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pronouns: she, her

Gilman 344
office hours Tu 2-3 and by appt.

061.396: Modern Paris on Film (Fall 2023)

Tu-Th 3-4:15. Screenings We 7:30-10

Paris holds a unique place in French history and the global imagination. Because it is seen simultaneously as unique and an encapsulation of France, it serves as a site reflection on the city's and the nation's vicissitudes. We will investigate 20th century city and country by taking movies about modern Paris as expressions of opinion and pairing them with scholarly texts that suggest how French film-makers and their audiences refract ideas about community, modernization, revolution and immigration through their visions of the city.

Course Requirements

This course requires students to participate in discussion in a consistent and informed way. Give advance thought to the relationship between texts and film, and arrive with questions and interpretive issues to discuss with your fellow students.

Reading. Read texts before the screening, and review them afterward. Print out texts from eReserves, mark them up, bring them to class. (**Hard copy only: no screens during discussion without prior arrangement**). Keep the following questions in mind. What is the principal argument? How does the author support that argument? How do the text's arguments illuminate the film with which it is paired? Does this text build on other issues we have addressed? What is your opinion of the author's argument? What evidence do you have for your reading?

Watching. DVDs are on reserve in MSEL outside of scheduled screenings. **Group screenings are mandatory.** Watch the movies you write papers about **at least twice**: once for plot, character, and themes; again to consider how those elements work together and are shaped by the film's aesthetic qualities. Take notes with the following questions in mind. What issues does a film raise beyond plot? How do plot, editing, cinematography, and/or acting shape your sense of the city? What about space, lighting, and/or camera angles? Is Paris a character in its own right or simply a backdrop? What relationships do you see between film and the texts assigned with it? What relationships do you see between the film you're watching and others we've discussed?

Discussion. A seminar is collaborative. Participation helps you make sense of new ideas by sharing opinions and elaborating on a growing body of knowledge. Know your materials in advance, be prepared to listen to and engage what others have to say in a thoughtful, civil way.

Attendance: because we work as a collective, attendance is vital. Students are allowed one unexcused absence. Under ordinary circumstances, each additional absence will lower your participation grade by 1/3 (e.g., from B+ to B, etc).

Writing.

Discussion posts on Canvas. Should be no more than ½ page long and are due by 10 a.m the day of class. Posts about articles should highlight one critical idea and (briefly!) explain what the author argues. Posts about films should highlight a scene that you think helps make sense of the film's larger concerns. Students must post 10 out of 12 weeks (you can miss a post on an article in a different week than you miss a post on a film). Each missed post beyond the two allowed will lower your Canvas grade by 1/3

(e.g., from A- to B+, etc)

+ Two 3-4 pp. papers about how a film and accompanying texts represent Paris. Papers should not just summarize plot but analyze a specific visual or thematic quality and relate it to accompanying texts to explain how a film represents Paris. (For further tips on writing, see pages at the end of the syllabus). Citations may be parenthetical in text, or you may footnote them, but you must include page numbers for quotes and time signature for scenes analyzed. Depth matters more than breadth, so develop a single issue as fully as possible using specific examples. **Papers due as MSWord doc attachment by 6 pm, the Tuesday following discussion of the film you write about.**

+ 4-6 pp. final paper based on a film about Paris not viewed in class + three scholarly texts not on syllabus.

No late papers, no incompletes without prior arrangement or a medical excuse.

	Grades	
Participation		15%
Canvas Posts		15%
1st short paper		15%
2nd short paper		20%
Proposal for final paper		5%
Final paper		25%

Required Texts: available on-line through Canvas eReserves

Recommended Text: Tyler Stovall, *France since WWII* (2002)

Lab Fee: \$50 will be charged to your JHU account.

JHU POLICIES

Students with Disabilities: In compliance with Johns Hopkins University policy and equal access laws, I am available to discuss appropriate accommodations you may require. Request for accommodations should be made in the first week of the semester. Students are encouraged to register with the Office of Student Disability Services to determine appropriate accommodations. For more info contact the director [410- 516-8075/studentdisabilityservices@jhu.edu] and/or visit the disability accommodations webpage: <https://advanced.jhu.edu/student-resources/disability-services/disability-accommodations/>

