

**UCEAP LANGUAGE AND CULTURE  
PARIS, FRANCE**

**PARIS AS PALIMPSEST: A PERPETUAL DIALOGUE BETWEEN PAST AND PRESENT  
HISTORY 104**

**SUMMER 2019**

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**1. COURSE INFORMATION**

**Class Times:** Tu/Th 2-4pm (unless otherwise indicated on course schedule; see M, W, F sessions)  
**Class Location:** ACCENT Study Center  
**Language of Instruction:** English  
**UC Quarter/Semester Credits:** 4/2.67  
**UCEAP Course Subject(s):** History, Sociology, Political Science  
**Course Duration (weeks):** 7 weeks

**2. FACULTY INFORMATION**

**Faculty:** Christina von Koehler, M.Phil.  
**Faculty Contact Information:** vonkoehler@aol.com  
**Office:** UC Paris Study Center  
**Office Hours:** by appointment

**3. COURSE DESCRIPTION**

In France, the past is always present. This class is designed to provide students with an understanding of the intellectual framework and historical references that inform the most volatile issues debated in France today. The overriding aim of this course is to increase students' cultural sensitivity through an in-depth examination of the many layers that make up French history while at the same time exposing them to how this history shaped the physical city of Paris itself. Through comparative examination of current events in France and the US, the course also sensitizes them to differences in cultural norms. Lastly, the course seeks to increase students' understanding of how a nation's "eternal values and universal truths" develop in response to a people's particular historical experiences (e.g., the place of religion in the public sphere). Thorough study of the history of Paris from political, economic, and social perspectives will equip the student to analyze and evaluate current issues and events from both the French and the American perspective.

The assigned readings and topics in the syllabus vary from year to year in order to align them with recent major events. Past units have included a variety of topics, such as "the veil"; health insurance as a social or a socialist program; presidents (use and extent of power/elections); women in the public eye; war and terrorism; income distribution and the human costs of urban development. In each unit, the current issue is paired with careful study of related moments in French history (e.g., Huguenots in the 16th c. with Muslims today; a president with Napoleon). Readings are selected to expose students to the various ways history is/can be written. These include: first-hand accounts and editorials; essays by specialists in political, social, economic, and urban history; seminal texts of reference (e.g., "The Declaration of the Rights of Man and Citizen"). By engaging in a dialogue with the past, students' understanding of present issues is enriched.

**4. COURSE MATERIALS**

Horne, Alistair. *Seven Ages of Paris*. New York: Knopf: Distributed by Random House, 2002. Print.  
Course Reader [CR]

**5. COURSE LEARNING OUTCOMES**

- Gain an understanding of France's history.
- Critically reflect on the various ways history is or can be written.
- Develop skills and techniques to read visual evidence by analyzing things like political cartoons and by deciphering, during site visits, political messages embedded in the iconography of monuments' façades.

- Develop skills to construct an effective argument, with a strong thesis and well-chosen evidence, as well as coherent organization and attention to style.

## 6. PREREQUISITES

There are no prerequisites for this course.

## 7. METHODS OF INSTRUCTION

Instruction will consist of lectures on history, politics, and urban studies; audio or visual clips; visits to important monuments and pertinent neighborhoods; and class discussions on current topics.

## 8. COURSE REQUIREMENTS

### Lectures & Site Visits

Class meetings will last 2.0 hours per session. Class time will be divided between lectures and group discussions in which active student participation is required. Students are expected to read and view the material assigned for each class and be prepared to discuss the material.

In addition, students will meet for periodic site visits:

- Week 2: The Walls of the Louvre
- Week 3: L'Arc de Triomphe

### Class Participation

Attendance and active participation are required. Students are expected to do the readings assigned for each class meeting beforehand, and to participate actively in class discussions.

### Group Project – Invalides “Scavenger Hunt”

The group project [2 or 3 people] sends students on their own to one of the most symbolic sites in Paris armed with a questionnaire [to be distributed in class]. *L'Eglise de la dôme*, as it officially called, is open 7/7 from 10am to 7pm. One student should be the designated photographer/sketch artist and another armed with a French-English dictionary. This image-essay project requires that students open their eyes, discuss and coordinate their findings with their partner/s, divide up the writing sections and proofread each other's work.

