

Film and Modernity (Paris version)

[View Online](#)

This module investigates the relationship between film, modernity and modernism through the analysis of the works and career of Jean-Luc Godard, whose oeuvre can be largely defined by a desire to challenge the traditional boundaries between film and reality, fiction and documentary, autobiography and history, and film theory and film practice. In addition to being a protagonist in the launching of a film movement preoccupied with the “here and now” of French society, Godard has engaged with a number of trends in film criticism and film theory. The analysis of his works will therefore allow for an examination of a number of questions that have defined the study of film, from auteurism to a more interdisciplinary approach to the cinema, from Bazin to Eisenstein, from filmmaking as sociology to filmmaking as self-investigation.

[1]

Greenaway, Peter, 'Death in the Seine'. Allarts TV Productions, Erato Films, France, 1989.

[2]

Benjamin, Walter and Tiedemann, Rolf, 'Arcades', in *The arcades project*, Cambridge, Mass: Belknap Press, 1999, pp. 871-884.

[3]

Charney, Leo and Schwartz, Vanessa R., 'Cinematic Spectatorship before the Apparatus: The Public Taste for Reality in Fin-de-Siècle Paris', in *Cinema and the invention of modern life*, Berkeley: University of California Press, 1995, pp. 297-319.

[4]

T. Gunning, 'Modernity and Cinema. A Culture of Shocks and Flows', in *Cinema and modernity*, London: Rutgers University Press, 2006, pp. 297-315.

[5]

G. Simmel, 'The Metropolis and Mental Life', in *The sociology of Georg Simmel*, Glencoe, Ill: Free Press, pp. 409–424.

[6]

Clark, T. J., 'Introduction to "The painting of modern life: Paris in the art of Manet and his followers"', in *The painting of modern life: Paris in the art of Manet and his followers*, Rev. ed., London: Thames & Hudson, 1999, pp. 3–22.

[7]

A. Giddens, 'Modernity and Self-Identity: Self and Society in the Late Modern Age', in *Art in modern culture: an anthology of critical texts*, London: Phaidon P. in association with the Open University, 1992, pp. 17–22.

[8]

Berman, Marshall, 'Introduction: Modernity-Yesterday, Today and Tomorrow', in *All that is solid melts into air: the experience of modernity*, London: Verso, 1983, pp. 15–36.

[9]

R. Desnos, 'Spectacles of the Street—Eugène Atget (1928)', in *Photography in the modern era: European documents and critical writings, 1913-1940*, New York: Metropolitan Museum of Art, 1989, pp. 16–17.

[10]

P. MacOrlan, 'Preface to Atget *Photographe de Paris*', in *Photography in the modern era: European documents and critical writings, 1913-1940*, New York: Metropolitan Museum of Art, 1989, pp. 41–50.

[11]

G. Méliès, 'The Monster', Georges Melies: *First Wizard of Cinema 1896-1913*. Flicker Alley, France, 1903.

[12]

dir: Georges Melies , 'The Melomaniac'. Arte Video, France, 1997.

[13]

G. Méliès, 'The Mermaid', Georges Melies: First Wizard of Cinema 1896-1913. Flicker Alley, France, 1904.

[14]

G. Melies, ' A Trip to the Moon', Melies The Magician - DVD [1994]. Arte Video, France, 1902.

[15]

Harvey, David, 'Introduction to Paris, capital of modernity', in Paris, capital of modernity, London: Routledge, 2003, pp. 1-22 [Online]. Available:
<http://library.kent.ac.uk/cgi-bin/resources.cgi?url=http://www.kentuk.ebib.com/patron/FullRecord.aspx?p=182818>

[16]

Harvey, David, ' Consumerism, Spectacle, and Leisure', in Paris, capital of modernity, London: Routledge, 2003 [Online]. Available:
<http://library.kent.ac.uk/cgi-bin/resources.cgi?url=http://www.kentuk.ebib.com/patron/FullRecord.aspx?p=182818>

[17]

M. Gorky, 'A Review of the Lumière Program at Nizhni-Novgorod ', in Kino: a history of the Russian and Soviet film, 3rd ed., London: Allen & Unwin, 1983.