Academic Integrity: Students are expected to comply with University regulations for academic integrity. If you are in doubt about what constitutes academic dishonesty, speak to me before an assignment is due and examine the University web site. Academic dishonesty includes, but is not limited to cheating on an exam or plagiarizing a paper (e.g., taking material from readings without citation, copying another student's paper). Failure to maintain academic integrity will result, at minimum, in loss of credit for the assignment in question. Other penalties may also apply. Guidelines for determining academic dishonesty and procedures followed in a suspected incident of academic dishonesty are detailed at <http://ethics.jhu.edu>

Appropriate use of AI: You **may use** spell check, grammar check, and thesaurus tools when writing. You **may not use** an AI app to write entire sentences, paragraphs, or drafts (first or final). Evidence of inappropriate use of AI will be considered plagiarism and, as such, grounds for investigation into academic integrity. Failure to maintain academic integrity will result, at minimum, in loss of credit for the assignment in question. Other penalties may also apply.

Counseling and Mental Health. College is a time of major transition, change, and growth that can be both exciting and stressful in the best of times. At times, these challenges may feel overwhelming, making it difficult to manage daily demands. The Counseling Center provides a safe, confidential, nonjudgmental space where students may explore a wide concerns and issues. <https://studentaffairs.jhu.edu/counselingcenter/>

Schedule

National Capital, Aesthetic Object

- Tu 24 Jan Introduction
Th 26 Jan Alberto Cavalcanti, *Rien Que les Heures/ Nothing But Time* (1926) 45 min
Maurice Agulhon, "Paris: A Traversal from East to West," Pierre Nora (ed) *Realms of Memory III: Symbols* (1998) 523-551

Paris Old & New

- Tu 31 Jan Dudley Andrew & Steven Ungar, *Popular front Paris and the Poetics of Culture* (2005) 177-187, 277-298
Th 2 Feb Marcel Carné, *Hôtel du Nord* (1938) 96 min
Tu 7 Feb Tyler Stovall, *France since WWII* (2002) 27-41
Kristin Ross, *Fast Cars, Clean Bodies* (1995) 4-10, 15-54
Th 9 Feb Louis Malle, *Ascenseur à l'échafaud / Elevator to the Gallows* (1958) 91 min.

Decolonization

- Tu 14 Feb Tyler Stovall, *France since WWII* (2002) 46-50, 53-58
Benjamin Stora, "Algeria: the War without a Name" *Journal of Imperial & Commonwealth History* v. 21 #3 (1993) 208-216
Janet Wolff, "Beyond the *Flâneuse*: the Uniqueness of *Cléo de 5 à 7*," Alastair Phillips & Ginette Vincendeau (eds) *Paris in the Cinema: Beyond the Flâneur* (2018) 125-135
Th 16 Feb Agnès Varda, *Cleo de 5 à 7 / Cleo from 5 to 7* (1962) 90 min
Tu 21 Feb Joshua Cole, "Remembering the Battle of Paris: 17 October 1961 in French and Algerian Memory," *French Politics, Culture, and Society* 21 #3 (Fall 2003) 21-50
Anne Donadey, "*Une certain Idée de la France*: The Algeria Syndrome and Struggles over 'French' Identity," Steven Ungar & Tom Conley (eds) *Identity Papers* (1996) 215-232
Th 23 Feb Michael Haneke, *Caché* (2005) 117 min

Paris in the World: 1967-1968

- Tu 28 Feb Tyler Stovall, *France since WWII* (2002) 50-53
Tyler Stovall, "Colonial and Global Revolutionary: The Apprenticeship of Ho Chi Minh," *From Near and Far: a Transnational History of France* (2022) 145-158
Richard Kuisel, *Seducing the French: the dilemma of Americanization* (1993) 185-211
- Th 2 Mar Jean-Luc Godard, Joris Ivens, William Klein et al., *Loin du Viêt-Nam/ Far from Vietnam* (1967) 116 min.
- Tu 7 Mar Tyler Stovall, *France since WWII* (2002) 70-79
Jeremi Suri, "Introduction: 1968 as History," *The Global Revolutions of 1968* (2007) x-xxiii
Rudi Dutschke, "The Students and the Revolution (7 March 1968)," in Suri (ed) *Global Revolutions* 118-132
Daniel Cohn-Bendit, "Interview with Jean-Paul Sartre (20 May 1968)," in Suri (ed) *Global Revolutions* 132-141
- Th 9 Mar João Moreira Salles, *No intenso agora/ In the intense now* (2017) 127 min.