### Written Assessment – Two Editorials

An editorial is an exercise in crafting an essay in the form of an opinion piece, inspired by recent events, where students use all the knowledge in their newly acquired arsenal to argue for or against a policy, a position, or a point of view. Students will pick an overarching theme—zero in on a topic—that will enable the writing of a text that integrates and connects multiple sources: the readings, excursions, class discussions, and their own lives. While writing an editorial, students will make use of facts, personal observations, the ideas of other authors (with appropriate citations), all in the endeavor to articulate and develop their position regarding the selected topic. In some cases, starting by asking a question, or making a thesis statement such as: “I agree/disagree that all national governments should fund the arts” can provide a solid point of departure. Topics may be derived from those subjects suggested in italics in the syllabus, a cartoon caption, or a line from one of the readings. The editorials should absolutely NOT be dry summaries along the lines of “then we did/read this, then we saw that on a visit.” Nor should students try to cover all of the issues touched upon in class. These essays can be creative! Comparisons between France and other countries are welcome. Students' work will be evaluated in terms of cohesiveness, logic, and originality.

Editorial essays will be 5-7 pages long and will include a title, introduction, main body, and conclusion. Essays must be typed, double-spaced in Times New Roman (12pt), and 2.5cm/1-inch margins on all four sides. The essay will be submitted in class on the date specified on the course schedule. No late submissions will be accepted. A set of guidelines for written style is included in the course reader.

### Final Exam

The final exam — which will consist of two essays, written in the classroom in response to a set of questions — aims at evaluating the students' understanding of the readings and class discussions as well as the students' development of their critical thinking skills. It also serves as an effective way to measure what insight they have gained from their experience of Paris.

## ASSESSMENT AND GRADING CRITERIA

The course will be graded on a 100-point scale, and the final grade will be determined as follows:

- Class Participation 15%
- Group Project 20%
- 2 Editorials 40%
- Final Exam 25%

The numerical average will correspond to the following degrees of competence:

90 – 100	<i>Outstanding degree of competence</i>
80 – 89	<i>Good degree of competence</i>
70 – 79	<i>Adequate degree of competence</i>
60 – 69	<i>Basic degree of competence</i>
0 – 59	<i>Failure to demonstrate a basic degree of competence</i>

## 9. ATTENDANCE POLICY

Attendance is expected in all course meetings, course-related activities and visits/excursions on UCEAP programs.

- Students should plan to arrive on time to all course meetings. Students will be marked absent if they are not present at the start of class. Students will also be marked absent if they skip out early.
- Roll will be called as a matter of course. The class register is the official record of student attendance.
- Absences will adversely affect course participation grades. Students will be required to meet with the Academic Director if it is determined that their lack of participation in a course has a negative impact on the other students in the class (e.g., group presentations). When appropriate, the Academic Director will confer with UCEAP on disciplinary measures to take, including probation and dismissal from the program.
- No MAKE-UPS for missed work: if a student is absent on a day when there is some form of assessment (quiz, test, presentation, exam, etc.), there will be no make-ups.
- NO LATE ASSIGNMENTS: due to the intensive nature of the program, no late assignments will be accepted and no extensions will be given.
- No guests are allowed to participate in any UCEAP courses or site visits.

## 10. CLASS ETIQUETTE

Students studying abroad are ambassadors for the University of California and as such, should act with decorum and respect for others at all times. As participants on the UCEAP Summer Program in Paris, students are subject to student conduct policies of UCEAP and ACCENT.

Students should seek to play their part in making the class a success. Students should arrive punctually for classes, taking special care to allow for journey times between the various venues. They should come to class with the necessary materials for taking notes, and bringing with them any books or suchlike required for the class. Students will be responsible for obtaining their own copies of any missed assignments and materials.

Food and drink may NOT be brought into the classroom or consumed during class. Cell phones and other electronic devices should be switched off upon entering the classroom or lecture room.

For more information, please consult the UCEAP Student Conduct and Discipline Policy at [http://eap.ucop.edu/Documents/Policies/student\\_conduct\\_discipline.pdf](http://eap.ucop.edu/Documents/Policies/student_conduct_discipline.pdf).

## 11. ACADEMIC INTEGRITY

Students should remember that they are subject to the academic integrity provisions of the University of California. The principle of honesty must be upheld if the integrity of scholarship is to be maintained by an academic community.

