

UCEAP Paris French Language and Culture Program Courses - Summer 2017
PCC 104. **Paris as Palimpsest: A Perpetual Dialogue Between Past and Present**

Prof. Christina von Koehler

contact:

e-mail: vonkoehler@aol.com
cell (visits only): 06 85 36 74 11

Lecture

Tuesday/Thursday 2-4 p.m.
(unless otherwise indicated)
Wednesday – Visits 2:30-4:00 p.m.
Excursions noted below.

Office Hours

By appointment

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 This class is designed to provide students with an understanding of the intellectual framework and historical references that inform the most volatile issues debated in France today. 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.

Goals

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).

In order to meet the course objectives, 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). By engaging in a dialogue with the past, students' understanding of present issues is enriched.

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")

Learning Outcomes

The course also seeks to develop students' written and oral rhetorical skills as well as their analytical skills through the following activities and assignments:

- Class discussion on readings, in which close attention is paid to both style and the use of evidence to support an argument
- Through in-class analysis of things like political cartoons and the deciphering, during numerous "off-campus visits," of political messages embedded in the iconography of monuments' façades, students are presented techniques to read visual evidence
- Writing assignments in essay-format, which are evaluated in terms of students' ability to develop a thesis and support it with well-chosen evidence, as well as coherent organization and attention to style
- To heighten their visual sensitivity, a project that sends them to the Invalides in small groups is conceived as a photo-essay

The final exam tests students on their ability to compare a set of recent newspaper articles/editorials to explain the differences in American and French attitudes by providing the appropriate historical background.

Required texts:

Alistair Horne The Seven Ages of Paris.

Course Reader: All other readings listed are in the xeroxed reader.

The essays in the course reader are intended as springboards for both your written work and our class discussions. Make sure to set aside time to read and think about the issues they raise.

Class requirements:

Your grade will be based on the following elements:

Editorials (2)	40%
Invalides "scavenger hunt"	20%
Class Participation	10%
Final Exam	30%

Assignments: The deadlines for assignments are firm. No extensions or make up assignments.

The **Editorials** are 5-7 page essays, typed and double-spaced. They should absolutely NOT be a dry summary of "then we did this, then we saw that." Nor should you try to cover everything.

Pick an overarching theme -- zero in on a topic -- which will allow you to integrate multiple aspects of our readings and discussions with your own observations of Paris (incl. on our group visits) during the previous two weeks. You might start from those subjects suggested in italics in the syllabus, a cartoon caption, a line from one of the readings... see if you can use and make the connections between multiple sources: readings, visits, and your life.

Be creative! Comparison between France and other countries is welcome. Your work will be evaluated in terms of cohesiveness, logic, and originality. There are many avenues you can choose...feel free to discuss your ideas with me before or after any class. You might

consider showing me your outline before you start writing. Once you find a title, you are on the way to the essay.

The essays are **due, at the latest**, on:

1st: July 4 / 2nd: July 25 (but if you are inspired, please hand them in early!)

Note: *proofreading of your printed work is required!* (**10%** of the grade for any essay). I will stay at the center after class on those days should you need time to look over your print-out. Catch all the typos and grammatical errors you can and correct by hand! Pristine printouts larded with **sloppy mistakes** automatically lose points i.e. the essay which repeatedly described “plagues” rather than “plaques.” Written work, no matter how incisive and original, that is filled with these kinds of mistakes is guaranteed not to receive an “A.” However, I would be glad to work *with* you on improving your writing style or overcoming difficulties with grammar. (A summary of frequent errors, easily fixed, may be found in the reader).

A Note on Plagiarism: Plagiarism is a serious offense and could result in your dismissal from the program. All instances of suspected plagiarism will be reported to EAP for disciplinary action. If you borrow words or an idea from any source, whether it be a book, journal, magazine, the Internet, or a lecture, you need to indicate where the information came from. Diana Hacker’s *A Writer’s Reference* identifies three different acts that are considered plagiarism: “(1) failing to cite quotations and borrowed ideas, (2) failing to enclose borrowed language in quotation marks, and (3) failing to put summaries and paraphrases [of other texts] into your own words” (Hacker 261). (By both citing the source of this definition of plagiarism and by “enclosing borrowed language in quotation marks,” this syllabus has avoided charges of plagiarism.) If you have any questions regarding plagiarism, please ask me.

