

UNIVERSITY COLLEGE LONDON

DEPARTMENT OF FRENCH

2004-2005

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. With reference to ONE or MORE films studied for this course, discuss how the city operates as what Deleuze has called an 'image-temps'.
2. To what extent are movements through the city the vehicle of its cinematic representation? Answer with reference to ONE or MORE films studied for this course.
3. With reference to ONE or MORE films studied for this course, and to relevant theoretical texts, discuss the way specific cinematographic choices participate in cartographic film practices.

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4. To what extent is there a conflict between narrative event and the spectacle of place in topographical cinema? Answer with reference to ONE or MORE films studied for this course.
5. What kinds of visual crises are represented in nineteenth- and twentieth-century discourses on the city? Answer with reference to ONE or MORE films studied for this course.
6. Analyse the representation of sexuality in ONE or MORE texts studied for this course.

SECTION B

7. Discuss the theorisation of the observing subject with reference to Mercier's *Tableaux de Paris* AND to ONE or MORE other films OR texts studied for this course.
8. To what extent does the 'transitory' and 'contingent' character of pro-filmic reality make cinema 'modern' in Baudelairian terms? Answer with reference to Baudelaire's *Le Peintre de la vie moderne* AND to ONE or MORE films studied for this course.
9. How can one adapt the historically specific conceptualisation of *flânerie*, deriving from the early nineteenth century, to the analysis of the cinematic city? Answer with reference to nineteenth-century *flâneur* texts you have studied AND to ONE or MORE films studied for this course.
10. Analyse the filmic practices enunciating architecture and fashion in TWO films studied for this course.
11. Analyse the relationship between filmic practices and what Augé has called 'non-lieux' in TWO representations of the city studied for this course.
12. 'The House embraces the mobility of the lived space' (Bruno). In the light of this remark, discuss the relationship between domestic and urban space in TWO texts or films studied for this course.
13. How can theories of the haptic help us analyse filmic discourse about the city? Answer with reference to TWO or MORE films studied for this course.
14. Analyse the multiple possible practices relating to 'screens' with reference to Balzac's 'La Fille aux yeux d'or' and ONE or MORE films studied for this course.

END OF PAPER