Culture: Cities, Makers of Modernity

Quest University Canada
2016-2017
October Block
Monday-Friday, 1 pm-4 pm
Classroom: A.309
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Class Office Hours: Friday, 10-11:45 and by appointment

A Note

Please read the syllabus all the way through.

The syllabus and reading schedule are subject to change. Proper notice will be given to any changes in the schedule.

If you spot flagrant errors or inconsistencies in the syllabus, please let me know, and I'll try to fix them (or explain them away).

Course Description

In the eighteenth and increasingly in the nineteenth century, a curious thing happened: an age-old balance between large agrarian populations and small urban centers began to shift dramatically in favor of urban centers. Cities grew rapidly; this growth transformed the cultures of the cities—places like Paris, London, and Vienna—but it also helped create modernity. In this course, using the methods of cultural and social history, we examine the complex cultures of these modern cities. We look at the hopes that cities engendered in their populations – and examine the deep fears that the growth of cities provoked. What new pleasures did they provide? What new dangers did they create? And, throughout the course, we seek to understand how the city helped make modernity.

In the first part of the course, we examine the growth of modern European cities, using Andrew Lees and Lynn Hollen Lees' *Cities and the Making of Modern of Europe, 1750-1914*. Our aim here is to understand the large patterns of change: demographic, industrial, political, and cultural.

We then narrow our focus to Paris, using Patrice Higgonet's *Paris: Capital of the World* as our guide. While this is a rich, complex, and rewarding book, it is also challenging, demands careful reading and requires deep reflection. To understand the arguments in this book, we will need to engage with other texts and cultural artifacts, and will need to grapple with the history of Paris. (In-class lectures and additional readings will help provide some of the historical framework.)

General Course Goals: Culture

1. To introduce students to the analysis of culture using the tools and techniques of the humanities
2. To give students a richer sense of the importance of exploring cultures.
3. To help students understand cultured as "situated" knowledge and practice; in other words, to understand how the study of culture is *particular* and *specific*, even if the *techniques* and *methods* used to understand culture lend themselves to the study of *diverse* and *varied* cultures.
4. To help students develop the ability to understand how differences—of, for instance, race, class, ethnicity, gender, wealth or power—play into cultural phenomena and practices.
5. To work alongside the other humanities foundation courses ("Text" and "Scholarship") to show how situated cultural knowledge and practices shape texts and critical debates in humanities scholarship.

Learning Objectives: "Cities, Capitals of Modernity"

By the end of the course, students should:

1. Understand and be able to articulate major common themes in the growth of cities in late eighteenth- and nineteenth-century Europe;
2. Understand the relationship of material life and constraints to culture in late eighteenth- and nineteenth-century European cities;
3. Be able to identify cultural and historical elements *particular to* the development of Paris;
4. Have engaged with a variety of texts and media in relationship to urban culture in Paris;
5. Have produced close readings of a cultural practice or cultural artifact in the context of nineteenth-century Paris.

Assignments and Marks

Date	Assignment	Submission	Subject	Weight
Tue, Oct 4, 2016	Group work: "Sustaining Life in the City"	Oral and on Moodle	City Life	5%
Mon, Oct 10, 2016	Take-home exam: due by noon.	Moodle	Lees & Lees	25%
Oct 11-14, 2016	Identification	Moodle / database (?)	Higonnet, other sources	5%
Oct 17-21, 2016	Identification	Moodle / database (?)	Higonnet, other sources	5%
Weeks 2, 3, 4	Journal	Moodle	Assigned reading	10%
Weeks 2, 3	Group presentations (each group will do two)	In class / write-up posted on Moodle	Assigned reading / sources	10%
Oct 17, 2016	Essay 1	Moodle		15%
Oct 26, 2016	Essay 2	Moodle		25%
Total				100.00%

Submission of Written Work

Papers must be properly formatted: 12-point type (Times New Roman or equivalent is best), reasonable margins (1" or 2.5 cm is common), double spacing (except for lengthy quotations, which should be single-spaced and indented on both margins), and full and correct citations.