[18]

T. Gunning, ' An Aesthetic of Astonishment', Art and Text, no. Spring, pp. 31-45, 1989 [Online]. Available: http://df7sm3xp4s.search.serialssolutions.com/?C=Art and Text&s=AC_T_M&V=1.0&L=DF7SM3XP4S&submit=Find&C=&S=SC&N=10

[19]

N. Burch, B. Brewster, and American Council of Learned Societies, *Life to those shadows*. Berkeley: University of California Press, 1990 [Online]. Available: <http://library.kent.ac.uk/cgi-bin/resources.cgi?url=http://hdl.handle.net/2027/heb.08105>

[20]

M. Foucault, 'Nietzsche, Genealogy, History', in *The Foucault reader*, vol. Peregrine book, Harmondsworth: Penguin, 1986, pp. 76–100.

[21]

A. Gaudreault, 'Film, Narrative, Narration: The Cinema of the Lumière Brothers', in *Early cinema: space, frame, narrative*, London: BFI Publishing, 1990, pp. 68–75.

[22]

W. Schivelbusch, *The railway journey: the industrialization of time and space in the 19th century*. Oakland, CA: University of California Press, 2014 [Online]. Available: <http://www.vlebooks.com/vleweb/product/openreader?id=KentUniv&isbn=9780520957909>

[23]

Allain, Marcel and Feuillade, Louis,
'Fanto

mas'.
Socie

te

des Etablissements L. Gaumont, France, 1913.

[24]

dir: Louis Feuillade, 'Les Vampires - DVD'. Artificial Eye, France, 1915.

[25]

Feuillade, Louis and Moget, Alain, 'Les vampires: accompagnement musical original au piano'. Gaumont, France, 1915.

[26]

Callahan, Vicki, ' Louis Feuillade and the Cinema of Uncertainty', in Zones of anxiety: movement, Musidora, and the crime serials of Louis Feuillade, vol. Contemporary approaches to film and television series, Detroit: Wayne State University Press, 2005, pp. 12-73.

[27]

Abel, Richard, ' The Rise of the Feature Film, 1911-1914', in The cine goes to town: French cinema, 1896-1914, Berkeley: University of California Press, 1994, pp. 298-428.

[28]

Abel, Richard, ' Booming the Film Business: The Historical Specificity of Early French Cinema', in Silent film, London: Athlone, 1996, pp. 109-124.

[29]

D. Bordwell, ' La Nouvelle Mission de Feuillade; or, What Was Mise-en-scène?', Velvet Light Trap, vol. 37 [Online]. Available:
http://df7sm3xp4s.search.serialssolutions.com/?V=1.0&N=100&L=DF7SM3XP4S&S=AC_T_M&C=Velvet Light Trap

[30]

D. Kirsanoff, 'Menilmontant', Avant-garde: experimental cinema of the 1920s and 1930s : films from the Raymond Rohauer collection. Kino on Video, United States, 1924.

[31]

Bun
~

uel, Luis, Ivens, Joris, Metzner, Erno, Vance, William, and Leger, Ferdinand, 'Avant garde and experimental films', vol. Les grands films classiques. [s.n.], France, 1924.

[32]

M. Duchamp, 'Anemic Cinema', Unseen Cinema: early American avant-garde film, 1894-1941. Anthology Film Archives, United States, 2005.

[33]

Kuenzli, Rudolf E., 'Introduction to Dada and surrealist film', in Dada and surrealist film, 1st MIT Press ed., Cambridge, Mass: MIT Press, 1996, pp. 1-12.

[34]

R. Brender, ' Functions of Film Léger's Cinema on Paper and Cellulose, 1913-25', Cinema Journal, vol. 24, no. 1, pp. 41-64, 1984 [Online]. Available: http://df7sm3xp4s.search.serialssolutions.com/?C=CinemaJournal&s=AC_T_M&V=1.0&L=DF7SM3XP4S&submit=Find&C=&S=SC&N=10

[35]

Crow, Thomas E., ' Modernism and Mass Culture in the Visual Arts', in Modern art in the common culture, London: Yale University Press, 1996, pp. 3-38.

