

UNIVERSITY COLLEGE LONDON

DEPARTMENT OF FRENCH

2002-2003

FREN4102 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. Analyse Mercier's representation of the techniques of the observer in *Le Tableau de Paris* and consider how it differs from the representation of 'flânerie'.
2. In what sense, through its account of the mode of looking of the 'flâneur', does Baudelaire's essay on Guys's work emblemise a 'modern' theory of looking?
3. 'Elle/La Région parisienne' announces the last title screen of *Deux ou trois choses que je sais d'elle*. Consider how Godard's film honours this commitment to juxtapose a female subject with Parisian urban geography.
4. To what extent, in your view, does the collection of short subjects that makes up the film *Paris vu par* announce a new way of seeing Paris while nevertheless imitating traditional models of topography?

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5. 'Que deviendra Paris?' asks Mercier as the French revolutionary era brings monumental change to Paris. To what extent do you think that film of the 1960s and after has provided responses to Mercier's question? Answer with reference to ONE set film about Paris released in the 1960s or later.
6. 'Paris est toute petite pour ceux qui s'aiment comme nous d'un aussi grand amour', declares Garance. Consider, with an eye to both the 1830s in which it is set and the early 1940s when it was produced, how *Les Enfants du paradis* elaborates the 'smallness' of the city to which it refers.

SECTION B

7. With reference to the representation in the physiological literature of the 1830s and 1840s of the approach to looking of the 'flâneur', discuss how any TWO set films elaborate a representation or theory of the 'flâneur's gaze'.
8. How does the 'screen-woman' imagined by Balzac relate to his project of writing about Paris as well as to the city as represented in 20th-century cinema? Answer making reference to ONE or MORE set films in addition to Balzac's 'La Fille aux yeux d'or'.
9. Urbanists repeatedly remark that topographical literature from Mercier to Michelin claims to map a whole Paris but emerges as fragmentary. With reference to this problem confronted by the *writing* of place, discuss how and with what success TWO or MORE set films map the city.
10. Discuss the relationship between the theatre, the cinematic spectacle, and the Parisian panorama in EITHER *Les Enfants du paradis* OR *Paris nous appartient*, AND ONE or MORE other set films.
11. 'No city exists apart from the multitude of discourses that it prompts', writes Priscilla Ferguson of the way cities require reading. With reference to TWO or MORE set films, discuss the way film produces the *text* of the city.
12. Why, in your opinion, does cinema from its origins to the present frequently forge a link between the representation of prostitution and the cinematic memory of the city? Answer with reference to TWO or MORE set films.

END OF PAPER