

UNIVERSITY COLLEGE LONDON

DEPARTMENT OF FRENCH

2005-2006

FREN4101 SCREEN CITIES

Write TWO essays, ONE from each Section.

You may answer in English or in French, but no special credit will be given for writing in French rather than in English.

Please note that AT LEAST ONE option paper MUST be written in English.

DO NOT BASE BOTH ESSAYS IN THIS COURSE, OR AN ANSWER IN THIS COURSE AND ONE IN ANOTHER OPTION, ON THE SAME TEXT OR ON SUBSTANTIALLY THE SAME MATERIAL.

You must refer to paragraphs 1 to 8 of the French Department's 'BA courses: Assessed Essays Booklet' for further information on the length of essays, how they are assessed, submission procedures and penalties for late submission, as well as for essay writing guidelines. Your attention is also drawn to the statement on 'Plagiarism and Non-originality' in that booklet and in the French Department Student Handbook.

Titles may be selected only from the following list: rewording of titles is not permitted.

SECTION A

1. The nineteenth-century observer is 'an *effect* of a . . . system of discursive, technological, and institutional relations,' writes Jonathan Crary. Consider the implications of this argument through an analysis of Mercier's construction of possible observing subjects.
2. Analyse and discuss Baudelaire's representation of gender roles in Constantin Guys's 'painting' of *modernité*, considering the art works in their formal as well as thematic aspects.
3. Analyse and discuss how Mercier represents the body. You may wish to engage recent theoretical attempts to define the body in both its human and political forms.

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4. Analyse and discuss how Godard's *Deux ou trois choses que je sais d'elle* thematises and problematises the spectacle.
5. Analyse and discuss Foucault's concept of the 'heterotope' AND/OR Augé's concept of a 'non-lieu' with regard to *Paris vu par...*
6. Analyse and discuss the way *Les Enfants du paradis* engages the historical past, with special attention to the 'real' people and 'real' events represented in this fictional film.
7. Consider the relationship of the dead (including, if you wish, the undead, ghosts, AND/OR cadavers) to the spatial and geographical work of any film you have studied for this course.

SECTION B

8. Analyse and discuss the concept of the 'screen woman' in Balzac's *La Fille aux yeux d'or* in relation to any Paris film you studied for this course.
9. '[W]hen we speak of site-seeing we imply that, because of film's spatio-corporeal mobilization, the spectator is rather a *voyageur*, a passenger who traverses a haptic, emotive terrain,' writes Giuliana Bruno. Analyse and discuss how Bruno's concept of a *voyageur* might be useful for analysing TWO films you have studied for this course.
10. Analyse and discuss the way films thematise conspiracy theories in TWO or MORE films you have studied for this course.
11. Analyse and discuss Vidler's concept of 'warped space' as it relates to TWO or MORE texts you have read or watched for this course, at least ONE of which must be a film.
12. Consider 'the new geography of modernity', which Bruno defines as department stores, arcades, railways, exhibition halls, and winter gardens, as it relates to TWO or MORE films you studied for this course.
13. What is the relationship of domestic space to the cinematic production of space? Answer with reference to TWO or MORE films you studied for this course.
14. Analyse and discuss the representation of the '*flâneur*' in relation to other models for looking in the city (the observer, the spectator, the *voyageur*, etc.). You must discuss AT LEAST TWO of the 1830s-1840s *flâneur* texts in addition to any other text or film you have studied for this course.

END OF PAPER