# San José State University

# College of Social Sciences/ History Department

**HISTORY 146 – 01 (47940)**

# Advanced Topics in European History: The City

#  This class provides 4 units of university credit.

**FALL 2015**

|  |  |
| --- | --- |
| Instructor: | Mary Pickering |
| Office Location: | DMH 218 |
| Telephone: | 408-924-5516 |
| Email: | Mary.Pickering@sjsu.edu |
| Office Hours: | Wednesday, 1:30 – 3:30 and by appointment |
| Class Days/Time: | Monday, Wednesday, 10:30 – 11:45 |
| Classroom: | DMH 167 |

"The city must never be confused with the words that describe it. . . . For those who pass it without entering, the city is one thing; it is another for those who are trapped by it and never leave. There is the city where you arrive for the first time; and there is another city which you leave never to return."

 Italo Calvino

**Faculty Web Page and Messages**

Copies of the course materials such as the syllabus, major assignment handouts, etc. may be found on my faculty web page at http://www.sjsu.edu/people/mary.pickering. Look for “Courses” on the right side of the page. You are responsible for regularly checking your emails to get updates and/or course materials from me. Please make sure SJSU has your current email address. Use email, not CANVAS, to communicate with me.

## Course Description

This course takes a broad look at the city in European history with a view to answering large questions about urban development and life in the metropolis. The main issue that we will ponder is whether cities are places of freedom and community or sites of control and alienation. To that end, we will study the changing problems generated by urban life throughout the ages and the various ways that men and women of different racial and ethnic backgrounds, sexual orientations, and social classes have experienced the city. The first part of the course will look at the evolution of the city from antiquity to the eighteenth century. The second part will take a more topical, analytical approach to the modern city, that is, the city in the last two hundred years. At the end of the course, students will have a deeper understanding of the varieties of urban life and the difficulties of maintaining a meaningful urban experience in the twenty-first century.

 **Course Goals and Course Learning Objectives (CLOs)**

After completing this course, students will be able to

 1. to show how a city brings out the best in the human spirit, creating a sense of community and encouraging creativity, experimentation, and freedom

2. to communicate intelligently the significance of various people; architectural, social and political movements, and events in urban history

3. to report on how and why cities are sites of control and alienation, especially with regard to class, race, ethnicity, and gender, and to explain how men and women of different racial and ethnic backgrounds, sexual orientations, and social classes experience the city in various ways

4. to reflect on the relationship between public and private spaces

5. to debate the impact of consumerism on urban life

6. display skills in critical thinking, oral communication, analyzing primary and secondary sources, and writing.

## Required Texts for ALL Students:

The texts are available for purchase at the Spartan University Bookstore. From time to time, there will be additional handouts.

 1. Evelyn Welch, *Shopping in the Renaissance: Consumer Cultures in Italy, 1400-1600* (New Haven: Yale University Press, 2009).

2. Steven Johnson, *The Ghost Map: The Story of London’s Most Terrifying Epidemic—and How It Changed Science, Cities, and the Modern World* (New York: Riverhead Books, 2006).

3. Emile Zola, *Au Bonheur des Dames* (New York: Penguin, 2002.)

4. Rudy Koshar, *From Monuments to Traces: Artifacts of German Memory, 1870-1990* (Berkeley, University of California Press, 2000).

5. Zeynep Celik, Julia Clancy-Smith, and Frances Terpak,eds., *Walls of Algiers: Narratives of the City through Text and Image (*Seattle: University of Washington Press, 2009).

**Required Movies: available on Netflix or Amazon**

*Metropolis* (1927), Fritz Lang – (153 minutes) – get the restored version

*The Third Man* (1949), Carol Reed (104 minutes)

*Hate –La Haine* (1996), Mathieu Kassovitz (96 minutes)

Because reading assignments are heavier in terms of pages in the second half of the course, you should start early in the semester to read some of them. The books by Zola and Johnson are easy to grasp and lots of fun. So start tackling them in September!

## Library Liaison

Nyle Monday is the library liaison for History students. Contact him at 408-808-2041 or Nyle.Monday@sjsu.edu.

