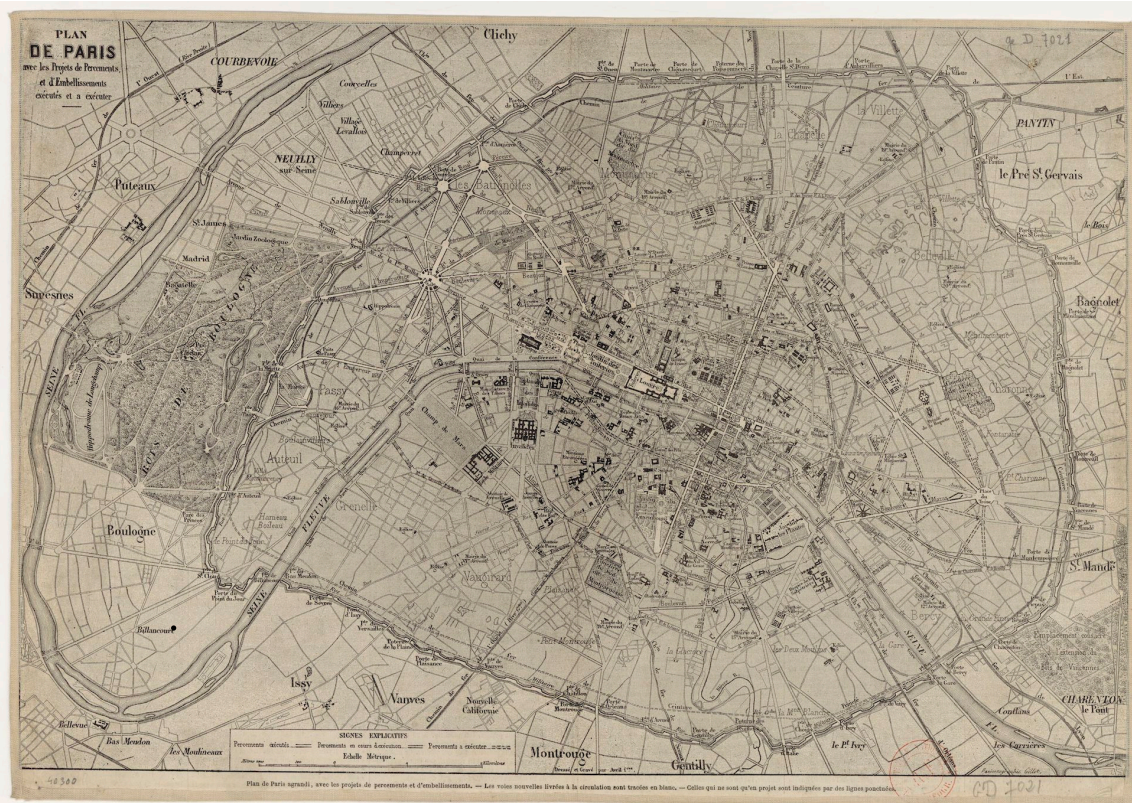


Culture: Cities, Makers of Modernity

Quest University Canada
2018-2019, Fall Block 3
Monday-Friday, 1 pm-4 pm
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Office Hours: Thursday and Friday, 11 am—noon and by appointment



1869 - Plan de Paris avec les projets de percements et d'embellissements exécutés et à exécuter

General

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.

While we seek to understand the phenomenon of urban growth and the creation of modernity on a European scale, we will focus our attention on the city that Walter Benjamin called “the capital of the nineteenth century”: Paris. (The historian Patrice Higonnet went even further, calling it the “capital of the world”—but that is a story for another time.)

Our approach is guided by two major texts:

- Andrew Lees and Lynn Hollen Lees’ *Cities and the Making of Modern Europe, 1750-1914*, which helps us understand the large patterns of change: demographic, industrial, political, and cultural; and
- Colin Jones’ *Paris: The Biography of a City*.

In addition, we will read Balzac’s *Ferragus*, Baudelaire’s *Painter of the Modern World*, and a selection from Walter Benjamin’s *Arcades Project*, closely examine Baudelaire’s iconic poem “The Swan,” and grapple with a host of other texts and cultural artifacts, all in the hope of engaging with the rich cultural history of Paris. (In-class lectures and additional readings will help provide some of the historical framework.)

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.

Books

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. (**Jones** 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)

Assignments

Grades and assignments

Grades will be on a standard A-F scale.