As the section below on writing notes, papers for this course must be written in formal, standard English. You must:

- punctuate properly;
- use proper grammar;
- make appropriate word choices.

It should go without saying that work must be properly and thoroughly proofread.

Papers must be submitted on Moodle in either Word document (*.doc or *.docx) or RTF format.

Team Work

Sustaining Life in the City (for Tuesday, October 4, 2016)

The purpose of this exercise is to get you to think about the conditions for life in the city.

Working in teams of four, you will investigate these questions:

1. What are the material requirements for human life?

2. What, in addition to the most basic requirements for sustaining life, do you think is necessary for people in cities? (Be imaginative: note that "needs" may change with context.)
3. How do you think these needs could have been met in European cities in approximately 1800?
4. What obstacles do you think there might have been to meeting those requirements in European cities in 1800?
5. What do you think were the most important differences in meeting these requirements between rural and urban dwellers in approximately 1800?
6. What are the most important differences in meeting these requirements between urban dwellers in approximately 1800 and urban dwellers today?

Spend no more than 90 minutes on this task, but *be as specific as time permits*. So, for instance, if you say that "water" is a material requirement for life, find out *how much* is necessary. *Provide a source or reason for each item on your list*.

Write up your results in a one-to-two page document.

Journal

Beginning in week two, you are required to keep – and submit – a scholarly journal. Your entry for each day must be completed *before* class. You should respond to each document or source.

Exam

There is one exam in this course: it is a take-home exam, and will require you to apply what you have learned from Lees and Lees, *Cities and the Making and Modern Europe, 1750-1914* and from class discussion to an artifact.

Identifications

You will be assigned several short terms or names to identify during the Paris segmentof the course. (More about this in class.)

Group Presentation

Working with a small group, you will be responsible for the presentation of documents or other sources in class. Further details

Artifacts, cities and culture

Your written work for this course will consist of work on two artifacts of your choice, one connected to London and the other to Paris.

The aim is to focus on the material, temporal, spatial, social, and cultural aspects of these artifacts, and to situate them in the broad urban context of Paris. (An artifact, for the purposes of this assignment, is an object made by a person or by a group of people that has cultural or historical significance. An object may be a painting, structure (e.g., the Eiffel Tower, a train station), story, poem, novel—in short, just about anything that can be invested with that significance.) Part of your task will be to show why the objects you have chosen are significant.

The work for this paper will be done in several stages, each of which is a marked assignment in its own right,

MONDAY, JANUARY 12, 2015: CHOOSE AND PRESENT YOUR LONDON ARTIFACT

By today, you must have chosen an artifact and gathered some preliminary information about them.

You may choose an item from the list provided on the Course Home Page, but you may also want to (and are strongly encouraged) to investigate on your own. (The section of this syllabus entitled "Selected Resources" should help guide you.)

Some constraints: you may not pick two items created by the same person, nor, unless you get the tutor's permission, may you choose two items of the same *type*.

You should also think about what your object really *is*. So, for instance, if you have a photograph of the Eiffel Tower, you might consider the photograph *itself* as the artifact—or you might consider the tower the artifact. You need to be prepared to explain which it is (for you).

You will write approximately one page about your artifact. This includes basic identifying information and a discussion. Please bring three printed copies of each sheet to class with you.

Begin with the following basic information about the item:

- Name or other identification.
- The kind of object it is.
- Creator of object (there may be more than one).
- Date (or date range) when the object was created.

If the object is an image (or is in an image), include a copy of the image. If the artifact is a story, poem, or other written work, provide a full reference.

You may begin your research with encyclopedias of either the electronic or printed variety, but you should aim to go further and deeper. As with any other academic work, *cite your sources.*

Having provided this basic information, you should write about the relationship between the artifact and the city—in other words, you want to be able to explain (briefly) how and why this artifact reveals something about the urban experience. (At this early stage of the course, this will necessarily be tentative, but you should consider such factors as demographic growth, industrialization, urbanization, and urban renewal.)

