
PARIS: FANTASIES AND REALITIES in Fall 2019 (FR1091FB8)

Course Code	FR1091FB8	Professor(s)	Nathalie Debroise
Prerequisites	None	Office Number	SD-8
Class Schedule	TF: 12:10-13:30 in SD-2	Office Hours	Mondays 11H00-14H00 & Wednesdays 15H00-17H00
Credits	4	Email	ndebroise@aup.edu
Semester	Fall 2019	Office Tel. Ext.	637

Course Description

COURSE DESCRIPTION:

Paris, je t'aime: In 2005, Gus Von Sant and the Cohen brothers, among other famous filmmakers, signed this collective love declaration to Paris, the most filmed city of the world. A few years later in **Midnight in Paris**, Woody Allen revisits the clichés that nourish the imaginary Paris fantasized by foreigners. When exploring a city, our memory plays a role that conditions our perception of reality, creates expectations and sometimes provokes disillusionment. This course will encourage students to confront projected visual representations of Paris with their own experience of the city, to analyse and deconstruct the types of clichés that contributed to their romanticized visions. As capital of the Arts, "Paris est une fête, according to Hemingway. And it is a fantasy playground for the internationally famous "Amélie Poulain", a mysterious and dangerous city in Polanski's films and even provides an erotic and deadly background in the "Last Tango in Paris". Each artist projects his own obsessions. But beyond the myth, Paris is also an ever-changing environment. Urban art is everywhere on the street. Popular run down neighbourhoods have become chic gentrified districts. At the Flore Café tourists have replaced philosophers and, at the same time, the old warehouses of La Villette are now alternative studios that attract young artists of all kinds. Students will be encouraged to explore a multi-faceted Paris, open to all kinds of cultures.

Course Learning Outcomes

General Education

INTEGRATIVE INQUIRY LEARNING OUTCOMES:

? **Local and Global Perspectives**: Students will enhance their intercultural understanding of languages, cultures, and histories of local societies and the global issues to which these relate.

? **Aesthetic Inquiry and Creative Expression**: Students will engage with artistic or creative objects (e.g., visual art, theatrical works, film) in different media and from a range of cultural traditions.

? **Exploring and Engaging Difference**: Students will think critically about cultural and social difference; they will identify and understand power structures that determine hierarchies and inequalities that can relate to race, ethnicity, gender, nationhood, religion, or class.

Course Outline

OUTLINE (Outline may be slightly modified as semester progresses)

Sept 3 / 6

How can the iconic pictures and films of Paris shape our representation of the city? Discussion: confrontation between student's expectations and their first experience of Paris, followed by an analysis of iconic pictures (Doisneau's photos, film « *Le fabuleux destin d'Amélie Poulain* » directed by Jeunet)

Urban Mutations: Haussmann's big construction works / Old Paris gone missing.

La belle époque: Splendor and squalor. Comments on photos (*les élégantes* of Jacques Henri Lartigue / *La zone* of Eugène Atget). Analysis of Musée d'Orsay's paintings.

To watch for the 10th: *Midnight in Paris* of Woody Allen and *Le Moulin Rouge* of Baz Luhrmann

Sept 10 / 13

Paris: capital of arts and cosmopolitan city. Oral presentations of students on both movies.

Iconic neighborhoods: Montmartre and Montparnasse. The great artists and their muses. Les "garçonnes" (Man Ray and Kertetz's photos)

Les années folles: a cultural revolution

<https://www.youtube.com/watch?v=GH3MedBCVTs>

Sept 17 / 20

Brassaï's underground Paris (prostitutes, *apaches* and homosexuals). Discussions starting from the reading of Brassaï's texts (*Paris la nuit*, *Paris les années 30*)

From the 30's to the 50's: Doisneau's popular Paris (suburbs, factories, craftsmen).

Birth of the photoreportage. A humanist vision

The everyday life in a neighborhood of Paris: Bastille (*When the cat's away*, Cédric Klapish)

Sept 24 / 27

Les Halles: The *ventre de Paris*, the cancer of Paris ?

Analysis of an extract of Billy Wilder's *Irma la Douce* / Deconstruction of stereotypes of Paris in Hollywoodian cinema.

Destruction of the Halles de Baltard: an architectural catastrophe?

