

Boston University, CAS Romance Studies  
Topics in Memory & Monument  
Fall 2020

## ***Memory and Monument***

### ***Notre Dame de Paris***

**CAS LF487/ GRS LF687**

#### **Course information**

Meets: Thursdays 8-10:45AM |

Brick & Mortar location: Rm. \_\_\_\_ |

Zoom Meeting ID for regularly scheduled class times: 933 7926 4355; Passcode: 853832

#### **Faculty information**

Professor: Irit Kleiman, Department of Romance Studies

Contact: kleiman@bu.edu

Brick & Mortar Office: 718 Commonwealth Ave, Room 503

BU Office phone: 617-358-4653

**Virtual Office: Zoom ID 662-212-5421**

Office Hours: Wednesday AM, Thursday PM, and by appointment; virtual unless arranged otherwise.

### **1. Big Ideas**

#### **Course Description**

This course offers students the opportunity for interdisciplinary, in-depth study of a single *lieu de mémoire*—an iconic ‘site of memory’ that serves as a cultural touchstone. Using both primary and secondary sources ranging from medieval building manuals to novels and poetry to films and (almost) trashy websites, we will explore the history, legacy, and future of a work that we have always “known” but—we will come to realize—perhaps never before understood. We will thus seek to answer a series of interlocking “big picture” questions:

- What can we understand about the challenges facing contemporary France in a global context through analysis of the fire that burned Notre Dame de Paris on April 15, 2019 and its political and media aftermaths?
- What can we learn about the cultural and social history of France and the city of Paris through study of this monument, or rather, through study of its uses and representations in the arts?
- What might we gain in historical knowledge, aesthetic appreciation, or ethical reasoning skills through a more detailed understanding of the history of the cathedral itself, from its first construction forwards to the inauguration of livestreamed masses?

Social dynamics will be an ongoing and omnipresent factor in these discoveries. For this reason, the seminar “Memory and Monument” offers an ideal context in which to exercise our capacities to work collaborative and as part of team, and to enhance our strategies for working successfully within a diverse group.

Both undergraduate and graduate students will be enrolled in our course. Graduate students will generally be held to a higher standard. They will be expected to write longer assignments and give longer presentations. The different expectations for each level will be provided in the guidelines for each assignment.

### **Course Learning Outcomes and their relation to the HUB**

This course fulfills HUB units in Aesthetic interpretation, Ethical reasoning, and Teamwork/Collaboration. The learning activities in our course frequently develop objectives that fit into more than one of the course's three HUB outcomes, as reflected in the following summary of course-specific learning objectives.

- Students will demonstrate knowledge and appreciation of what historian Pierre Nora called 'lieux de memoire', iconic 'sites of memory' that serve as cultural touchstones (in this example, Notre Dame cathedral in Paris) including the cultural context in which those works were created, and be able to identify their ongoing significance and relevance, including why they may be relevant and/or controversial today.
- Students will demonstrate the reasoning skills and vocabulary necessary to describe and interpret works of literature, art, music, or film in and through which these iconic 'sites of memory' (eg Notre Dame de Paris) are produced, enshrined, and re-interpreted.
- Students will produce evaluative, analytical, or creative works that demonstrate an understanding of characteristics including genre, style, and cultural history that have shaped the work(s) analyzed (eg, Notre Dame de Paris and its representation in literature).
- Students will be able to identify, grapple with, and make a judgment about the ethical questions at stake in at least one major contemporary public debate (eg, whether and how the burned Notre Dame cathedral should be rebuilt), and engage in a civil discussion about it with those who hold views different from their own (eg, regarding the place of a Catholic icon in a secular, multicultural state).
- Students will demonstrate the skills and vocabulary needed to reflect on the ethical responsibilities that face individuals, non-profits/NGOs, and government agencies as they grapple with issues affecting both the communities to which they belong and those identified as "other," eg, regarding distribution of budgetary resources in a context of growing social inequality, or what role Notre Dame cathedral plays within the socio-economies of 21st century France. Students will consider how their ideas about these iconic 'sites of memory' (eg, Notre Dame cathedral) are intertwined with how they view their responsibilities to future generations of humankind, and to stewardship of the Earth (in this example, for instance, especially around questions of urbanization or lead/air pollution or cultural preservation) . Students may find that they identify with or view as "other" many different elements or features in these debates, and at least part of our consideration will include what the label "UNESCO World Heritage Site" means in the context of today's globalizing world.
- Students will demonstrate an ability to use the tools and strategies of working successfully with a diverse group, such as assigning roles and responsibilities, giving and receiving feedback, and engaging in meaningful group reflection that inspires collective ownership of results.
- As result of sustained experiences and ongoing reflection activities, student will be able to identify the characteristics of a well-functioning team.

