FRENCH 1803.02 and .03 PARIS’ STORY

Paris from Medieval Fortress to 21st-Century Metropolis

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Office Hours Spring 2018: Tuesdays and Thursdays 2:30-3:30 and by appt.

Course credit: 1 credit hour in Spring, 2 credit hours in May, letter grade

Classroom: TBD

In this two-part course, we will explore the social, cultural, and geographical history of the city of Paris from the Middle Ages to the present through the study of a number of sites and key events in the city’s rich history. The course will have two components: the first part of the course will be devoted to lectures and discussions on the Columbus campus, and the second will be devoted to exploring the city on site. While each portion of the course has a different decimal ending (.02 and .03), the course should be considered as a whole and intrinsically linked. All of the information and presentations in .02 will come to bare and speak to the experience in Paris. Your final grade will reflect your achievement in both portions of the course and will measure your success at bridging between the pre-travel information with the in-situ experience.

**In the 1-credit hour, Spring-semester portion of the course**, we will meet **10 times over the semester for 1 hour 20 minutes**, starting on the first Monday of Spring semester. Almost every meeting will be led by a different faculty member in the Department of French and Italian who will focus on a different time and place within the city. Thus, each week we will focus on a different event and its geographical context within the city, thereby exploring the city not just from century to century but from neighborhood to neighborhood. We will examine various cultural texts in relation to each event and location, such as literary texts, songs, newspaper articles, paintings, photographs, buildings, monuments, and modes of transportation produced in and during each particular place and period we study. We will pay special attention to the city’s landscape–both its natural and human-made aspects–and the evolution of that landscape over the last 800 years. We will reflect both on how Parisian landscape has shaped Parisian society and how this latter has in turn shaped and transformed the former to suit the evolving needs and desires of its members.

**In the 2-credit hour, May portion of the course**­­–a **14-day** study abroad trip to Paris–students will explore the neighborhoods and structures where the historical events they have studied occurred and will witness in person how each of these places has evolved over time. Students will gain an appreciation of Paris’s rich history but will also get to know the ultra-modern and global city it has become. Our goal is to focus on the dialogue between the rich history of Paris, and its present. How has history and culture shaped the landscape and reality that you will document and experience? How has your understanding of Parisian history and culture informed your day-to-day and individual experience of Paris in 2018? Consider these two questions throughout your learning experience in these related courses.

This course fulfills a Cultures and Ideas General Education (GE) requirement. This requirement is described by the following goals and outcomes:

**Goals:**

Students evaluate significant cultural phenomena and ideas in order to develop capacities for aesthetic and historical response and judgment; and interpretation and evaluation.

**Expected Learning Outcomes:**

1. Students analyze and interpret major forms of human thought, culture, and expression.  
2. Students evaluate how ideas influence the character of human beliefs, the perception of reality, and the norms which guide human behavior.

We will achieve these learning objectives by analyzing and interpreting orally and in writing a variety of historical and contemporary texts in the broadest sense (novels, short stories, essays, newspaper articles, paintings, photos, films, and songs) that offer representations of the city of Paris since the Medieval period, and we will consider how these representations have both influenced and been influenced by historical events. We will also have the opportunity, during the study abroad portion of the course, to view in person Paris’s streets, buildings, monuments, museums, and historical sites in order to assess how the city has been “staged” in order to project evolving cultural meanings.

Evaluation during the Spring portion of the course:

2**0% of each student’s final grade for will be based on preparation**, attendance, and active participation in class discussions.

**60% of the final grade will be based on 3 short reflection papers** (800 words each) about 3 of the topics studied. For each of these papers, the instructor will provide two to three different prompts from which each student may choose to help focus his/her analysis.

**20% of the final grade will be based on a final exam**, which will require students to demonstrate their newly acquired familiarity with the history and geography of Paris. The final exam will be conceived as an occasion for them to show they are ready to navigate the city and to make the most of their in-situ experiences in the various sites they will be visiting while in France. Three tasks will be included in the final exam. First, students will have to answer questions about Paris’s historical and social dynamics throughout times. They will have to indicate on a map of Paris twenty major sites of interest discussed in class. Finally, they will have to demonstrate the acquisition of their historical knowledge about these sites by writing short essays about them.