## Classroom Protocol

It is important that students attend class regularly. Be polite. Turn off cell phones. Confine laptop use to note taking. Roaming the internet during class disturbs students behind you and ultimately hurts your own grade in the course.

## Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. Refer to the current semester’s Catalog Policies section at http://info.sjsu.edu/static/catalog/policies.html. Add/drop deadlines can be found on the current academic calendar web page located at http://www.sjsu.edu/academic\_programs/calendars/academic\_calendar/. The late Drop Policy is available at http://www.sjsu.edu/aars/policies/latedrops/policy/**.** Students should be aware of the current deadlines and penalties for dropping classes.

Information about the latest changes and news is available at the Advising Hub at http://www.sjsu.edu/advising/.

**Assignments and Assessment of Student Learning**

 Class will consist of lectures and discussions. You will be expected to have completed every reading assignment on time so that you can participate actively in the class discussion. Class participation counts heavily, that is, 10% of your final grade. I will assess you based on the number of times you speak up in class and the quality of your comments. If you do not participate at all, you will receive a C. Participation from time to time is equivalent to a B. If you participate in every class discussion, you will receive an A. Your participation must indicate that you have read and/or watched the material under discussion. Oral communication is one of the learning objectives. Indeed, this component of the course satisfies the CLO#6.

 In addition, you are required to take eight quizzes on the movies and books. I will drop your TWO lowest grades. Your scores on the best seven quizzes add up to 30% of your grade. (Each quiz counts 5%.) The quizzes will take place on Sept. 6, Oct. 12, Oct. 26, Nov. 2, Nov. 18, Nov. 30, Dec. 2, and Dec. 7. On the quizzes will be several multiple-choice questions. There will also be other questions that ask you to write short essays. The quizzes will cover material relating to consumerism and the expression of human creativity, experimentation, and freedom, (Kitto, Hughes, Welch, Schama, Prak, Prak, Sheppard, DeJean, *Metropolis*, Johnson, Zola, Benjamin, Stovall, *Third Man,* CLOs# 1 and 5), the main movements and people in urban history (Hughes, DeJean, Benjamin, Johnson, Koshar, CLO #2), cites as sites of control and alienation (Sennett, Schama, Harvey, Beachy, Simmel, *Metropolis,* Koshar, *Third Man,* Celik *, Hate,* Silverstein and Tetrault, CLO #3), and the relationship between public and private spaces (Walkowitz, DeJean, Celik CLO #4). All quizzes address skills in analysis and writing (CLO #6).

You will take a midterm examination on October 21 and a final examination on December 15. The midterm counts 20%, and the final 25% of your grade. You will be given a detailed study guide beforehand to help you to prepare. These two tests consist of five short-answer questions and two essay questions. The exams will cover CLO’s 1-6.

 Be sure to prepare for the quizzes and exams. Because of the study guides for the exams and the dropping of two quizzes, students have plenty of opportunities to success; there will be no extra credit offered in this course.

 There will be no make-up quiz or examinations unless a medical excuse is provided. It must explain the reasons for your absence on the day of the test.

Finally, you must write one paper between five to seven pages. It will explore the theme of division in Zola’s *Au Bonheur des Dames* and *Metropolis.* This paper tests your analytical thinking skills, CLO #6, and makes you reflect on cities as sites of control and alienation. (CLO #3). It must follow the form given in Kate Turabian's *A Manual for Writers of Term Papers, Theses, and Dissertations*. Footnotes or endnotes and a bibliography must be included. Turabian is the designated style manual of the History Department. You must email me the paper as well as submit it to Turnitin through CANVAS; otherwise it will not be graded.

 The paper is due December 11. A late paper will be marked down unless you talk to me before it is due. Ten points will be subtracted for every class period that it is late. After two weeks, late papers will not be accepted.

 To do well on the paper and essay questions on the quizzes and exams, you will have to display good writing skills. You must begin with an introductory paragraph, which sets forth a central argument. This argument should reflect your insights into the material. The rest of the paper or essay should include facts supporting this argument. Finally, you must end with a conclusion, which summarizes the argument and adds, hopefully, something provocative. Excellent grammar, perfect spelling, and clarity of writing style are essential for success. In reading your papers, I will pay special attention to the quality and extent of your research and your ability to put your subject into the historical context.

