

## 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*. (1989).

2.

Benjamin, Walter & Tiedemann, Rolf. *Arcades*. in *The arcades project* 871–884 (Belknap Press, 1999).

3.

Charney, Leo & 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* 297–319 (University of California Press, 1995).

4.

Gunning, T. *Modernity and Cinema. A Culture of Shocks and Flows*. in *Cinema and modernity* 297–315 (Rutgers University Press, 2006).

5.

Simmel, G. The Metropolis and Mental Life. in *The sociology of Georg Simmel* 409–424 (Free Press).

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* 3–22 (Thames & Hudson, 1999).

7.

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

8.

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

9.

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

10.

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

11.

Méliès, G. The Monster. Georges Melies: First Wizard of Cinema 1896-1913 (1903).

12.

dir: Georges Melies . The Melomaniac. (1997).

13.

Méliès, G. The Mermaid. Georges Melies: First Wizard of Cinema 1896-1913 (1904).

14.

Melies, G. A Trip to the Moon. Melies The Magician - DVD [1994] (1902).

15.

Harvey, David. Introduction to Paris, capital of modernity. in Paris, capital of modernity 1-22 (Routledge, 2003).

16.

Harvey, David. Consumerism, Spectacle, and Leisure. in Paris, capital of modernity (Routledge, 2003).

17.

Gorky, M. A Review of the Lumière Program at Nizhni-Novgorod . in Kino: a history of the Russian and Soviet film (Allen & Unwin, 1983).

18.

Gunning, T. An Aesthetic of Astonishment. Art and Text 31-45 (1989).

19.

Burch, N., Brewster, B., & American Council of Learned Societies. Life to those shadows. (University of California Press, 1990).

20.

Foucault, M. Nietzsche, Genealogy, History. in The Foucault reader vol. Peregrine book 76–100 (Penguin, 1986).

21.

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

22.

Schivelbusch, W. The railway journey: the industrialization of time and space in the 19th century. (University of California Press, 2014).

23.

Allain, Marcel & Feuillade, Louis.  
Fanto

mas. (1913).

24.

dir: Louis Feuillade. Les Vampires - DVD. (1915).

25.

Feuillade, Louis & Moget, Alain. Les vampires: accompagnement musical original au piano. (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 12–73 (Wayne State University Press, 2005).

27.

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

28.

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

29.

Bordwell, D. La Nouvelle Mission de Feuillade; or, What Was Mise-en-scène? *Velvet Light Trap* **37**,.

30.

Kirsanoff, D. Menilmontant. *Avant-garde: experimental cinema of the 1920s and 1930s : films from the Raymond Rohauer collection* (1924).

31.

Bun

~

uel, Luis, Ivens, Joris, Metzner, Erno, Vance, William, & Leger, Ferdinand. *Avant garde and experimental films*. vol. *Les grands films classiques* (1924).

32.

Duchamp, M. *Anemic Cinema*. *Unseen Cinema: early American avant-garde film, 1894-1941* (2005).

33.

Kuenzli, Rudolf E. Introduction to Dada and surrealist film. in *Dada and surrealist film* 1-12 (MIT Press, 1996).

34.

Brender, R. Functions of Film Léger's Cinema on Paper and Cellulose, 1913-25. *Cinema*

Journal **24**, 41–64 (1984).

35.

Crow, Thomas E. Modernism and Mass Culture in the Visual Arts. in Modern art in the common culture 3–38 (Yale University Press, 1996).

36.

Charney, Leo & Schwartz, Vanessa R. Unbinding Vision. in Cinema and the invention of modern life 46–71 (University of California Press, 1995).

37.

Gunning, T. Modernity and Cinema: A Culture of Shocks and Flows. in Cinema and modernity 297–316 (Rutgers University Press, 2006).

38.

Hauptman, J. Imagining Cities. in Fernand Le  
,  
ger (Museum of Modern Art, 1998).

39.

Prouty, R. The Well-Furnished Interior of the Masses: Kirsanoff's Menilmontant and the Streets of Paris. Cinema Journal **36**, 3–17 (1996).

40.

Singer, B. Hyperstimulus, and the Rise of Popular Sensationalism. in Cinema and the invention of modern life 72–101 (University of California Press, 1995).

41.

Turim, M. French Melodrama: Theory of a Specific History. in Cinema Journal vol. 39 307–327 (1987).

42.

Antliff, Mark & Leighton, Patricia Dee. Cubism and culture. vol. World of art (Thames & Hudson, 2001).

43.

Judovitz, D. Anemic Vision in Duchamp: Cinema as Readymade. in Dada and surrealist film 46–57 (MIT Press, 1996).

44.

