

**UCEAP ONLY IN PARIS AND LANGUAGE & CULTURE  
PARIS, FRANCE**

**HISTORIES OF PARIS  
HISTORY 111**

**FALL 2019**

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**1. COURSE INFORMATION**

**Class Times** (unless otherwise indicated on course schedule)  
**Lecture Times:** T 1:30-3:00 pm  
**Visit Times:** TH 1:30-3:00 pm  
**Class Location:** ACCENT Study Center  
**Language of Instruction:** English  
**UC Quarter/Semester Credits:** 5/3.33  
**UCEAP Course Subject Area(s):** History, Sociology, Urban Studies  
**Course Duration (weeks):** 13 weeks

**2. FACULTY INFORMATION**

**Faculty:** Christina von Koehler, M.Phil.  
**Faculty Contact Information:** vonkoehler@aol.com (visits only: 06 85 36 74 11)  
**Office:** UC Paris Study Center  
**Office Hours:** by appointment

**3. COURSE DESCRIPTION**

This course examines how the history of political ideology and social conflict in France since the Middle Ages has been embodied in the urban landscape of Paris. More than in any other city, the meaning, message, and significance to state and nation of most Parisian sites was—and continues to be—violently contested. We will look at the histories of the conception, construction, and public perception of Parisian monuments and place their stories within the larger context of the development of the French state and of French national identity. Major events of French history form the chronological backbone for this course, with emphasis placed on the forces that literally shaped some of the city's most emblematic neighborhoods and monuments. The readings are selected from works by specialists in French political, urban, and social history; and the class will include weekly visits to sites in Paris, as the student learns to “read” architecture and to use the city as a rich primary source for historical analysis.

While no prior knowledge of French history is required, a high level of commitment to learning about France is. All of the writing for this course demands careful consideration of both readings for class and information given during site visits. This is a course that engages in the complex history of Paris and France. Students will be evaluated on the richness and clarity of their engagement with that history.

**4. COURSE MATERIALS**

Horne, Alistair. *Seven Ages of Paris*. New York: Knopf: Distributed by Random House, 2002. Print.  
Course Reader [CR]  
Texts on Reserve in UC Study Center: English-language booklets [*Itinéraire*] The Pantheon; The Arch of Triumph; The Palais Garnier; The Eiffel Tower

**5. COURSE LEARNING OUTCOMES**

- Gain an understanding of Paris's history.
- Students will be provided with the tools to understand and align historical moments and their attendant political and social contexts with the physical monuments that populate the contemporary Parisian urban landscape.
- Students will be presented techniques to read visual evidence through in-class analysis of things like the deciphering, during “off-site visits,” of political messages embedded in the iconography of monuments' façades.
- Develop skills to critically reflect on the various ways history is or can be written.
- 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, sociology, and urban studies, as well as on theoretical concepts and methodology; audio or visual clips; visits to important monuments and pertinent neighborhoods; and class discussions on course topics as well as on readings, in which close attention is paid to both the author's style and use of evidence to support an argument.

## 8. COURSE REQUIREMENTS

### Lectures & Site Visits

Class meetings will last 1.5 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 the material assigned for each class and be prepared to discuss the material.

In addition, students will meet for weekly site visits:

- Week 2: Louvre
- Week 3: The Panthéon
- Week 4: L'Arc de Triomphe
- Week 5: Le Musée de la vie Romantique
- Week 6: Palais Garnier
- Week 8: Sacré-Coeur
- Week 9: The Grand Palais and the grounds of the 1900 World's Fair
- Week 10: Musée de l'art et de l'histoire du judaïsme
- Week 11: Les Halles
- Week 12: Père Lachaise Cemetery

### Class Participation

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

### Written Assessment – 2 Monument Analysis Essays

Critical thought and analytical writing are fundamental components of the course and the final grade. Students will submit two short monument analysis essays, 2-3 pages each, relating this analysis to the assigned course material; students must make the connections between 1) the lecture 2) a particular site visit, and 3) the readings.