The **Invalides “Scavenger Hunt”** group project [2 or 3 people] sends you on your own to one of the most symbolic sites in Paris armed with a questionnaire [to be distributed in class]. *L’Eglise de la dôme* is open 7/7 from 10am to 7pm. One person should be the designated photographer/sketch artist and another armed with a French-English dictionary. This project requires that you open your eyes, then discuss and coordinate your findings with your partner/s, divide up the writing sections and proofread each other’s work. The photo-essay is due on **July 18**.

Class Participation Class Participation is required both in the classroom and on all of our group visits. As per the UCEAP Paris Attendance Policy, excessive absences will result in a lowered final grade. Excessive absences will incur a sanction of ¼ of a letter grade for each absence beyond the two absences allowed for medical, transport delay or emergency situations. You must arrive to class on time, do the reading, and be prepared to contribute to class discussion. Chattering or spacing out on a site visit is noticed and will affect your grade.

The **Final Exam** will be held in class on **August 3**. Prepared, but not open book, with the understanding that this demands preparation and thought on your part. One week in advance, you will be given a dossier of articles to analyze in a comprehensive essay.

A Note on Electronic Devices

As a courtesy to your instructor and fellow students, please do not use cell phones, laptops, tablets, e-readers, or other electronic devices during class, even to check the time. Make sure phones are turned off. Use of these devices will lower your participation grade. No recording (audio or visual) of class sessions will be permitted.

COURSE SCHEDULE

WEEK 1:

Thursday June 22 – *Paris as palimpsest*

Horne: Intro and Age One, up to the 100 Year's War.

Friday June 23 – *Henri IV: One Nation under God? Whose god rules?*

Today: Do we want freedom of – or from – religion? Or just from “them?”

Reading: Horne, Age Two, Sections 4 and 5 (including “Worth a Mass”)

Boyd C. Schafer, “Defining Nationalism” from Nationalism: Myth and Reality. (New York: Harcourt Brace, 1955), pp. 7-8.

Mohammed Hanif, “The Cows Between Us,” International New York Times, April 8-9, 2017, p. 8.

Vanessa Barbara, “Brazil’s Vigilante Lynchings,” INNYT, Aug. 14, 2015, p. 6.

Voltaire’s Treatise on Tolerance (1763) [sections on Tolerance, Dogma, Fanaticism, Persecution].

Editors of the L.A. Times, “‘Freedom of religion’ collides with ‘freedom from religion’ on a Missouri Playground.” April 20, 2017.

King Henri IV: “The Edict of Nantes” of 1598

Tips for places to visit on your own. Go find: “La place des Vosges,” as well as the “Place Dauphine” and the Pont Neuf bridge watched over by his statue. 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).

+ **Saturday, June 24** – **all-program excursion to CHANTILLY**

WEEK 2:

Tuesday June 27 – *Louis XIV: Constructing power: art and artifice*

Today: What makes a president different from a king?

Reading: Horne, Age Two, Section 6 (“Regicide, Regent and Richelieu”) and Age Three, Sections 7, 8, and 9 (up to “Another Regency.”)

Excerpts from : the Duke of Saint-Simon’s Memoirs ;
Louis XIV’s Memoirs for the Instruction of the Dauphin.
Summary of Government Expenditure 1663-1688.

A study of political image-making and caricature

Gilles Guerin, “Louis XIV crushing the Fronde,| marble, 1654, Musée Condé, Chantilly;

Antoine Coysevox, "Louis XIV Trampling His Enemies." (image) stucco relief, 1681, "Salle de la guerre" at the Chateau de Versailles;
W.M. Thackeray (Titmarsh), "Historical Study: Rex, Ludovicus, Ludovicus Rex, 1840, London (British Library).
[These three images from Peter Burke, The Fabrication of Louis XIV. (New Haven: Yale U.P., 1992, pp. 38, 88, 124).]