**Qualities of an “A” Assignment**

Content and Organization

 -fulfills all the requirements of the assignment

 - presents a recognizable, strong thesis or argument

 -contains unified paragraphs that support recognizable topic sentences

 - makes sure that the topic sentence of each paragraph relates to the thesis or

 argument in some way

 -presents accurate information, with generalizations supported by facts, examples, or analysis

 -displays original thought

 -defines terms if necessary

 -is clearly organized with an appropriate essay structure

 -has an effective introduction and conclusion

 -contains effective transitions between sentences and between paragraphs

Clarity and Correctness

 -uses sentences that are easy to understand on a first reading

 -includes a variety of sentence constructions

 -has no serious errors of diction, syntax, grammar, punctuation, or spelling

 -shows evidence of careful editing

**Qualities of a “B” Assignment**

Content and Organization

 -fulfills most of the requirements of assignment

 -presents accurate information, with generalizations supported by facts, examples, or

 analysis

 -argues logically

 -defines terms if necessary

 -has a recognizable thesis or subject line but the argument is not original or striking

 -has appropriate organization

 -contains unified paragraphs that support recognizable topic sentences

 -has an appropriate introduction and conclusion

 -contains transitions

Clarity and Organization

 -uses sentences that are easy to understand on a first reading

 -includes a variety of sentence constructions

 -has very few errors of diction, syntax, grammar, punctuation, or spelling. The

 errors do not prevent comprehension.

 -shows evidence of editing.

**Qualities of a “C” Assignment**

Content and Organization

 -fulfills the main parts of the assignment

 -supports generalizations with some detail

 -defines terms if necessary

 -has a barely recognizable thesis or subject line

 -uses appropriate organization

 -contains unified paragraphs with topic sentences

 -has an introduction and conclusion

Clarity and Correctness

 -uses understandable sentences

 -shows some variety in sentence construction

 -has a few errors of diction, syntax, grammar, punctuation, or spelling. Errors

 occasionally prevent comprehension

 -shows an understanding of the conventions of written English

**Qualities of a “D” or “F” Assignment**

Content and Organization

 -fails to fulfill main parts of the assignment

 -provides scant information and little support

 -fails to provide much of a thesis or subject line

 -has poor organization

 -contains only a few paragraphs with topic sentences

Clarity and Correctness

 -has many sentences that are not understandable upon first reading

 -shows little variety in sentence construction

 -has many errors of diction, syntax, grammar, punctuation, or spelling. The errors often prevent comprehension

**Grading Policy**

Final grades will be based on the following:

class participation – 10 %

 6 quizzes - 30% (each counts 5%)

NB: I drop the lowest two grades out of eight quizzes that you will take

 one paper – 15%

midterm examination - 20%

final examination - 25%

Grades are calculated according to the following percentages:

A: 93-100; A-: 90-92; B+: 87-89; B: 83-86; B-: 80-82; C+: 77-79; C: 73-76; C-:70-72; D+:67-69; D: 63-66; D-:60-62; F: anything below 60. A student earning a grade below 60% will not pass the course.

SJSU mandates that a grade of Incomplete be granted only when a student has satisfactorily completed a substantial portion of the course requirements and is unable to complete the course because of an accident, illness, or some other event beyond the student's control.

**Other University Policies**

### Consent for Recording of Class and Public Sharing of Instructor Material

[University Policy S12-7](http://www.sjsu.edu/senate/docs/S12-7.pdf), http://www.sjsu.edu/senate/docs/S12-7.pdf, requires students to obtain instructor’s permission to record the course. Both audio and video recordings require prior permission. In classes where active participation of students or guests may be on the recording, permission of those students or guests should be obtained as well. For this course, written permission must be obtained from the instructor and guests, who will grant it for the entire semester if they see fit.

Such permission allows the recordings to be used for students’ private, study purposes only. The recordings are the intellectual property of the instructor; students have not been given any rights to reproduce or distribute the material.

