ARCH 586- CITY CINE: VISUALITY, MEDIA AND URBAN EXPERIENCE

Day/Time: TBD 10 AM-1:50 PM (Film Screening/Discussion)
Location: TBD
Units: 4 units

Faculty: Professor Amy Murphy
Office: Watt Hall Office 333, office phone: 213 740 3775
Contact: almurphy@usc.edu; (if urgent: 323 573 8989 cell 9AM-4 PM only)

Catalogue Course Description: This seminar explores the relationship between urban experience and visual media (from the photographic, to the filmic, to the digital) from circa 1880 to the present.

Overview:
In this seminar, we will compare chosen media examples (photography, films, anime, commercials, web content, etc.) with selected seminal readings in urban planning and social theory to tease out latent connection between visual media and urban life. Each week is structured around a different theme – city symphonies, alienation, gender, globalism, immigration, poverty, surveillance, ecology, noir, etc. Students will be assigned a particular week to lead the discussion generated around the readings and screening. This class is a graduate level elective designed to enlarge your perspective and to make connections across the disciplines of architecture, cinema, and urbanism.

The main requirement is that every student should come to class each week with informed opinions to share and to discuss with your peers. This course will be run as an advanced seminar – a place where a community of thinkers gather to discuss the interplay between media and urban life – past and present. Through analyzing the provided filmic and theoretical texts, students are expected to make connections across the works – and between the diegetic space of film and the extra-diegetic space of reality.

Basic Requirements:

40% - 8 Reading Responses Posted On Blackboard
   Must Post One Within Every Three Classes So Look Ahead and Select Based on Interest
   Must Be Posted BEFORE the Class (in which the readings are discussed) To Count Toward Grade

20% - Written Mid-Term: Analysis: “Art in the Age of Mechanical Reproduction” (1000 word, 1 image or clip)
   Due: At 10 AM at Class Time 5 Min Presentation of Chosen Illustrative Clip/Image

30% - Final Paper (3000 words, 12 source bibliography)
   Due: No Later than 10 AM on May 13th -- Hard Copy in Front Office and Email Digital Copy

10% - Participation

The Grading Scale Used:
4.0 = 97.0 - 100 = A+ (= to an A and commendation as the university does not give A+)
4.0 = 93.0 - 96.9 = A
3.7 = 90.0 - 92.9 = A-
3.3 = 87.0 - 89.9 = B+
3.0 = 83.0 - 86.9 = B
2.7 = 80.0 - 82.9 = B-
2.3 = 77.0 - 79.9 = C+
2.0 = 73.0 - 76.9 = C
1.7 = 70.0 - 72.9 = C-
1.3 = 67.0 - 69.9 = D+
1.0 = 63.0 - 66.9 = D
0.7 = 60.0 - 62.9 = D-
0 = <60.0 = F

If weekly discussions are not lively and informed, then further assignments will be added.

Required Texts:
*Additional Readings Posted on Blackboard/Reader (See Schedule)

Attendance:
The class is only as good as the thoughts discussed by the people there to discuss them. We are a small group. We should care about the experience of the other students each week as much as our own interests. Thus it is important that students come to every class on time and participate.

This class follows the School of Architecture Attendance Guideline, posted on Blackboard and at:
http://arch.usc.edu/sites/default/files/info/faculty/soa_attendance_guideline.pdf

There are three classes in which visitors are scheduled to come or student presentations (see ** on Schedule). Being absent without medical documentation on those days will reduce the final grade for the course by a 1/3 of a letter grade (B+ to B), and being late on those days without medical documentation will reduce your participation percentage to an F.

Office Hours: Thursday 1-2 PM and by appointment

Academic Conduct
Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Section 11, Behavior Violating University Standards https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/.
Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, http://policy.usc.edu/scientific-misconduct/

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the Office of Equity and Diversity http://equity.usc.edu/ or to the Department of Public Safety http://capsnet.usc.edu/department/department-public-safety/online-forms/contact-us. This is important for the safety whole USC community. Another member of the
university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. The Center for Women and Men [http://www.usc.edu/student-affairs/cwm/] provides 24/7 confidential support, and the sexual assault resource center webpage sarc@usc.edu describes reporting options and other resources.

Support Systems
A number of USC’s schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the American Language Institute [http://dornsife.usc.edu/ali], which sponsors courses and workshops specifically for international graduate students.