Charles Philippon, "King Louis-Phillip turns into a pear." (1831/BNF)
Barry Blitt, "First Anniversary." New Yorker cover, Feb. 1, 2010.
B. Blitt, "Hillary 2016 Campaign Memorabilia." New Yorker, October 17, 2016, p.55.

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.

*** Wednesday June 28**

2:30-4:00 p.m. CLASS OUTING:

The Walls of the Louvre

Meeting point : outside the metro station « Louvre-Rivoli » (Line #1)

Bring along the maps (first 5 pages) from the reader.

Thursday June 29 – 18th century calls for freedom and equality.

Today: What are the limits to – what should limit - the freedom to speak my mind?

Reading: Horne, Age Three, Section 9 "Death of the Ancien Regime"

Excerpts from: Immanuel Kant, What is Enlightenment ? (1784);

Denis Diderot, « Political Authority » and « Slavery » from The Encyclopedia ;

Maximilien Robespierre: "Virtue and Terror," February 5, 1794; "The Administration of Terror" (June 10, 1794).

Caricatures by: Lucas Cranach (1545), Charlie Hebdo (2014).

Pie chart: topical breakdown of Charlie Hebdo covers

Andrew Marantz, "Take a Joke Dept. Hecklers for Hire." The New Yorker, March 13, 2017, pp. 29-30.

Gina Apostol, "Speaking Fascism's Tongues," INYT, May 20-21, 2017, p.9.

WEEK 3:

Tuesday July 4 – The French revolution: was a king or were "the one percent" (3% in those days) the real problem?

Today: With equality for all?

Reading: Horne...doesn't deal with it, assuming the reader has been there already.

Chronology of the Revolution 1789-1794.

Jean-Jacques Rousseau, The Social Contract (1762).
Emmanuel Sieyès, “Bourgeois Disdain...” [Aka: “What is the Third Estate?”]
(January, 1789).

“A Parisian newspaper account” from July 14, 1789
Statistics relating to the professions of those who attacked the Bastille

Patrick Kingsley, “After Purge Aimed at Dissenters, a Turkey in Chaos.” INYT, april
15, 2017, pp. 1, 4.
Micah White, “Without a Path from Protest to Power...” The Guardian, Jan. 19, 2017.

“The Declaration of the Rights of Man and of Citizens,” (August, 1789).

Lyrics of a popular Revolutionary song : “Ca Ira,” (1792 version). French/English.
Statistics, March 1793-August 1794, “Executions during the Reign of Terror.”

--- *First editorial due*

Places you could explore:

- *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) which 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).*

* **Wednesday July 5 –**

2:30-4:00 p.m.CLASS OUTING:

L’Arc de triomphe

Meeting point: on the corner (pairs) of the Ave. des Champs Elysées, outside the Metro stop Charles de Gaulle/Etoile. Take exit #1 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)

Look at the images of arches in European history in the reader.

Thursday July 6 – Napoleon I: for and against

Today: O.K. you are now our Fearless Leader. How, why, what fo’r?

Reading: Horne, Age Four.

Selections from Napoleon’s statements, private and public;

Nicolò Machiavelli, from The Prince (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.”

Joshua Rothman, “Shut Up and Sit Down,” The New Yorker, Feb. 29, 2016, pp. 64-69.

Reuters News Feed: “Egypt’s Sisi Scores Early Success with Smart Cards for Bread Subsidies,” January 12, 2015.

WEEK 4:

Tuesday July 11 – *Peasants and Workers: The gap between rich and poor.*

Today: Why is the gap greater today than before?