In addition, course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. Students may not publicly share or upload instructor generated material for this course such as exam questions, lecture notes, or homework solutions without instructor consent.

### Academic Integrity

Your commitment as a student to learning is evidenced by your enrollment at San Jose State University. The [University Academic Integrity Policy S07-2](file:///C%3A%5CUsers%5CMimikins%5CDownloads%5CUniversity%20Academic%20Integrity%20Policy%20S07-2) at http://www.sjsu.edu/senate/docs/S07-2.pdf requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The [Student Conduct and Ethical Development website](http://www.sjsu.edu/studentconduct/) is available at http://www.sjsu.edu/studentconduct/.

Instances of academic dishonesty will not be tolerated. Cheating on quizzes or exams or plagiarism (presenting the work of another as your own, or the use of another person’s ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified. As such, students are expected to perform their own work (except when collaboration is expressly permitted by the course instructor) without the use of any outside resources. Students are not permitted to use old tests or quizzes when preparing for exams, nor may they consult with students who have already taken the exam. When practiced, academic integrity ensures that all students are fairly graded. Violations to the Academic Integrity Policy undermine the educational process and will not be tolerated. They also demonstrate a lack of respect for oneself, fellow students, and the course instructor and can ruin the universitys reputation and the value of the degrees it offers. We all share the obligation to maintain an environment which practices academic integrity.

If you would like to include your assignment or any material you have submitted, or plan to submit for another class, please note that SJSU’s Academic Integrity Policy S07-2 requires approval of instructors.

**Cheating:**

At SJSU, cheating is the act of obtaining or attempting to obtain credit for academic work through the use of any dishonest, deceptive, or fraudulent means. Cheating at SJSU includes but is not limited to:

1. copying in part or in whole, from anothers test or other evaluation instrument

2. submitting work previously graded in another course unless this has been approved by the course instructor or by departmental policy

3. submitting work simultaneously presented in two courses, unless this has been approved by both course instructors or by departmental policy

4. altering or interfering with grading or grading instructions

5. sitting for an examination by a surrogate, or as a surrogate

6. committing any other act in academic work which defrauds or misrepresents, including aiding or abetting in any of the actions defined above.

**Plagiarism:**

To prevent breaches of academic integrity, you are required to submit your papers electronically to TURNITIN through CANVAS. It will be checked for plagiarism. At SJSU plagiarism is the act of representing the work of another as ones own (without giving appropriate credit) regardless of how that work was obtained, and submitting it to fulfill academic requirements.

Plagiarism at SJSU includes but is not limited to:

1. the act of incorporating the ideas, words, sentences, paragraphs, or parts thereof, or the specific substances of anothers work, without giving appropriate credit, and representing the product as ones own work;

2. the act of representing anothers artistic/scholarly works such as musical compositions, computer programs, photographs, painting, drawing, sculptures, or similar works as ones own.

Violators of the Academic Integrity Policy will receive a zero on the test or paper and will risk failing the course. **AGAIN,** **faculty members are required to report all infractions to the Office of Student Conduct and Ethical Development**. Disciplinary action could result in suspension or expulsion from San José State University.

The policy on academic integrity can be found at <http://sa.sjsu.edu/student_conduct>

### Campus Policy in Compliance with the American Disabilities Act

If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. [Presidential Directive 97-03](http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf) at http://www.sjsu.edu/president/docs/directives/PD\_1997-03.pdf requires that students with disabilities requesting accommodations must register with the [Accessible Education Center](http://www.sjsu.edu/aec) (AEC) at http://www.sjsu.edu/aec to establish a record of their disability.

In 2013, the Disability Resource Center changed its name to be known as the Accessible Education Center, to incorporate a philosophy of accessible education for students with disabilities.  The new name change reflects the broad scope of attention and support to SJSU students with disabilities and the University's continued advocacy and commitment to increasing accessibility and inclusivity on campus.

