



UNIVERSITY OF LONDON INSTITUTE IN PARIS

# **MA in Paris: History and Culture**

## **Programme Information**

**2009-10**

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## KEY STAFF

Programme Directors 2009-10

Professor Andrew Hussey (ULIP)

Professor Colin Jones (Queen Mary)

ULIP Director of Research: Dr Simon Kitson

ULIP Director of Studies: Dr Anna-Louise Milne

## ACADEMIC STAFF AND THEIR RESEARCH AND TEACHING INTERESTS

- *Andrew Hussey* BA MPhil PhD (Manchester)

Dean and Professor of French and Comparative Literature

Andrew Hussey is a specialist in French Avant-gardes, especially Surrealism, Situationism and Lettrism. He is also a historian of Paris, with interest in cinema (especially Jean-Luc Godard), the contemporary novel (especially Michel Houellebecq), popular culture (especially French rock and rap music as well as French football) and the Arab world. He is a regular contributor to *Granta*, the *Observer*, BBCTV 2, BBC Radio 3 and other media. He is currently the Literary Director of the Médi-Café, a British Council Creative Writing Project in Morocco, Algeria and Tunisia and is writing a book on France and the Islamic World.

- *Colin Jones* BA DPhil, FRHistS

Professor of History, Queen Mary University of London

Colin Jones has been Visiting Fellow at the Shelby Cullom Davis Center for Historical Studies, Princeton University (1986), and Kratter Visiting Professor, History Department, Stanford University (1993-4, 2000. 2005). In 2001-02, he was Fellow at the Columbia University Institute of Scholars, Reid Hall, Paris, and in 2003 he was visiting professor at the Collège de France (Paris).

Colin Jones has been Vice-President of the Royal Historical Society (2000-3), Vice-Chair of the History of Medicine Panel of the Wellcome Trust (1999-2003), he has been the convenor of the History Research Panel of the Arts and Humanities Research Council (2006-8).

- *Julian Jackson* FBA, FRHistS

Professor of Modern History, Queen Mary University of London

Professor Julian Jackson is a leading historian of twentieth century France. He was educated at Cambridge University where he obtained his doctorate in 1982. After working for many years at the University of Wales, Swansea, he joined Queen Mary History Department in 2003. He has been on the editorial board of *French Historical Studies* and is at present on the editorial board of *French History*. He was elected a Fellow of the British Academy in 2003.

Jackson's most recent books include, *The Fall of France* (2003) and *De Gaulle* (2003), and he edited *The Short Oxford History of Europe 1900-1945* (Oxford: Oxford University Press, 2002). *The Fall of France* was one of the winners of the Wolfson History Prize for 2004. At present Professor Jackson is working on a study of homosexual politics in France after 1945 to be published by Chicago University Press. Future projects include a

study of the myth of General de Gaulle – an interest which developed out an earlier article he wrote on ‘anti-gaullism’ in France - and a history of the ‘events’ of May 1968 in France. One of the aims of this history of 1968 will be to move away from excessively Paris and student centred studies of 68 and examine the social dimension of the events and also their impact outside Paris.

- *Jeremy Jennings* M.A. (Wales), D.Phil (Oxon)

Professor of Political Theory, Queen Mary Univerersity of London

Research interests are primarily in the field of the history of political thought, with special reference to France. In addition, he has published work on the role of intellectuals in politics and on contemporary political theory and ideologies. Publications include *Georges Sorel* (1985), *Syndicalism in France* (1990), *Intellectuals in Twentieth-Century France* (1993) and (with Iseult Honohan) *Republicanism in Theory and Practice* (2006). Edited and translated *Sorel’s Reflections on Violence* for Cambridge University Press and was one of the editors of the *Edinburgh Encyclopaedia of Continental Philosophy*. In 2004 he published a four-volume edited collection of essays on *Socialism* for Routledge.

Professor Jennings has recently completed a study on Tocqueville’s writings for Cambridge University Press and is presently working on a study of political thought in France from the eighteenth century to the present day for Oxford University Press.

He has held visiting positions at the Ecole des Hautes Etudes en Sciences Sociales (Paris), the Columbia University Institute for Scholars (Paris) and the Institute for Advanced Study, Indiana University, Bloomington. From January to June 2006 he held the Vincent Wright Chair at the Institut d’Etudes Politiques in Paris.