All academic work—research papers, exams, and/or other assignments—must be done by the student to whom it is assigned, without unauthorized aid of any kind. Likewise, any act of academic misconduct, such as cheating, fabrication, forgery, plagiarism, or facilitating academic dishonesty, will subject a student to disciplinary action.

For more information, please consult UCEAP Academic Conduct Policy at [http://eap.ucop.edu/Documents/Policies/academic\\_conduct.pdf](http://eap.ucop.edu/Documents/Policies/academic_conduct.pdf).

## 12. STUDENT ACCOMMODATIONS

UCEAP is committed to facilitating welcoming and reasonably accessible programs. Any student who because of a disability may require special arrangements in order to meet course requirements should present appropriate verification from the campus Student Disability Office to UCEAP advisors during the application process, and should contact Paris Director upon arrival to confirm the approved accommodations. No requirement exists that accommodations be granted prior to completion of this approved university procedure. Disability status is confidential and should always be discussed in private.

For more information, please consult UCEAP Official website at <http://eap.ucop.edu/Diversity/Pages/students-with-disabilities.aspx>

## 13. COURSE SCHEDULE

Date	Contents & Readings	Coursework & Site Visits
<p><i>WEEK 1</i> Thurs 20 June</p>	<p><i>TOPIC:</i> Paris as palimpsest Horne: Intro and Age One, up to the 100 Year's War</p>	
<p><i>WEEK 1</i> Fri 21 June</p>	<p><i>TOPIC:</i> Henri IV: One Nation under God? Whose god rules? Today: Do we want freedom of—or from—religion? Or just any excuse to hate “them”?</p> <hr/> <p><i>READINGS:</i> Horne, Age Two, Sections 4 and 5 (including “Worth a Mass”)</p> <p>Boyd C. Schafer, “Defining Nationalism” from <i>Nationalism: Myth and Reality</i>. (New York: Harcourt Brace, 1955), pp. 7-8.</p> <p>Voltaire’s <i>Treatise on Tolerance</i> (1763) [sections on Tolerance, Dogma, Fanaticism, Persecution].</p> <p>King Henri IV: “The Edict of Nantes” of 1598</p> <p>Mohammed Hanif, “The Cows Between Us,” <i>International New York Times</i>, April 8-9, 2017, p. 8.</p> <p>Amanda Taub and Max Fisher, “Sri Lanka: Facebook and vengeance,” <i>INYT</i>, April 25, 2018, pp. 1, 4.</p> <p>Charles M. Blow, “Unaffiliated and under-represented,” <i>The New York Times</i>, May 17, 2015, p. A19.</p>	<p><u>Tips for places to visit:</u> - For Medieval art and craft, go to the Musée Cluny (esp. the one thing you will never forget as long as you live: the ‘Lady and the Unicorn’ tapestries). - For Henri IV: “La place des Vosges,” as well as the “Place Dauphine” and the Pont Neuf bridge watched over by his statue. - And don’t miss out on Rubens’ more than twenty paintings (full of mythological and Christian symbolism) dedicated to Henri’s beleaguered wife, Marie de Medici at the Louvre, Richelieu Wing, 2<sup>nd</sup> floor, rooms 17-19.</p>