Freeman, J. Léger's Ballet mécanique. in Dada and surrealist film 28–45 (MIT Press, 1996).

45.

Epstein, Jean. Coeur  
fid

ele. vol. Masters of cinema (1923).

46.

Dulac, Germaine. La Souriante Mme Beudet. Smiling Madame Beudet, and, The seashell and the clergyman vol. Hollywood's attic video (1922).

47.

Abel, Richard. Photogénie and Company. in French film theory and criticism: a history/anthology, 1907-1939 95–124 (Princeton U.P., 1988).

48.

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

49.

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

50.

Dulac, G. *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 31–48 (New York U.P., 1978).

51.

Farmer, R. Jean Epstein.  
<http://www.sensesofcinema.com/2010/great-directors/jean-epstein/> **57**, (2010).

52.

Flitterman-Lewis, S. *Poetry of the unconscious: La Souriante Mme Beudet* (1923) and *La Coquille et le clergyman* (1927). in *French film: texts and contexts* 7–24 (Routledge, 2000).

53.

Tsivian, Y. 'What Is Cinema? An Agnostic Answer'. *Critical Inquiry* **34**, 754–776 (2008).

54.

Clair,  
Rene

. *The crazy ray* (*Paris qui dort*). vol. *Timeless video* (1923).

55.

Clair,  
Rene

. *Under the roofs of Paris*. vol. *The criterion collection* (1930).



56.

Clair,  
Rene

& Auric, Georges. Entr'acte. (1924).

57.

Abel, R. The Alternate Cinema Network, Paris qui dort. in French cinema: the first wave, 1915-1929 241-275 and 377-80 (Princeton U.P., 1984).

58.

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

59.

Michelson, A. Dr. Crase and Mr. Clair. October **11**, 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 (University of Minnesota Press, 2007).

61.

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

62.

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

63.

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

64.

Cardinal, Roger & Short, Robert Stuart. The Surrealist Proposition. in Surrealism: permanent revelation vol. Studio Vista/Dutton picturebacks 32-36 (Studio Vista).

65.

Cardinal, Roger & Short, Robert Stuart. The Surrealist Sensibility. in Surrealism: permanent revelation vol. Studio Vista/Dutton picturebacks 54-61 (Studio Vista).

66.

dir: Marcel L'Herbier. L'Argent [1928] Masters of Cinema - DVD. vol. Masters of Cinema (1928).

67.

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

68.

Benjamin, Walter & Tiedemann, Rolf. Paris, the Capital of the Nineteenth Century (Exposé of 1935). in The arcades project 3-13 (Belknap Press, 1999).

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 7-22 and 182-200 (Thames and Hudson, 1990).

70.

dir: Jean Vigo. L'Atalante - DVD [1934]. (1934).

71.

Vigo, Jean. L'Atalante. (1934).

72.

Carne

,

Marcel.

Ho

^

tel du Nord. (1938).

73.

Pomerance, M. & American Council of Learned Societies. Cinema and modernity. (Rutgers University Press, 2006).

74.

Wiser, William. The twilight years: Paris in the 1930s. (Carroll & Graf, 2000).

75.

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

76.

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

77.

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

78.

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

79.

Duvivier, Julien & Gabin, Jean.

Pé

pe

le Moko. (1937).

80.

Duvivier, Julien.

Pé

pe

le moko. vol. Lazzaretti (1936).

81.

Vincendeau, Ginette & British Film Institute. A Classic French Film. in

Pé

pe

le Moko vol. BFI film classics 9–30 (BFI Publishing, 1998).

82.

Slavin, D. H. French Colonial Film before and after Itto: From Berber Myth to Race War. French Historical Studies **21**, 125–155 (1998).

83.

Garrity, H. A. Narrative Space in Julien Duvivier's Pépé-le-Moko. The French Review **65**, 623–628 (1992).

84.

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

85.

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

86.

Godard, Jean Luc & British Film Institute. Bande  
a  
,  
part. vol. British Film Institute (1964).

87.

Andrew, Dudley. Jules, Jim, and Walter Benjamin. in The image in dispute: art and cinema in the age of photography 33–53 (University of Texas Press, 1997).

88.

Fieschi, J.-A. The Difficulty of Being Jean-Luc Godard. in Jean-Luc Godard, a Critical Anthology (E. P. Dutton, 1968).

89.

Neupert, R. J. A history of the French new wave cinema. vol. Wisconsin studies in film (University of Wisconsin Press, 2007).

90.

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

91.

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

92.

Ross, Kristin. La Belle Américaine. in Fast cars, clean bodies: decolonization and the reordering of French culture 15–70 (MIT Press, 1995).