

UC Center French Language and Culture Program Courses - Summer 2014
PCC 104. **Paris as Palimpsest: A Perpetual Dialogue Between Past and Present**

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Lecture

Tuesday/Thursday 3:00-5:00 p.m.

(unless otherwise indicated)

Wednesday – Visits 3:30-5:00 p.m.

Excursions on Fridays 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 This class is designed to provide students with an understanding of the intellectual framework and historical references that inform the most volatile issues debated in France today.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) | 50% (rewrites encouraged) |
| Invalides "scavenger hunt" | 20% |
| Class Participation | 10% |
| Final Exam | 20% |

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:

July 1 / July 22 (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]. 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 15**.

Class Participation is required both in the classroom and on all of our group visits. As per the UC Paris Attendance Policy, excessive absences and tardies will result in a lowered final grade. Please refer to UC Paris Academic Handbook for the policy on absences and tardies. You must 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.

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.

The **Final Exam** will be held in class on **July 31**. 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.

COURSE SCHEDULE

WEEK 1:

Wednesday June 18 – *Paris as palimpsest*

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

Thursday June 19 – *Henri IV: Would you want his job?*

Today: *Will we ever agree to tolerate the "Other?"*

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.

"The Edict of Nantes" of 1598

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

Kenan Malik, "Myanmar's Buddhist Bigots." Intl. New York Times, May 20, 2014, p.6.

Go find: "La place des Vosges," as well as the "Place Dauphine" and the Pont Neuf bridge, as well as Henri IV's cheery death mask at the Musée Carnevalet[Museum of the History of Paris] on the rue de Sévigné.

+ Friday, June 20 – all-program excursion to CHANTILLY

WEEK 2:

Tuesday June 24 *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 Memoires 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).]

Barry Blitt, "First Anniversary." New Yorker cover, Feb. 1, 2010.
Charles Philippon, "King Louis-Phillip turns into a pear." (1831/BNF)
Barry Blitt, "The Best Medicine." New Yorker cover, April 14, 2014.

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."

*** Wednesday June 25**

3:30-5:00 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 26 – *The 18th century rejects old assumptions about politics.*

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

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 ;

Jean-Jacques Rousseau, The Social Contract (1762).

Jelani Cobb, "Perceived Threats." The New Yorker, July 29, 2013, pp. 19-20.

Margaret Talbot, "Reading the Numbers." The New Yorker, Feb 17/24, 2011, pp. 33-34.

Nicholas Kristof, "What's so scary about smart girls?" Intl. N Y Times, May 12, 2014, p. 9.

WEEK 3:

Tuesday July 1

EXCEPTIONALLY, AT ACCENT

12:00-1:00 pm

■ **Introduction to the ballet double-bill "Dances at a Gathering/Psyché"***

*** 7:30 p.m. Tickets for Group One to the ballet "Dances at a Gathering/Psyché" at the Opéra**

Garnier Metro stop "Opéra" for the #3, 7, and 8 trains.

Class at the regular time– *The French revolution: a model of why and how?*

Today: What role may women play in the public sphere?

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

Chronology of the Revolution 1789-1794.

Emmanuel Sieyès, "Bourgeois Disdain..." (January, 1789),

"A Parisian newspaper account" and statistics relating to those who attacked the Bastille on July 14, 1789.

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

Maximilien Robespierre: "Notes" (1793); "Administration of the Terror" (June 10, 1794).

Statistics, March 1793-August 1794, "Executions during the Reign of Terror."

Excerpt from Albert Camus, The Rebel (1956).

"The National Convention Outlaws Clubs and Popular Societies of Women." October 30, 1793 (from Darlene Gay Levy, ed. Women in Revolutionary Paris, Urbana: Univ. of Illinois Press, 1979, pp. 213-217).

Jill Lepore, "The X-Factor." The New Yorker, March 10, 2014, pp. 21-22.

Brian Knowlton, "Republican says Hillary Clinton's age is fair game." Intl. N Y Times, May 20, 2014, p. 8.

--- *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 bodies were dumped. The royal tombs at the Saint-Denis Basilica (metro line # 13).

* **Wednesday July 2 –**

3:30 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)

Thursday July 3 *Napoleon I: for and against*

Today: Should the military play politics?

Reading: Horne, Age Four.

