
CINEMA AND THE CITY in Fall 2018 (FM3088)

Course Code	FM3088	Professor(s)	Valerio Coladonato
Prerequisites	None	Office Number	G-L20
Class Schedule	MR: 13:45-15:05 in G-207	Office Hours	Mon 15:15-17:45 (please make appointment by email)
Credits	4	Email	vcoladonato@aup.edu
Semester	Fall 2018	Office Tel. Ext.	

Course Description

This course examines the intricate relationship between cities and cinema in specific as well as global contexts. Bamako, Berlin, Mumbai, Paris, New York, Tehran, Tokyo: how are these sophisticated urban centers portrayed in films? And in turn how is cinema shaped by the rich and multifaceted experiences offered by these metropolises? Through readings, screenings, group discussions and writing exercises, students will learn how to decode the cultural topographies of key-cities in a series of contexts (geographical, historical, socio-cultural, aesthetic, political, etc.). Tying Urban and Film Studies together, the course provides an intellectual experience that links cinema as the paradigmatic modern art and the figure of the cosmopolis as the prime locus of modernity. Readings (both theoretical and thematic) will address the main practices, ideas and discourses that have determined these cities and their cinematographic images.

Course Learning Outcomes

- be able to analyze and differentiate filmic discourses on the city in terms of narrative structure, cinematic techniques, and cultural contexts
- be able to analyze and discuss the culture and history of several major global cities by reflecting critically on films screened in class
- understand the unique contribution that film narratives and forms make to urban studies and cultural inquiry.
- be able to distinguish specific styles and techniques of studied films in context with cinema history and aesthetics.

General Education

Course Outline

CLASS SCHEDULE:

September

Monday 10th - Thursday 13th

Screening: Excerpts from F. Lang, *Metropolis*; W. Ruttmann, *Symphony of a City*

Readings:

- S. Kracauer, "The Cult of Distraction"
- Introduction & chap. 2 ("Theorizing the Modern City") of Urban Theory

Monday 17th - Thursday 20th

Screening: Excerpts from M. Webb, "Glorifying the American Girl"; Louis J. Gasnier, "The Perils of Pauline"

Readings:

- V. Pravadelli, "The Early Thirties: Modernity, New Women, and the Aesthetic of Attractions"

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- Excerpts from A. Friedberg, *Window Shopping: Cinema and the Postmodern*
 - M. Hansen, "Ambivalences of the "Mass Ornament": King Vidor's *The Crowd*"

Monday 24th - Thursday 27th

Screening: A. Varda, *Cléo de 5 à 7*

Readings:

- B. Mennel, "Reversing the gaze: The Female Flaneur"
- Chap. 9 ("The Everyday City") from *Urban Theory*

October

Monday 1st - Thursday 4th

Screening: W. Wenders, *Tokyo-Ga*

Readings:

- Chap. 12 ("The Everyday City") from *Urban Theory*
- N. Alter, "Global Politics, Cinematographic Space: Wenders's *Tokyo-Ga* and Notebooks on Cities and Clothes"

Monday 8th - Thursday 11th

- *Midterm exam review*

Monday 15th

- Midterm exam

Thursday 18th

Screening:

Wong Kar-wai *In the Mood for Love*

Readings: G. Biancorosso, "Romance, Insularity and Representation"; - P. Arthur, "In the Mood for Love"

Monday 22nd - Thursday 25th

Group assignment: sequence analysis (*In the Mood for Love*)

Correction of midterm exam

October 26th, Mid-semester grades due

Monday 29th

Screening: F. Rosi, *Hands Over the City*

Readings:

- Chap. 8 ("The Political City") of *Urban Theory*
- A. Paparcone, "Francesco Rosi's Hands Over the City: A Contemporary Perspective on the Camorra"

October 31ST - November 2nd, (included) fall break, No classes

November

Monday 5th - Thursday 8th

Screening: M. Nair, *Salaam Bombay!*

Readings:

- A. G. Foster, "Mira Nair. 'To be Mixe is the New World Order'"

November 9th – last day to withdraw from a course/no credit option

Monday 12th

Group work on collaborative study guide

Monday 19th and - Thursday 22nd

- Student presentations

Monday 26th

Meeting and discussion with filmmaker Mohamed Siam - screening of his work

December

Thursday 29th and Monday 3rd

Screening: Spike Lee, *Do the Right Thing*

Readings:

- C. L. Gibson, "The Block is Hot"
- (optional) P. Hanson, "The Politics of Inner City Identity in *Do the Right Thing*"
- Chap. 7 ("The City of Difference") from Urban Theory

Thursday 6th and Monday 10th

- Discussion on papers, review before the final exam

Textbooks

Title	Author	Publisher	ISBN	Required
Urban Theory: A Critical Assessment	John Rennie Short	Macmillan International	9781137382641	Yes

Attendance Policy

Students studying at The American University of Paris are expected to attend ALL scheduled classes, and in case of absence, should contact their professors to explain the situation. It is the student's responsibility to be aware of any specific attendance policy that a faculty member might have set in the course syllabus. The French Department, for example, has its own attendance policy, and students are responsible for compliance. Academic Affairs will excuse an absence for students' participation in study trips related to their courses.

Attendance at all exams is mandatory.

IN ALL CASES OF MISSED COURSE MEETINGS, THE RESPONSIBILITY FOR COMMUNICATION WITH THE PROFESSOR, AND FOR ARRANGING TO MAKE UP MISSED WORK, RESTS SOLELY WITH THE STUDENT.

Whether an absence is excused or not is ALWAYS up to the discretion of the professor or the department. Unexcused absences can result in a low or failing participation grade. In the case of excessive absences, it is up to the professor or the department to decide if the student will receive an "F" for the course. An instructor may recommend that a student withdraw, if absences have made it impossible to continue in the course at a satisfactory level.

Students must be mindful of this policy when making their travel arrangements, and especially during the Drop/Add and Exam Periods.

Grading Policy

The breakdown of the final grade is as follows:

1. Attendance and participation (including presentations): 10%
2. Midterm: 30%
3. Final paper: 30%
4. Final exam: 30%

Other