Essays must focus on a theme. They should not be a dry summary of "then we did this, then we saw that." Nor should they be called "paper #1." A descriptive title is required. Creativity is welcome, as is comparison between France and other countries. Students' work will be evaluated in terms of cohesiveness, logic, and originality. A good point of departure is the subject headings in the syllabus, or a line from one of the readings... Essays should make connections between multiple sources: readings, visits, and students' lives.

Essays will be 2-3 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.

### Written Assessment – The Invalides "Scavenger Hunt" Group Project

Groups of 3-4 classmates will visit, outside of class time, one of the most symbolic sites in Paris. Students will be asked to photograph and decipher the manner in which later regimes staged Napoleon's tomb. A list of questions to consider will be distributed in class.

The group project will be 6-10 pages long, including photographs. The project involves decrypting all the images and iconography that the group has photographed on site. Each of the three sections of this project requires describing and then explicating how the students' understanding of the past has deepened by 1) demonstrating that the group is able to determine the precise historical context during which the Invalides was first constructed 2) analyzing the physical changes employed to repurpose the site in the 19<sup>th</sup> century 3) reflecting upon how meaning is reinforced (or not) by such visual cues today. The students are themselves responsible as to how they coordinate dividing up the tasks of seeing and writing. The project must be typed, double-spaced in Times New Roman (12pt), and 2.5cm/1-inch margins on all four sides. Photographs may be either integrated into the main text or printed separately.

as an appendix. The essay will be submitted in class on the date specified on the course schedule. No late submissions will be accepted.

### **Written Assessment – Synecdoche Project Essay**

The synecdoche project essay will be 4-6 pages in length and will require students to use the knowledge they have acquired of Paris's history, along with their imagination, to select an object and to compose an essay on its status as a monument.

A synecdoche is a figure of speech where a part serves to represent the whole, and this term could be applied to all Parisian monuments. But just what is a monument? Does it have to be a huge structure, or could it be an old machine preserved on a pedestal, a tiny painting, or the fragments of a statue?

Students select one display/object at a small museum in Paris, but not from one we have visited as a class. This essay requires students to describe the object and to identify it as an example of material culture in the larger historical and physical context of Paris. To do so, an investigation into the object's origins to discover why it was preserved may be appropriate. Students may also approach this essay by using their knowledge of the city's history, what they have gleaned from the course reader and Horne, as well as their imagination and investigative skills, to demonstrate how this "monument" enhances our understanding of a particular era or episode in the story of Paris.

Essays will be 4-6 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.

### **Midterm Exam and Final Exam**

The midterm and final exams aim at evaluating the students' understanding of the readings, lectures, visits and class discussions as well as the students' development of their critical thinking skills. Both the midterm and final exams will cover the material read and discussed in class up to the date of the exam. The exams test students on their ability to effectively synthesize what they have encountered in terms of the course's major themes. Students will be required to compose their ideas in essay form and in a manner that addresses the topic as it relates to course content.

## **9. 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%
➤ Monument Analysis Essay 1	10%
➤ Monument Analysis Essay 2	15%
➤ Group Invalides Project Essay	10%
➤ Synecdoche Project Essay	15%
➤ Midterm Exam	15%
➤ Final Exam	20%

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>

## **10. 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: 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.

## 11. 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 Fall Semester 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).

## 12. ACADEMIC INTEGRITY

Students should remember that they are still 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.

This means that all academic work—research papers, exams, and/or other assignments—will 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).

## 13. 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 requirement should present appropriate verification from the campus Disability Student 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 made 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>.

