixties*
Raymond Queneau, *Zazie in the Metro*
Leila Sebbar, *Sherazade: Aged 17, Dark Curly Hair, Green Eyes, Missing*
Course Reader ([CR] hereafter)

**Course Requirements**
Attendance at lectures and site visits is mandatory. It is essential that you attend all classes and participate actively. As per the UC Paris Attendance Policy, excessive absences and tardies will result in a lowered final grade. Please refer to UC Paris Academic Handbook for the policy on absences and tardies.

Participation and reading assignments are critical. For the purposes of this class, participation means reading the materials in advance, coming to class on time, staying for the entire class period, and actively taking part in discussions and other in-class exercises and activities. Reading quizzes are within the realm of possibility. A large part of this portion of your grade is simply paying attention; in order to pay attention, you must be present! Any tardies or absences will have a strong negative effect on your participation grade.

**Grade Breakdown:**
- Participation in Class Discussion: 15%
- Close Reading Essay (1-2 pages): 10%
- Short Essay 1 (3-5 pages): 15%
- Short Essay 2 (4-6 pages): 20%
- Mid-term Exam: 20%
- Final Paper or Exam: 20%
Politics, Gender, and Cultural Production
Professor Fredrik Rönnbäck

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. 5.0 quarter/3.3 semester units: upper-division. Suggested subject areas for this course: Women’s and Gender Studies/Comp Lit/Sociology

Learning Outcomes:
The course seeks to develop students' written and oral rhetorical skills as well as their analytical skills through the following activities and assignments:
— Class discussion
— Class readings of texts and films
— Analytical written and oral responses to texts and films

The mid-term and final exams test students on their 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.

Course Materials:
Marguerite Duras, Destroy, She Said (translated by Barbara Bray)
Monique Wittig, Les Guérillères (translated by David Le Vay)
Jean Genet, Prisoner of Love (translated by Barbara Bray)
Course Reader, hereafter [CR]

Course Requirements:
Attendance at lectures and site visits is mandatory. It is essential that you attend all classes and participate actively. As per the UC Paris Attendance Policy, excessive absences and tardies will result in a lowered final grade. Please refer to UC Paris Academic Handbook for the policy on absences and tardies.

Reading assignments are critical. Students are expected to read the material as it is assigned and come to class prepared.

Grading:
Weekly Readings and Class Participation: 15 %

Written Assignments
   Paper 1 (4-6 pages): 15%
   Paper 2 (6-8 pages): 20 %
   Mid-term exam: 25 %
   Final exam: 25 %
Faces of the City, Faces of French Cinema
Professor Iris Brey

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 work with the class.

5.0 quarter/3.3 semester units: upper-division. Suggested subject areas for this course: Film and Media Studies/Women's and Gender Studies/History

Goals and Learning Outcomes
In this course, students will watch, discuss and analyze a dozen of the French films that have shaped the history of French cinema, and we will see how these films still influence international filmmakers today.

We will study the history of French cinema from its origin to the present day through the lens of history, and we will discuss the representation of gender and ethnicity in these films.

We will gain an understanding of the methodology of formal film analysis, recognizing shots and understanding how the editing has an impact on the meaning as the film form is always key to understand the underlying meaning of a film.

Course Materials
Course Reader

Course Requirements
Attendance at lectures and site visits is mandatory. It is essential that you attend all classes and participate actively. As per the UC Paris Attendance Policy, excessive absences and tardies will result in a lowered final grade. Please refer to UC Paris Academic Handbook for the policy on absences and tardies.

Participation and reading assignments are critical. For the purposes of this class, participation means having watched the assigned film and having read all assigned readings, coming to class on time, staying for the entire class period, and actively taking part in discussions and other in-class exercises and activities. A large part of this portion of your grade is simply paying attention; in order to pay attention, you must be present! Any tardies or absences will have a strong negative effect on your participation grade.

Revised 8/2016
Grade Breakdown:

Participation (10%)

Quizzes (15%): weekly quizzes will be given (on the readings or the films)

Midterm Exam (20%): in-class exam on material from the first half of the term

Final Exam (20%): in-class exam on material from the second half of the term

Short paper 1 (15%): A 3 to 5 page film analysis of *Cleo from 5 to 7*

Short paper 2 (20%): A 3 to 5 page film analysis of *J'ai pas sommeil*