FRIDAY, JANUARY 16: WORKING BIBLIOGRAPHY OF YOUR LONDON ARTIFACT

Begin by asking what the texts we have read for this course say about your artifact, either *specifically* or *generically*. To make this a worthwhile exercise, you need to decide what kind of thing your artifact is. (Hint: an artifact may be—and usually is—several things simultaneously: so a painting may be a record of a place at a particular time, a reflection of a style or a school, a thing that changes the way we perceive something, the product of new technology, and so on.)

To get more information about your artifact, you will need to ask who else has written about your artifact—or the class of things from which your artifact is drawn.

So, for this stage of the individual assignment, find several scholarly sources (not counting the texts assigned for this course) that shed light on your artifacts. While up to four of these may be articles published in scholarly journals, at least one must be a book to which you have access. (Snippets from Google books do not meet this requirement. You may be asked to provide the book for inspection.)

Turn in a properly-formatted bibliography, using the Chicago / Turabian or MLA style. After each title, provide a one-to-two sentence justification for inclusion of each item.

The goal here is to get you to think about the broader intellectual context for your artifact, give you some research background for the final essay, and give you practice working with bibliographic styles.

TUESDAY, JANUARY 20: LONDON ESSAY

Turn in your essay on your London artifact. The paper should be four to six pages long.

The essay should explore the cultural significance of your artifact, and its relationship to cities in general, to the city you have chosen in particular, and to modernity. Your goal here is to link the material, social, and cultural aspects of your artifact so that your reader understands how your artifact helps us understand the modern city.

Much of the groundwork for this essay will have been laid in the previous stages, so you should feel free to draw on that previous work and make an argument of your own devising. You must discuss:

- Whether and how the artifact is a specifically *urban* artifact. Consider the patterns and themes of urbanization developed in Lees & Lees and in either White or Harvey.
- How (and why) the artifact is specifically linked to London.

It may be helpful to:

- Situate the object temporally: when it was created?
- Situate the object in space: where is it, or its subject, or both?
- Understand the preconditions that made the artifact possible: what factors were necessary for the production of this artifact (e.g., ironworks for the Eiffel Tower, steel mills for a subway station, a literate audience for a poem, or a market for popular fiction in the case of a Sherlock Holmes story)
- Ask about the materials of which the artifact is made: where do they come from?
- Ask how the artifact reflects industrialization

- Ask who the audience for the artifact might be
- Think about the artifact was received, understood, and appreciated (or loathed, as the case may be) in its own time
- Assess the perceived significance of the artifact, both at the time of its creation and subsequently
- And finally, ask what the *meaning* of the artifact is… What does this artifact tell us about the city?

WEDNESDAY, JANUARY 21: PARIS ARTIFACT

Same as the London artifact, but for Paris.

FRIDAY, JANUARY 23: WORKING BIBLIOGRAPHY OF YOUR PARIS ARTIFACT

Same as for London, but for Paris.

TUESDAY, JANUARY 27: PARIS ESSAY DUE

Same as for London, but… for Paris.

Doing well in this course

Reading

Reading is a vital part of your education. *It is not a passive activity*. You will be expected to understand and assimilate the assigned material. You will be asked to master the material in a comprehensive and sophisticated way.

Ask yourself the following questions when you read or study a work:

- Who wrote or created it? (If you don't know, look him or her up.)
- When was it written or produced? (Ditto.)
- What does the work say?
- How is the work structured?
- What is the form of the work?
- What kinds of imagery does the work use?
- What questions is it attempting to answer?
- What is the author's argument? What are the argument's strengths and weaknesses?
- What kinds of evidence does the author provide for her or his argument? What kinds of sources does the author use?
- To what kinds of arguments is the author responding?