Essays and oral exams are graded on argument, organization, evidence, clarity, and, in the case of essays, style. The table below provides an indication of how papers and exam essays will be graded. To earn a whole grade, paper must fully meet *all* the criteria for that category. Missing any of them drops the grade into the next lower category. Papers that barely meet the criteria for a whole grade will be assigned a minus; papers that generally exceed the criteria without reaching the next whole grade will be given a plus. (There are no plusses for “A” grades; there are no plusses or minuses for “D” grades.)

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. Informative, engaging. Written work: Rare (if any) minor typographical errors. Writing not just clear but sophisticated.
B	Answers the question or topic in most respects. Debatable thesis. Solid organization. Reasonable evidence, but may contain rare factual errors. Informative. Written work: Rare writing mistakes. Clear and comprehensible writing..
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 **evidence**. Every piece of work should demonstrate that you are familiar with the texts we are readings and 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 must be accurate and precise.

Deadlines

Assignments must be turned in by the due date. Unless otherwise noted, the deadline for the submission of written work is before the start of class on the day the assignment is due. All written work (including work that must be brought to class in printed form) must be submitted on Moodle by the deadline.

Assignment weights

- Journal: pass/fail; required. (In other words, a student who does not turn in the journal may fail the course.)
- Fifty-word assignments: pass/fail; required. (In other words, a student who does not write and turn in the assessments on time may fail the course.)
- Contribution to discussion leadership / general participation / good citizenship: 10%.
- Midterm: 25%
- Final: 25%
- Paper: 35%
- Salon: 5%

Journal (P/F)

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.

Fifty-Word Summaries (P/F)

At several points in the course, you must write a *single fifty-word sentence* in response to a brief prompt. This is a pass-fail exercise. We will share these summaries in class, so you must bring three copies.

The point of these is to focus your thinking and writing: concision and precision are key here. These are tough to write; to do them well, you must have thoroughly understood what you have read. They are also meant to help you in class discussion.

- Day 3: Wednesday, October 31: **Fifty Words on the Difference between Us and Them**
- Day 8: Wednesday, November 7: **Fifty Words on Balzac**
- Day 12: Tuesday, November 13: **Preliminary annotated bibliography / Fifty Words on Baudelaire**

Artifact Paper (five to seven pages)

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, listed below. Note that while the grade will be based largely on the final paper, every stage is *required*.

1. DAY 4: THURSDAY NOVEMBER 1: CHOOSE AN ARTIFACT

By today, you must have chosen an artifact and gathered some preliminary information about it. 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 one (double-spaced) page about your artifact. This includes basic identifying information and a very brief discussion of the reasons you think this artifact is interesting. Please bring three printed copies 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.)

2. DAY 12: TUESDAY, NOVEMBER 13: PRELIMINARY ANNOTATED BIBLIOGRAPHY

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: 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 (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 from reputable sources. This includes peer-reviewed journals and scholarly books. (Ebooks are fine, provided you actually have access to the whole work. Do NOT use fragments of books gleaned from Google Books in lieu of actual books.)

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.

Include basic information about each source:

- Identify the author – not just the name, but credentials/affiliation/expertise
- If the source is a journal article, identify the journal. (What kind of journal is it?)
- If the work is a book, identify the kind of book. (Academic? Popular? Field? Etc.)
- Note also how you found it (JSTOR search, reference in other work, etc.)

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, give you practice working with bibliographic styles, and help you find reliable, useful, and robust sources.

3. DAY 13: WEDNESDAY, NOVEMBER 14: *WORKING THESIS*

Provide a *working thesis*: this is (for now) a declaration of what you think the *central argument* for your final paper will be. (This is not a contract: you may change this later.) This should be approximately one page long and must be based on the sources on your (revised) bibliography. You must also append a revised bibliography to this thesis.

4. DAY 15: FRIDAY, NOVEMBER 16: *ROUGH DRAFTS DUE - PAPER WORKSHOP*

Bring three copies of a rough but complete draft to class. We will work together in class on papers.

5. DAY 16: MONDAY, NOVEMBER 19: *FINAL PAPER DUE*

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

Exams

DAY 6: MONDAY, NOVEMBER 5: *ORAL MIDTERM EXAM: SIGN UP BEFOREHAND.*

The midterm will cover the period from roughly 1750 to 1850. Familiarity with the arguments made and evidence provided by Lees and Lees and Jones will help you do well. You will be expected to be able to apply what you have learned, refer specifically to names, dates, and places, and apply concepts that you have learned.

DAY 17: TUESDAY, NOVEMBER 23: *ORAL EXAM*

The final exam is comprehensive but weighted heavily toward the material after the midterm. You will want to have command of the material we have read, but, just as important, will want to think about major themes and connections in the course.