- *Simon Kitson* BA (Ulster) DPhil (Sussex) FRHistS (London)

Director of Research, University of London Institute in Paris

Simon Kitson is a specialist in Twentieth Century French History and in particular the history of German Occupations in France.

- *Louise Lyle* MA (Hons) (Glasgow) MA (Pennsylvania) PhD and PGCE (Sheffield)

Lecturer, University of London Institute in Paris

Louise Lyle is a specialist in the influence of the life sciences on French literary texts of the late nineteenth and early twentieth centuries.

- *Anna-Louise Milne* BA(Oxon) MèsL (Paris) MPhil PhD(Columbia)

Director of Studies, University of London Institute in Paris

Anna-Louise Milne is a specialist in twentieth-century French intellectual history, especially modernist period and associated literary reviews. Also the political and social geography of Paris. Teaches a course on the history and representation of Paris.

- *Brigitte Rollet* LèsL MèsL MFle DESS DEA Doctorat(Paris)

Senior Lecturer, University of London Institute in Paris

Brigitte Rollet is a specialist in French cinema, media and literature, with a special focus on the constructions of gender.

## STRUCTURE OF THE PROGRAMME

The full-time programme lasts 50 weeks, beginning in October, while the part-time programme lasts 100 weeks. It has six elements and students are required to submit written assignments in five. There are no examinations.

Students take a compulsory core course and two one-term options, and write a dissertation in the Summer term. They also take a compulsory (non-assessed) research methods course.

Part-time students will normally take the research methods course and the core course in their first year. They will normally begin work on their dissertation in the first year of study, but will register for the dissertation, and two other options courses, in their second year.

The brief outline of the programme is shown below. Where weightings are indicated in brackets, these refer to weightings within the MA.

Students must take the following:

- A. Core Course (Term 1): **Encountering Paris** (15%); **Interpreting Paris** (15%)
- B. Two options (Term 2) (each weighted 15%) from an approved list of courses.
- C. **Researching Paris: Sources and Methods** (not weighted or assessed)
- D. Dissertation of 12,000 -15,000 words (40%)

A **CORE COURSE**: The compulsory core course, '**Encountering/Interpreting Paris**', is taught in semester one. It aims to provide a foundation from which students will understand the history and culture of the city, broadly speaking from the late eighteenth century to the present, to dovetail with the range of optional courses also on offer, and to provide a general context for dissertation topics.

The course will be taught by a team of teachers, drawn from the Consortium members, and representing a wide range of areas of disciplinary expertise. Teaching provision will be divided into two weekly sessions in term 1, each of which will be supervised by one of the Programme Co-Directors. They will draw on the teaching expertise of other Consortium staff where appropriate.

B **OPTIONS**. Students will consult with the staff members during the first term, who will advise on the choice of options in the light of the student's stated interests. The following list, which comprises courses planned for the academic year 2009-10, will be run subject to sufficient student enrolments on the courses.

- Centrality and the City** (Course Convenor: Dr Anna-Louise Milne)
- Screening the City** (Course Convenor: Dr Brigitte Rollet)
- Exiles and Outsiders** (Course Convenor: Professor Andrew Hussey)
- The Nazi Occupation of Paris** (Course Convenor: Dr Simon Kitson)

C **RESEARCH METHODS COURSE**: The non-assessed research methods course, **Researching Paris: Sources and Methods**, aims to introduce students to resources for research at within Paris. It seeks to equip students with requisite research skills and an awareness of research methodologies and resources. The course includes training in electronic resources and a guided introduction to a range of Paris-based resources for Humanities research (libraries, museums, galleries). This course provides a preparation for the compulsory 12-15,000 word dissertation and, where appropriate, preparation for PhD application.

**D DISSERTATION:** The dissertation is produced by independent research on a topic formulated by students in consultation with the Programme Directors and with their adviser, with input as needed from option course teachers. The topic is formulated during Semester Two (by both full- and part-time students). Students are then assigned to an appropriate supervisor. Full-time students will be able to discuss plans and drafts with their supervisor in a minimum of four supervision sessions of an hour long in which their work will be discussed in detail. Part-time students will have these supervision meetings in their second year. Where supervisory staff are located in London, some of these sessions may be by remote access - email and telephone but the principles will remain the same.