Pay careful attention to the clues the author gives you:

- Read (and decipher) the title. What does it tell you about the piece you are reading?
- If the piece is a book, read the introduction and conclusion of the book; if the piece is an article or a chapter, read the first and last paragraphs. These should help you figure out what the piece's argument is. Ask yourself what the thesis of the piece is.
- Read the entire work (or all of the assigned portions). Try to decide which parts or passages are most important. If you own the work, make notes in the margins next to important or interesting parts. (Do not do this in library books!)
- Write down your responses to the work in a notebook. Think of note-taking as a way of organizing your thoughts. You need not write down everything; instead, jot down notes about interesting ideas, problems in the argument, or surprising aspects of the piece.
- Re-read the work. You will find that a second (and often, a third and fourth) reading greatly improve your understanding.
- Finally, summarize the author's argument in a few lines. If you can complete a sentence beginning "The author of this book/article argues…," you have read intelligently and productively.

If you do all this, you should be ready for *classroom discussion*.

Writing

The heart of literature, history and philosophy as intellectual disciplines is the written word. Successful students in these fields must be able not only to read carefully but write clearly. In other words, they must be able to understand and use words precisely. Sloppy expression—in writing and in discussion—is as big a problem in the humanities as getting formulae wrong is in chemistry; sloppy expression results in papers that fizzle out rather than illuminate.

You may consult your tutor if you have specific questions; we also urge all students to make use of the Learning Commons and Peer Tutors.

Writing well requires at least three things: *content*, *expression*, and *structure*.

Content: You need to have read carefully (and, it should go without saying, taken notes) before you begin to write. You must *think* about what you have read. You must *understand the question* you are asked to answer. And, of course, you must have something to say. All of this will give your paper *content*.

You must supply *evidence* in the form of (properly-cited) quotations. That evidence will, in the main, come from the assigned readings for this course. If you use evidence from elsewhere, you must be sure that the evidence is *reliable*. (Please do not think that Wikipedia, sources drawn haphazardly from the web, or other sketchy sources will help persuade your reader of the merits of your work!)

Expression: *How* you say things is crucial. If your writing obscures your meaning, then it is impossible for your reader to evaluate the content of your paper. Style matters: it makes your content accessible and your ideas intelligible.

Papers for this course must be written in formal, standard English. You must:

- punctuate properly;
- use proper grammar;
- make appropriate word choices.

If you are not certain of a word's precise meaning, look it up in a good dictionary before handing in your paper. (If you don't yet own a good dictionary, get one.)

Structure: Good papers will have a crisp **introduction**. This introduction will let readers know the topic or subject of the paper *and* will let readers what *problem* that the paper aims to discuss. (This is the *thesis statement*.) The introduction should let readers what the limits of the discussion will be.

Good papers will have a solid **conclusion**. A conclusion is not just a summary of what has been discussed before: it emphasizes the importance of the thesis statement, provides the essay with a sense of completeness (it *concludes*) the thoughts of the essay), and leaves the reader with a final sense of what the paper is about. (The conclusion should answer the dreaded "so what?" question—it should give the reader a sense of why s/he read it.)

Good papers will be built around solidly-constructed **paragraphs**. Paragraphs are the building blocks of good writing: they are are built around one thought or idea.

Moving from paragraph to paragraph also requires good **transitions**. Transitions connect the ideas in an essay, and allow the reader to understand the flow of your ideas.

Overall: It takes time and effort to write well. Good writing, you will scarcely need to be reminded, is *re-writing*. Plan to write at least two drafts before you submit an essay. And ask for help: ask your peers to read your drafts critically and unsparingly; get advice from the Learning Commons; and raise questions in class.

Course policies

Your tutor expects you to:

- Have read the syllabus and all handouts and therefore be aware of policies, homework, and due dates.
- Check the Moodle page for this course and your Quest email account frequently; changes to the syllabus and to homework assignments will be posted there.
- Attend every class.
- Arrive on time.
- Be prepared.
- Make use of the tutor's office hours.
- Obtain notes and handouts in the event of an absence.
- Have a completed rough draft in hand on writing workshop days.

