

UC Center Program Spring 2005

PCC 120. Paris through Film *City of Light Since 1895*

Lecture: Wed 1:30-4:30pm
Film: Tue 5:30-7pm

Prof. [Christian-Marc Bosséno](#)
Office Hours TBA

*“Cinema is an art, but it is also a business.” André Malraux, Minister of Culture under General de Gaulle, thus highlighted the ambivalent attitude of the French towards the moving image: film is a commercial product for mass consumption and it is the “seventh art” catering to an elite of “cinéphiles” (film lovers). From the beginning, Paris was the center of French film-making, and a central image and representation of French cinema. This course considers the complex networks of links between Paris and French cinema from as many angles as possible – aesthetic, historical, economical, philosophical, social and political – focusing in particular on the question of audience reception. It is at once a panorama of French cinema history since its beginnings, with the Lumière brothers 1895, but also an exploration of how cinema - as one of the principal channels of modern mass culture, and one of the mainstays of today’s cultural industry – and the city of Paris are enmeshed in webs of relationships that constitute territorial, political, social, and mythological entities. Meets once a week plus screenings and on-site excursions in Paris (film archives, cinémathèques, relevant movie theatres, studios, and famous film locations). [Film, Film Studies, Communication, Media, History, Visual Culture (Art History)] **6 quarter credits***

COURSE MATERIALS

- Alan Williams, *Republic of Images: A History of French Filmmaking* (Harvard University Press, 1992)
- Remi Fournier Lanzoni, *French Cinema : From its Beginnings to the Present* (Continuum, 2002)
- Course Reader (hereby referred to as **[CR]**)

COURSE REQUIREMENTS

- Participation, screenings, in-class discussion: 15%
- Short paper (3-5 pp): 15%
- Longer paper (7-10 pp): 25%
- Midterm: 20%
- Final: 25%

COURSE SCHEDULE

Screenings on Tuesday nights to be discussed the coming Wednesday.

Week 1. February 21-25

The Emergence of Cinema in Paris « Fin-de-siècle » Mass Culture

Readings:

- Leo Charney & Vanessa R. Schwartz, *Cinema and the Invention of Modern Life*, (University of California Press, 1998), p. 298-317
- Richard Abel, “Turn-of-the-Century France”, *The Ciné Goes to Town: French Cinema, 1896-1914* (University of California Press, 1994), p. 1-46 **[CR]**

- Sue Harris, "Cinema in a Nation of Filmgoers", in William Kidd and Sian Reynolds, *Contemporary French Cultural Studies* (Arnold, 2000), p. 208-219 [CR]

Week 2. February 28-March 4

A Night at the Gaumont-Palace: Film as Popular Culture (1910s-1920s)

Screening:

- Episodes from Louis Feuillade's *Fantomas* (1913).

Reading:

- Richard Abel, "Crime Pays", *The Ciné Goes to Town: French Cinema; 1896-1914* (University of California Press, 1994), p. 354-388 [CR]
- Susan Hayward, "Magical Moments of Film Silence", *French National Cinema* (Routledge 1993), p. 68-117 [CR]

Week 3. March 7-11

Film as the 7th Art, Movies in 1920s Paris Avant-garde and the "First Wave" of French "Cinéphilie".

First Short Paper due March 9th

Screening :

- Entr'acte (René Clair, 1924) and the « 10 août 1792 » and the « Marseillaise » episodes from *Napoleon* (Abel Gance, 1927)

Reading:

- Alan Williams, *Republic of Images: A History of French Filmmaking* (Harvard University Press, 1992), pp.77-100
- Kevin Brownlow, Chapters 16-17, *Abel Gance's Classic Film*, (Jonathan Cape, 1983), p. 161-176 [CR]
- Richard Abel, "Napoleon", *French Film Theory and Criticism 1907-1939* (Princeton University Press, 1998), I, p. 400-408 [CR]
- Richard Abel, "Napoleon", *French Cinema, the First Wave 1915-1929*, (Princeton University Press, 1984), p.428-446 [CR]

Week 4. March 14-18

Poetics and Politics : Paris and the 1930s "Réalisme Poétique"

Screening : *La Belle Equipe* (Julien Duvivier, 1936).

Reading:

- Alan Williams, *Republic of Images: A History of French Filmmaking* (Harvard University Press, 1992), pp. 213-242
- Remi Fournier Lanzoni, *French Cinema : From its Beginnings to the Present* (Continuum, 2002), p. 53-102
- Colin Crisp, "Class, Authority, Oppression and the Dream of Escape", *Genre, Myth and Convention in the French Cinema, 1929-1939* (Indiana University Press, 2002), p. 72-106. [CR]

Week 5. March 21-25
Filming under the German Occupation

Screening:

- *Les Enfants du Paradis* (Marcel Carné, 1945)

Reading:

- Rémi Fournier Lanzoni, *French Cinema from its Beginnings to the Present*, (Continuum, 2002), p. 102-142
- Evelyn Ehrlich, "A French School of Cinema", *Cinema of Paradox : French Filmmaking under the German Occupation* (Columbia University Press, 1985), p.71-112 **[CR]**

Week 6. March 28-April 1
Rediscovering the "Old Paris"

Screening:

- *Casque d'Or* (Jacques Backer, 1952)

Reading:

- Rémi Fournier Lanzoni, *French Cinema from its Beginnings to the Present*, (Continuum, 2002), p. 170-194.