The Office of Disability Services and Programs [http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html] provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, USC Emergency Information [http://emergency.usc.edu/] will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.

Schedule:

Week 1: January 16 – First Class Introduction/Overview
Screening: Regen (Rain), dir. Joris Ivens (1929) 14 mins.  
La Jetee, dir. Chris Marker (1962), 27 mins.  
C'était un Rendezvous, dir. Claude Lelouch (1976), 9 mins.  
Fat Boy Slim, dir. Spike Jones (2001), 4 mins.  
Logorama, dir. HS Collective (2010), 16 mins

Week 2: Jan 23 – Symphonic Modernity
Screening: Man with a Movie Camera, dir. Dziga Vertov (1929), 68 mins.
AlSayyad, N. “Chapter 1,” Cinematic Urbanism, pp. 19-44.  
Baudelaire, C. Excerpts Paris Spleen (6 pages)

Recommended Outside Viewing: Berlin: Symphony of a City, dir. Walther Ruttmann (1923), 72 mins.

Week 3: Jan 30 – Complicated Modernity
Screening: M, dir. Fritz Lang (1931), 117 mins.
Mennel, B. “Ch 1: Modernity and the City Film,” pp. 21-45.  
Gehl, J. Life Between Bldgs, ””Ch 1 & 2,” pp. 11-81.


Week 4: Feb 6 – Critical Modernity
Screening: Mon Oncle, dir. Jacques Tati (1958), 117 mins.
AlSayyad. N. “Chapter 4,” Cinematic Urbanism, pp. 97-120.  
McLeod, M. ””Henri Lefebvre’s Critique…,” pp. 10-29, 32-37.  
Rowe, C & Koeller, F. Excerpts Collage City, pp. 50-85.  


Week 5: Feb 13 – Sex in the City
Screening: Roman Holiday, dir. Billy Widler (1953), 118 mins.
Murphy, A. ””Traces of the Flaneuse,” pp. 33-42.
Friedberg, A. "Ch 1: The Mobiled & Virtual Gaze..." (25 pages)


**Week 6: Feb 20 – Street Sense**
Mennel, B. "Ch 7: Ghettos and Barrios," pp. 153-175.
Misc. Authors, Harvard Design Review, (15 pages)


**Week 7: Feb 27 – Consumer Cities**
Foucault, M. "Of Other Spaces," pp. 229-236.
Koolhaus, R. "Bigness or the Problem of Large," (9 pages).
Frieberg, A. "Chapter 3 Les Flaneurs/Flaneuse du Mall," (40 pages)


**Week 8: Mar 6 – I Heart Los Angeles**
Maltzan, M. Excerpts from *No More Play*, (25 pages).
Mennel, B. "Ch 2: The Dark City & Film Noir: LA," pp. 46-60.
Klein, N. Excerpts from *The History of Forgetting*, pp. 27-93.

***Required Outside Viewing: *Los Angeles Plays Itself*, dir. Thom Andersen (2003), 168 mins.***

**Week 9: Mar 14**
Mid Term Paper Due and Class Presentations

**Spring Break: March 20 – No Class**

**Week 10: Mar 28 – City as Memory**
Rossi, A. Excerpts *The Architecture of the City*, pp. 130-133.
Lynch, K. Excerpts *The Image of the City*, pp. 1-12, 46-60.
Certeau, Michel de, Chapter VII and Chapter IX, Practice of Everyday Life, pp. 91-110, 115-130.


**Week 11: Apr 3 – Super Heroes**
Koolhaas, R. Excerpts From Delirious NY, pp. 13-27, 152-158.

**Week 12: Apr 10 – INDIVIDUAL CONFERENCES FOR FINAL PAPER**

**Week 13: Apr 17 – Public Space and Surveillance**

Murphy, A. "Seattle Public Library..." pp. 30-37.
Foucault, M. "The Eye Of Power" Interview, pp. 146-165.


**Week 14: Apr 24 – City as Musical**

Screening: *Girl Wall/All Day*, dir. Jacob Kruprick (2011), 75 mins.
Koeck, Richard, Excerpts from *Cine-Scapes*, pp. 55-68, 84-106.


**Week 15: May 1 – Post Apocalyptic Imaginary**


**Exam: May 13 – Final Paper Due at Exam Time**

**THIS SCHEDULE IS SUBJECT TO CHANGE. ALL CHANGES WILL BE POSTED ON BLACKBOARD**