Culture: Cities, Makers of Modernity

2017-2018, Spring Block 3
Monday-Friday, 1 pm-4 pm
Classroom: A.214
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At the Moulin Rouge

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—and in so doing 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 Europe, 1750-1914*. Our aim here is to understand the large patterns of change: demographic, industrial, political, and cultural. We then focus on Paris, using Colin Jones' *Paris: The Biography of a City* as the backbone of our investigation. In addition, we will read Balzac's *Ferragus*, grapple with other texts and cultural artifacts, and engage with the rich cultural history of Paris. (In-class lectures and additional readings will help provide some of the historical framework.) Our aim is to understand Paris as a particular place, keeping in mind the connections and contrasts between Paris and other cities.

General Course Goals: Culture

- To introduce students to the analysis of culture using the tools and techniques of the humanities
- To give students a richer sense of the importance of exploring cultures.
- 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.
- 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.

Assignments

Books and Readings

Balzac, Honoré de. *History of the Thirteen*. Edited and translated by Herbert J. Hunt. Harmondsworth, Eng: Penguin Classics, 1975.

Jones, Colin. *Paris: The Biography of a City*. Penguin, 2006. (**CJ** on the schedule below)

Lees, Andrew, and Lynn Hollen Lees. *Cities and the Making of Modern Europe, 1750-1914*. Cambridge, UK; New York: Cambridge University Press, 2007. (**L&L** on the schedule below)

Other material is available on Moodle (MOO) or through our online databases.

Assignment and their weights

- Journal: pass/fail; required. (In other words, a student who does not turn in the journal cannot pass the course.)
- Contribution to discussion leadership / general participation / good citizenship: 15%.
- Group work: 10% (one grade per group; two assignments, March 13 and April 3)
- In-class midterm exam: 20% (March 19)
- Artifact paper (staged): 30% (March 21, March 23, March 30, April 2)
- In-class final exam: 25% (April 4)

You must keep—and submit—a journal. Your entry for each day must be completed before class. Your journal is not simply a collection of reading notes; instead, you should write a paragraph or so about the major questions, issues, dilemmas, points of interest, or curiosities in the day's readings. (It is not a replacement for those invaluable notes—it is a more synthetic approach.) You need not respond to each document or source in detail, but should say something about the totality of what you have read or studied. Write your journal entry after you have read everything. If you are shy about contributing to class, a reading journal is a useful tool to write down questions and comments that will help you contribute to discussion.
This is a pass-fail exercise: if you fail to keep a journal, you will fail the course. It will not otherwise have a grade associated with it, and so will not affect your grade otherwise.

Paper: Artifact, City, and Culture

For this paper, you will write on an artifact of your choice. The goal is to focus on the material, temporal, spatial, social, and cultural aspects of your artifact, and to situate it in the broad urban context of nineteenth-century Paris. NB: 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 artifact you have chosen is significant.
The work for this paper will be done in several stages. You must complete (and pass) all of the assigned stages to receive a grade for the final paper. The grade for the final paper will take into

account the quality of the final work, but will also take note of the work done in the preliminary stages.

Choose an artifact - March 21

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 Moodle, but you may also want to (and are strongly encouraged) to investigate on your own. ("Selected Resources," also on Moodle, may help guide you.) You should think about what your object really is. So, for instance, if you have a photograph of the Eiffel Tower, you might consider the photograph as the artifact—or you may 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 must—of course—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.)

Outside Sources: Working Thesis and Bibliography - March 23

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.)
Provide a working thesis: this is (for now) a declaration of what you think the central argument for your final paper will be. You should revise and rethink the topic statement you made earlier, and provide a justification for the argument you expect to make in your essay. This should again be roughly a single page, double-spaced. Note that this is not a contract: you will be allowed to modify your argument for the rough draft.
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 (by which I mean five or more) scholarly sources (not counting the texts assigned for this course) that shed light on your artifacts. Your aim should be to find good and diverse sources.
Append a properly-formatted bibliography, using the Chicago footnote style, to your working thesis. 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.

Rough Draft - March 30

Bring three copies of a rough but complete draft to class.

We will work together in class on papers.

Further instructions on the writing workshop will be provided on Moodle.

Final Essay - April 2

Turn in a thoughtful, well-argued, elegantly-written, polished, proofread gem of a paper on Moodle. Use the supplied template. Celebrate.

Academic integrity, grades and grading policy, and assignments

Academic integrity

I assume that you will format your paper properly (the template on Moodle should provide you with all the necessary information, but if you have questions, ask!) I also assume that you will cite properly.

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 Manual of Style footnote/bibliography style.

Grades

Grades will be on a standard A-F scale.

Essays are graded on argument, organization, evidence, style. The table below provides an indication of how papers and exam essays will be graded. To earn a grade, paper must meet all the criteria for that category; missing out on any one of them drops the grade into the next lower category.