<p><i>WEEK 2</i></p> <p>Tues 25 June</p>	<p><i>TOPIC:</i> Louis XIV: Constructing power: art and artifice Today: What makes a president different from a king?</p> <hr/> <p><i>READINGS:</i> Horne, Age Two, Section 6 (“Regicide, Regent and Richelieu”) and Age Three, Sections 7, 8, and 9 (up to “Another Regency.”)</p> <p>Excerpts from: - The Duke of Saint-Simon’s <i>Memoirs</i>; - Louis XIV’s <i>Memoirs for the Instruction of the Dauphin</i>.</p> <p>Summary of Government Expenditure 1663-1688.</p> <p>Heather Murphy, “Draw a Leader. What’s She Like? Trick Question!” <i>NYT</i>, March 17, 2018, pp. A 1, 5.</p> <p>A study of political image-making and caricature - Gilles Guerin, “Louis XIV crushing the Fronde,] marble, 1654, <i>Musée Condé, Chantilly</i>; - Antoine Coysevox, “Louis XIV Trampling His Enemies,” (image) stucco relief, 1681, “Salle de la guerre” at the <i>Chateau de Versailles</i>; - W.M. Thackeray (Titmarsh), “Historical Study: Rex, Ludovicus, Ludovicus Rex, 1840, London (British Library). [These three images are from Peter Burke, <i>The Fabrication of Louis XIV</i>. (New Haven: Yale U.P., 1992, pp. 38, 88, 124).]</p> <p>Charles Philipon, “King Louis-Phillip turns into a pear.” (1831/BNF)</p> <p>Adam Nossiter, “Why the French Are Growing Angry with Emmanuel Macron,” <i>NYT</i>, April 18, 2018.</p>	<p><u>Tips for places to visit:</u> Look for: La Place des Victoires, and, in particular, the two triumphant arches to nowhere located east and west of the metro station “Strasbourg-St. Denis.”(metro lines # 4, 8, 9).</p>
<p><i>WEEK 2</i></p> <p>Wed 26 June 2:30-4pm</p>	<p><i>TOPIC:</i> The Walls of the Louvre</p>	<p>Site Visit #1 <b>The Walls of the Louvre</b> Meeting point: outside the metro station « Louvre-Rivoli » (Line #1) Bring along the maps (first 5 pages) from the reader.</p>
<p><i>WEEK 2</i></p> <p>Thurs 27 June</p>	<p><i>TOPIC:</i> 18th century calls for freedom and equality. Today: What are the limits to – what should limit - the freedom to speak my mind?</p> <hr/> <p><i>READINGS:</i> Horne, Age Three, Section 9 “Death of the Ancien Regime”</p>	

	<p>Excerpts from: Immanuel Kant, <i>What is Enlightenment?</i> (1784);</p> <p>Denis Diderot, "Political Authority" and "Slavery" from <i>The Encyclopedia</i></p> <p>Caricatures by: Lucas Cranach (1545)/Riss (2014).</p> <p>Pie chart: topical breakdown of Charlie Hebdo covers</p> <p>Maximilien Robespierre,  <ul style="list-style-type: none"> <li>- "Virtue and Terror," (February 5, 1794);</li> <li>- "The Administration of Terror" (June 10, 1794).</li> </ul> </p> <p>Statistics, March 1793-August 1794, "Executions during the Reign of Terror."</p> <p>Patrick Kingsley, "After Purge Aimed at Dissenters, a Turkey in Chaos." <i>INYT</i>, April 15, 2017, pp. 1, 4.</p> <p>Jina Moore, "An Orwellian Turn for Kenya," <i>INYT</i>, February 3-4, 2018, p. 2.</p> <p>Gina Apostol, "Speaking Fascism's Tongues," <i>INYT</i>, May 20-21, 2017, p.9.</p>	<p><u>Tips for places to visit:</u>  Place de la République; Place de la Nation; The Conciergerie, where Robespierre was held before his own execution.</p>
<p><b>WEEK 3</b></p> <p>Tues 2 July</p>	<p><b>TOPIC:</b>  The French revolution: was a king or were "the one percent" (3% in those days) the real problem?  Today: With equality for all?</p> <hr/> <p><b>READINGS:</b>  Chronology of the Revolution 1789-1794.</p> <p>Jean-Jacques Rousseau, <i>The Social Contract</i> (1762).</p> <p>Emmanuel Sieyès, "Bourgeois Disdain..." [Aka: "What is the Third Estate?"], (January, 1789).</p> <p>James Surowiecki, "Moaning Moguls," <i>The New Yorker</i>, July 7 &amp; 14, 2014, p.36.</p> <p>"A Parisian newspaper account" written on the night of July 14, 1789.</p> <p>Statistics pinpointing the professions of those who attacked the Bastille</p> <p>"The Declaration of the Rights of Man and of Citizens," (August, 1789). (Image)</p> <p>Lyrics of a popular Revolutionary song : "Ca Ira," (1792 version). French/English.</p> <p>Micah White, "Without a Path from Protest to Power..." <i>The Guardian</i>, Jan. 19, 2017.</p>	<p><b>1st EDITORIAL ESSAY DUE</b></p> <p><u>Tips for places to visit:</u>  -The Nissim de Camondo museum, which houses more items from the Château de Versailles than are in the castle today.  -The "Chapelle expiatoire" on the Boulevard Haussmann (weird opening hours, Thurs and Sat afternoon only). This marks the spot where Louis XVI and Marie-Antoinette's decapitated bodies were dumped.  -The royal tombs at the Saint-Denis Basilica (metro line # 13).</p>