Week 7. April 4-8
Paris in the "Qualité française" Comedy

Screening:

- *La Traversée de Paris* (Claude Autant-Lara, 1957)

Reading:

- Alan Williams, *Republic of Images: A History of French Filmmaking* (Harvard University Press, 1992), p. 272-292
- Colin Crisp, "Formation of Audiences", *The Classic French Cinema (1930-1960)*, Indianapolis University Press 1997, p. 213-265 **[CR]**
- Roy Armes, "Tradition of Quality 1951-57", *French Cinema* (Secker & Warburg, 1985), p. 146-168 **[CR]**.

Midterm Exam: Friday, April 8 (10am-noon)

Spring Break (April 11-17)

Week 8. April 18-22

Back in the Streets : Paris and the “Nouvelle Vague”, Part I.

Screening:

- *Les 400 Coups* (François Truffaut, 1960) and *Antoine et Colette* (François Truffaut, 1962).

Reading:

- Rémi Fournier Lanzoni, *French Cinema from its Beginnings to the Present*, (Continuum 2002), p. 194-244.
- Ann Gillain, “The Script of Delinquency : François Truffaut’s *Les 400 Coups*”, in Susan Hayward & Ginette Vincendeau (ed.), *French Film: Text and Context*, second edition, Routledge, 2000, p.142-157. **[CR]**

Week 9. April 25-29

Paris and the “Nouvelle Vague”, Part II.

Screening:

- *A Bout de Souffle* (Jean-Luc Godard, 1960)

Reading:

- Alan Williams, *Republic of Images: A History of French Filmmaking* (Harvard University Press, 1992), p. 327-378.
- Michel Marie, “It Really Makes You Sick: Jean-Luc Godard’s *A Bout de Souffle*”, in Susan Hayward and Ginette Vincendeau, *French Film, Text and Context*, second edition (Routledge, 2000), p. 158-173 **[CR]**

Week 10. May 2-6

Paris in the 1970s “New Naturalism”

Screening:

- *La Maman et la Putain* (Jean Eustache, 1973)

Reading:

- J. Forbes, “Jean Eustache”, *The Cinema in France: After the New Wave* (BFI-McMillan, 1992), p. 125-152 **[CR]**.
- Remi Fournier Lanzoni, *French Cinema from its Beginnings to the Present* (Continuum, 2002), p.245-297.

Week 11. May 9-13

Paris in the “Post-cinéma” : the 1980s

Screening:

- *Diva* (Jean-Jacques Beineix, 1981)

Reading:

- Suzan Hayward, "Pastiche Culture: A Last Look at the Cinema of the 1980s", *French National Cinema* (Routledge, 1993), p.283-305. **[CR]**
- Remi Fournier Lanzoni, *French Cinema from its Beginning to the Present*, (Continuum, 2002), p.299-348.

Second Paper Due May 11th

Week 12. May 16-20

Rediscovering the Suburbs : Paris and Cinema in the 1990s

Screening:

- *La Haine* (Mathieu Kassowitz, 1995)

Reading:

- Rémi Fournier Lanzoni, *French Cinema from its Beginnings to the Present*, New York, Continuum 2002, p. 348-418.
- Christian Bosséno, "Immigrant Cinema / National Cinema: the Case of Beur Film" in Richard Dyer & Ginette Vincendeau (dir.), *European Popular Cinema*, (Routledge, 1992), p. 47-57. **[CR]**
- Richard Dyer and Emma Wilson, "Paris, City of Light," in *French Cinema Since 1950*, Personal Histories (Duckworth, 1999), pp. 130-6. **[CR]**

Week 13. May 23-26

Paris and Cinema at the Turn of the Century

Screening:

- *Le Fabuleux Destin d'Amélie Poulain* (Jean-Pierre Jeunet, 2001)

Optional Screening:

- "Americans in Paris", extracts from *Ruggles of Red Gap* (Leo Mc Carey, 1934), *An American in Paris* (Vincente Minelli, 1951) and *Everyone Says I Love You* (Woody Allen, 1997)

Reading:

- Remi Fournier Lanzoni, *French Cinema from its Beginnings to the Present* (Continuum, 2002), p. 349-418.

Final Exam: Friday, May 27 (10am-noon)