Grade	Qualities
A	Fully addresses the question or assigned topic. Clear, debatable and interesting thesis. Good organization. Powerful, credible, and persuasive evidence. Shows an appreciation for the complexity of the subject. Rare (if any) minor typographical errors. Writing not just clear but sophisticated. Informative, engaging.
B	Answers the question or topic in most respects. Debatable thesis. Solid organization. Reasonable evidence, but may contain rare factual errors. Rare writing mistakes. Clear and comprehensible writing. Informative.
C	Generally addresses the question or topic but ignores or omits important aspects. Vague or unclear thesis. Passable organization, but lacks coherence. Some evidence. Oversimplifies. Some distracting writing mistakes. Comprehensible writing.
D	Does not answer the question. Unclear or absent thesis. Rudiments of organization. Scant evidence. Serious factual errors. Little evidence of serious effort.
F	Does not address question. Haphazard or chaotic organization. Little evidence of serious thought. Supplies no (or not pertinent) facts. Does not meet length requirements.

Your work for this course must rest on facts. Every essay and exam should demonstrate that you are familiar with the events of the period we are studying. You will gain this familiarity by reading the assigned texts and by doing your own research. You are expected to read your sources critically and evaluate them for their reliability and persuasiveness. Factual statements should be accurate and precise.

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*.

Discussion

Your citizenship grade will reflect your preparation for and willingness to contribute to classroom discussion. Contributions are not measured by numbers of words, but rather by the quality of the questions you pose, your willingness and ability to respond constructively to the readings, to your peers, and to your tutor.

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.

Schedule

Week 1

DAY 1: MONDAY, MARCH 12

In-class: What is a city?

DAY 2 – TUESDAY, MARCH 13

Group exercise: Life in the city

In-class exercise: Understanding food and transport in 1800

L&L: "Introduction," "1: Urban worlds around 1750," "2: Industrial urbanization,"

DAY 3: WEDNESDAY, MARCH 14

L&L: "3: Varieties of urban protest," "4: Pursuits of urban improvement"

DAY 4: THURSDAY, MARCH 15

L&L: "5: The challenge of the big cities, "6: Toward the social city"

DAY 5: FRIDAY, MARCH 16

L&L: "7: Urban cultures"

Conclusion

Week 2

DAY 6: MONDAY, MARCH 19

In-class exam

Begin reading Ferragus (we will be discussing this on Thursday and Friday)

DAY 7 - TUESDAY, MARCH 20

CJ: "Introduction: An Impossible History of Paris?," "The Kingless Capital of Enlightenment, 1715-1789"

Continue reading Ferragus.

DAY 8 - WEDNESDAY, MARCH 21

Artifact Due

CJ: "Revolution and Empire, 1789-1815"

DAY 9 – THURSDAY, MARCH 22

CJ: "Between Napoleons, 1815-51"

Honoré de Balzac, *Ferragus* (you must have read the whole thing by today)

Haine, W. Scott. "The Priest of the Proletarians: Parisian Café Owners and the Working Class, 1820-1914." *International Labor and Working-Class History*, no. 45 (1994): 16–28.

DAY 10 - FRIDAY, MARCH 23

Honoré de Balzac, *Ferragus*

In-class: Mapping Balzac's "History of the Thirteen"

Week 3

DAY 11 - MONDAY, MARCH 26

CJ: "Haussmannism and the City of Modernity, 1851-89"

Pinkney, David H. "Money and Politics in the Rebuilding of Paris, 1860-1870." *The Journal of Economic History* 17, no. 1 (1957): 45–61.

MOO: Baudelaire, "Le Cygne" / "The Swan"

DAY 12 – TUESDAY, MARCH 27

MOO: Baudelaire – "Painter of Modern Life"

MOO: Benjamin, Walter. "Paris, Capital of the Nineteenth Century."

DAY 13 - WEDNESDAY, MARCH 28

Gullickson, Gay L. "La Pétroleuse: Representing Revolution." *Feminist Studies* 17, no. 2 (1991): 241–65. https://doi.org/10.2307/3178333.

Thomas, Edith. "The Women of the Commune." *The Massachusetts Review* 12, no. 3 (1971): 409–17.

OPTIONAL: Luxenberg, Alisa. "Creating Désastres: Andrieu's Photographs of Urban Ruins in the Paris of 1871." *The Art Bulletin* 80, no. 1 (1998): 113–37. https://doi.org/10.2307/3051256.

DAY 14 - THURSDAY, MARCH 30

Paper workshop

Week 4

DAY 15 - MONDAY, APRIL 2

Final Artifact Essay

CJ: "The Anxious Spectacle, 1889-1918"

MOO: Loyrette, "Eiffel Tower"

DAY 16 - TUESDAY, APRIL 3

Group Project

DAY 17 - WEDNESDAY, APRIL 4

Final Exam