

UC Center Program Courses - Fall 2015  
PCC 111. **Histories of Paris**  
Professor Christina von Koehler

**Contact:**

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**Lecture:** Mondays 1:30-3:00 pm  
**Site Visits:** Wednesdays 12:00-1:30 pm (Group A)  
Wednesdays 1:45-3:15 pm (Group B)

**Office Hours:** By appointment

This class 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.

Be advised: 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 class demands careful consideration of both readings for class and information given during site visits. This is not a class for tourists, but a class that engages in the complex history of Paris and France. You will be evaluated on the richness and clarity of your engagement with that history. **5.0 credits.**  
Suggested subject areas for this course: *History/Sociology/Urban Studies*

**Goals**

The overriding aim of this course is to provide students 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.

In order to meet this goal, the course focuses on the following topics/themes/texts:

Texts (readings are selected to expose students to the various ways history is/can be written):

- Essays by specialists in political, social, economic, and urban history
- Essays on the palette of images and symbols in monument interpretation
- News media articles addressing debates relating to global cultural centers' urban spaces

Topics/Themes:

- The Parisian urban landscape and issues of urban planning
- Political control of meaning and memory
- Paris as museum and/or living city
- Identity and Nationalism

**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 the author's style and use of evidence to support an argument
- Through in-class analysis of things like the deciphering, during "off-site 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
- An independent project requires students to select an object on display at the Carnavalet Museum, dedicated to the history of Paris, and write an essay arguing for its inclusion in the repertoire of Parisian monuments
- To heighten their visual sensitivity, a project that sends them to the Invalides in small groups is conceived as a photo-essay

The midterm and final exams test students on their ability to effectively synthesize what they have encountered in terms of the course's major themes.

#### COURSE MATERIALS:

Alistair Horne The Seven Ages of Paris.

Course reader

English-language booklets [*Itinéraire* readers] have been put on reserve:

The Pantheon; The Arch of Triumph; The Palais Garnier; The Eiffel Tower.

#### COURSE REQUIREMENTS

\* **Class Participation** (5%) is required both in the classroom and on all of our group visits.

Students are expected to have done all the readings and to participate both in class and to comment at the weekly site visits.

The visits are not optional, as they form the core of the class. As per the UC Paris Attendance Policy, absences and tardies will result in a lowered final grade. Please refer to UC Paris Academic Handbook for the policy on absences and tardies. Thus "I have a plane to catch" WILL affect your final grade. The meeting points for the walks are indicated below. *The Class Participation component of your grade includes arriving on time to the visits.* (Consult a map beforehand and do call the cell # if you are lost).

\***Two Monument analyses -- 2-3 typed double-spaced pages – must make the connections between 1) the lecture 2) a particular site visit, and 3) the readings.** (#1 10% and #2 15%)

**Pick a theme -- zero in on a topic.** Your paper should absolutely NOT be a dry summary of "then we did this, then we saw that." Nor be called "paper #1:" invent a **title!**

Be creative! Comparison between France and other countries is welcome. Your work will be evaluated in terms of cohesiveness, logic, and originality. Start from those subjects in the syllabus, a line from one of the readings... see if you can use and make the connections between multiple sources: readings, visits, and your life.

**Due two weeks – but NO LATER -- after the visit to the site, while your observations are still fresh.** *Those sent via e-mail will not be accepted. Nor are two on the day of the final. One must be submitted before the midterm.*

\* The **Invalides "Scavenger Hunt"** (ca. 6-10 pp. including photographs =10%) sends you out with 3-4 classmates to one of the most symbolic sites in Paris. You 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. **Due October 21.**

**\*4-6 page paper: the Synecdoche Project. (20%)**

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 structure, or could it be a lock of hair preserved in a little glass case, a painting, the remains of a statue?

Chose one display/object at the *Musée Carnevalet*, the museum dedicated to the history of Paris.