- Turn in assignments at the beginning of class on the due date given in the syllabus.

Please:

- Be courteous.
- Turn off your cell phone before class.
- Help keep the classroom neat and tidy.

Please do *not*:

- Bring food into the classroom. (Beverages are ok; library rules apply for the academic building. If you are not familiar with those rules, it's time to go to the library and ask.)
- Use laptops, iPads, electronic tablets, netbooks, smart phones, stupid phones, Wii controllers, Gameboys, or other devices in class unless specifically authorized to do so by the tutors. (If you have a special need, please discuss this with the tutor.)

If you have a disability for which you seek accommodation, please let the tutor know. If you have a physical disability, please Student Affairs; if you have a learning disability, please consult the Directors of the Learning Commons.

Communicating with the tutor

Email is a good and useful tool. Please remember, though, that you should treat email to your tutor as a formal means of communication, one that demands courtesy and respect: you must use proper salutations, forms of address, punctuation, grammar, and syntax. Good writing begins with everyday practices.

I check my email regularly. Do not, however, expect immediate replies, especially to late-night or weekend emails.

Absences

There are—infrequently—valid reasons to miss class: illness, family emergencies, war, famine, pestilence, and so forth. If you have a really good reason for missing class, your case will be stronger if you notify your tutor *before* you miss class. You are in any event responsible for obtaining notes, handouts, and assignments. Missing class without a valid excuse may result in an "F."

Missing class without a rock-solid reason on a day when your team is presenting will result in a zero for you for that assignment. Worse, it may affect your team's mark, which will no doubt cause lingering resentment.

You must complete all assignments.

Failure to hand in *all* assignments may result in an "F" for the course.

Academic integrity

As the Quest University Calendar notes, "Quest is committed to the principle of academic integrity, itself grounded in the fundamental values of honesty, trust, fairness, respect, and responsibility in all academic work." We depend on the honesty and responsibility of all of our members—scholars and teachers alike. I'm delighted to say that in my experience, my faith in the integrity of students and scholars is rarely disappointed.

Nevertheless, the principles that guide academic work bear repeating. In keeping with the Quest Honour Principle, you will do your own work, and you will conscientiously and meticulously credit sources. Citing sources is not optional in academic work—it is a fundamental principle. As you should know, plagiarism is, broadly speaking, passing off someone else work or ideas as your own, failing to properly identify and credit the source of material you submit, or using cited material improperly. Please be aware that failure to observe the rules of citation will result in charges of plagiarism or academic dishonesty.

Charges of plagiarism or of academic dishonesty are not taken lightly, and may have dire consequences: failure on the assignment, failure of the course, and worse. To avoid this sort of unpleasantness, please be sure to read "University Policies: Quest Honour Principle and Protocol" in the University Calendar. If you have questions about citation, crediting sources, or anything else relating to academic integrity, please ask before you turn in the work. (Information about plagiarism can also be obtained from the Learning Commons.)

If the principle of citation is the same across academic disciplines, the particular format of citation varies from discipline to discipline, and even within disciplines. The practice in this course will be to use the Chicago footnote/bibliography or MLA styles. (My preference is for the Chicago style.)

Selected Resources

In addition to the works assigned for this course, you will find that cities have attracted enormous scholarly attention. Below you will find a few resources to help orient your studies. Please note that this is just a tiny selection of the myriad resources you might consult for this course. You should spend some time digging through these (and other) sites to get a sense of the richness of the materials that are available online.

BOOKS ON RESERVE AT QUEST UNIVERSITY LIBRARY:

Search under "Course Reserves" tab on the library search page; also check the cart with reserve books in the library.

REFERENCE WORKS

Chilvers, Ian, ed. *The Oxford Dictionary of Art*. 3rd ed. Oxford ; New York: Oxford University Press, 2004.