## **DETAILS OF THE COURSES**

### **A – CORE COURSE**

#### **AIM**

The aims of this course are to provide:

- to provide a foundation from which students will understand the history and culture of the city, broadly speaking from the late eighteenth century to the present,
- a knowledge of advanced scholarship in the history and culture of the city of Paris (especially from the late eighteenth century to the present) to a level appropriate for an MA;
- to integrate course content with that of the optional courses also on offer;
- an awareness of and acquaintance with the variety of disciplinary fields through which the history and culture of modern Paris can be understood, ranging from social, political, cultural and urban history through literature, music, art, architecture and cinema;
- insight into a variety of both primary and secondary texts relating to the history and culture of modern Paris and notions of urban modernity;
- an ability to integrate traditional scholarly skills with first-hand engagement with the material traces of Paris's past;
- to provide a general context for dissertation topics.

#### **LEARNING OUTCOMES**

At the end of the course a student will have had the opportunity to:

- form critical approaches to, and to evaluate, relevant research at the forefront of the field, in broadly historical and cultural terms;
- analyse and critically interpret text and data at an advanced level;
- comprehend and develop sophisticated concepts and original critical ideas;
- develop capacity for argument and handling challenging ideas;
- conduct research independently at an advanced level drawing on primary and secondary sources and using both traditional and electronic resources;
- develop skills of reflection on reading and learning, and skills in information handling and retrieval;
- articulate knowledge and the understanding of texts, concepts and theories at an advanced level, demonstrating self-direction and originality;
- present logical and coherent written and oral arguments of varying lengths, drawing on current scholarship;

- master appropriate practical skills, such as compiling bibliographies, using footnote references and, where appropriate, handling relevant visual and quantitative sources;
- enhance interpersonal skills, involving recognising and respecting the viewpoints, and interacting constructively with other people;
- enhance time management and organisational skills including working to deadlines, prioritising tasks and organising work-time.

## TEACHING STRUCTURE

### Part One

#### **Encountering Paris** (Convenor; Professor Colin Jones).

This module will combine a weekly field visit with lecture and discussion. The visits will be to Parisian historical and cultural sites and neighbourhoods and will be structured in such a way that students are introduced to the material fabric of the city and also provided a synopsis of Parisian history.

A typical schedule is:

<b>Week 1</b>	<b>Visit to the Musée Carnavalet</b>
<b>Week 2</b>	<b>Introduction</b>
<b>Week 3</b>	<b>The Middle Ages</b>
<b>Week 4</b>	<b>From the Bourbons to Napoleon</b>
<b>Week 5</b>	<b>Haussmann's Paris</b>
<b>Week 6</b>	<b>Remembering the Commune</b>
<b>Week 7</b>	<b>Building a Republican Nation</b>
<b>Week 8</b>	<b>Interwar Paris: Contested Space</b>
<b>Week 9</b>	<b>1968</b>
<b>Week 10</b>	<b>The City since the 1960s</b>

Please refer to the Encountering Paris handbook for confirmation of dates.

### Part Two

#### **Interpreting Paris** (Professor Andrew Hussey and ULIP staff)

This module will focus on cultural representations of the city. It is conceived under the over-arching rubric of the 'Society of the Spectacle' and emphasises the visual in all forms as a mode of interpreting the city.

A typical schedule is:

<b>Week 1</b>	<b>Passages of Desire: The Dialectical visions of Walter Benjamin</b>
<b>Week 2</b>	<b>A Place Called Paris: Guy Debord and the Society of the Spectacle.</b>
<b>Week 3</b>	<b>Mysteries of Paris: Social Evolution in the 19<sup>th</sup> Century Novel</b>
<b>Week 4</b>	<b>Mysteries of Paris 2</b>
<b>Week 5</b>	<b>Paris, City of Light and the Lumière Brothers</b>
<b>Week 6</b>	<b>Filming Paris, Film in Paris</b>
<b>Week 7</b>	<b>Sounds of the City: Musical Visions of Paris</b>
<b>Week 8</b>	<b>Sounds of the City: Musical Visions of Paris 2</b>
<b>Week 9</b>	<b>Place versus People: the priorities of urban planning Le Corbusier and National Reconstruction in 1945</b>
<b>Week 10</b>	<b>Roland Castro and Banlieues 89</b>

Please refer to the Interpreting Paris handbook for confirmation of dates.