Birth of Contemporary Paris

- Tu 14 Mar Tyler Stovall, *France since WWII* (2002) 96-99
Juliet Carpenter & Loretta Lees, "Gentrification in New York, London, and Paris: An International Comparison," *International Journal of Urban and Regional Research* vo. 19 #2 (June 1995) 286-303
Michael Sibalís, "Urban space and homosexuality: the example of the Marais, Paris' 'Gay Ghetto'," *Urban Studies* vol. 41 #9 (Aug 2004) 1739-1758
- Th 16 Mar Cedric Klapisch, *Chacun Cherche son Chat / When the Cat's Away* (1996) 91 min (explicit sex)

20-24 Mar Spring Break

- Tu 28 Mar Thomas K. Nakayama, "Act-Up Paris: French Lessons," *Quarterly Journal of Speech* vol. 98 #1 (Feb 2012) 103-108
Christophe Broqua, *Action=Vie : A History of AIDS Activism and Gay Politics in France* (2020) 1-26
- Th 30 Mar Robin Campillo, *120 BPM* (2017) 143 min (explicit sex)
- Tu 4 Apr Monique Pinçon-Charlot & Michel Pinçon, "Social Power and Power Over Space: How the Bourgeoisie Reproduces Itself in the City," *International Journal of Urban & Regional Research* 42 #1 (Jan 2018) 115-125
Michèle Lamont, "The Questions and the Stage," *Money, Morals, and Manners: the Culture of the French and the American Upper-Middle Class* (2017) 1-23
Thirza Vallois, "Where the Bobos Are....," *France Today* (Oct 2012) 14-16
- Th 6 Apr Mia Hanson-Løve, *Eden* (2014) 131 min (suicide, drug use)

The banlieue

- Tu 11 Apr Tyler Stovall, *France since WWII* pp. 92-96
Tyler Stovall, "From Red Belt to Black Belt: Race, Class, and Urban Marginality in Twentieth-Century Paris," Sue Peabody & Tyler Stovall (eds) *The Color of Liberty: Histories of Race in France* (2003) 351-370
Karima Laachir, "France's 'Ethnic' Minorities and the Question of Exclusion," *Mediterranean Politics* vol. 12 #1 (2007) 99-105
- Th 13 Apr Ladj Ly, *Les Misérables* (2019) 104 min (*violence*)
- Tu 18 Apr Pierre Bourdieu, "The Space of Points of View," Pierre Bourdieu et al. (eds) *The Weight of the World: Social Suffering in Contemporary Society* (1999) 3-5
Mark Purcell, "Excavating Lefebvre: The right to the city and its urban politics of the inhabitant," *GeoJournal* 58 #2/3 (2002) 99-108
Mustafa Dikeç, "Police, politics, and the right to the city," *GeoJournal* 58 #2/3 (2002) 91-98
- Th 20 Apr Fanny Liatard & Jérémy Trouilh, *Gagarine* (2020) 98 min
- Tu 25 Apr David Murphy, "The Emergence of a Black France, 1985–2015: History, Race and Identity," *Nottingham French Studies* 54 #3: (Dec 2015) 238-252
- Th 27 Apr Alice Diop, *Nous/ We* (2021) 115 min

Guidelines for Coursework

Canvas Posts

Posts should get excited thought about film & texts before class, and should be no more than a ½ page. Posts about texts should highlight an important part of the argument; posts about films should explain how one scene illuminates a movie's broader concerns. Close with a discussion question or response to someone else's question, suggesting how to reformulate it with explicit reference to assigned readings and film.

Discussion

"A": regular and sustained contributions to discussion that respond to what others say and are well-informed by assigned texts and references to the films.

"B": less frequent contributions to discussion with qualities enumerated above

"C": regular attendance with minimal or no participation

lower than "C": little or no participation, excessive absences

Paper Guidelines

Papers must explicitly discuss films **and** assigned readings, examining the relationship between them. Do not simply summarize the plot of the film you're writing about. Develop an analytic argument that draws on particular scenes from the film and specific arguments in the assigned text.

Narrow your focus

You cannot say everything there is to be said about your particular film (and its accompanying readings) in a short paper. Focus a single theme or technical aspect and explain how it illuminates your larger interpretive or analytic concerns.

Make a clear argument

Your essay should not just summarize the film's plot and text's arguments, but make an argument supported by available evidence from film and texts.

Begin your essay by stating your argument as clearly as possible. This may require several good declarative sentences. Accordingly, write a rough draft of your introduction when you begin to write, then thoroughly revise it after you finish writing and revising your paper. The introduction should be the last thing you revise because we often do not have a perfectly clear sense of what we are arguing until we finish writing. Your introduction should convey your final sense of clarity to your reader.