Reading: Horne, *Age Five*, Section 13 (“Constitutional Monarchy and Revolt”)

Robert Darnton, “Peasants Tell Tales, The Meaning of Mother Goose,” from The Great Cat Massacre (NY: Basic Books, 1984/1999, pp. 9-39, 61-65.)

Statistics on peasant mortality during the *ancien régime*

Testimony by factory workers (recorded by English parliamentary committees in the 1830’s).

Jules Michelet, “Cheap Calico,” excerpted from The People (1846).

Anand Giriharadas, “Innovation Isn’t Making the World Equal,” Intl. New York Times, April 14, 2015, p. 2.”

Barbara Ehrenreich, “No Place Like Home.” INYT, Feb. 27-28.

Adam Nagourney, “Aloha and Welcome to Paradise. Unless You’re Homeless.” The New York Times, June 3, 2016,

*** Wednesday, July 12***

EXCEPTIONALLY, AT ACCENT – “La Sylphide” Group

1:30-2:30 pm

■ **Introduction to the ballet “La Sylphide”***

- *Wednesday, July 12 at 8:00 p.m.*
- **“La Sylphide” performed by the Ballet de l’Opéra de Paris (*the oldest dance company in the world*) at the Palais Garnier.**

Metro stop “Opéra” on the #3, 7, and 8 trains.

The performance begins sharply at 8:30 p.m. *If you are late, you may not be let in.*

Thursday July 13 – *Napoleon III: Do public works...work?*

Today: Ways to – or not to - transform life in a city

Reading: Horne, *Age Five*, Section 14 (“The Second Empire”)

Images: *L’Ile de la cité* (map from 1754 ; photographs from 1855 and 1865)

Cross-plan and ground plan of the *Palais Garnier* [From: Gérard Fontaine, *Palais Garnier*. Paris: Editions du patrimoine, 2001, cover inset].

Marshall Berman, from All That is Solid Melts in the Air. New York: Penguin, 1982/1988, pp. 287-312.

Ian Johnson, “The High Price of the New Beijing,” NYRB, June 23, 2011, pp. 47-50.

WEEK 5:

*** Monday, July 17***

EXCEPTIONALLY, AT ACCENT – “Don Quichotte” Group

3:30-4:30 pm

■ **Introduction to the ballet “Don Quichotte”***

*** Monday, July 17 at 7:30 p.m. “Don Quixote” performed by the Cuban National Ballet at the legendary concert hall La Salle Pleyel.**

Metro stop “Ternes” on line 2 (shorter walk) or “Charles de Gaulle Etoile” on lines 1 and 6 (longer walk). Don’t rely on your GPS working: print out a map you can follow there. The performance begins sharply at 8:00 p.m. If you are late, you may not be let in.

Tuesday, July 18 – *From Commune to Compromise: the Third Republic*

Today: Why do you feel American? And why?

Reading: Horne, Age Five, Section 15 (“L’Année terrible”), and Age Six, Section 16 (“Belle Epoque”).

Images of “La Petroleuse.”

Drawing of the central mosaic at Sacre Coeur (*visit! sit down to study the mosaic!*)

Photographs from the Parisian Universal expos of 1889, 1900, and 1937. *Walk out onto the Alexandre III bridge and try to situate these photographs.*

Richard D.E. Burton, “Marble vs. Iron: Sacré Coeur and the Eiffel Tower,” from Blood in the City. (Ithaca: Cornell University Press, 2001, pp. 174-183 and 190-197).

E.J. Hobsbawm, “Mass-Producing Traditions: Europe 1870-1914,” in Hobsbawm, E.J. and Terrence Ranger, eds., The Invention of Tradition. (Cambridge: Cambridge University Press, 1983), excerpts: pp. 263-273 and 303-307.

Ellen Barry, “Court says Indian Cinemas Must Play the National Anthem,” INNYT, Dec. 2, 2016, p. 5.

Alex Marshall, “For La Marseillaise, Another Day of Glory and Debate,” New York Times, Dec. 24, 2016, p. C4.

“La Marseillaise,” Lyrics in French and English.