Oral presentation (team work) on the neighborhoods, streets, passages testimonial of the old Paris and on the iconic neighborhoods or buildings of modernity (La Défense, le musée Louis Vuitton / La Villette)

For the 1st of October: watch *Le Locataire* of Polanski and *Last Tango in Paris* of Bertolucci

Oct 1 / 4

A psychological interpretation of urban space. Discussion on the representation of the Parisian building in these two movies.

Excerpts of « Paris je t'aime »: Paris 16ème / Paris 14ème

Individual oral presentations on personal photos which relates a disturbing strangeness (loneliness, discomfort, feeling of loss in the city, surreal objects or places).

Oct 8 / 11

Discovery of the great historical events through photography: testimony and controversy (first World War I, Occupation, Liberation, Mai 68)

Cultural revolution (60's/70's): **oral presentations on the great revolutionary figures in literature, cinema, music (Bardot, Truffaut, Godard, Gainsbourg, Varda)**

Women's Liberation Movement (Simone de Beauvoir, Simone Veil)

Oct 15 / 18

L'œil of William Klein: a multiethnic and multi-faceted Paris. Action photography

New-York, Paris, Tokyo, Moskow: comparison between representations of cities by Klein

Analysis of photos of « Paris+Klein » (Garden Party at Longchamp, Gay Pride, marches, nightlife...)

Mid-Term: Comments on photos

Oct 22 / 25

Paris: Capital of fashion?

Follow fashion's evolution from the beginning of 20th century up to now

Trends, space age, hippy, rock, punk...

Screening: excerpt of « In and out of Fashion » (William Klein)

Masculin / Feminin (Yves Saint-Laurent, Jean-Paul Gaultier)

Discussions about photos, books and extracts from fashion shows

Analysis of photos taken from the book *Tenue correcte exigée* (les Arts décoratifs, 2016)

Oct 29 / Nov 5

Fantasies (fashion and advertising): an analysis of the representation of the body (masculine / feminine / transgenders) and sexual roles through the work of Guy Bourdin, Helmut Newton and Bettina Rheims. Obsessions, Fétichism, the Paris « porno chic »

Sophie Calle: *artiste plasticienne* (photographic auto-fictions)

Reading of Sophie Calle's short texts (*Des histoires vraies + 10*) and analysis of her performances (*M'as-tu vue ?* exposition Beaubourg, performance on the Eiffel Tower)

Oral presentations: à la Sophie Calles: a text / a photo

Nov 8 /15

Discovery of urban poetry on the walls of Paris (stencil, graffiti and tags)

Miss-Tic and her philosophy in words and in images

A underground culture: artists interviews and « reportage » on ephemeral art

For the 26th: watch *La Haine*, *Fatima*, *Entre les murs*, *120 Battements par minute*

To hand in the 26th: critique on one of the movies

Nov 19 / 22

Immigration / Intégration / Religion / Education

Debates on these issues based on the 3 films

Student oral presentations on the Parisian suburbs (interviews, small « reportages »)

Analysis of *120 battements par minutes*: Act-up's political action and the issue of Aids in France.

Dec 3 / 6

Student presentations of their Portfolio: what is your vision of Paris (text/images)

Minimum 5 texts / 5 photos or videos

Dec 27 (12H00): FINAL EXAM

FILMOGRAPHIE

- **Paris, je t'aime**, film collectif (2006)
- **Le fabuleux destin d'Amélie Poulain**, Jean-Pierre Jeunet (2001)
- **Midnight in Paris**, Woody Allen (2011)
- **Moulin Rouge**, Baz Luhrmann (2001)
- **Le locataire (Tenant)**, Roman Polanski (1976)
- **Last Tango in Paris**, Bernardo Bertolucci (1972)
- **Irma La douce**, Billy Wilder (1963)
- **Chacun cherche son chat (When the cat's away)**, Cédric Klapisch (1996)
- **Who are you Polly Magoo ?** William Klein (1966)
- **Les amants du Pont-Neuf (Lovers on the Bridge)**, Leos Carax (1991)
- **La Haine**, Mathieu Kassowitz (1990)
- **Fatima**, Philippe Faucon (2016)
- **Entre les murs**, Laurent Cantet (2008)

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- **120 battements par minute**, Robin Campillo (2017)
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Textbooks

This course doesn't have any textbook.

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

It is essential to attend at all times. Absences will therefore be taken into account when determining the

course grade.

GRADING: 50%

The final grade will be based upon:

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| - Class participation and oral presentations: | 10% |
| - Film critics (2 papers) | 10% |
| - Mid-term: | 10% |
| - Dossier final: | 10% |
| - Final exam | 10% |

Other