[36]

Charney, Leo and Schwartz, Vanessa R., ' Unbinding Vision', in Cinema and the invention of modern life, Berkeley: University of California Press, 1995, pp. 46-71.

[37]

T. Gunning, ' Modernity and Cinema: A Culture of Shocks and Flows', in Cinema and modernity, London: Rutgers University Press, 2006, pp. 297-316 [Online]. Available: <http://quod.lib.umich.edu.chain.kent.ac.uk/cgi/t/text/text-idx?c=acls;idno=heb08039.0001.001>

[38]

J. Hauptman, 'Imagining Cities', in Fernand Léger, New York: Museum of Modern Art, 1998.

[39]

R. Prouty, 'The Well-Furnished Interior of the Masses: Kirsanoff's Menilmontant and the Streets of Paris', *Cinema Journal*, vol. 36, no. 1, pp. 3–17, 1996 [Online]. Available: http://df7sm3xp4s.search.serialssolutions.com/?C=CinemaJournal&s=AC_T_M&V=1.0&L=DF7SM3XP4S&submit=Find&C=&S=SC&N=10

[40]

B. Singer, 'Hyperstimulus, and the Rise of Popular Sensationalism', in *Cinema and the invention of modern life*, Berkeley: University of California Press, 1995, pp. 72–101.

[41]

M. Turim, 'French Melodrama: Theory of a Specific History', in *Cinema Journal*, vol. 39, no. 3, 1987, pp. 307–327 [Online]. Available: http://df7sm3xp4s.search.serialssolutions.com/?C=CinemaJournal&s=AC_T_M&V=1.0&L=DF7SM3XP4S&submit=Find&C=&S=SC&N=10

[42]

Antliff, Mark and Leighton, Patricia Dee, *Cubism and culture*, vol. World of art. London: Thames & Hudson, 2001.

[43]

D. Judovitz, 'Anemic Vision in Duchamp: Cinema as Readymade', in *Dada and surrealist film*, 1st MIT Press ed., Cambridge, Mass: MIT Press, 1996, pp. 46–57.

[44]

J. Freeman, 'Léger's Ballet mécanique', in *Dada and surrealist film*, 1st MIT Press ed., Cambridge, Mass: MIT Press, 1996, pp. 28–45.

[45]

Epstein, Jean, 'Coeur
fidèle',

vol. Masters of cinema.
Pathe

Consortium
Cine

ma, France, 1923.

[46]

Dulac, Germaine, 'La Souriante Mme Beudet', Smiling Madame Beudet, and, The seashell and the clergyman, vol. Hollywood's attic video. [s.n.], France, 1922.

[47]

Abel, Richard, 'Photogénie and Company', in French film theory and criticism: a history/anthology, 1907-1939, Princeton, N.J.: Princeton U.P., 1988, pp. 95-124.

[48]

J. Epstein, 'Magnification (1921)', in French film theory and criticism: a history/anthology, 1907-1939, Princeton, N.J.: Princeton U.P., 1988, pp. 235-240.

[49]

R. Clair, 'Coeur Fidèle (1924)', in French film theory and criticism: a history/anthology, 1907-1939, Princeton, N.J.: Princeton U.P., 1988, pp. 303-305.

[50]

G. Dulac, 'From Visual and Anti-visual Films; The Essence of Cinema: The Visual Idea; The Avant-Garde Cinema', in The Avant-garde film: a reader of theory and criticism; ed P Adams Sitney, [Place of publication not identified]: New York U.P., 1978, pp. 31-48.

[51]

R. Farmer, 'Jean Epstein',
<http://www.sensesofcinema.com/2010/great-directors/jean-epstein/>, vol. 57, 2010
 [Online]. Available:
[http://df7sm3xp4s.search.serialssolutions.com/?V=1.0&N=100&L=DF7SM3XP4S&S=AC_T_M&C=Senses of Cinema](http://df7sm3xp4s.search.serialssolutions.com/?V=1.0&N=100&L=DF7SM3XP4S&S=AC_T_M&C=Senses%20of%20Cinema)

[52]