**14. COURSE SCHEDULE**

Date	Contents & Readings	Coursework & Site Visits
<p><i>WEEK 1</i> Tuesday, Sept. 10<sup>th</sup></p>	<p><i>TOPIC:</i> Paris as Palimpsest</p> <hr/> <p><i>READINGS:</i></p> <p>Horne, <i>Seven Ages of Paris</i>: Skim through the Introduction and the first section of Age One. Focus on Philippe Augustus as of “The Capital City” in the second chapter. Section three is to be read for fun, but not if you are feeling overwhelmed. For the second class, please master Age Two through section 5 (“Worth a Mass”)</p>	
<p><i>WEEK 1</i> Thursday, Sept. 12<sup>th</sup></p>	<p><i>TOPIC:</i> Paris as Palimpsest</p> <hr/> <p><i>READINGS:</i></p> <p>Anne Gerritson and Giorgio Riello, editors. <i>Writing Material Culture History</i>. (London, Bloomsbury Press, 2015), « Introduction, » pp.1-10.</p> <p>Images: “Paris ca. 1200,” “Medieval Paris.” (ca. 1350).</p> <p>Cartoons by Lucas Cranach (1545) and Riss (2014)</p> <p>Henri IV, “The Edict of Nantes,” (1598). [<i>Sources of the West</i>, Mark Kishlansky, ed. (Pearson/Longman, 2006) vol. II, pp. 313-314].</p> <p>Yessen Eldick, “A Muslim Christmas Story. “ <i>International New York Times [INYT]</i>, December 24-25,, 2018 p. 12</p> <p>Orest Ranum, <i>Paris in the Age of Absolutism</i>, (Penn State U Press, 2002), pp. 87-106.</p>	
<p><i>WEEK 2</i> Tuesday, Sept. 17<sup>th</sup></p>	<p><i>TOPIC:</i> In Spite of Paris: the Means and Ends of Louis XIV</p> <hr/> <p><i>READINGS:</i></p> <p>Horne, Age Two, Section 6 (“Regicide, Regent and Richelieu”) and Age Three, Sections 7, 8 and 9 [up to: “Another Regency.”].</p> <p>Ovid, <i>Metamorphoses</i>, Translated by Mary M. Innes, (London: Penguin, 1955), Book VI, “The Lycean Peasants,” pp. 143-144.</p> <p>Nathan Whitman, “Myth and Politics: Versailles and the Fountain of Latona,” from John C. Rule, ed., <i>Louis XIV and the Craft of Kingship</i>. (Ohio State Univ. Press, 1969), pp. 286-301.</p>	

	<p>Images: "François I, Roy de Fran[ce]," from Pierre-Gilles Girault, ed. <i>François 1er Images d'un roi</i>, Exhibition catalogue, Château de Blois, 2006, p. 80.</p> <p>Antoine Coysevox, bas-relief: "Louis XIV Trampling His Enemies." 1681. This masterpiece of stucco can be seen in the "Salle de la guerre" at the Chateau de Versailles. [Photo is from Peter Burke, <i>The Fabrication of Louis XIV</i>. (New Haven: Yale University Press, 1992, p. 95) ;</p> <p>W.M. Thackeray (Titmarsh), "Historical Study: Rex, Ludovicus, Ludovicus Rex," 1840, London (British Library).</p> <p>Map of Versailles (Source: <i>Bureau du tourisme de Versailles</i>).</p>	
<p><b>WEEK 2</b> Thursday, Sept. 19<sup>th</sup></p>	<p><b>TOPIC:</b> In Spite of Paris: the Means and Ends of Louis XIV</p> <p><b>OPTIONAL READING/ TO USE FOR FACT-CHECKING:</b> an "Itinéraire" guide on reserve at the UC Center = <u><i>The Tuilleries</i></u></p>	<p><b>Site Visit #1</b> Outside the Louvre: Representations of Power</p> <p>Meeting point: outside the Metro stop "Louvre/Rivoli" (Line #1) NOT Palais Royal/Louvre!!!</p>
<p><b>WEEK 3</b> Tuesday, Sept. 24<sup>th</sup></p>	<p><b>TOPIC:</b> Erase, Deface, Replace: Revolutionary Paris</p> <hr/> <p><b>READINGS:</b></p> <p>Horne, Age Three, finish Chapter 9</p> <p>A timeline of the Revolution (1789-1795). {CvK}</p> <p>Emmanuel Sieyès, "Bourgeois Disdain/a.k.a. What is the Third Estate?" Published in January, 1789. {from M. Perry et al, <i>Sources of the West</i> (Boston: Houghton Mifflin, 1991) pp. 95-96.]</p> <p>Statistics relating to seasonal mortality rates and the price of bread.</p> <p>"A Parisian Newspaper Account." July 14, 1789.</p> <p>Chart: Trades of the Bastille Insurgents.</p> <p>Priscilla P. Ferguson, <i>Paris as Revolution</i>, (Berkeley: U California Press, 1994), pp. 11-14, 16-19, 22, 25-29, 36-37.</p> <p>James Leith, "Ephemera: Civic Education Through Images," from Peter Jones, ed., <i>The French Revolution in Social and Political Perspective</i>. (London: Arnold Press, 1996), pp. 188-202.</p> <p>Frederick Baker, "The Berlin Wall and the Bastille: Tearing down walls and building myths," in <i>European Review of History</i>, 1994, 1:2, pp. 157-167.</p>	