### **Other Outcomes (e.g., School, Department, and/or Program Outcomes)**

This course counts for the Minor and Major in French and may be counted for graduate credit. Students who wish to apply this course towards programs within the Romance Studies department should consult with the professor about work to be completed in the language of study.

## **2. How the class works**

### **Instructional Format, Course Pedagogy, and Approach to Learning**

This is an active learning course anchored in student participation. The strategies our syllabus uses to achieve these goals include a mix of discussion based learning and project based learning. Assessment of student progress will be based on evidence of effort as well as mastery, as reflected by daily and weekly

activities as well as a series of larger-scale assignments and exams. Collaboration and teamwork will be fundamental to student success in this course; each student will be evaluated both individually and based on the results of their team.

### **Summary of Assignments and Grading**

#### **\*INDIVIDUAL PREPARATION, PARTICIPATION AND ATTENDANCE, 15%**

*Students are expected to participate actively in class discussions, and to show respect for their peers and community. Readings, viewings, and any preparatory activities should be completed prior to class. May be lowered for excessive absences, tardiness, or for coming to class without appropriate course materials. See below, under "Fine Print."*

#### **\*ONGOING TEAMWORK, 15%**

*Participation in activities designed to help us learn about and gain skill at working as part of a successful teams, including activities done in- or for-class meeting.*

#### **\*CATHEDRALS QUIZ, 10%**

*This assignment will assess students' knowledge of Notre Dame's construction in historical context and their ability to accurately describe and appreciate its aesthetic characteristics.*

#### **\*PERSONAL ESSAY, 10%**

*An opportunity to frame and reflect on what Notre Dame Cathedral at the close of the first phase in this course. See assignment sheet for guidelines.*

#### **\*TEAM PROJECTS, 25% + 25%**

*Each student will work as part of a collaborative team on two distinct but interrelated projects.*

- *The first project will ask each team to develop their responses to one element from the aesthetic and historical facet of our course into a single, multimedia deliverable which may be creative in nature.*
- *The other project will be anchored in the contemporary, and will ask each team to research one facet of the issues shaping debate about the future of Notre Dame (eg, fundraising, urbanization, etc), then present a balanced and well-researched professional deliverable in the role of a particular stakeholder, organization, or interest group.*
- *For each project, students will keep and submit a journal and/or other documents about their experiences of teamwork and collaboration.*
- *The success of the team depends on each individual, and each individual's success depends on that of the team.*

### **Books and Other Course Materials**

Nearly all the required materials for this semester will be distributed via Blackboard or provided directly by the professor. Many of our resources will be multimedia ones, whether film, audio, or internet-supported journalism. Best practice is to *print* literary texts supplied in PDF, along with others where close textual analysis can benefit from rhetorical annotation.

Required:

- A binder and folders appropriate to managing readings and assignments, including students' ongoing portfolios of notes and written work and documents related to teamwork and team projects.
- Please purchase a paperback copy of Victor Hugo, *Notre Dame de Paris* [*The Hunchback of Notre Dame*]. You will find it worth investing in an edition aimed at students, and which includes historical and other

notes, such as the Oxford World Classics edition in English (ISBN 978-0199555802), and/or the Folio classiques edition in French (ISBN 978-2072864537).