Selections from Napoleon's statements, private and public;

Niccolò Machiavelli, from The Prince (1514): "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."

David D. Kirkpatrick, "Egypt's new strongman, Sisi knows best." Intl. N Y Times, May 26, 2014, pp.1, 8.

WEEK 4:

* Monday July 7 –

* 7:30 p.m. Tickets for Group Two to the ballet “Dances at a Gathering/Psyché” at the Opéra Garnier Metro stop “Opéra” for the #3, 7, and 8 trains.

Tuesday July 8 – *Peasants and Workers: The gap between rich and poor.*

Today: How much stuff do we need? And does more stuff make us happy?

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. 9-65.)

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).

Pope Leo XIII, De Rerum Novarum (1891)

James Surowiecki, «The More The Merrier.» The New Yorker, March 26, 2012, p. 47.

James Surowiecki, «Middle Class Militants.» The New Yorker, July 8/15, 2013 p. 32.

Tim Arago, “Village Counts its dead, and cost of change.” Intl. N Y Times, May 20, 2014, p. 4.

Mustafa Akyol, “Turkey’s Dickensian disaster.” Intl. N Y Times, May 22, 2014, p.10.

Thursday July 10 – *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”)

Paul Goldberger, “Eminent Dominion, Rethinking the Legacy of Robert Moses,” from The New Yorker, Feb 2, 2007.

Richard Bernstein, « The Death and Life of a Great Chinese City, » New York Review of Books, March 26, 2009, pp. 40-42.

James Surowiecki, «The Sochi Effect» The New Yorker, February 10, 2014, p. 24.

WEEK 5:

Tuesday July 15– *From Commune to Compromise: the Third Republic*

Today: “Shall We Burn Down The Louvre?”

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.*

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.

Jeanette Winterston, "The Secret Life of Us," The Guardian, Nov 25, 2002.

Raphael Minder, "Privatization vs. patrimony: Lisbon throws Miró into the mix." Intl. N Y Times, March 26, 2014, pp. 1, 4.

Randy Kennedy, "Detroit Art Museum offers plan to avoid sale of art," The New York Times, January 29, 2014, p. A10.

Michael Kimmelman, « Sarkozy's Museum Plan Inflames Identity Debate, » The New York Times, March 19, 2011, Arts pp. 1, 5.

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

--- Invalides Scavenger Hunt report due

Thursday July 17 – World War I and its aftermath

Today: Can you go back to "normal?"

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).

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

Obituary of Lazare Ponticelli, age 110, International Herald Tribune, March 13, 2008.

James Dao and Andrew W. Lehren, "Anguish of Soldier Suicides," IHT, May 17, 2013, p2.

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

John Tagliabue, "Both Hero and Traitor," NYT, January 3, 2011, p. A8.

Note : go 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 22 – WWII: Sharing the blame

Today: What have we learned?

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

Francis-Noël Thomas, "Julian Green, The End of a World," Humanities (NEH), July/August 2012, pp. 28-33.

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

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

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

Michael Ignatieff, « We're So Exceptional, » NYRB, April 5, 2012, pp. 6-8.

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 23 – *Post-War recovery: facing a Brave New Americanized World*
3:00 -5:00 p.m. Film screening: *Mon Oncle* by Jacques Tati

Background information in the reader is excerpted from Colin Jones, Paris, The Biography of a City, (New York: Viking Penguin, 2006 edition, pp. 447-454).
Running time: 2 hours.

Thursday July 24 –*Nostalgia and its discontents: Les Halles, born 1183, alive until 1969*
Then and now: Do flush toilets and shopping malls create community?

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

Images of the destruction of *Les Halles*.

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

Nicholas Ourousoff, "A Rich Menu to Choose from for the 'Belly of Paris,'" New York Times, January 6, 2005;

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.

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 and try to find the Church of St. Eustache, taking note of your surroundings. How does this compare to the scene Zola describes?

+ Friday, July 25 – all-program afternoon in VERSAILLES

Those of you who wish to visit Louis XIV's gardens together with me (theme: myths and power) are welcome to do so, a visit to the interior is scheduled as well.

WEEK 7:

Tuesday July 29 – Final Review and discussion

Martin Filler, "Up in the Park," New York Review of Books, August 13, 2009, pp. 12,14.

Thursday July 31 – Final Exam