## ASSESSMENT

Two essays of 4,000 – 5,000 words each

## FILMS

La Société du Spectacle, Guy Debord, son art et son temps, JL Godard, Weekend, Le Môme

TEXTS (to include):

### A Core texts

- C. Jones, *Paris, Biography of a City* (2002)
- A. Hussey, *Paris, The Secret History* (2006)
- P. Higonnet, *Paris, Capital of the World* (2000)
- D. Harvey, *Paris, Capital of Modernity* (2003)

### B Other

- W. Benjamin, *The Arcades Project* (Cambridge, Mass., 1999)
- R. Burton, *Blood in the City. Violence and Revolutions in Paris, 1789-1945* (Ithaca, NY, 2001)
- N. Evenson, *Paris: A Century of Change, 1878-1978* (1979)
- A. Sutcliffe, *Paris. An Architectural History* (1993)
- C. Prendergast, *Paris and the Nineteenth Century* (1995)
- S. Rice, *Parisian Views* (Cambridge, Mass., 1997)
- P. Ferguson, *Paris as Revolution. Writing the Nineteenth-Century City* (1994)
- O. Bernier, *Fireworks at Dusk: Paris in the Thirties* (1993)
- J. Flanner, *Paris was Yesterday, 1925-1939* (1988)
- H. Lebovics, *True France: The Wars over Cultural Identity, 1900-1945* (1992)
- A. Rifkin, *Street Noises: Parisian Pleasure, 1900-1940* (1993)
- J. D. Herbert, *Paris 1937: Worlds on Exhibition* (1998)
- R. Walz, *Pulp Surrealism: Insolent Popular Culture in Early Twentieth-Century Paris* (2000)
- D. Pryce-Jones, *Paris in the Third Reich. A History of the German Occupation* (1981)
- J. Jackson, *The Fall of France: The Nazi Invasion of 1940* (2003)
- A. Beevor & A Cooper, *Paris after the Liberation, 1944-9* (1994)
- Philippe Burrin, *France Under the Germans: Collaboration and Compromise* (1996)
- G. Hirschfeld and P. Marsh, *Collaboration in France: Politics and Culture during the Nazi Occupation* (1989)
- M. Cone, *Artists under Vichy: a Case of Prejudice and Persecution* (1992)
- E. Ehrlich, *Cinema of Paradox: French Filmmaking under the Occupation* (1989)
- S. de Beauvoir, *The Prime of Life* (1962)
- J. Adler, *The Jews of Paris and the Final Solution: Communal Responses and Internal Conflicts* (1985).
- G. Debord, *The Society of the Spectacle* (1983)
- M. Cohen, *Profane Illumination: Walter Benjamin and the Paris of Surrealist Revolution* (1993)
- Regis Débray, *Teachers, Writers, Celebrities: The Intellectuals of Modern France*, (1981)
- Denis Hollier (ed.), *A New History of French Literature* (1989)

## B – OPTIONS

### CENTRALITY AND THE CITY

#### AIM

Often invoked as the epitome of the dense European city, Paris is perceived as having preserved a tradition of the city centre against the general trend of urban suburbanisation and sprawl. Yet the centre of the city has shifted dramatically, and perhaps dispersed in multiple centres, over the course of time. This course will explore different mutations of the centre in Paris, working in an interdisciplinary manner across geographical and administrative definitions (drawing on maps and plans), literary and artistic representations of Paris, and urban and cultural policies, as well as theoretical reflections on key notions for negotiating the contemporary city, such as that of *le quartier*. It will pay particular attention to the way in which the priorities of movement, exchange and management of the population confront the locations where historical significance seems to cluster: Les Halles, le Quartier Latin, Belleville, for example. In this manner it will lead students to reflect upon the interplay between history and the socio-economic development of the city, with the intention that, in essay-length work, they can pursue topics such as:

- The usage of Parisian myths to economic ends: the tourist industry
- The selective deployment and monumentalising of history in the national capital
- Local resistance to State narratives: specific moments and general patterns
- Comparative modes of urban planning and representation: borrowing examples from abroad, managing domestic priorities
- The interplay between fiction and fact in the development of Parisian ‘centres’

#### LEARNING OUTCOMES

At the end of the course a student will have had the opportunity to:

- form critical approaches to, and to evaluate, relevant research at the forefront of the field, in broadly historical and cultural terms;
- analyse and critically interpret text and data at an advanced level;
- comprehend and develop sophisticated concepts and original critical ideas;
- develop capacity for argument and handling challenging ideas;
- conduct research independently at an advanced level drawing on primary and secondary sources and using both traditional and electronic resources;
- develop skills of reflection on reading and learning, and skills in information handling and retrieval;
- articulate knowledge and the understanding of texts, concepts and theories at an advanced level, demonstrating self-direction and originality;
- present logical and coherent written and oral arguments of varying lengths, drawing on current scholarship;
- master appropriate practical skills, such as compiling bibliographies, using footnote references and, where appropriate, handling relevant visual and quantitative sources;
- enhance interpersonal skills, involving recognising and respecting the viewpoints, and interacting constructively with other people;
- enhance time management and organisational skills including working to deadlines, prioritising tasks and organising work-time.