	Kenneth T. Andrews, "How Protest Works," <i>NYT (Sunday Opinion)</i> , Oct. 21, 2017.	
<p>WEEK 3</p> <p>Wed 3 July 2:30-4pm</p>	<p>TOPIC: L'Arc de triomphe</p>	<p>Site Visit #2 <b>L'Arc de triomphe</b> Meeting point: on the corner of the Ave. des Champs Elysées, outside the Metro stop Charles de Gaulle/Etoile. Take <u>exit #1</u> marked "Arc de triomphe" which leads to an escalator. Facing the arch, you are on the right hand side of the avenue. If you are late, use the underpass and find us. (Metros: #1, 2, 6, and RER A) To prepare for the visit: Look at the images of arches in European history in the reader.</p>
<p>WEEK 3</p> <p>Thurs 4 July</p>	<p>TOPIC: Napoleon I: for and against Today: O.K. you are now our Fearless Leader. How, why, what's the point?</p> <hr/> <p>READINGS: Horne, Age Four.</p> <p>Selections from Napoleon's statements, private and public</p> <p>Nicolò Machiavelli, from <u>The Prince</u> (1514): "Those Who Come to Power By Crime," "The Things for Which Men, and Especially Princes, are Praised or Blamed," "Generosity and Parsimony," "Cruelty and Compassion; and Whether It Is Better to be Loved Than Feared, or the Reverse," "How Princes Should Honor Their Word."</p> <p>Joshua Rothman, "Shut Up and Sit Down," <u>The New Yorker</u>, Feb. 29, 2016, pp. 64-69.</p> <p>David D. Kirkpatrick, "Egypt's New Strongman, Sisi Knows Best," <i>INYT</i>, May 26, 2014, pp. 1, 8.</p>	<p><u>Tips for Places to Visit :</u> The Louvre : Denon Wing, 1st floor, room 75, « The Consecration of Napoleon », painting by David ; Day trip just outside Paris : <i>The Château de Malmaison</i></p>
<p>WEEK 4</p> <p>Tues 9 July</p>	<p>TOPIC: Peasants and Workers: The gap between the rich and the poor. Today: Why is this gap greater today than before?</p> <hr/> <p>READINGS: Horne, Age Five, Section 13 ("Constitutional Monarchy and Revolt")</p> <p>Robert Darnton, "Peasants Tell Tales, The Meaning of Mother Goose," from <i>The Great Cat</i></p>	



	<p><i>Massacre</i> (NY: Basic Books, 1984/1999, pp. 9-39, 61-65.)</p> <p>Statistics on peasant mortality during the <i>ancien régime</i></p> <p>Nina Martyris, "Let Them Eat Bread: The Theft That Helped Inspire 'Les Miserables,'" <i>National Public Radio</i> broadcast stream, March 2017.</p> <p>Testimony by factory workers (recorded by English parliamentary committees in the 1830's).</p> <p>Jules Michelet, "Cheap Calico," excerpted from <i>The People</i> (1846).</p> <p>Beth Macy, "The Might of Making," <i>INYT</i>, March 3-4, 2018, p. 17.</p> <p>Anand Giriharadas, "Innovation Isn't Making the World Equal," <i>INYT</i>, April 14, 2015, p. 2."</p>	<p><u>Tips for places to visit:</u> Victor Hugo's house at the Place des Vosges; The Sewer Museum next to the Pont d'Alma bridge; The <i>Musée des arts et métiers</i> (museum of industry and invention) to see a real spinning jenny and the first car, built in 1795!</p>
<p><b>WEEK 4</b> Thurs 11 July</p>	<p><b>TOPIC:</b> Napoleon III: Do public works...work? Today: Ways to – or not to - transform a city</p> <hr/> <p><b>READINGS:</b> Horne, <i>Age Five</i>, Section 14 ("The Second Empire")</p> <p>Images: <i>L'île de la cité</i> (map from 1754 ; photographs from 1855 and 1865) - Cross-plan and ground plan of the Parisian opera house of 1875. ([Gérard Fontaine, <i>Palais Garnier</i>. Paris: Editions du patrimoine, 2001].</p> <p>Anastasia Edel, "Moscow's Real Estate Roulette," <i>NYT</i>, May 22, 2017.</p> <p>Akash Kapur, "Letter from Tamil Nadu: Rush, What happens when a big road meets a small village?" <i>The New Yorker</i>, October 14, 2013, pp. 59-65.</p> <p>Marshall Berman, from <i>All That is Solid Melts in the Air</i>. New York: Penguin, 1982/1988, pp. 287-312.</p>	<p><u>Tips for places to visit:</u> The Musée d'Orsay (focus on works from 1849-1870; find the model of the Palais Garnier and the streets around it at the far end of the main level). The Napoleon III apartments at the Louvre: Richelieu Wing on the 1<sup>st</sup> floor, rooms 82-87. Day trip just outside Paris : <i>The Château de Compiègne</i>.</p>
<p><b>WEEK 5</b> Tues 16 July</p>	<p><b>TOPIC:</b> From Commune to Compromise: the Third Republic Today: Why do you feel American? Do you?</p> <hr/> <p><b>READINGS:</b> Horne, <i>Age Five</i>, Section 15 ("L'Année terrible"), and <i>Age Six</i>, Section 16 ("Belle Epoque").</p> <p>Images of "La Petroleuse."</p>	<p><b>INVALIDES PROJECT DUE</b></p>