Salon

DAY 18: WEDNESDAY, NOVEMBER 24: SALON

Details TBA – but, in general, this is where put together what we've learned to get a better sense of culture in Paris in the nineteenth century. You will be responsible for bringing one aspect of life in the City of Lights to life for your classmates: music, food, games, clothing, work...

Course Schedule

This schedule is subject to change.

Assigned reading (in green) and the corresponding journal entry is **due on the day for which it is assigned**

Week 1

DAY 1: MONDAY, OCTOBER 29

In-class: What is a city?

DAY 2: TUESDAY, OCTOBER 30

L&L: “Introduction,” “1: Urban worlds around 1750”

Discussion / workshop: picking an artifact.

DAY 3: WEDNESDAY, OCTOBER 31: **FIFTY WORDS ON THE DIFFERENCE BETWEEN US AND THEM**

Getting the point: in a single fifty-word sentence, point out the most salient differences between urban dwellers in 1750 and today.

Jones: “Introduction: An Impossible History of Paris?,” “The Kingless Capital of Enlightenment, 1715-1789”

DAY 4: THURSDAY NOVEMBER 1: **CHOOSE AN ARTIFACT**

L&L: “2: Industrial urbanization”

Jones: “Revolution and Empire, 1789-1815”

DAY 5: FRIDAY, NOVEMBER 2

L&L: “3: Varieties of urban protest,” “4. Pursuits of urban improvement”

Jones: “Between Napoleons, 1815-51”

Week 2

DAY 6: MONDAY, NOVEMBER 5: **ORAL MIDTERM EXAM: SIGN UP BEFOREHAND.**

NOTE: Begin reading *Ferragus* (we will be discussing this on Friday and Monday). Be sure to read Balzac’s “Preface” as well as the novella itself.

DAY 7: TUESDAY, NOVEMBER 6

L&L: “5: The challenge of the big cities”

Finding sources: working in the library (details TBA)

DAY 8: WEDNESDAY, NOVEMBER 7: **FIFTY WORDS ON BALZAC**

Write a single, fifty-word sentence on Balzac. (Precise subject TBA; prompts will be posted well in advance.)

Honoré de Balzac, Ferragus (you must have read the whole novella by to-day, including Balzac's "Preface").

DAY 9: THURSDAY, NOVEMBER 8

Honoré de Balzac, Ferragus (cont.)

Mapping Balzac's Paris.

DAY 10: FRIDAY, NOVEMBER 9

L&L: "6: Toward the social city"

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

MOO: Baudelaire, "Le Cygne"

Week 3

DAY 11: MONDAY, NOVEMBER 12: HOLIDAY

DAY 12: TUESDAY, NOVEMBER 13: PRELIMINARY ANNOTATED BIBLIOGRAPHY / FIFTY WORDS ON BAUDELAIRE

In one sentence of fifty words, explore Baudelaire's notion of modernity. (Bring three copies to class, please!)

MOO: 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 – "Painter of Modern Life"

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

DAY 13: WEDNESDAY, NOVEMBER 14: WORKING THESIS

L&L: "7: Urban cultures"

MOO: 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 14: THURSDAY, NOVEMBER 15

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

Recommended: 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>.

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

Tombs, Robert. "Paris and the Rural Hordes: An Exploration of Myth and Reality in the French Civil War of 1871." *The Historical Journal* 29, no. 4 (1986): 795-808.

DAY 15: FRIDAY, NOVEMBER 16: **ROUGH DRAFTS DUE - PAPER WORKSHOP**

Week 4

DAY 16: MONDAY, NOVEMBER 19: **FINAL PAPER DUE**

L&L: “8: Imperial and Colonial Cities”

JONES: “The Anxious Spectacle, 1889-1918”

MOO: Loyrette, “Eiffel Tower”

DAY 17: TUESDAY, NOVEMBER 23: **ORAL EXAM**

Oral exams (schedule TBA)

DAY 18: WEDNESDAY, NOVEMBER 24: **SALON**

Details TBA.

Course Policies

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 Manual of Style footnote/bibliography style.

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. (Repeated absences may result in preclusion from the course and the assignment of an “F” for the course.)
- Arrive on time.
- Be prepared.
- Make use of the tutor’s office hours.
- Obtain notes and handouts in the event of an absence.
- 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*:

Leave during class. Leaving class to get a drink, go to the bathroom, or simply go for a stroll when it is not break time is distracting, unnecessary, and bloody rude. So don't even think about it unless you have an honest-to-god emergency. Even then, think twice. Not all emergencies are really emergencies.

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.)

Disabilities and special needs

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, famine, pestilence, and, of course, war. 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.”

Doing the Assignments

You must complete *all* assignments. Failure to hand in *all* assignments may result in an “F” for the course.