#### Set texts:

Louis-Ferdinand Céline, *Journey to the End of the Night*, trans. Ralph Manheim, 1991  
Medhi Charef, *Tea in the Harem*, trans. Ed Emery, 1989

François Maspero, *The Roissy Express*, trans. Paul Jones and David Bellos, 1996  
Emile Zola, *The Belly of Paris*, trans. Brian Nelson, 2007

**Secondary Texts** (in addition to core course bibliography):

Marc Augé, *In the Métro*, trans. Tom Conley, University of Minnesota Press, 2002  
*Non-Places: Introduction of an Anthropology of Supermodernity*, trans. John Howe, Verso, 1985  
Michel de Certeau, *The Practice of Everyday Life*, trans. Steven Randall, University of California Press, 1984  
James Clifford, *The Predicament of Culture: Twentieth-Century Ethnography, Literature and Art*, Harvard UP, 1988  
T.J. Clark, *The Painting of Modern Life: Paris in the Art of Manet and his Followers*, Knopf, 1984  
Henri Lefebvre, *The Production of Space*, trans. D. Nicholson-Smith, Blackwell, 1991  
Michael Miller, *The Bon Marché: Bourgeois Culture and the Department Store, 1869-1920*, Princeton UP, 1981  
Paul Rabinow, *French Modern. Norms and Forms of the Social Environment*, University of Chicago Press, 1985  
Daniel Roche, *People of Paris: An Essay in Popular Culture in the 18th Century*, Berg, 1987  
Vanessa Schwartz, *Spectacular Realities: Early Mass Entertainment in Fin-de-Siècle France*, University of California Press, 1999  
Rosalind Williams, *Dream Worlds: Mass Consumption in Late Nineteenth-Century France*, University of California Press, 1982

- Week 1:** Henri Lefebvre: Markets as Spaces of Centrality and Dispersion  
Extracts of *The Production of Space*, Henri Lefebvre (distributed as photocopies)  
*Voies publiques*, ed. Simon Texier, pp. 9-16
- Weeks 2-3:** Zola, *The Belly of Paris: Making Form out of Chaos*  
*Paris and the Nineteenth Century*, Christopher Prendergast, intro and chapt. 2  
*The Painting of Modern Life*, T. J. Clark, chapt. 1
- Weeks 4-5:** Céline, *The Journey to the End of the Night: Getting by and getting out...*  
Visit to Passage Choiseul and Les Halles.
- Week 6:** De Certeau: Le quartier as resistance to the city  
Extracts of *The Practice of Everyday Life* (distributed as photocopies)
- Week 7:** Mapping Modernity: Student Presentations
- Week 8:** Medhi Charef, *Tea in the Harem: On the periphery*
- Weeks 9- 10:** Maspero, *The Roissy Express: Re-negotiating the map*

**Assessment: Coursework (100%). One essay of 4,000-5,000 words**

# SCREENING THE CITY

## AIM

This module will analyse and compare the cinematographic constructions of Paris throughout the 20th century and the multiple figures of modernity that they encompass. In particular, the variety of the corpus of films studied will allow students to

- explore of different movements and genres within French cinema and their (re)constructions of Paris
- assess the multi-faceted and symbolic dimensions of modern Paris through the visual, narrative and symbolic constructions of Paris offered in these films
- evaluate the importance of Paris not only as a cultural and cinematographic construction within French cinema but also from an international level (notably through intertextuality and comparison with foreign films set in Paris).

## LEARNING OUTCOMES

Learning outcomes for the course conform with those for the Programme. In particular, at the end of the course a student will have had the opportunity to:

- understand and use cinematographic language and questions of mise en scène
- analyse films and evaluate the concrete and symbolic/fantatised cinematic constructions of Paris
- compare films from similar and different decades and the various narrative roles of Paris
- assess and question the role of Paris in the French film industry from an institutional point of view

The corpus of films on Paris listed below ranges from the Belle Epoque Paris of Jean Renoir and Jacqueline Audry in the post-war period, through the New Wave Paris of François Truffaut and Agnès Varda, through the “postmodern” Paris of Jean-Jacques Beineix and Juliet Berto, through the Paris-banlieue relationships in the “banlieue film” *La Haine* by Mathieu Kassovitz and Léo Carax’ *Les Amants du Pont Neuf*, to the fantasised Paris of Jeunet in *Amélie* as well as other contemporary films set in Paris.. The visual, narrative and symbolic constructions of Paris offered in these films will be analysed in order to assess the multi-faceted and symbolic dimensions of modern Paris.