	<p>Drawing of the central mosaic at Sacre Coeur</p> <p>Photographs from the Parisian Universal expos of 1889, 1900, and 1937.</p> <p>Richard D.E. Burton, "Marble vs. Iron: Sacré Coeur and the Eiffel Tower," from <i>Blood in the City</i>. (Ithaca: Cornell University Press, 2001, pp. 174-183 and 190-197).</p> <p>Adam Gopnik, "Comment: Christmas Stories," <i>The New Yorker</i>, January 1, 2018, pp. 15-16.</p> <p>E.J. Hobsbawm, "Mass-Producing Traditions: Europe 1870-1914," in Hobsbawm, E.J. and Terrence Ranger, eds., <i>The Invention of Tradition</i>. (Cambridge: Cambridge University Press, 1983), excerpts: pp. 263-273 and 303-307.</p> <p>Ellen Barry, "Court says Indian Cinemas Must Play the National Anthem," <i>INVT</i>, Dec. 2, 2016, p. 5.</p> <p>Alex Marshall, "For La Marseillaise, Another Day of Glory and Debate," <i>NYT</i>, Dec. 24, 2016, p. C4.</p> <p>"La Marseillaise," Lyrics in French and English.</p>	<p><u>Tips for places to visit:</u> Visit the Sacre Coeur! Sit down to study the mosaic!</p> <p>Walk out onto the Alexandre III bridge and try to situate the photographs from the Parisian Universal expos.</p> <p>Visit the Pantheon and try to determine why the crypt of this resting place for "great men of France" remains half empty.</p> <p>Also go find the Père Lachaise cemetery and find the "Mur des fédérés."</p>
<p><b>WEEK 5</b> Thurs 18 July</p>	<p><b>TOPIC:</b> World War 1 and its aftermath Today: Can you go back to "normal," just like that?</p> <hr/> <p><b>READINGS:</b> Horne, Age Six</p> <p>Roland Doregelès, "That Fabulous Day," from <i>After Fifty Years</i> (from G.A. Panichas, ed. <i>Promise of Greatness</i>, New York: John Day, 1968, Sally Abeles, trans);</p> <p>Matti Friedman, "My Forgotten War and Their Forgotten Graves," <i>INVT</i>, Nov. 11-12, 2017, p. 11.</p> <p>John Quiggin, "World War 1 and Australia," <i>INVT</i>, July 28, 2014, p. 9</p> <p>Maxime Le Forestier <i>Les Lettres</i> (1975), song and text.</p> <p>George Packer, "Home Fires: Soldiers Write Their Wars," from <i>The New Yorker</i>, April 17, 2014, pp. 69-73;</p>	<p><u>Tips for places to visit:</u> Walk into into any church or 'mairie' and look for/ask for the the tablet listing parishioners « morts pour la France 1914-1918. »</p>
<p><b>WEEK 6</b> Tues 23 July</p>	<p><b>TOPIC:</b> WWII: What have we learned? Today: What have we learned?</p>	<p><b>2nd EDITORIAL ESSAY DUE</b></p>