Evaluation during the study abroad portion:

**20% will be based on attendance**, promptness, and active participation during the visits (taking notes, asking guides questions, etc.). Please do not make your colleagues wait for you.

**20% will be based on a notebook** to be turned in on the last Saturday of the trip. Students will be required to buy a 6.5x8 inches, 140 to 200 ruled pages notebook. They will be using the notebook in the following way: for each visit and lecture, students will be expected to take extensive notes about the information given by professors and guides. A minimum of 5 pages for an hour of visit and 8 pages for an hour of lecture will be expected. Also, students will be free to use their notebook as a diary by adding impressions, personal comments about the city, and description of their own experiences in the French capital. They should feel free to add photos (photos can be easily printed out in supermarkets). The use of the notebook will have multiple purposes. It will help students focus their attention on extensive talks (several hours per day), to keep tracks of what they are learning and, last but not least, to retain memories and nuggets of knowledge that would otherwise vanish after a few months or years. This notebook should be considered the grimoire of their abroad experience, something that they call it their own, where they would inscribe both memories and knowledge after time passed. Consequently, notebooks will be returned to students the very last day of the trip.

**25% will be based on an 8-minute oral presentation** **on one of the recommended sites** that students, paired in groups of two or three, will have visited in the list provided at the end of this syllabus. In a case of groups of three, the presentation should last fort 12 minutes. This presentation will have to come in the form of a PowerPoint that students will have to submit to their instructor on Thursday, May 17th at 11:59pm. Students will visit one site on Sunday, May 13th. After the visit they will prepare a presentation dedicated to the particular site that they will thoroughly situate in the context of Paris as a whole. This will be a great opportunity for students to demonstrate their understanding of Paris’s evolution as well as their involvement as visitors. Indeed, the presentation should not be only a summary of information found in books or on the Internet but also a real presentation in the whole sense of the word: students should bring more than common information about the site to their peers. They should share a true experience about a site they saw with their own eyes. The description below gives additional details about the expected content for the presentation:

Slide 1: photo and title

Slide 2: geographical information and contextualization. Where is the site located in Paris? Why does it matter? What are the geographical features or challenges of this site?

Slide 3: urbanistic and architectural information and contextualization. How is the site intertwined with the neighborhood where it is located? What is the architectural style? Describe briefly buildings, gardens, materials (only basic architectural information is expected).

Slide 4: historical information and contextualization. When did the site emerge? Is it the result of multiple constructions, of layers added through time, or was it built at one time? Why was this site built? Does it have a political or cultural significance? Has this site been important in French history? European history? International history? Did a major event take place there? Is there any symbolic value attached to it?

Slide 5: evolution. Has this site evolved through time, if so, how? Did its purpose, its impact, its function change? Has it been destroyed and rebuilt?

Slide 6: comparison. Make a connection between this site and other sites that we have visited in-situ or discussed on campus last Spring? What features are the same? What makes this site unique? Is this site a good example of a given style or era?

Slide 7: personal approach. Was there any control to access the site? Was it free or did you have to pay? Why is that, according to you? Was the site crowded? What did you like about this site as a visitor? Can you share your impressions or an anecdote about your particular visit? Can you describe in depth something that caught your attention?

Slide 8: reflective appreciation of your experience. Among all other sites, what made you choose this one in particular? Has your visit confirmed or changed your preconceived ideas (if you had any)?

For this assessment, students are expected to find a partner and to agree on a site on Thursday morning, May 10th and to meet beforehand with their instructor for a pre-site visit meeting. All meetings should occur on Friday May 11th or Saturday May 12th. Students are free to agree on site and partners during the Spring portion of the class if they want to.