Oxford Reference Online (available online through the Quest University Library: http://library.questu.ca/encyclopedias.html)
Wikipedia. Often a useful place to begin, but must be treated with caution. Material is often outdated, not properly sourced, shoddy, overgeneral or bizarrely specific, and occasionally deliberately misleading.

HISTORICAL SURVEYS

Hall, Peter Geoffrey. *Cities in Civilization: Culture, Innovation, and Urban Order*. London: Phoenix Giant, 1999.

Mumford, Lewis. *The City in History: Its Origins, Its Transformations, and Its Prospects*. San Diego: Harcourt, 1961. (Original publication: 1961)

JOURNALS

You will find a number of journals in Quest University Library's databases (http://library.questu.ca/a_z_databases.html

The following databases are of particular interest:

- JSTOR
- Project Muse
- Academic Search Complete

Please note that these are *databases* of journals (and other material). There are vast differences among the journals. Several journals are dedicated to urban history, including:

- *Journal of Urban History* http://juh.sagepub.com/
- *The Urban History Review* http://www.hist.umontreal.ca/u/urbanhistory/home.html
- *Urban History* (Cambridge University Press) http://journals.cambridge.org/action/displayJournal?jid=UHY

Unfortunately, Quest does not have direct access to these journals. We do, however, have access to historical journals that frequently address urban questions. These include:

- *American Historical Review* (JSTOR)
- *Journal of Modern History* (JSTOR)
- *Journal of Social History* (Academic Search Complete)
- *Past and Present* (Project Muse)

JOURNALS OF THE ERA:

In particular, Daumier's *Le Charivari* is available at gallica.bnf.fr; some also available at archive.org

Lots of journals and reviews are available at Gallica.

MAPS:

http://www.oldmapsonline.org/ A useful and easy-to-use gateway to many map sites.

MAJOR COLLECTIONS:

Gallica (Documents in the Bibliothèque Nationale de France): http://gallica.bnf.fr

Paris Libraries: http://bibliotheques-specialisees.paris.fr/in/faces/homeInBook.xhtml (contains lots of fascinating digitized material – mostly in French, however).

Musée Carnavalet (museum of the history of Paris): http://www.carnavalet.paris.fr/en/museum-carnavalet ; also http://www.carnavalet.paris.fr/en/collections/graphics-arts-office

The Internet Archive: www.archive.org This is a terrific source for digitized sources of historical materials.

Images of Paris

Paris en images (Paris in pictures): http://www.parisenimages.fr/en

Photographs by Charles Marville (National Gallery of Art, Washington, DC): http://www.nga.gov/content/ngaweb/exhibitions/2013/marville.html

Photographs by Charles Marville (Metropolitan Museum of Art, New York): http://www.metmuseum.org/exhibitions/objects?exhibitionId={21968755-5DDD-4FEA-81C5-000D8AAAF6B3}&pg=1&rpp=30

http://www.moma.org/collection/artist.php?artist_id=229

Photographs by Eugène Atget (Metropolitan Museum of Art, New York): http://www.metmuseum.org/collection/the-collection-online/search?&noqs=true&ao=on&ft=Atget&who=Eugène+Atget&pg=1

Transport

RATP (Régie Autonome des Transports Parisiens; Paris transport agency): http://www.ratp.fr/en/ratp/c_10531/a-long-history/

Brief history of the Paris metro http://www.france.fr/en/paris-and-its-surroundings/brief-history-paris-metro.html

Discussion site / listserv

https://networks.h-net.org/h-urban

Art

Web Gallery of Art: http://www.wga.hu/art/

Impressionism: Art and Modernity: http://www.metmuseum.org/toah/hd/imml/hd_imml.htm

Impressionism, Fashion, and Modernity: www.artic.edu/exhibitions/impressionism-fashion-and-modernity

Ives, Colta Feller, Margret Stuffmann, and Martin Sonnabend. *Daumier Drawings*. New York: Metropolitan Museum of Art : Distributed by Harry N. Abrams, 1992. (http://libmma.contentdm.oclc.org/cdm/ref/collection/p15324coll10/id/60027)