### **Print copies and competing screens**

I strongly encourage students to print assigned materials for reading and annotating in hard copy. There are several reasons for this. The most important are:

1. Numerous studies have demonstrated clear cognitive differences between our interactions with screens and keyboards and our interactions with the material world of books and the kinetic (body movement) aspects of writing and notetaking. We learn and remember better when we are physically engaged. Typing doesn't cut it: To get these benefits, you need to actually write out your notes and annotations by hand.
2. Our in-class analyses require us to interact with the texts studied in ways that are not easy to accomplish digitally, and to interact with each other in ways that are not possible when we are looking at screens instead of one another.
3. Our class discussions will engage us in close textual analysis, so you will need to be able to manipulate and view the assigned readings during LfA discussions that will already involve using at least one screen, no matter what your location.

### **Blackboard and Online tools**

Throughout the semester, we will be using Blackboard for announcements, assignments, group projects, and course administration. You are automatically subscribed to Blackboard, and it is your responsibility to check it regularly. Most course materials will be distributed in electronic format, usually under the "Content" tab. Additional online tools and platforms will be used as appropriate.

### **Remote learning & in-person experiences**

As a default, regular class sessions will take place via Zoom. You should expect all, or nearly all, meetings and course-related activities to be synchronous and live. My goal is to arrange and facilitate a maximum of in-person learning experiences and events, as may best support our learning community and as the evolving Covid-19 situation allows.

## **3. Course Policies: The fine print you should always, always read**

### **Attendance, Absences, and Tardiness**

This is an active learning course anchored in student participation. The strategies our syllabus uses to achieve these goals include a mix of discussion based learning, project based learning, and arts based learning.

Students are expected to attend each class session unless they have a valid reason for being absent. If you must miss class due to illness or another reason, please notify the instructor as soon as possible, ideally before the absence. <https://www.bu.edu/academics/policies/attendance/>

Habitual unexcused or disruptive tardiness may result in being marked absent, either for that day or as an "equivalency" for multiple late arrivals. Unexcused absences will negatively affect your participation grade. If you turn off your camera during Zoom sessions, you may be marked absent or removed; see below.

It is expected that you will come to class prepared to discuss the readings/viewings, and participate actively in class and small-group discussions. Computers, iPads or tablets, and even phones are likely to be tools we sometimes use for class activities and access to course content. However, even in this tech-supported, online environment, the extraneous use of devices is not allowed, and their abuse (eg, using social media, shopping, or answering emails during class) will result in sanctions.

In the event of illness or quarantine, please notify me before class, or as soon afterward as possible. Whatever the reason you will be absent, prompt communication minimizes negative impacts. I reserve the right to count your absence as unexcused if you do not email me within a reasonable time frame.

### **Zoom Etiquette and Expectations**

The Zoom classroom is an extension of our on-campus classroom. Your attendance and participation should replicate as much as possible that professional/academic setting.

When we converse, we show our interest in what others say by looking at them, nodding, making small “aha” sounds, and by asking them follow-up questions and reacting verbally. When we speak and we do not receive this type of positive feedback, we generally assume the other person is not that interested and may trail off. We use facial expressions to gauge whether the other person understands us, and because in any discussion-driven seminar we are constantly taking risks, our peers need even more affirmation of understanding from us. Remote learning can rival or equal in-person experiences when we are attentive to these communicative behaviors.

Our common expectation is that cameras will remain on during class time. In addition to having your camera turned on, you should be at a stationary, quiet location (i.e. not traveling in a vehicle or outside in a public space). Zoom works best from a laptop; moreover, we will be making use of its desktop-only features. Aim to be seated indoors at a desk, table, and/or other place where you can focus for a large segment of time with as much privacy as possible. Please reach out to me if you anticipate difficulties meeting this expectation so that we can work together to find mutually satisfying solutions.