**15% will be based on a 500-word comment about observations in a café at a crossroads location** in Paris to be turned in at the end of the trip. This exercise will refer to excerpts from *An attempt at Exhausting a Place in Paris by* Georges Perec studied in the Spring portion of the class. The point of this exercise is not to reflect on historical aspects of Paris but to reflect on how they become a fleeting part of the great city. The goal is to live an authentic experience. Students will have to sit in a café, order something to drink or eat (French words to be able to do so will be provided) and comment on what happens during the time of their stay. What do they see? What do they notice about customers, people at work, bystanders, traffic, events going on? How do people look? Do they seem to be busy, wandering, happy, concerned? Are they eating, drinking in the street? What are other customers having? Does everything and everyone around look different from where you live in the US? What is your mood? Are you intimidated, uncomfortable, curious, baffled by something? Do you feel homesick or excited to be here and maybe to pursue your journey? Last but not least, why did you pick this specific café in this specific neighborhood?

**20% will be based on a 1000-word analysis**, to be turned in within 10 days of the end of the program, of the representation of Paris in one of a number of recommended films that take place in Paris. This assignment will be an opportunity for the students to demonstrate the knowledge they will have acquired during the whole class, both on campus in the Spring and in Paris in May. Students will be expected to produce a structured analysis in which they will address the director’s choices by confronting them with their own knowledge of Paris (both analytic and personal). This analysis will have to be divided in two parts of about 500 words each. First, a summary of the plot, including an identification of the sites, streets, monuments, neighborhoods that appear in the movie. Second, a reflection on the representation of social classes in the movie and their relations to the parisian space. What are the social groups represented in the movie? Is the social fabric depicted by the movie homogeneous or does the film represent competing social spheres? Do people who belong to a given social group stay within it or do they navigate between different spaces? What are the results of their interactions with different social groups? And to what extent do the social groups shown in the movie belong to specific parisian spaces?

Grading scale:

A 93-100 B 83-87 C 73-77 D 65-67

A- 90-92 B- 80-82 C- 70-72 E 64-0

B+ 88-89 C+ 78-79 D+ 68-69

Academic Integrity:

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>

Although the existence of the internet makes it relatively easy to plagiarize, it also makes it even easier for instructors to find evidence of plagiarism. It is obvious to most teachers when a student turns in work that is not his or her own and plagiarism search engines make documenting the offense very simple.

­–Always cite your sources (your professor can help with this).

–Always ask questions before you turn in an assignment if you are uncertain about

what constitutes plagiarism.

–Always see your professor if you are having difficulty with an assignment.

To preserve the integrity of Ohio State as an institution of higher learning, to maintain your

own integrity, and to avoid jeopardizing your future, DO NOT PLAGIARIZE!

Disability Services:

Students with disabilities (including mental health, chronic or temporary medical conditions) that have been certified by the Office of Student Life Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office of Student Life Disability Services is located in 098 Baker Hall, 113 W. 12th Avenue; telephone 614- 292-3307, [slds@osu.edu](mailto:slds@osu.edu); [slds.osu.edu](http://slds.osu.edu/)

Diversity:

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

French 1803.02, Paris’ Story

Paris from Medieval Fortress to 21st-Century Metropolis

Course schedule, Spring

|  |  |  |
| --- | --- | --- |
| Day | Topic | Readings |
| **1** 01-8 | Overall presentation | / |
| **01-15** | Martin Luther King Day | / |
| **2** 01-22 | Paris from the sky: Introduction by Audrey Hoffmann | Short excerpts from Rousseau, Stendhal, Hugo, Zola, Fargue, Céline, Gracq |
| **3** 01-29 | The Medieval Artisan’s Legacy by Sarah Grace Heller  Map point: Sorbonne and Latin Quarter | Short excerpts from Rutebeuf, Christine de Pisan |
| **4** 02-05 | Royal Versailles by Benjamin Hoffmann  Map point: Versailles Palace | Excerpts from Saint Simon & Guitry |
| **5** 02-12 | Romantic Paris by Benjamin Hoffmann  Map point: Vallée-aux-loups | Excerpts from Chateaubriand, Hugo |
| **6** 02-19 | Imperial Paris: Haussmann’s architectural Revolution by Jennifer Willging  Map point: Place de l’Etoile | Colin Jones, *Paris : Biography of a City*, chpt. 9 and « Baron Haussmann and the Modernization of Paris,» <http://www.museumofthecity.org/project/haussmann-and-revival-of-paris/> |
| **7** 02-26 | Paris Belle époque by Garett Heysel  Map point: Montmartre | TBD |
| **8** 03-05 | Existentialist Paris by Patrick Bray  Map point: Café de Flore | Excerpts from Vian, Sartre, Varda. |
| **03-12** | Spring Break | / |
| **9** 03-19 | Multicultural Paris by Mary Anne Cusato  Map point: Rue de Belleville | TBD |
| **10** 03-26 | Short exam and Orientation session for Summer with Audrey Hoffmann | / |

French 1803.03, Paris’ Story

Paris from Medieval Fortress to 21st-Century Metropolis

Course schedule, May study abroad portion

**Class location: Hotel.**

**Class time: lectures, discussion, students presentations + guided tours**

Total contact hours : 33 hours

Pink indicates a 1-to-1 contact hour ratio

Blue indicates a 1-to-1/2 contact hour ratio

|  |  |  |  |
| --- | --- | --- | --- |
| Date 2018 | Theme | Visites | Transportation |
| Day 1 |  | / |  |
| Wed, May 9 | Arrival at the hotel | Hotel Villa Modigliani | Bus Air France  from CDG airport |
| Day 2 |  | 3 h |  |
| Thur, May 10 | Contemporary Paris – The core of the city | Montparnasse Tower:  Paris from the sky 1h (speaker: AH)  Châtelet 1h (speaker: AH)  Centre Pompidou: Beaubourg 2h  (official museum speaker)  Stravinsky Fountain  Dinner in Crêperie | Walk  Bus 58  Walk  Bus 58 |
| Day 3 |  | 3h |  |
| Fri, May 11 | Contemporary Paris – The suburbs | Boulogne Woods 1h (speaker: AH)  Fondation Louis Vuitton  (official museum speaker) 2h  Neuilly-sur-Seine and Puteaux  La Défense (esplanade) 1h  (speaker: AH) | Subway  Line 13 & 1  Walk  Line 1 & 13 |
| Day 4 |  | 3h30 |  |
| Sat, May 12 | Existentialist Paris | **Class time 1h** (speaker: Ariane Klein)  Saint Germain des Prés  Café de Flore  River Seine Banks 2h (speaker: AH)  Chat-qui-pêche Street  Huchette Theater: *The Bald Soprano* 1h (speakers: Actors)  Caveau de la Huchette, Jazz Bar | Bus 95  Walk  Subway  Line 4 |
| Day 5 |  | / |  |
| Sun, May 13 | Semi-Free day | Visit one site |  |
| Day 6 |  | 3h |  |
| Mon, May 14 | Paris Belle Epoque | Montmartre 2h  (speaker: Un jour de plus à Paris)  Passages 2h  (speaker: Un jour de plus à Paris)  Père Lachaise Cemetery 2h  (speaker: Un jour de plus à Paris) | Subway  Line 12  Line 4  Bus 26  Subway  Line 2 & 6 |
| Day 7 |  | 3h |  |
| Tues, May 15 | Imperial Paris | Orsay Museum 1:30h  (official museum speaker)  Concorde Square  Invalides  Vendôme Square  1h30 (speaker: AH)  Opéra Garnier 1:30h  (speaker: official museum associate) | Subway  Line 12  Walk  Bus 95 |
| Day 8 |  | 2h30 |  |
| Wed, May 16 | Romantic Paris | Vallée-aux-Loups:  Chateaubriand House  1h (official museum speaker)  1h (speaker: AH)  Victor Hugo House 1h (speaker: AH) | RER B  Walk  RER B & line 1  Line 1 & 4 |
| Day 9 |  | 3h |  |
| Thur, May 17 | Royal Paris | Place Dauphine 30m (speaker: AH)  La conciergerie 1h  (speaker: Magalie Ayé)  « Paris Royal » 2h  (speaker: Magalie Ayé)  Le Louvre 2h  (speaker: Magalie Ayé) | Bus 58  Walk  Subway  Line 1 & 4 |
| Day 10 |  | 4h |  |
| Fri, May 18 | Royal Versailles | Versailles Castle and Petit Trianon  (official museum speakers) 3h  Versailles Gardens, Grand Trianon  Queen Hameau  2h30 (speaker: AH) | RER C  to & from Versailles Château-Rive Gauche |
| Day 11 |  | 3h |  |
| Sat, May 19 | Medieval Paris | Notre Dame 1h (speaker: AH)  Cluny Museum 2h  (official museum speaker)  Catacombes 2h  (official museum speaker) | Subway  Line 4  Walk  RER B  Walk |
| Day 12 |  | / |  |
| Sun, May 20 | Semi-Free day | Observe one crossroads |  |
| Day 13 |  | 5h |  |
| Mon, May 21 | Being a student in Paris | **Class time 3h**  Sainte-Geneviève Library  Panthéon  Geography Institute  Ecole Normale Supérieure  Luxembourg Gardens  2h (speaker: AH) | Subway  Line 4  Walk  Walk  Walk |
| Day 14 |  | / |  |
| Tues, May 22 | Departure | Home Sweet Home | Bus Air France |