S. Flitterman-Lewis, 'Poetry of the unconscious: La Souriante Mme Beudet (1923) and La Coquille et le clergyman (1927)', in *French film: texts and contexts*, 2nd ed., London: Routledge, 2000, pp. 7–24 [Online]. Available:
<https://ebookcentral.proquest.com/lib/kentuk/detail.action?docID=1679214>

[53]

Y. Tsivian, 'What Is Cinema? An Agnostic Answer', *Critical Inquiry*, vol. 34, no. 4, pp. 754–776, 2008 [Online]. Available:
[http://df7sm3xp4s.search.serialssolutions.com/?V=1.0&N=100&L=DF7SM3XP4S&S=AC_T_M&C=Critical Inquiry](http://df7sm3xp4s.search.serialssolutions.com/?V=1.0&N=100&L=DF7SM3XP4S&S=AC_T_M&C=Critical%20Inquiry)

[54]

Clair,
 Rene

, 'The crazy ray (Paris qui dort)', vol. Timeless video. Films Diamant, France, 1923.

[55]

Clair,
 Rene

, 'Under the roofs of Paris', vol. The criterion collection.
 Socie

te

des Films Sonores Tobis, France, 1930.

[56]

Clair,

Rene

and Auric, Georges, ' Entr'acte'. Criterion, New York, 1924.

[57]

Abel, R., ' The Alternate Cinema Network, Paris qui dort', in French cinema: the first wave, 1915-1929, [Place of publication not identified]: Princeton U.P., 1984, pp. 241-275 and 377-80.

[58]

Andrew, Dudley, ' Adolescents in an Adolescent Industry', in Mists of regret: culture and sensibility in classic French film, Princeton, N.J.: Princeton University Press, 1995, pp. 53-65.

[59]

A. Michelson, ' Dr. Crase and Mr. Clair', October, vol. 11, pp. 30-53, 1979.

[60]

Conley, Tom, 'Icarian Cinema: Paris qui Dort. A Site of Immaculate Origin - a Film in Flux - Two Spatial Stories - Points of Comparison - Liberty: A Vanishing Point', in Cartographic Cinema, Minneapolis: University of Minnesota Press, 2007 [Online]. Available: <https://ebookcentral.proquest.com/lib/kentuk/detail.action?docID=331684>

[61]

Rifkin, Adrian, ' Some Snapshots', in Street noises: Parisian pleasure, 1900-40, Manchester: Manchester U.P., 1993, pp. 88-136.

[62]

H. Potamkin, ' The French Cinema', in Close up, 1927-1933: cinema and modernism, London: Cassell, 1998, pp. 57-64.

[63]

Breton, Andre, ' Manifesto of Surrealism (1924)', in Manifestoes of surrealism, Ann Arbor: University of Michigan Press, 1969, pp. 1-48.

[64]

Cardinal, Roger and Short, Robert Stuart, ' The Surrealist Proposition', in Surrealism: permanent revelation, vol. Studio Vista/Dutton picturebacks, London]: Studio Vista, pp. 32-36.

[65]

Cardinal, Roger and Short, Robert Stuart, ' The Surrealist Sensibility', in Surrealism: permanent revelation, vol. Studio Vista/Dutton picturebacks, London]: Studio Vista, pp. 54-61.

[66]

dir: Marcel L'Herbier, 'L'Argent [1928] Masters of Cinema - DVD', vol. Masters of Cinema. Eureka Entertainment, France, 1928.

[67]

R. Abel, ' Discourse, narrative, and the subject of capital: Marcel L'Herbier's L'Argent', in French film: texts and contexts, 2nd ed., London: Routledge, 2000, pp. 37-50.

[68]

Benjamin, Walter and Tiedemann, Rolf, ' Paris, the Capital of the Nineteenth Century (Exposé of 1935)', in The arcades project, Cambridge, Mass: Belknap Press, 1999, pp. 3-13.

[69]

Wiser, William, ' Last Rights, First Folly, Parade's End, The Mood of 27, The Time of Transition,' in The crazy years: Paris in the twenties, New York: Thames and Hudson, 1990, pp. 7-22 and 182-200.

[70]

dir: Jean Vigo, 'L'Atalante - DVD [1934]'. New Yorker Films, France, 1934.

[71]

Vigo, Jean, 'L'Atalante'. Gaumont-Franco-Film-Aubert, France, 1934.