Describe the object and place it in its larger historical and physical context [ie. if the lock of hair came from the Temple...just what was the Temple?] See what you can find out about its origins – and sometimes you may need to extrapolate -- why and when someone thought it worth preserving. Tell us how this “monument” enhances your understanding of a particular era or episode in the history of Paris. Did its meaning/significance to a Parisian viewer change over time?

This paper is **due, at the latest, by Week 10 (i.e., Nov. 23).**

Note: *proofreading of ALL your printed work is required!* I can stay at the center after class should you need time to look over your print-out. Catch all the typos and grammatical errors you can and just write all over the typescript! 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, has been included in the reader).

\* **Midterm** (20%)

\* **Final** (20%)

**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.

**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.

## SCHEDULE:

### Week 1 - Paris as Palimpsest

#### Sept 14 & 16

##### Readings:

Horne: Skim through the Introduction and the first section of age 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”) You may find enjoyment in returning to these pages during the last weeks of the semester.

Images: “Paris ca. 1200,” “Medieval Paris.” (ca. 1350).

Orest Ranum, Paris in the Age of Absolutism, (Penn State U Press, 2002), pp. 87-106.

Henri IV, “The Edict of Nantes,” (1598). [Sources of the West, Mark Kishlansky, ed. (Pearson/Longman, 2006) vol. II, pp. 313-314].

Joseph Goldstein, “Afghan court annuls death sentences in lynching,” Intl. NY Times, July 3, 2015, p. 6.

### Week 2 - In Spite of Paris: the Means and Ends of Louis XIV

#### Sept 21 Readings:

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

Nathan Whitman, “Myth and Politics: Versailles and the Fountain of Latona,” from John C. Rule, ed., Louis XIV and the Craft of Kingship. (Ohio State Univ. Press, 1969), pp. 286-301.

Images: Antoine Coysevox, “Louis XIV Trampling His Enemies.” (image) stucco relief, 1681, “Salle de la guerre” at the Chateau de Versailles [from Peter Burke, The Fabrication of Louis XIV. (New Haven: Yale U.P., 1992, p. 88].

Map of Versailles (Source: *Bureau du tourisme de Versailles*).

**Sept 23 Site visit: *Outside the Louvre; Representations of Power***

**Meeting point: outside the Metro stop Louvre/Rivoli (Line #1)...NOT Palais Royal/Louvre!!!**  
(bring the Louvre maps from the reader)

### Week 3 - Erase, Deface, Replace: Revolutionary Paris

#### Sept 28 Readings:

Horne, Age Three, finish Chapter 9

A timeline of the Revolution (1789-1795). {CvK}

Emmanuel Sieyès, “Bourgeois Disdain....” January, 1789. {from M. Perry et al, Sources of the West (Boston: Houghton Mifflin, 1991) pp. 95-96.]

Statistics relating to seasonal mortality rates and the price of bread.

“A Parisian Newspaper Account.” July 14, 1789.

Chart: Trades of the Bastille Insurgents.

Priscilla P. Ferguson, Paris as Revolution, (Berkeley: U California Press, 1994), pp. 11-14, 16-19, 22, 25-29, 36-37.

James Leith, "Ephemera: Civic Education Through Images," from Peter Jones, ed., The French Revolution in Social and Political Perspective (London: Arnold Press, 1996), pp. 188-202.

Image: The Declaration of the Rights of Man and Citizen, 1789 (Musée Carnevalet, Paris).  
Statistics relating to the Terror.

Image: the interior fresco of the dome of The Pantheon, Jean-Antoine Gros's "Apotheosis of Saint Geneviève." [From: Alexia Lebeurre, *Le Panthéon*, Paris: Editions du patrimoine, 2000, pp. 26, 56.

**Sept 30** *Site visit: The Panthéon*

**Meeting point: in front of the Pantheon. (RER B Luxembourg)** If you are coming from the Saint Michel direction, 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 your Xeroxed visa!

**Week 4 - Glory in Stone: Napoleon I's Paris**

**Oct 5** Readings:

Horne, all of Age Four.