Privacy and safety matter. Zoom links are never to be shared with anyone outside of the class. Recording of class sessions, in whole or in part, opens the door to a number of risks and abuses, and is not permitted. Recordings of myself that I may make available to share course-related content and information are intended exclusively for limited use in the context of this seminar; they should be deleted promptly (as applicable) and never shared. These expectations also apply to recordings that students in this class may make or share for assignment or similar purposes. Violation of these policies will be treated as academic misconduct.

### **Submitting Assignments & Penalties for Late Submissions**

Lately I have found that Dropbox request links provide the easiest way for students to upload their work, and for me to review it. Please be absolutely sure that your filename includes both your name and the assignment name. I accept text submissions in .pdf and .docx formats, exclusively. For practical reasons, submissions in Pages, as a Google doc, or via any kind Link will not be accepted, and will result in penalties for late submissions. I am also unable to accept assignments sent via email. Guidelines for submissions of multimedia (audio/video/visual/other) assignments that require variation from this policy will be provided well in advance of any due dates.

Late assignments will be penalized one-half letter grade per day late; weekends and holidays are counted by calendar days (ie, Sat/Sun=2 days). If you anticipate difficulty with an assignment deadline, please speak with me as early as possible to avoid penalties.

You are responsible for adhering to these guidelines, and for understanding the grading consequences that submitting work late, in unsupported file formats, or via email may incur.

### **Email**

If you are writing to me about something time sensitive and/or urgent, please put the subject in the email header. You are encouraged to use live conversation during office hours to discuss any subject that requires more than 5 sentences to resolve. I will be glad to share my time with you.

I check and respond to email as promptly as possible, however it is important to understand that:

- a) Most of my work takes place outside of email and away from a computer. I may be teaching, meeting with students or other colleagues, preparing class, or conducting research. Please allow time and leeway for me to see your messages.
- b) I may respond to your message directly, or I may reply verbally when we next meet, or I may judge that no reply is required, eg, to emails that share information but do not require immediate action.
- c) As a matter of policy, principle, and sustainable work-life balance, I do not consult or respond to emails outside of business hours or on weekends. Please plan accordingly.

### **Disability & Access Services**

Students with documented disabilities, including learning disabilities, may be entitled to accommodations intended to ensure that they have integrated and equal access to the academic, social, cultural, and recreational programs the university offers. Accommodations may include, but are not limited to, additional time on tests, staggered homework assignments, note-taking assistance. If you believe you should receive accommodations, please contact the Office of Disability & Access Services to discuss your situation. This office can give you a letter that you can share with instructors of your classes outlining the accommodations you should receive. The letter will not contain any information about the reason for the accommodations.

If you already have a letter of accommodation, you are encouraged to share it with your instructor as soon as possible.

Disability & Access Services  
25 Buick Street, Suite 300  
617-353-3658  
[access@bu.edu](mailto:access@bu.edu)  
<http://www.bu.edu/disability/>

### **Academic Conduct**

This course takes very seriously the university's Academic Conduct Code. You are responsible for knowing and adhering to its terms: <https://www.bu.edu/academics/policies/academic-conduct-code/>.

For college-specific text, please also consult:

- Undergraduates: <http://www.bu.edu/cas/current-students/undergraduate/academic-conduct-code/>
- Graduates: <https://www.bu.edu/cas/current-students/phd-mfa-students/academic-policies-and-conduct-code/>.

**Public Service Announcement: French Club / AFBU <https://www.facebook.com/FrenchClubBU/>**

The French Club: Association Francophone de Boston University (AFBU) is a French-speaking student group that organizes various Francophone activities and events within and beyond the BU community. Members (and friends!) meet for both stimulating intellectual discussions and more informal social gatherings (dinners on campus, film screenings, outings to local cafés etc.) Join their Facebook page and/or email them to request their newsletter to learn about the many opportunities to meet other Francophones and Francophiles at BU and to practice speaking French outside the classroom. All are welcome! For more information, email: [afbu@bu.edu](mailto:afbu@bu.edu)