**List of optional sites:**

If your interests are more about **urbanism**, consider visiting one of the following sites:

Le Parc de la Villette (19e arrondissement-Subway Line 7-Porte de la Villette Stop)

La Coulée Verte (12e arrondissement-Subway Line 1/5/8-Bastille Stop)

Le Trocadéro (16e arrondissement-Subway Line 6-Trocadéro Stop)

L’arc de Triomphe (8e arrondissement-Subway Line 1/2/6-Charles de Gaulle Étoile Stop)

La bibliothèque Nationale de France-site François Mitterrand (13e arrondissement-Subway Line 6-Quai de la Gare Stop/Subway 14-Bibliothèque François Mitterrand Stop)

Le canal Saint Martin (10e arrondissement-Subway 2/5-Jaurès Stop)

If your interests are more about **architecture**, consider visiting one of the following sites:

La Villa Savoye by Le Corbusier (Poissy-RER A-Poissy Stop-then Bus 50 La coudraie bound-villa savoye stop)

Le château de Vincennes (Vincennes-Subway Line 1-Château de Vincennes Stop)

Le château de Fontainebleau (Fontainebleau-Train from Gare de Lyon Montargis bound-Fontainebleau Avon Stop-the bus 1 Les Lilas bound-Château stop)

If your interests are more about **history**, consider visiting one of the following sites:

Le Champ de Mars (7e arrondissement-Subway Line 8- Ecole Militaire Stop)

Le jardin des Tuileries (1er arrondissement-Subway Line 1/12-Concorde Stop)

La place de la Bastille (4e arrondissement-Subway Line 1/5/8-Bastille Stop)

Le château de Vincennes (Vincennes-Subway Line 1-Château de Vincennes Stop)

Le château de Fontainebleau (Fontainebleau-Train from Gare de Lyon Montargis bound-Fontainebleau Avon Stop-the bus 1 Les Lilas bound-Château stop)

If your interests are more about **French Revolution**, consider visiting one of the following sites:

Le Champ de Mars (7e arrondissement-Subway Line 8- Ecole Militaire Stop)

Le jardin des Tuileries (1er arrondissement-Subway Line 1/12-Concorde Stop)

La place de la Bastille (4e arrondissement-Subway Line 1/5/8-Bastille Stop)

If your interests are more about **Napoléon Bonaparte**, consider visiting one of the following sites:

Les Invalides (7e arrondissement-Subway Line 13-Invalides Stop)

Le château de la Malmaison (Rueil-Malmaison-Subway Line 1-La défense Stop-Bus 258)

