

UC Paris: Language & Culture Studies Content Courses

HISTORY 111 HISTORIES OF PARIS

Instructor: Christina von Koehler, M.Phil.

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.

COURSE INFORMATION

Language of Instruction: English
UC Quarter/Semester Credits: 5/3.33
UCEAP Course Subject(s): History, Sociology, Urban Studies
Course Duration (weeks): 13 weeks

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

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.

PREREQUISITES

There are no prerequisites for this course.

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 19th 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.

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 *Outstanding degree of competence*
- 80 – 89 *Good degree of competence*
- 70 – 79 *Adequate degree of competence*
- 60 – 69 *Basic degree of competence*
- 0 – 59 *Failure to demonstrate a basic degree of competence*

EUROPEAN STUDIES 115
UNBOUND BOUNDARIES: THE IDEA OF EUROPE AND EUROPEAN INTEGRATION

Instructor: Mariam Habibi, Ph.D.

COURSE DESCRIPTION

Over the past 200 years, the destiny of Europe has witnessed spectacular ups and downs. Once an imperial power controlling some 1/3 of the planet, the Europe of 1945 shrank in stature and in strength. At pains with its own reconstruction, it also had to renounce control of its colonial empire. The Cold War, following the Second World War, divided Europe into two hostile camps thus adding to its insecurity and humiliation.

Europe's upheavals in the twentieth century however gave birth to a new vision; a vision that became sensitive to the dangers of ethno-nationalism and over-protective economies and strove to surpass national boundaries. The shattering experience of two world wars that tore Europe apart, gave birth to 'an ever-closer union between the peoples of Europe', in other words, the European Union. Since the fall of the Berlin Wall and the end of the bipolar world, this relatively young institution has come to play a continuously greater role in world affairs. Consequently, it has undergone numerous important changes in a short period of time. Today the European Union brings together 28 (soon to be 27) nations and 500 million people.

France's role in the initial creation and the subsequent evolution of this union has been far from minimal. The very idea of unity was announced in a speech by Jean Monnet, a member of the French Committee of National Liberation, back in 1943. The Plan that led to the creation of the European Coal and Steel Community, the forerunner of the European Economic Community, which eventually became the European Union was named after France's foreign minister, Robert Schuman. It was under the presidency of a Frenchman, Jacques Delors, that the European Union launched the common currency, the Euro. Though significant, France's contributions have however not always been constructive. On many occasions France has been accused of putting her national interests before those of Europe. Their general stance can be summed in President Mitterrand's ambiguous phrase: 'France is our homeland, but Europe is our future'. Furthermore, the 2017 presidential elections in France showed a divided France on the question of the European Union with an ever-increasing electorate that expressed more sovereigntist than Europeanist views.

The aim of this class is to provide a general introduction to the history, the structure and the current developments of the European Union, with a specific focus on France. We shall start first with a historical examination of the reasons that led to the creation of the union, we will then turn to its evolution over the years and finally look at the recent events and discuss what lies ahead in the future for the European Union.

COURSE INFORMATION

Language of Instruction: English
UC Quarter/Semester Credits: 5/3.33
UCEAP Course Subject(s): European Studies, History, Political Science
Course Duration (weeks): 13 weeks

COURSE MATERIALS

Mark Corner. *The European Union: an Introduction*. IB Tauris, 2014. Print.
Course Reader [CR]

COURSE LEARNING OUTCOMES

- Gain an understanding of the history, the structure and the current developments of the European Union, as well as its institutions and functionalities, with a specific focus on France.
- Students will be provided with the theoretical tools needed to understand the complex issues and institutions involved in European integration from its inception to its present-day configuration and role in world affairs.
- Develop skills to locate European construction within the existing theories of integration.
- Gain an awareness of the history behind this project: how belligerent countries came to end their discord and form a union.
- Follow the workings of this institution on a day-to-day basis and grasp its importance as an economic and political actor in Europe and the world.
- Develop written and oral analytical skills as well as increase knowledge base on the topic.

PREREQUISITES

There are no prerequisites for this course.

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 periodic site visits:

- Week 9: Optional trip to Brussels

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.

There is a list of study questions attached to every week. Also some weeks, students will receive newspaper articles related to the EU to read. Students should come prepared to class to comment on those websites and answer questions in relation to the study questions.

Oral Assessment – Group Presentations

Class will break up into groups. Each group will be asked to prepare a presentation on a policy, a decision, a discussion or an event in the European Union. Students will be graded on the clarity, accuracy, the depth of research of the oral presentation as well as the ability to answer questions. The group will be graded together. Presentations should be no more than 20 minutes.