	<p>Image: "The Declaration of the Rights of Man and Citizen," 1789 (Musée Carnevalet, Paris).</p> <p>Statistics relating to the Terror.</p>	
<p><b>WEEK 3</b> Thursday, Sept. 26<sup>th</sup></p>	<p><b>TOPIC:</b> Erase, Deface, Replace: Revolutionary Paris</p> <p><b>OPTIONAL READING/ TO USE FOR FACT-CHECKING:</b> an "Itinéraire" guide on reserve at the UC Center = <u><a href="#">The Pantheon</a></u></p>	<p><b>Site Visit #2</b> The Panthéon</p> <p>Meeting point: on the front steps of the Pantheon. (RER B: Luxembourg stop). Be at the back of the train and head for the nearest exit. Find rue Soufflot. If it is raining, we meet inside. Do not forget to bring your Xeroxed visa and ACCENT student ID card! If you do forget them, you may have to pay out of your own pocket to get in.</p>
<p><b>WEEK 4</b> Tuesday, Oct. 1<sup>st</sup></p>	<p><b>TOPIC:</b> Glory in Stone: Napoleon I's Paris</p> <hr/> <p><b>READINGS:</b></p> <p>Horne, all of Age Four.</p> <p>From Louis-Sebastien Mercier, <i>The Panorama of Paris 1781-1788</i> [Jeremy D. Popkin, ed. and transl.] Penn State University Press, 1999: Chapters 3, 9, 11, 14, 37, 73, 98.</p> <p>Map of Napoleon I's Paris projects; Map of Paris from 1808.</p> <p>Selected quotes attributed to Napoleon (3pp)</p> <p>Matti Friedman, "My Forgotten War and Their Forgotten Graves." <i>INVT</i>, November 11-12, 2017, p. 11.</p>	<p><b>Essay Due:</b> <b>Monument Analysis #1</b></p>
<p><b>WEEK 4</b> Thursday, Oct. 3<sup>rd</sup></p>	<p><b>TOPIC:</b> Glory in Stone: Napoleon I's Paris</p> <p><b>OPTIONAL READING/ TO USE FOR FACT-CHECKING:</b> an "Itinéraire" guide on reserve at the UC Center = <u><a href="#">The Arch of Triumph</a></u></p>	<p><b>Site Visit #3</b> L'Arc de triomphe</p> <p>Meeting point: on the corner (pairs) of the Ave. des Champs Elysées, outside the Metro stop Charles de Gaulle/Etoile. Take <b>the exit # 1 "Arc de triomphe"</b> which leads to an escalator. If you are late, use the underpass and find us. (Metros: #1, 2, 6 &amp; RER A)</p>
<p><b>WEEK 5</b> Tuesday, Oct. 8<sup>th</sup></p>	<p><b>TOPIC:</b> 1815 to 1851: Just Waiting for Another Napoleon?</p>	