[72]

Carne

, Marcel,
'Ho

tel du Nord'.
Impe

rial Film, SEDIF, France, 1938.

[73]

M. Pomerance and American Council of Learned Societies, Cinema and modernity. New Brunswick, N.J.: Rutgers University Press, 2006 [Online]. Available: <http://library.kent.ac.uk/cgi-bin/resources.cgi?url=http://hdl.handle.net/2027/heb.08039>

[74]

Wiser, William, The twilight years: Paris in the 1930s, 1st Carroll & Graf trade paperback ed. New York: Carroll & Graf, 2000.

[75]

L. Fischer, 'The Shock of the New': Electrification, Illumination, Urbanization, and the Cinema', in Cinema and modernity, London: Rutgers University Press, 2006, pp. 19-37.

[76]

M. Bratu Hansen, 'Room-for-Play: Benjamin's Gamble with Cinema', October, vol. 109, pp. 3-45, 2004.

[77]

M. Pagnol, ' Cinematurgy of Paris', in French film theory and criticism: a history/anthology, 1907-1939 Vol II, Princeton, N.J.: Princeton U.P., 1988, pp. 129–136.

[78]

Temple, Michael, Jean Vigo, vol. French film directors. Manchester: Manchester University Press, 2005.

[79]

Duvivier, Julien and Gabin, Jean,
'Pe
,
pe
,
le Moko'. Paris Film Production, France, 1937.

[80]

Duvivier, Julien,
'Pe
,
pe
,
le moko', vol. Lazzaretti. Paris Film, France, 1936.

[81]

Vincendeau, Ginette and British Film Institute, ' A Classic French Film', in
Pé
pe
,
le Moko, vol. BFI film classics, London: BFI Publishing, 1998, pp. 9–30.

[82]

D. H. Slavin , ' French Colonial Film before and after Itto: From Berber Myth to Race War', French Historical Studies, vol. 21, no. 1, pp. 125–155, 1998 [Online]. Available:

http://df7sm3xp4s.search.serialssolutions.com/?V=1.0&N=100&L=DF7SM3XP4S&S=AC_T_M&C=French Historical Studies

[83]

H. A. Garrity, ' Narrative Space in Julien Duvivier's Pépé-le-Moko', The French Review, vol. 65, no. 4, pp. 623-628, 1992 [Online]. Available: http://df7sm3xp4s.search.serialssolutions.com/?V=1.0&N=100&L=DF7SM3XP4S&S=AC_T_M&C=The French Review

[84]

Weber, Eugen, The hollow years: France in the 1930s. London: Sinclair-Stevenson, 1995.

[85]

dir: Jean-Luc Godard, 'Bande A Part - DVD [1964]'. Bfi.

[86]

Godard, Jean Luc and British Film Institute, 'Bande a part', vol. British Film Institute. Anouchka/Orsay, France, 1964.

[87]

Andrew, Dudley, ' Jules, Jim, and Walter Benjamin', in The image in dispute: art and cinema in the age of photography, 1st ed., Austin: University of Texas Press, 1997, pp. 33-53.

[88]

J.-A. Fieschi, 'The Difficulty of Being Jean-Luc Godard', in Jean-Luc Godard, a Critical Anthology, First Edition., New York: E. P. Dutton, 1968.

[89]

R. J. Neupert, A history of the French new wave cinema, 2nd ed., vol. Wisconsin studies in film. Madison: University of Wisconsin Press, 2007 [Online]. Available: <http://library.kent.ac.uk/cgi-bin/resources.cgi?url=http://lib.myilibrary.com?id=259471>

[90]

F. Truffaut, 'A Certain Tendency of the French Cinema', in Movies and methods: an anthology, Berkeley: University of California Press, 1976, pp. 224–236.

[91]

C. McCabe, 'A Certain Tendency of French Film Production: The New Wave of Karina and Coutard', in Godard: a portrait of the artist at 70, London: Bloomsbury, 2004.

[92]

Ross, Kristin, 'La Belle Américaine', in Fast cars, clean bodies: decolonization and the reordering of French culture, Cambridge, Mass. ; London: MIT Press, 1995, pp. 15–70.