### Accommodation to Students’ Religious Holidays

San José State University shall provide accommodation on any graded class work or activities for students wishing to observe religious holidays when such observances require students to be absent from class. It is the responsibility of the student to inform the instructor, in writing, about such holidays before the add deadline at the start of each semester. If such holidays occur before the add deadline, the student must notify the instructor, in writing, at least three days before the date that he/she will be absent. It is the responsibility of the instructor to make every reasonable effort to honor the student request without penalty, and of the student to make up the work missed. See [University Policy S14-7](http://www.sjsu.edu/senate/docs/S14-7.pdf) at http://www.sjsu.edu/senate/docs/S14-7.pdf. http://www.sjsu.edu/at/asc/

## Course Workload

Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (normally 3 hours per unit per week with one of the hours used for lecture) for instruction or preparation/studying or course related activities. Other course structures will have equivalent workload expectations as described in the syllabus. (See SJSU Academic Senate Policy S12-3.)

Because this is a 4-unit course, students can expect to spend a minimum of twelve hours per week preparing for and attending classes and completing course assignments. Careful time management will be required to keep up with readings and assignments in an intensive course such as this one.

For this class, students will complete an in-class midterm and an in-class final examination, take eight in-class quizzes that require short essays, and hand in one five- to seven-page paper. Student must meet the instructor at least once in her office hours to discuss the paper. Details will be provided later in the semester. I am eager to help you to succeed. Please visit me during office hours or arrange an appointment by sending me an email or asking me after class.

## Student Technology Resources

Computer labs for student use are available in the Academic Success Center located on the 1st floor of Clark Hall and in the Associated Students Lab on the 2nd floor of the Student Union. The url is http://www.sjsu.edu/at/asc/ . Additional computer labs may be available in your department/college. Computers are also available in the Martin Luther King Library. If you need to stream movies, you can use computers on campus. A wide variety of audio-visual equipment is available for student checkout from Media Services, located in the IRC 112. These items include DV and HD digital camcorders; digital still cameras; video, slide and overhead projectors; DVD, CD, and audiotape players; sound systems, wireless microphones, projection screens and monitors.

## SJSU Peer Connections

Peer Connections, a campus-wide resource for mentoring and tutoring, strives to inspire students to develop their potential as independent learners while they learn to successfully navigate through their university experience. You are encouraged to take advantage of their services which include course-content based tutoring, enhanced study and time management skills, more effective critical thinking strategies, decision making and problem-solving abilities, and campus resource referrals.

In addition to offering small group, individual, and drop-in tutoring for a number of undergraduate courses, consultation with mentors is available on a drop-in or by appointment basis. Workshops are offered on a wide variety of topics including preparing for the Writing Skills Test (WST), improving your learning and memory, alleviating procrastination, surviving your first semester at SJSU, and other related topics. A computer lab and study space are also available for student use in Room 600 of Student Services Center (SSC).

Peer Connections is located in three locations: SSC, Room 600 (10th Street Garage on the corner of 10th and San Fernando Street), at the 1st floor entrance of Clark Hall, and in the Living Learning Center (LLC) in Campus Village Housing Building B. Visit [Peer Connections website](http://peerconnections.sjsu.edu) at http://peerconnections.sjsu.edu for more information.

## SJSU Writing Center

The SJSU Writing Center is located in Clark Hall, Suite 126. All Writing Specialists have gone through a rigorous hiring process, and they are well trained to assist all students at all levels within all disciplines to become better writers. In addition to one-on-one tutoring services, the Writing Center also offers workshops every semester on a variety of writing topics. To make an appointment or to refer to the numerous online resources offered through the Writing Center, visit the [Writing Center website](http://www.sjsu.edu/writingcenter) at http://www.sjsu.edu/writingcenter. For additional resources and updated information, follow the Writing Center on Twitter and become a fan of the SJSU Writing Center on Facebook.

## SJSU Counseling Services

## The SJSU Counseling Services is located on the corner of 7th Street and San Fernando Street, in Room 201, Administration Building. Professional psychologists, social workers, and counselors are available to provide consultations on issues of student mental health, campus climate or psychological and academic issues on an individual, couple, or group basis. To schedule an appointment or learn more information, visit [Counseling Services website](http://www.sjsu.edu/counseling) at http://www.sjsu.edu/counseling.