Oral Assessment – Political Party Presentation

Class will break up into 8 groups. Each group will represent one of the European Political Groups and come to class representing their position. Students will be graded on the clarity and accuracy of their presentations. The group will be graded together. Presentations should be no more than 10 minutes

Written Assessment – Quiz

The quiz aims at evaluating students' knowledge base and will be comprised of short answer questions.

Written Assessment – Research Paper

Critical thought and analytical writing are fundamental components of the course and the final grade. The research paper is based on the oral presentation. Students will compose a 6-8 page research paper, in which the oral presentation topic is developed.

Essays will be 6-8 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 students' knowledge base, their ability to apply their analytical skills to discussions surrounding the theory and history of European integration, and their ability to appreciate and discuss the present-day effects of this organization on European and world affairs. Both the midterm and final exams will cover the material read and discussed in class up to the date of the exam. The exams will be comprised of both short answer and essay questions. 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.

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%
➤ Oral Group Presentation	10%
➤ Political Party Presentation	5%
➤ Research Paper	15%
➤ Quiz	10%
➤ Midterm Exam	20%
➤ Final Exam	25%

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

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

FOOD AND DINING IN FRENCH ART: FROM THE EARLY MODERN PERIOD TO THE PRESENT

Instructor: Amanda Herold-Marme, Ph.D.

This is a new course, the full syllabus will be posted when it is available.

COURSE DESCRIPTION

Food as a theme has been present in art since prehistoric times. Beyond their aesthetic qualities, representations of food and dining reveal social, religious, economic, historical, and scientific beliefs and practices present in the cultures in which they are created. France has long been esteemed for both its art and its gastronomy—in 2010, UNESCO added the “Gastronomic meal of the French” to its Representative list of the Intangible Cultural Heritage of Humanity. This course aims to combine these two creative domains by exploring the place of food and dining in French art, with a focus on the modern and contemporary periods.

We will begin by studying and decoding the archetypal representations of succulent food still life and genre painting created in prosperous 16th-17th century Holland, which establish the conventions of the genre for centuries to come. We will then examine the rise of these previously minor and undervalued artistic genres in 18th century France, thanks to figures such as Jean-Baptiste Siméon Chardin, whose celebrated food still life paintings coincide with the birth of French gastronomy during the reign of Louis XV. We will next explore how frivolous depictions of aristocrats wining, dining and indulging in exotic beverages like coffee and hot chocolate give way in post-Revolutionary, 19th century France to visions of austerity and “real life”, featuring potato-eating peasants who toil in the fields to produce the bounty of the harvest.

Our focus will then shift to representations of food and dining in the age of modernity, when Paris was the undisputed capital of art, luxury, *haute cuisine* and innovation. We will analyze how Impressionist picnics and café scenes transgress social and artistic codes, shedding light on the tenets of modern life and art, and how, building on their momentum, Paul Cézanne launches an aesthetic revolution with an apple, while Paul Gauguin’s depictions of mangos and guavas speak to his quest for new, “exotic” sources of inspiration.

Drawing from these pictorial and social innovations, we will subsequently observe the place of food and dining themes in the rapid succession of avant-garde movements that emerge in early 20th century Paris, whose defiance of conventional society and art lead them to transform these previously comforting and pleasant themes into troubling “anti-diets”. This will lead us to question the place of food—or its absence—in art to capture the suffering and violence of 20th century upheavals like the Second World War.

We will conclude our study with the place of food and dining in contemporary art, beginning with the Pop Art movement which further elevates the quotidian while calling into question postwar consumer society and art through its representations of industrialized, mass-produced food. We will then explore how contemporary creators in a plural and globalized art scene use these traditional themes to challenge and redefine the status and roles of the artist, the spectator, and the work of art itself, as food becomes an artistic material, the remains of a meal become a *tableau*, artist becomes restaurateur and the focus shifts to the inedible.

Throughout the course, representations of food and dining will be studied as a means to survey the evolution of French art, and as significant markers of social and cultural identity. Our analysis of these depictions will also provide the opportunity to learn about dietary and dining customs, habits and beliefs prevalent in France from the early modern period to the present.

COURSE INFORMATION

Language of Instruction: English

UC Quarter/Semester Credits: 5/3.33

UCEAP Course Subject(s): Art History

Course Duration (weeks): 13 weeks