Selected quotes attributed to Napoleon (3pp)

Map of Napoleon I's Paris projects; Map of Paris from 1808.

**Oct 7** *Site visit: 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 the exit # 1 "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 walking around the base. (Metros: #1, 2, 6.)**

**Week 5 - 1815 to 1851: Legacies of/and Revolution(s). Or just between Napoleons?**

**Oct 12** Readings:

Horne, Age Five, chapter 13

Images: The Great Seal of Paris in 1699, 1811, and 1817. (From Priscilla P. Ferguson, Paris as Revolution, (Berkeley: U California Press, 1994, 3 pp.)

Alan Thompson, "The Medical City," in Deepa Naik & Trenton Oldfield, eds. Critical Cities. (Myrdle Court Press, 2009, pp. 108-111.

Image: Charles Philipon, "Métamorphose de Louis-Philippe en poire," ca. 1831 (BNF)

Image : Barry Blitt, « First Anniversary », The New Yorker, February 1, 2010. Cover.

**Oct 14** *Invalides Scavenger Hunt*

**Closest metro: "St. François-Xavier" on the #13 or "La Tour Maubourg" on the #8.**

**Week 6 - Impossible Things are Happening: Napoleon III, Haussmann, the Second Empire**

**Oct 19** Readings:

Horne, Age Five, chapter 14

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, *Palais Garnier*. Paris: Editions du patrimoine, 2001, cover inset].

David Jordan, Transforming Paris, [NY: Free Press, 1995] pp. 362-367.  
Paul Goldberger, "Toddlin' Town," from The New Yorker, March 9, 2009, pp. 80-81.  
Paul Goldberger, "Eminent Dominion, Rethinking the Legacy of Robert Moses," from The New Yorker, Feb 2, 2007, pp. 83-85.

**Oct 21** *Site visit: Le Palais Garnier*

**Meeting point: On the front steps of the Opéra Garnier** (Metro stops: *Opera* (#3, 7, or 8) or *Chaussee d'Antin/Lafayette* (#9)).

*The Invalides "Scavenger Hunt" is due!* **Note: print it out yesterday. Do not be late for the best visit of all.**

**Week 7 - Oct 26: Review**  
**and Midterm Exam (Date and time TBA)**

**MID-SEMESTER BREAK & ARMISTICE HOLIDAY** (Oct 31- Nov. 8)

**Week 8 – Blood and Iron: Constructing the Third Republic**

**Nov 9 Readings:**

Horne, *Age Five*, chapters 14 and 15.

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).

Adam Gopnik, "Comment: Memorials," The New Yorker, May 9, 2011, pp. 21-22.

Letter to the editor, "Tangled Tributes," by J. William Harris, The New Yorker, June 6, 2011, p.7.

**Wednesday, November 11<sup>th</sup> – Armistice Holiday – No classes**

**Exceptional course meeting this week**

**Friday, Nov 13**

*Site visit: Sacré-Coeur (with a view of the Eiffel Tower)*

**Meeting point : on the steps of Sacré-Coeur.**

**You can take the Metro #2, to the "Anvers" station. Then. Walk north from the Place d'Anvers up the rue de Steinkerque. When you reach the Place Suzanne Valadon – to the left of the carrousel – take the funicular up to the church (Navigo or regular metro ticket works).**

**Week 9 – What renders a nation "indivisible? Tracking the Universal Expos**

**Nov 16 Readings:**

Horne, *Age Six*, chapters 16 and 17

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

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.

Sheryl Gay Stolberg, "Even as artifacts in museums, Confederate flags stir emotions," INNYT, July 7, 2015, pp. 1, 8.

*Itineraire* reader: The Eiffel Tower.

Images from the Universal Expos of 1900 and 1937

**Nov 18:** *Site visit: The Petit Palais and the grounds of the 1900 World's Fair*

**Meeting points:**

**Group 1:** at Place Clemenceau – only one exit – by the statue of de Gaulle (Metros: #1 or #13 to *Champs Elysees-Clemenceau*)

**Group 2:** by the Torch at the Place d'Alma (Metro #9 to "Alma-Marceau." USE the exit: "Pont d'Alma." If you do not, you will get way lost.