#  History 146

# Advanced Topics in European History: The City

# Fall Semester, 2015

# Course Schedule

*This schedule is subject to change with fair notice via in-class announcement, email, or a post on the instructor’s web site. You are responsible for keeping track of announcements and assignments given in class.*

| Week | Date | Topics, Readings, Assignments, Deadlines |
| --- | --- | --- |
| 1 | **Mon., Aug. 24****Wed., Aug. 26** |  **Introduction: What is Urban History and Where did Cities Begin?****The Ancient Greek City-State: Athens**Bettany Hughes, “Athens,” in John Julius Norwich, ed., *Great Cities in History* (London: Thames and Hudson, 2009), 44-47.H. D. Kitto, “The Polis,” in *The City Reader*, ed. Richard T. LeGates and Frederic Stout, 5th ed. (New York: Taylor & Francis, 2011), 40-45. E-BOOK AVAILABLE ONLINE FROM KING LIBRARY |
| 2 | **Mon.**, **Aug. 31****Wed., Sept. 2** | **Ancient Rome** Robert Hughes, *Rome: A Cultural, Visual, and Personal History* (New York: Alfred Knopf, 2011)*,* 51-136.**Rome and Its Empire**  |
| 3 | **Mon.**, **Sept. 7****Wed., Sept. 9** | **LABOR DAY – NO CLASS****The Medieval City**Chris Jones, “Paris: Pinnacle of Gothic Architecture,” in John Julius Norwich, ed., *Great Cities in History* (London: Thames and Hudson, 2009), 120-23.   |
| 4 | **Mon.**, **Sept. 14****Wed., Sept. 16** | **The Medieval City (cont.)****The Renaissance City-State: Florence**Charles Fitzroy, “Florence,” in John Julius Norwich, ed., *Great Cities in History* (London: Thames and Hudson, 2009), 134-37. |
| 5 | **Mon.**, **Sept. 21****Wed., Sept. 23** |  **Renaissance Venice** Richard Sennett, *Flesh and Stone: The Body and the City in Western Civilization* (New York: W. W. Norton, 1994), 212-251. **Renaissance and Baroque Rome** Charles Fitzroy, Rome and the Renaissance Papacy, in John Julius Norwich,  ed., *Great Cities in History* (London: Thames and Hudson, 2009), 159-63. |
| 6 | **Mon**., **Sept. 28****Wed., Sept. 30** | **Consumerism in the Renaissance**Evelyn Welch, *Shopping in Renaissance Europe: Consumer Cultures in Italy, 1400-1600*.**QUIZ ON WELCH, SENNETT, AND HUGHES** **Amsterdam and the North**Simon Schama, *The Embarrassment of Riches: An Interpretation of Dutch Culture in the Golden Age* (New York: Vintage, 1987), 3-9, 34-50, 375-397, 587-596).Maarten Prak, “The Golden Age,” in Emmeline Besamusca and Jaap Verheul, eds., *Discovering the Dutch: On Culture and Society of the Netherlands* (Amsterdam: Amsterdam University Press, 2010), 97-107. E-BOOK AVAILABLE ONLINE FROM KING LIBRARY |
| 7 | **Mon., Oct. 5****Wed., Oct. 7** | **Spanish Cities and European Colonization: The Case of Mexico City** **London From the Sixteenth to Eighteenth Centuries**Francis Sheppard, *London: A History* (Oxford: Oxford University Press, 1998), 125-47, 171-85, 193-201, 205-49. |
| 8 | **Mon**., **Oct. 12****Wed., Oct. 14** | **Paris From the Sixteenth to Eighteenth Centuries**Joan DeJean, *How Paris Became Paris: The Invention of the Modern City* (New York: Bloomsbury, 2014), 1-61.Joan DeJean, *The Age of Comfort: When Paris Discovered Casual and the Modern Home Began*, (New York: Bloomsbury, 2009), 1-66, 131-39, 178-85**Quiz on Schama, Prak, Sheppard, and DeJean****Industrialization and Capitalism**    |