	<p><i>READINGS:</i></p> <p>Horne, Age Five, chapter 13</p> <p>Images: The Great Seal of Paris in 1699, 1811, and 1817. (From Priscilla P. Ferguson, <i>Paris as Revolution</i> (Berkeley: U California Press, 1994, 3 pp.)</p> <p>The interior fresco of the dome of The Pantheon, Jean-Antoine Gros's "Apotheosis of Saint Geneviève." [From:Alexia Lebeurre, <i>Le Panthéon</i>, Paris: Editions du patrimoine, 2000, pp. 26, 56. (move from visit)</p> <p>Alan Thompson, "The Medical City," in Deepa Naik &amp; Trenton Oldfield, eds. <i>Critical Cities</i>. (Myrdle Court Press, 2009, pp. 108-111.</p> <p>Image: Charles Philipon, "Métamorphose de Louis-Philippe en poire," ca. 1831 (BNF)</p> <p>Image: Barry Blitt, « Sketchbook: Monuments They will be Tearing Down », <i>The New Yorker</i>, November 5, 2018, p.47..</p>	
<p><i>WEEK 5</i> Thursday, Oct. 10<sup>th</sup></p>	<p><i>TOPIC:</i> 1815 to 1851: Just Waiting for Another Napoleon?</p>	<p><b>Site Visit #4</b> Le Musée de la vie Romantique</p> <p>Meeting point: outside the metro stop "Saint Georges"(Line #12)</p>
<p><i>WEEK 6</i> Tuesday, Oct. 15<sup>th</sup></p>	<p><i>TOPIC:</i> Napoleon III's "Second Empire:" Did it destroy Paris or create the ideal city?</p> <hr/> <p><i>READINGS:</i></p> <p>Horne, Age Five, chapter 14</p> <p>Images: L'île de la cité (map from 1754 ; photographs from 1855 and 1865) ; Cross-plan and ground plan of the Palais Garnier [From: Gérard Fontaine, <i>Palais Garnier</i>. Paris: Editions du patrimoine, 2001, cover inset].</p> <p>Wolfgang Schivelbusch, <i>The Railway Journey: Industrialisation of Time and Space in the 19th Century</i> [Berkeley: U Cal Press, 1977/1986]. "Excursions: the space of glass architecture," pp. 45-51; "Railroad Station: Entrance into the City," pp. 171-177.</p> <p>Paul Goldberger, "Toddlin 'Town," <i>The New Yorker</i>, March 9, 2009, pp. 80-81.</p> <p>Paul Goldberger, "Eminent Dominion," <i>The New Yorker</i>, February 5, 2007 pp. 83-85.</p> <p>Anastasia Edel, "Moscow's Real Estate Roulette," <i>The New York Times</i>, May 22, 2017.</p>	<p><b>Group Project Due: Invalides "Scavenger Hunt"</b></p>



<p><i>WEEK 6</i></p> <p>Thursday, Oct. 17<sup>th</sup></p>	<p><i>TOPIC:</i> Napoleon III's "Second Empire:" Did it destroy Paris or create the ideal city?</p> <p><i>OPTIONAL READING/ TO USE FOR FACT-CHECKING: an "Itinéraire" guide on reserve at the UC Center = <u>The Palais Garnier</u></i></p>	<p><b>Site Visit #5</b> Le Palais Garnier</p> <p>Meeting point: On the front steps of the Opéra Garnier (Metro stops: Opera (#3, 7, or 8) or Chaussee d'Antin/Lafayette (#9).</p>
<p><i>WEEK 7</i></p> <p>Tuesday, Oct. 22<sup>nd</sup></p>	<p><i>TOPIC:</i> Review for Midterm</p>	
<p><i>WEEK 7</i></p> <p>Thursday, Oct. 24<sup>th</sup></p>	<p><b>MIDTERM EXAM</b></p>	
<p><b>October 28<sup>th</sup>-November 3<sup>rd</sup>: FALL BREAK</b></p>		
<p><i>WEEK 8</i></p> <p>Tuesday, Nov. 5<sup>th</sup></p>	<p><i>TOPIC:</i> Paris Rises from the Ashes: Do civil wars look to the future or the past?</p> <hr/> <p><i>READINGS:</i> Horne, <i>Age Five</i>, chapters 14 and 15.</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: Memorials," <i>The New Yorker</i>, May 9, 2011, pp. 21-22.</p> <p>Letter to the editor, "Tangled Tributes," by J. William Harris, <i>The New Yorker</i>, June 6, 2011, p.7.</p> <p>Sheryl Gay Stolberg, "Even as artifacts in museums, Confederate flags stir emotions," <i>International New York Times [INYT]</i>, July 7, 2015, pp. 1, 8.</p> <p>Jon Lee Anderson, "Lorca's Bones," <i>The New Yorker</i>, June 22, 2009, pp. 44-48.</p> <p>Raphael Minder, "Civil War Legacy Continues to Divide Spain's Politics and Its Streets." <i>The New York Times</i>, November 19, 2015.</p>	
<p><i>WEEK 8</i></p> <p>Thursday, Nov. 7<sup>th</sup></p>	<p><i>TOPIC:</i> Paris Rises from the Ashes: Do civil wars look to the future or the past?</p>	<p><b>Site Visit #6</b> Sacré-Coeur (with a view of the Eiffel Tower)</p> <p>Meeting point: on the steps of Sacré-Coeur. You can take the Metro #2, to the "Anvers" station. Walk north (uphill) from the Place d'Anvers by taking the rue de Steinkerque. When you reach the Place</p>