L’arc de Triomphe (8e arrondissement-Subway Line 1/2/6-Charles de Gaulle Étoile Stop)

If your interests are more about **politics**, consider to visiting one of the following sites:

Le café Procope (6e arrondissement-Subway Line 4-Odéon Stop)

L’assemblée nationale (7e arrondissement-Subway Line 12-Assemblée Nationale Stop)

L’hôtel de ville (4e arrondissement-Subway Line 1/11-Hotel de Ville Stop)

If your interests are more about **litterature**, consider visiting one of the following sites:

La maison de Balzac (16e arrondissement-Subway Line 9-La Muette Stop)

Le cimetière du Montparnasse (14e arrondissement-Subway Line 6-Edgar Quinet Stop)

La bibliothèque Nationale de France-site François Mitterrand (13e arrondissement-Subway Line 6-Quai de la Gare Stop/Subway 14-Bibliothèque François Mitterrand Stop)

Le Pont Mirabeau (15e arrondissement-Subway Line 10-Javel André Citroën Stop)

If your interests are more about **theater**, consider visiting one of the following sites:

Le théâtre de l’Odéon-Théâtre de l’Europe (6e arrondissement-Subway Line 4-Odéon Stop)

La Comédie Française-Le Français (1e arrondissement-Subway Line 1/7-Palais Royal Musée du Louvre Stop)

If your interests are more about **religion**, consider visiting one of the following sites:

La Madeleine (8e arrondissement-Subway Line 12-Madeleine Stop)

La Basilique Saint Denis (Saint-Denis-Subway Line 13-Basilique de Saint-Denis Stop)

Le cimetière du Montparnasse (14e arrondissement-Subway Line 6-Edgar Quinet Stop)

If your interests are more about **visual art**, consider visiting one of the following sites:

Le grand Palais (8e arrondissement-Subway Line 13-Champs-Elysées Clémenceau Stop)

Le petit Palais (8e arrondissement-Subway Line 13-Champs-Elysées Clémenceau Stop)

Le musée Rodin (7e arrondissement-Subway Line 13-Varenne Stop)

If your interests are more about **asian art/african art**, consider visiting one of the following sites:

Le musée Guimet (16e arrondissement-Subway Line 9-Iéna Stop)

Le musée du Quai Branly (16e arrondissement-Subway Line 9-Alma Marceau Stop)

**List of films:**

Les enfants du Paradis-Children of Paradise by Marcel Carné (1945)

Quai des Orfèvres by Henri-Georges Clouzot (1947)

La traversée de Paris-The Trip across Paris by Autant-Lara (1956)

Elevator to the Gallows-Ascenseur pour l’échafaud by Louis Malle (1958)

Breathless by Jean-Luc Godard (1958)

Le signe du Lion-Sign of Leo by Eric Rohmer (1959)

Les 400 cents coups-The 400 blows by Truffaut (1959)

Cléo de cinq à sept-Cléo from 5 to 7 by Agnès Varda (1962)

Paris brûle-t-il ? - Is Paris Burning? by René Clément (1966)

L’amour l’après-midi-Love in the afternoon by Eric Rohmer (1972)

La femme de l’aviateur-The Aviator’s Wife by Eric Rohmer (1981)

Les Misérables by Robert Hossein (1982)

Tchao Pantin by Claude Berri (1983)

Les Nuits de la pleine lune-Full Moon in Paris by Eric Rohmer (1984)

Trois hommes et un couffin-Three Men and A Cradle by Coline Serreau (1985)

Conte d’hiver-A Tale of Winter by Eric Rohmer (1992)

La Haine-Hate by Mattieu Kassovitz (1995)

Chacun cherche son chat-When the Cat’s Away by Klapisch (1996)

Le fabuleux destin d’Amélie Poulain-Amelie by Jean-Pierre Jeunet (2001)

L’esquive-Games of love and chance by Kechiche (2003)

Paris by Klapisch (2008)

Le Passé-The Past by Farhadi (2013)