As a rule, your first (introductory) paragraph and your final (concluding) paragraph should be brief, approximately a half-page and certainly no more than three-quarters of a page in length. Do not take up valuable space at the start of your essay by giving lengthy background information: state your argument and move on. (If the background info is essential, it belongs in the body of the paper. If it is not essential, leave it out altogether).

Organize effectively

Each paragraph in the body of your essay should contribute to the logical development of your argument. Think in terms of a series of main points. Make sure each paragraph develops just one point, and use topic sentences to make perfectly clear the main point of each paragraph. If a point you want to make is especially complicated (and/or important to your overall argument), you may want to dedicate two consecutive paragraphs to developing it. Otherwise, limit development of each main point to one paragraph. Order the presentation of your main points carefully in order to build your argument logically and systematically. Use clear transition sentences to ensure that each paragraph flows from the previous one.

Demonstrate your main points with relevant examples from sources

To argue persuasively, you must analyze and interpret sources. Avoid lengthy general discussions and straightforward summaries of your sources. Use sources to illustrate the main points of your argument. For film sources, describe key points in the scene that concerns you or quote the dialogue in question. For textual sources, explain the essence of the author's argument or include a pithy quotation. But do not assume that even the most evocative scene or quotation can make your point for you. Comment on your examples to make clear how they advance your argument. To ensure that each paragraph reinforces your analysis, avoid long block quotations when a briefer quotation or your own summary will suffice.

Do not assume too much knowledge

Get in the habit of writing for a general reader. In other words, do not assume that your reader is familiar with the films and texts you're analyzing. Explain a film's plot or theme with one or two sentences (three at the absolute most) and identify characters when you first introduce them. For example:

Blade Runner imagines a dystopian future in which cyborgs are physically indistinguishable from human beings. As it follows police agent Rick Deckard on his mission to locate and "retire" rogue cyborgs, the film asks what it means to be human.

The above description does not exhaust the film's plot or its many themes, but suffices for an examination of how *Blade Runner* confuses categories of man and machine. The introduction of Deckard lets us know who he is and what role he plays in the film.

When you introduce a text, cite the author's full name and include the title of the book or article in question, before moving on to the part of the argument that concerns you. For example:

In *The Return of Martin Guerre*, Natalie Davis argues that peasants had some room to negotiate the material and social constraints that defined their world.

Eliminate typographical and grammatical errors

Your essays should have a bare minimum of typographical and grammatical errors. Numerous mistakes – in particular those of syntax – may well lower the grade. Among the most common writing mistakes are run-on sentences (sentences that are unnecessarily long or convoluted); unclear references; failure to ensure that subjects, verbs, and objects are in agreement; and sentences with improper punctuation (in particular, commas and semi-colons). Multiple verb tenses are also a common source of confusion. Finally, avoid the passive voice whenever possible.

Most writing problems are relatively easy to solve, above all by consulting a writing manual and/or a writing specialist, and then consciously working to improve those aspects of your writing that are causing you trouble. **If you have been alerted to problems with clarity of expression, take drafts of your papers to one of the writing centers for help editing.** Correct grammar and syntax are essential to a good paper because we cannot make persuasive arguments unless we express ourselves clearly.

For easy reference on good grammar and syntax, **keep a copy of Strunk & White, *Elements of Style* nearby.**

Cite your sources

Cite any direct quotation, paraphrase, ideas or thoughts that are not exclusively your own, including information you've gathered from assigned readings, lectures, and films. **FAILURE TO CITE PROPERLY IS PLAGIARISM.** Full footnotes are not necessary for medium-length papers (because you are using assigned texts). Cite the author and page number of the text you're using (Davis, p. 47) or the director and time of the film scene in question (Scott, 12:01-13:55). Include a bibliography at the end of the paper.

Final papers must have formal footnotes and a bibliography of all sources consulted (visual and textual).

Use the Writing Center

If you have been told previously that you need help with organization, syntax, and/or grammar; if I mention that on your first paper; or if you simply would like some help sharpening your writing, go to the Writing Center! Think ahead and make an appointment in advance. Since you are only allowed one session for a given paper, work it over yourself a couple of times before you see a tutor. Then check in about whether your argument is clearly stated and well organized, your syntax is correct, and your grammar on point.