In addition, the course will evaluate the importance of Paris as a cultural and cinematographic construction as well as from an institutional level, notably through analysis of the role of emblematic institutions such as the old and the new Cinémathèque française, the CNC (Centre National du Cinéma) or historical film theatre such as the Rex or the Max Linder will be proposed.

### Films :

Jacqueline Audry's and Vincente Minelli's *Gigi* (1949, 1959)  
Jean-Jacques Beineix *Diva* (1980)  
Léo Carax, *Les Amants du Pont Neuf* (1991)  
Julie Delpy *Two days in Paris* (2007)  
Jean-Pierre Jeunet, *Le Fabuleux destin d'Amélie Poulain* (2001)  
Mathieu Kassovitz *La Haine* (1995)  
Cédric Klapisch *Paris*, (2008)  
Baz Luhrman, *Moulin Rouge* (2001)  
Jean Renoir, *French Cancan* (1955)  
François Truffaut, *Baisers volés* (1968)  
Agnès Varda, *Cléo de 5 à 7* (1961)

Lectures, student-work led seminars and guided visits

**Texts**

*Cités-Cinés*, Paris, Ramsay, 1987

*French Cinema: a Student's Guide*, Philip Powrie and Keith Reader, London: Arnold, 2003.

*The French New Wave (Short Cuts)*, Naomi Greene, Wallflower Press, 2007.

*Screening the Text: Intertextuality in New Wave French Cinema*, T.Jefferson Kline, John Hopkins UP, 2002.

Return of course essays is accompanied by one-to-one session of up to one hour with the course tutor. Written comments on the essays are also provided. The course tutor also keeps office hours which students will be encouraged to attend in order to discuss essay plans, general progress, etc

**Assessment: Coursework** (100%): one film analysis + one essay, totalling in all 4,000-5,000 words

## EXILES AND OUTSIDERS

### AIM

How does the real living city of Paris become the imaginary 'Paris' – the symbolic world capital of art, sex, food, revolution? Is this a construction of the city which comes from Parisians themselves, or is this an idea of the city that comes from the outside? This module will investigate this problematic.

More specifically, this module will take as its starting point the notion of the 'exile' or the 'outsider' in the city as theorized in part by Walter Benjamin, and as uncovered in literary and extra-literary forms of practice. The aim is to test the various hegemonic construction(s) of 'Paris' in space and time against the direct experience of those who have come to the city from the 'outside' (although the notion of 'exile' also carries with the notion of 'internal exile').

### LEARNING OUTCOMES

It is anticipated that from this theoretical starting-point students will be able to trace and articulate the changing shape of urban experience in Paris from a specifically non-Parisian perspective, opening up debates about cultural geographies, the contested nature of public space, urban images and the phantasmagoria of 19th century urbanism, urban revolts and the 'rights to the city'. These themes will be pursued in poetry, fiction, travel writing, painting and film.

### TUTOR

The course convenor is Professor A. Hussey, ULIP

### Primary Texts

Walter Benjamin, *The Arcades Project*

Isidore Isou, *Paris Seen By A Stranger*

Ernest Hemingway, *A Moveable Feast*, *The Sun Also Rises*

Juan Goytisolo, *Landscapes After the Battle*, *Paris, Capital of the 21st century?*

François Maspéro, *Roissy Express*

Michel Houellebecq, *Whatever*

### Secondary Texts

Edmund White, *The Flaneur*

Adam Gopnik, *Paris to the Moon*

Faiza Guene, *Just like Tomorrow*

Tahar Ben Jelloun, *French Hospitality*

Fred Vargas, *Feast of the Goat*

### Films

Bab el Oued City, Caché, Wild Nights

### Painters

Asger Jorn, Chagall, Isou, Monet, Manet, Picasso, André Masson

**Assessment:** One Course Essay (3,500-5,000 words)

# THE NAZI OCCUPATION OF PARIS

## AIM

The aims of the course are:

- To develop analytical skills required in the understanding of history;
- To promote an understanding of the historical and political contexts of three wars between France and Germany;
- To analyse Parisians' experience of Nazi occupation

## LEARNING OUTCOMES

After completion of this course, the recommended reading and the course work assignments, students will:

- Have an understanding of research methodology at the appropriate level and appropriate to the study of history.
- Be able to demonstrate an awareness of historical and political debates and issues appropriate to the material under consideration.
- Be able to articulate and debate complex ideas and material at the appropriate level.