Visit the Pantheon and try to determine why the crypt of this resting place for “great men of France” remains half empty. Also go find the Père Lachaise cemetery and find the “Mur des fédérés.”

--- Invalides Scavenger Hunt report due

Thursday July 20 – *World War 1 and its aftermath*

Today: Can you go back to “normal,” just like that?

Reading: Horne, *Age Six*

Roland Doregelès, “That Fabulous Day,” from After Fifty Years (from G.A. Panichas, ed. Promise of Greatness, New York: John Day, 1968, Sally Abeles, trans);

John Quiggin, “World War 1 and Australia,” Intl NYTimes, July 28, 2014, p. 9;

Maxime Le Forestier *Les Lettres* (1975), song text.

George Packer, “Home Fires: Soldiers Write Their Wars,” from The New Yorker, April 17, 2014, pp. 69-73;

James Dao and Andrew W. Lehren, “Anguish of Soldier Suicides,” IHT, May 17, 2013, p. 2.

Note: walk into into any church or ‘mairie’ and look for/ask for the the tablet listing parishioners « morts pour la France 1914-1918. »

WEEK 6:

Tuesday July 25 – *WWII: Sharing the blame*

Today: What have we learned?

Reading: Horne, *Age Seven* up to and including the section “Victory in Europe.”

Paul Bloom, “The Baby in the Well: The case against empathy,” New Yorker, May 20, 2013, pp. 118-121.

Tony Judt, « What Have We Learned, If Anything ? » NYRB, May1, 2008.

Tourist snapshots (Auschwitz) printed in Télérama, Dec 14, 2011, p.48.

Jean-Paul Sartre, «The Responsibility of the Individual,» from Existentialism (1956).

Raghu Karnad, “India’s Forgotten Soldiers,” INVT, Aug. 15-16, 2015, p.7.

Note: 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).

---**Last call for *Second editorial*.**

+ **Wednesday July 26** – **all-program day trip to GIVERNY and LA ROCHE-GUYON.**

Thursday July 27 – *Nostalgia and its discontents: Les Halles, 1183-1969*

Today: Indoor toilets and shopping malls. Are you happy now?

Reading: Finish Horne, Age Seven, from “First Signs of Recovery,” to the end.

Images of the destruction of *Les Halles*.

Sarah Boxer, “Destroying a Treasure in Tokyo,” *INNYT*, June 6-7, 2015, pp. 6, 8.

Emile Zola, *The Belly of Paris*, (1873). Brian Nelson, trans. (Oxford World Classics, 2007), excerpts, plus explanatory notes.

Nicholas Ourousoff, “A Rich Menu to Choose from for the ‘Belly of Paris,’” *New York Times*, January 6, 2005.

Wolfgang Schivelbusch, “Excursus: The Space of Glass Architecture,” from *Railway Journey* (Berkeley: University of California Press, 1986), pp. 45-54.

Akash Kapur, “Letter from Tamil Nadu: Rush, What happens when a big road meets a small village?” *The New Yorker*, October 14, 2013, pp. 59-65.

Richard Sennett, “No One Likes a City That Is Too Smart,” *The Guardian*, Dec 4, 2012.

NOTE: 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?

WEEK 7:

Tuesday August 1 – Final Review and discussion:

Today: Great cities or small towns: are they to be lived in or should they become mere playgrounds for tourists?

Ada Colau, “Mass tourism can kill a city – just ask Barcelona’s residents,” *The Guardian*, September 2, 2014.

Nathaniel Rich, “The Heart of New Orleans,” *NYRB*, pp. 22, 24.

Aela Callon, “Pardon Your French: Chinese Tourists and a Clash of Culture in Paris.” *Al Jazeera*, July 31, 2016,

Tony Perrottet, “Tourists Gone Wild.” *INNYT*, Dec. 10-11, 2016, p. 12.

“Naked Italians on a Street in Barcelona, August 21, 2014. Photo: Vincens Forner.

Thursday August 3 – Final Exam