**Week 10 - Do Monuments Heal or Hurt? Avoiding Memory in the 20<sup>th</sup> century.**

**Nov 23 Readings:**

Horne, *Age Six*, chapter 18; *Age Seven*, chapter 19.

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

Photographs of visitors to Auschwitz in 2010.

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

Jon Lee Anderson, "Lorca's Bones," The New Yorker, June 22, 2009, pp. 44-48.

Raphael Minder, "A Spanish Village's awkward name..." Intl New York Times, May 12, 2014, p. 3.

Robin Pogrebin, "When Architects meet Autocrats." Le Monde/New York Times, June 28, 2008.

*Synecdoche paper due*

**Nov 25 Site visit: Le Musée de l'art et de l'histoire du judaïsme**

**Meeting point: In the courtyard of the museum at 71, rue du Temple (4<sup>ème</sup>). Closest metro: Rambuteau (#11)**

**Week 11 - The Identity Crisis of Postwar Paris: why do Les Halles still matter?**

**Nov 30 Readings:**

Horne, *Age Seven*, chapters 20 and 21

Colin Jones, Paris: Biography of a City, (London: Penguin, 2004), pp.447-454.

Images of the destruction of *Les Halles*.

Richard Bernstein, "The Death and Life of a Great Chinese City," in NYRB, March 26, 2009, pp. 40-42.

Richard Cobb, "The Assassination of Paris," in his People and Places (Oxford: Oxford University Press, 1985), pp. 187-199.

Alan Riding, "For Paris, The Newest Look is a Canopy," New York Times, July 7, 2007, pp. "Arts" 1, 19.

Sarah Boxer, "Destroying a treasure in Tokyo," INNYT, June 6-7, 2015, pp. 6, 8.

**Dec 2 Site visit: Looking for Les Halles**

**Meeting point:**

**Group 1 in front of The Centre Pompidou (4<sup>th</sup> arr.) Closest Metro: "Hotel de Ville" (Metro #1) or "Rambuteau" (#11)**

**Group 2 inside the church of St. Eustache Closest metros: "Etienne Marcel" (#4); or "Les Halles" using the exit for rue Rambuteau.**

**Week 12 – From La Défense to Bourbon Street: where beats the heart of a city?**

**Dec 7 Readings:**

Herbert Muschamp, "Growing Accustomed to Paris's New Face," from The New York Times, June 18, 1995, pp. 1 and 33.

Georgi Kantchev, "Plan aims to Enliven Paris's Financial District." New York Times, Business section, July 31, 2013, pp. 1, 6.

Dan Bilefsky & Doreen Carvajal, "A Capital of the Arts is Forced to Evolve," New York Times, Oct 28, 2014, p. A6;

Nathaniel Rich, "The Heart of New Orleans," New York Review of Books, July 10, 2014, pp. 22, 24.

Ada Colau, "Mass tourism can kill a city – just ask Barcelona's residents," The Guardian, September 2, 2014.

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

**Dec 9: Site visit: Père Lachaise**

**Meeting point for both groups:** outside exit #3 of the Metro station **Gambetta (Metro line 3)** (**DO NOT get out at the station called "Père Lachaise,"** NO NO! that puts you at the opposite end of the cemetery, we will be starting at the back!)

**IF YOU RUN LATE: head down Rue Père Lachaise, enter the cemetery. Turn LEFT onto the first path ("Avenue Circulaire") and keep walking straight ahead until you see us.**

**IF YOU ARE PLANNING TO ARRIVE BY BICYCLE: FIND "Place Gambetta" on your map for the XX<sup>-ème</sup> arrondissement. We will be waiting directly across the square from the *mairie*.**

**Week 13 –**

**Dec 14: Review/Catch-up, and discussion of your Carnevalet projects**

**Dec 16: Final Exam  
(time TBA)**