Be able to produce analytical work demonstrating that the above three objectives have been met.

## TEACHING STRUCTURE

The course content will be

**A series of ten 2-hour seminars the programme of which is:**

*Week 1-Exodus- the mass flight*

*Week 2- Organised chaos: the German presence in Paris*

*Week 3- French and Germans*

*Week 4- Collaborators & profiteers*

*Week 5- The persecution of the Jews*

*Week 6- Everyday life, everyday struggle*

*Week 7- La vie parisienne: Culture in Paris*

*Week 8- Resisting the Resistance*

*Week 9- Liberation and its aftermath*

*Week 10- Memories of occupation*

Teaching will be in seminars conducted in English. Students will be given articles and book chapters to read between classes.

## KEY BIBLIOGRAPHY

Julian Jackson, *France, the dark years*, Oxford, OUP, 2001

Jacques Adler, *The Jews of Paris and the Final Solution: Communal Response and Internal Conflicts, 1940-1944*, Oxford, OUP, 2001

Irène Némirovsky, *Suite Française*, Paris, Gallimard, 2006

Allan Mitchell, *Nazi Paris*, London, 2008

## ASSESSMENT

One 4000 word essay at end of semester two.

## **C – RESEARCHING PARIS: SOURCES AND METHODS**

### **AIMS**

The course is designed to introduce students to a number of key topics related to the methods of postgraduate research, and to some of the resources and materials that will be useful to their studies.

It is not a comprehensive course on all aspects of research practice; rather it acts as an orientation course, introducing key aspects of research methodology and important research resources. MA Course Director and individual course Tutors will give advice on the discipline-specific research resources appropriate to your area of study.

### **LEARNING OUTCOMES**

By the end of this course you should be able to:

- . Identify appropriate topics for independent research in your field (in consultation with course tutors) within relevant conceptual, historical and critical frameworks.
- . Be able to recognise and validate problems
- . Summarise, document, report and reflect on progress
- . Develop original, independent and critical thinking
- . Write critical essays that utilise proper scholarly rubrics and conventions, including footnotes and bibliography.
- . Use libraries themselves efficiently and purposefully.

### **STRUCTURE OF THE COURSE:**

The course will start with a guided library trip in Week 5 of the first term, followed by general sessions covering “*Introduction/approaches to research*” and “*Defining and structuring a research project*”. Student will then be given five sessions on subject-specific methodologies at the end of term 1 and beginning of term 2. Exact dates and times will be circulated to students during the first half of term 1.

## **D - DISSERTATION**

### **AIM**

To impart relevant research skills.

### **LEARNING OUTCOMES**

- to demonstrate the ability to research, with reference to handling of source texts, within social, historical, aesthetic and practical parameters, and to a level of achievement appropriate to an MA.
- to organise that material and present it to a reader.

### **TUTORS**

Professor Andrew Hussey will have an overview of all the individual projects, and he or an appropriate colleague will be named as supervisor.

### **OUTLINE**

For the subject of her or his dissertation, the student will choose an aspect of Parisian history or culture related directly or indirectly to the topics under scrutiny in either the core courses or the optional courses. The student will aim to compile a piece of analytic and

critical documentation that might serve as a useful resource for subsequent researchers. Length: 12,000-15,000 words. Transcripts, photos, recordings and other documentary material that are normally an important part of such a project may be submitted as an appendix.

### **TEACHING STRUCTURE**

Tutorials arranged as appropriate: at least one meeting per term and not more than three. The topic must be settled by the Spring Term. An outline and draft chapter must be submitted by the end of the spring term. No supervision will be offered to students beyond the last day of the summer term.

TWO type-written and bound copies of the dissertation must be submitted to Student and Academic Services NO LATER THAN 12 noon Friday 17 September 2010. Students who wish to complete the writing up of their dissertations at home must take steps to ensure that copies of their dissertations reach the Departmental Office by the required date.