	<p><b>READINGS:</b> Horne, Age Seven up to and including the section "Victory in Europe."</p> <p>Tony Judt, "What Have We Learned, If Anything?" <i>The New York Review of Books</i>, May 1, 2008, pp. 16-20.</p> <p>Alex Ross, "The Sound of Hate," <i>The New Yorker</i>, July 4, 2016, pp. 65-69.</p> <p>Paul Bloom, "The Baby in the Well: The case against empathy," <i>The New Yorker</i>, May 20, 2013, pp. 118-121.</p> <p>Tourist snapshots (Auschwitz) printed in <i>Télérama</i>, Dec 14, 2011, p.48.</p> <p>Jean-Paul Sartre, "The Responsibility of the Individual," from <i>Existentialism</i> (1956).</p> <p>Raghu Karnad, "India's Forgotten Soldiers," <i>INYYT</i>, Aug. 15-16, 2015, p.7.</p>	<p><u>Tips for places to visit:</u> Go either to the "Mémorial des déportés" (at the westernmost tip of the Ile de la cité, open 10-12 and 14-19h) or the 'Mémorial de la Shoah" on the rue Geoffroy l'Asnier. Then visit the Musée de l'art et de l'histoire du judaïsme (71, rue du Temple).</p>
<p><b>WEEK 6</b> Thurs 25 July</p>	<p><b>TOPIC:</b> Nostalgia and its discontents: Les Halles, from 1183 to 1969 C.E. Today: Shiny glass shopping malls. Do they make you happy?</p> <hr/> <p><b>READINGS:</b> Finish Horne, Age Seven, from "First Signs of Recovery," to the end.</p> <p>Wolfgang Schivelbusch, "Excursus: The Space of Glass Architecture," from <i>Railway Journey</i> (Berkeley: University of California Press, 1986), pp. 45-54.</p> <p>Emile Zola, <i>The Belly of Paris</i>, (1873). Brian Nelson, trans. (Oxford World Classics, 2007), excerpts, plus explanatory notes.</p> <p>Images of the destruction of <i>Les Halles</i>.</p> <p>Oliver Wainwright, "A Custard-coloured flop: The 1 billion euro revamp of Les Halles in Paris. <i>The Guardian</i>, April 6, 2016.</p> <p>Ian Johnson, "The High Price of the New Beijing," <i>NYRB</i>, June 23, 2011, pp. 47-50.</p> <p>Richard Sennett, "No One Likes a City That Is Too Smart," <i>The Guardian</i>, Dec 4, 2012.</p>	<p><u>Tips for places to visit:</u> If you have not done so already, please take the metro to Châtelet. Take an exit marked "Forum des Halles." Wander around for a while. Come up to the surface, take in the "canopy" which is supposed to be the color of champagne, and try to find the Church of St. Eustache, all the while taking note of your surroundings. How does this compare to the scene Zola describes?</p>
<p><b>WEEK 7</b> Mon 29 July</p>	<p><b>TOPIC:</b> Final Review and Discussion</p>	

	<p>Today: Great cities: should they belong to the tourists or the “locals?”</p> <hr/> <p><i>READINGS:</i>          Elle Hunt, “Tourism kills neighborhoods: how do we save cities from the city break?” <i>The Guardian</i>, August 4, 2017.</p> <p>Nathaniel Rich, “The Heart of New Orleans,” <i>NYRB</i>, pp. 22, 24.</p> <p>Aela Callon, “Pardon Your French: Chinese Tourists and a Clash of Culture in Paris.” <i>Al Jazeera</i>, July 31, 2016.</p> <p>Tony Perrottet, “Tourists Gone Wild.” <i>INNYT</i>, Dec. 10-11, 2016, p. 12.</p> <p>“Naked Italians on a Street in Barcelona,” August 21, 2014. Photo: Vincens Forner.</p>	<p><u>Tips for places to visit:</u> every tiny shop and restaurant and bar in the neighborhood where you have lived for these past seven weeks.</p>
<p><i>WEEK 7</i>  Wed 31 July</p>	<p><b>FINAL EXAM</b></p>	