		Suzanne Valadon—to the left of the carousel—take the funicular up to the church (Use the Navigo).
<p><b>WEEK 9</b> Tuesday, Nov. 12<sup>th</sup></p>	<p><b>TOPIC:</b> Constructing the Third Republic: But will it last?</p> <hr/> <p><b>READINGS:</b></p> <p>Horne, <i>Age Six</i>, chapters 16 and 17</p> <p>Boyd C. Schafer, “Defining Nationalism” from <i>Nationalism: Myth and Reality</i>. (New York: Harcourt Brace, 1955), pp. 7-8.</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>INYT</i>, Dec. 2, 2016, p. 5.</p> <p>Adam Gopnik, “Comment: Christmas Stories.” <i>The New Yorker</i>, January 1, 2018, pp. 15-16.</p> <p>Images from the Universal Expos of 1900 and 1937</p> <p><b>OPTIONAL READING/ TO USE FOR FACT-CHECKING:</b> an “<i>Itinéraire</i>” guide on reserve at the UC Center = <u><i>The Eiffel Tower</i></u></p>	<p><b>Proposal Due:</b> <b>Synecdoche Essay Project</b></p>
<p><b>WEEK 9</b> Thursday, Nov. 14<sup>th</sup></p>	<p><b>TOPIC:</b> Constructing the Third Republic: But will it last?</p>	<p><b>Site Visit #7</b> Around the Grand Palais and on the grounds of the 1900 World’s Fair</p> <p>Meeting point: <u>Outside at the Place Clemenceau</u>—only one exit—by the statue of de Gaulle (Metros: #1 or #13 to Champs Elysees-Clemenceau).</p>
<p><b>WEEK 10</b> Tuesday, Nov. 19<sup>th</sup></p>	<p><b>TOPIC:</b> Do Monuments Heal or Hurt? Avoiding Memory in the 20th century.</p> <hr/> <p><b>READINGS:</b></p> <p>Horne, <i>Age Six</i>, chapter 18; <i>Age Seven</i>, chapter 19.</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>Photographs of visitors to Auschwitz in 2010.</p> <p>Jean-Paul Sartre, “The Responsibility of the Individual,” from <i>Existentialism</i> (1956).</p>	