## **GRADING AND CLASSIFICATION**

Progression throughout the year/s is monitored through performance in oral presentations, contributions to seminar discussion and coursework. To pass the programme and be awarded a *Masters degree* a student must achieve an overall weighted average of at least 50%, with no mark in any element which counts towards the final assessment falling below 50%. Failure marks between 40-49% can be condoned in courses which do not constitute more than 25% of the final assessment, provided that the overall weighted average is at least 50%, but a failure mark (i.e. below 50%) in the dissertation cannot be condoned.

The *Masters degree with Merit* may be awarded if a student achieves an overall weighted average of 65.00% or above, with no mark in any element which counts towards the final assessment falling below 50%.

The *Masters degree with Distinction* may be awarded if a student achieves an overall weighted average of 70% or above, with no mark in any element which counts towards the final assessment falling below 60%.

The *Postgraduate Diploma* may be awarded if a student:

- achieves an overall weighted average of at least 50%, with no mark in any element which counts towards the final assessment falling below 50%; *or*
- has failure marks in the region 40-49% in courses which do not constitute more than 25% of the final assessment and which therefore may be condoned;

*and* has either chosen not to proceed to the dissertation, or has failed the dissertation on either the first or second attempt.

The *Postgraduate Diploma with Merit* may be awarded if a student achieves an overall weighted average of 65.00% or above, with no mark in any element which counts towards the final assessment falling below 50%.

The *Postgraduate Diploma with Distinction* may be awarded if a student achieves an overall weighted average of 70.00% or above, with no mark in any element which counts towards the final assessment falling below 60%.

A Distinction will not normally be awarded if a student re-sits or re-takes any element of the programme. Viva examinations are not viewed as appropriate for this degree.

**Work is to be submitted to Student and Academic Services who will acknowledge receipt. All requests for extensions should be made to Student and Academic Services before the submission date. Student and Academic Services will liaise with Professo Andrew Hussey and confirm in writing the decision. Extensions will only be granted on the grounds of extenuating circumstances supported by appropriate documentation.**

## **CRITERIA FOR ASSESSMENT**

85%+ Work of Distinction standard displaying many of the following features, depending on the nature of the assignment or task:

- publishable quality
- the ability to plan, organise and execute independently a research project to the highest professional standards
- highest professional standards of accuracy, expression and presentation
- the ability to analyse and evaluate primary and secondary sources critically and formulate questions which lead to original lines of enquiry
- an exceptional degree of creativity, originality and independence of thought

70-84.99% - Work of Distinction standard, displaying many of the following features: (marks of 80%+ may be awarded to work of publishable quality):

- excellent research potential
- ability to organise and to execute independently a research project to very high professional standards of accuracy, expression and presentation
- ability to analyse primary and secondary sources critically and to formulate questions which may lead to productive lines of enquiry
- a high degree of creativity, originality, and independence of thought

60-69.99% Work of good Pass standard, displaying many of the following features (marks above 65% = Merit standard):

- showing potential for original research, with appropriate guidance
- a very good standard of accuracy, expression and presentation
- the ability to solve complex, if not entirely original, problems
- evidence of some creativity, originality and independence of thought

50-59.99% Work of Pass standard, displaying many of the following features:

- the ability to engage in research involving a moderate degree of originality,
- when provided with close supervision and support
- a competent standard of organisation, expression and accuracy
- sound knowledge and understanding of key sources of information
- the ability to construct coherent and relevant answers to questions

40-49.99% Work of marginal Fail standard, displaying many of the following features:

- incomplete argumentation
- poor levels of clarity and accuracy in written or oral presentation
- little evidence of originality or independent thought
- work that is just below an acceptable basic standard

20-39.99% Work of complete Fail standard displaying some or all of the following features, depending on the nature of the assignment or task:

- fragmentary knowledge and understanding of essential sources of information
- little grasp of the problem or topic
- a lack of clarity and accuracy in written or oral presentation

- work that is clearly below an acceptable basic standard

0-19.99% Work of complete Fail standard displaying some or all of the following features, depending on the nature of the assignment or task:

- no evidence of knowledge and understanding of the essential sources of information
- only the most rudimentary understanding of the question
- almost no insight into the problem or topic
- confused and incoherent written or oral presentation
- work that is far below an acceptable basic standard

## **ACADEMIC STYLE GUIDE**

Students are referred to MHRA style guide at

<http://www.mhra.org.uk/Publications/Books/StyleGuide/index.html>