|   |  **Mon**., **Oct. 19****Wed., Oct. 21** |  **Social and Political Tensions in the City**David Harvey, “Monument and Myth: The Building of the Basilica of the Sacred Heart,” in David Harvey, *The Urban Experience* (Baltimore: The John Hopkins University Press, 200-228.**MIDTERM EXAMINATION**  |
| 10 | **Mon**., **Oct. 26****Wed., Oct. 28** |  **Gender and the City: The Configuration of the Home**Watch the silent film *Metropolis,* directed by Fritz Lang**QUIZ ON HARVEY AND *METROPOLIS*****The Modern City and Degeneration: Crime and Prostitution** Judith Walkowitz, “Jack the Ripper and the Myth of Male Violence,” *Feminist Studies* 8 (1982): 542-574. AVAILABLE ON JSTOR DATABASERobert Beachy, “Sex Tourism and Male Prostitution in Weimar Berlin,” chapter in *Gay Berlin: Birthplace of Modern Identity* (New York: Alfred A. Knopf, 2015), 187-219.  |
| 11 | **Mon**., **Nov. 2** **Wed., Nov. 4** | **Disease and the City: Mental Illness, Alcoholism, and Suicide**Georg Simmel, “The Metropolis and Mental Life,” in *The Blackwell City Reader*, ed. Gary Bridge and Sophie Watson (Oxford: Blackwell, 2012), 11-19. Steven Johnson, *The Ghost Map: The Story of London’s Most Terrifying Epidemic—and How It Changed Science, Cities, and the Modern World* **QUIZ ON WALKOWITZ, BEACHY, SIMMEL, AND JOHNSON****Urban Architecture and Planning: Transportation, Parks, Suburbs**  |
| 12 | **Mon**., **Nov. 9****Wed., Nov. 11** |  **Urban Architecture and Planning: Transportation, Parks, Suburbs (cont.)** **VETERAN’S DAY – NO CLASS** |
| 13 | **Mon**., **Nov. 16****Wed., Nov. 18** |  **Consumerism, Leisure, and Entertainment** Walter Benjamin, “From the Arcades Project,” in *The Blackwell City Reader*, ed. Gary Bridge and Sophie Watson (Oxford: Blackwell, 2002), 393-400.  Tyler Stovall, *Paris Noir: African Americans in the City of Light* (New York: Houghton Mifflin, 1996), 25-81. **Consumerism, Leisure, and Entertainment (cont.)****Discussion of Emile Zola, *Au Bonheur des Dames*****QUIZ: ZOLA, *WALTER BENJAMIN, AND TYLER STOVALL***  |
| 14 | **Mon**., **Nov. 23** **Wed., Nov. 25** | **Urban Architecture and Development from 1880**  **The City in Crisis: Dictatorship, Political Confrontations, and War**  Rudy Koshar, *From Monuments to Traces: Artifacts of German Memory, 1870-1990,* 1-79. |
| 15 | **Mon., Nov. 30****Wed., Dec. 2** | **The City in Crisis: Dictatorship, Political Confrontations, and War** (cont.)Rudy Koshar, *From Monuments to Traces: Artifacts of German Memory, 1870-1990*, 80-301.**QUIZ ON KOSHAR** **City and Film: *The Third Man*****QUIZ ON *THE THIRD MAN***  |
| 16 | **Mon**., **Dec. 7** **Friday,** **Dec. 11** | ***Cities and Imperialism: Urban Planning Abroad and Immigrants at Home***Zeynep Celik, Julia Clancy-Smith, and Frances Terpak, *Walls of Algiers: Narratives of the City Through Text and Image. SKIP CHAPTER FIVE**Hate* – movie directed by KassovitzPaul Silverstein and Chantal Tetreault, “Postcolonial Urban Apartheid,” <http://riotsfrance.ssrc.org/Silverstein_Tetreault/>**QUIZ ON *WALLS OF ALGIER, HATE,* AND WEBSITE ARTICLE****Email me your paper** |
| Final Exam | **Tues, Dec. 15** |  **DMH 167, 9:45 – 12:00** |