	<p>John Tagliabue, "Both Hero and Traitor," <i>NYT</i>, January 3, 2011, p. A8.</p> <p>Raghu Karnad, "India's Forgotten Soldiers." <i>INNYT</i>, April 15-16, 2015, p.7.</p> <p>Anna Russell, "In Memoriam: the Hero's Journey." <i>The New Yorker</i>, May 28, 2018, p. 23.</p> <p>Caroline Davies, "Normandy prepares for 75<sup>th</sup> Anniversary of D-Day Landing," <i>The Guardian</i>, April 22, 2019.</p> <p>Robin Pogrebin, "When Architects meet Autocrats." <i>Le Monde/New York Times</i>, June 28, 2008.</p>	
<p><b>WEEK 10</b> Thursday, Nov. 21<sup>st</sup></p>	<p><b>TOPIC:</b> Do Monuments Heal or Hurt? Avoiding Memory in the 20th century.</p>	<p><b>Site Visit #8</b> Le Musée de l'art et de l'histoire du judaïsme</p> <p>Meeting point: In the courtyard of the museum at 71, rue du Temple (4<sup>ème</sup>). Closest metro: Rambuteau (#11)</p>
<p><b>WEEK 11</b> Tuesday, Nov. 26<sup>th</sup></p>	<p><b>TOPIC:</b> The Identity Crisis of Postwar Paris: why do Les Halles still matter?</p> <hr/> <p><b>READINGS:</b></p> <p>Horne, <i>Age Seven</i>, chapters 20 and 21</p> <p>Colin Jones, <i>Paris: Biography of a City</i>, (London: Penguin, 2004), pp.447-454.</p> <p>Images of the destruction of Les Halles.</p> <p>Richard Cobb, "The Assassination of Paris," in his <i>People and Places</i> (Oxford: Oxford University Press, 1985), pp. 187-199.</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>New York Review of Books</i>, June 23, 2011, pp. 47-50.</p> <p>Mike Ives, "Too Ugly to Save?" <i>INNYT</i>, April 20-21, 2019.</p> <p>James Chute, "The New North Park," <i>San Diego Union Tribune</i>, November 22, 2015.</p>	<p><b>Essay Due:</b> <b>Synecdoche Project</b></p>
<p><b>WEEK 11</b> Thursday, Nov. 28<sup>th</sup></p>	<p><b>TOPIC:</b> <i>The Identity Crisis of Postwar Paris: why do Les Halles still matter?</i></p>	<p><b>Site Visit #9</b> Looking for Les Halles</p> <p>Meeting point: <u>Inside the Church of Saint Eustache</u> (Closest metros :</p>

		# 4 stop « Etienne Marcel », OR #1 stop “Châtelet” and take exit “Porte Saint- Eustache.
<p><i>WEEK 12</i> Tuesday, Dec. 3<sup>rd</sup></p>	<p><b>TOPIC:</b> From La Défense to Bourbon Street: where beats the heart of a city?</p> <hr/> <p><b>READINGS:</b> Herbert Muschamp, “Growing Accustomed to Paris’s New Face,” from <i>The New York Times</i>, June 18, 1995, pp. 1 and 33.</p> <p>Georgi Kantchev, “Plan aims to Enliven Paris’s Financial District.” <i>New York Times, Business section</i>, July 31, 2013, pp. 1, 6.</p> <p>Nathaniel Rich, “The Heart of New Orleans,” <i>New York Review of Books</i>, July 10, 2014, pp. 22, 24.</p> <p>Isabella Baranyk, “Dominique Perrault proposes ‘Island Monument Plan’ for the Ile de la Cité in Paris.” <i>ArchDaily Website</i>, March 14, 2017.</p> <p>Alex Marshall, “Offerings to Replace Notre-Dame’s Spire,” <i>INYT</i>, May 11, 2019.</p> <p>Elle Hunt, “Tourism Kills Neighborhoods.” <i>The Guardian</i>, August 4, 2017, 4 pp.</p> <p>Tony Perrottet, “Tourists Gone Wild.” <i>INYT</i>, Dec. 10-11, 2016, p. 12.</p> <p>“Naked Italians on a Street in Barcelona, August 21, 2014”. Photo: Vincens Forner.</p>	<p><b>Essay Due:</b> <b>Monument Analysis #2</b></p>
<p><i>WEEK 12</i> Thursday, Dec. 5<sup>th</sup></p>	<p><b>TOPIC:</b> From La Défense to Bourbon Street: where beats the heart of a city?</p> <hr/> <p><b>READINGS:</b> John Gray, « They Won’t Rest in Peace. » <i>The New York Review of Books</i>, June 23, 2016, pp. 71- 72.</p>	<p><b>Site Visit #10</b> Père Lachaise</p> <p>Meeting point: <i>outside exit #3 (Père Lachaise) at the Metro station GAMBETTA (Metro line 3) (DO NOT get out at the station called “ Père Lachaise,”)</i></p>
<p><i>WEEK 13</i> Tuesday, Dec. 10<sup>th</sup></p>	<p><b>TOPIC:</b> Conclusions &amp; Review for Final Exam</p>	
<p><i>WEEK 13</i> Thursday, Dec. 12<sup>th</sup></p>	<b>FINAL EXAM</b>	