## **4. Calendar and Planning**

### **Outline of Class Meetings: Date, Topic, Readings Due, Assignments Due**

- Materials needed to prepare class can be found in the “Content” section of our course Blackboard site unless otherwise communicated. The exception is Hugo's *Notre Dame de Paris [The Hunchback of Notre Dame]*, which you will need in your own paperback copy.
- Students are responsible for reading, listening, and viewing the items included in each folder *before* class, and for completing any worksheets, writing prompts, or other homework & portfolio assignments included there.
- To the fullest extent possible within Blackboard, items within each folder are arranged in recommended order of consultation. Where advisable, further instructions may be included.

FYI and FWIW, for each of the weeks here, my own planning sheet looks like this.:

<b>Assigned readings/viewings:</b>
<b>Individual tasks:</b>
<b>Team tasks:</b>
<b>Deliverables:</b>
<b>In class, H1/H2/H3:</b>
<b>In French:</b>
<b>For grads:</b>

## **PART I. KM ZÉRO**

### **Week 1, September 3**

What is this class about? How will it work? Where are we starting from? What challenges will we have to overcome? The agenda for today is to (1) build community, (2) collaborate & share our knowledge of France and Notre Dame, (3) take our first steps in learning about successful teams.

### **Week 2, September 10**

What do we talk about when we talk about "collective memory"?

### **Week 3, September 17**

April 15, 2019: “Notre Dame is on fire.” What can we learn from analyzing media coverage of this event? Better yet, what questions can we learn to ask?

**\*ASSIGNMENT 1 (PERSONAL ESSAY) DUE MONDAY, SEPTEMBER 21ST.**

## **PART II. ARCHAEOLOGIES**

### **Week 4, September 24**

Facts on the ground. How did Notre Dame begin? Who built it? What is it? Notre Dame in context.

### **Week 5, October 1**

Facts on the ground. Diving deeper into our understanding of Notre Dame in context.

**\*ASSIGNMENT 2 (CATHEDRALS QUIZ) DUE MONDAY, OCTOBER 5TH.**

### **Week 6, October 8**

Did France lose her religion? Spectacles and narrow escapes. Spotlight on the French Revolution & Napoleon I.

### **Week 7, October 15**

A turning point: Victor Hugo's *Notre Dame de Paris* (English=*The Hunchback of Notre Dame*)

### **Week 8, October 22**

A turning point: Victor Hugo's *Notre Dame de Paris*.

**\*MID-POINT TEAM CHECK-INS THIS WEEK. STAGE 1 DELIVERABLES.**

### **Week 9, October 29**

A turning point: Victor Hugo's *Notre Dame de Paris*.

### **Week 10, November 5**

Who is Viollet le Duc? Alternate titles include: the 19<sup>th</sup> century's New & Improved Middle Ages, or Technology and the Arts of Memory.

**\*TEAM PROJECTS, STAGE 2 DUE MONDAY, NOVEMBER 9TH.**

## **PART III. TODAY AND TOMORROW**

### **Week 11, November 12**

Taking a second look: how has our thinking about media coverage of the April 2019 fire and plans to rebuild evolved? *Additional Plans TBD based on group/team needs and interests. Further readings or viewings to be assigned as useful.*

### **Week 12, November 19**

Whose patrimoine? Challenges facing multicultural Paris today, aka, crises of the secular State. Readings in the social sciences.

**\*TEAM PROJECTS, STAGE 3 DUE MONDAY, NOVEMBER 23RD.**

### **Week 13, November 26**

[Thanksgiving.]

### **Week 14, December 3**

What is Paris the capital of now? What do we make of W. Benjamin's view of 19th c. Paris in relation to the multicultural city of today and tomorrow?

version of 9/3/20

**\*TEAM PROJECTS, FINAL VERSIONS, DUE FOR REVIEW MONDAY, DECEMBER 7TH.**

**Week 15, December 10**

Final Group Presentations and Discussions.

**\*TEAM PROJECTS, DELIVERED AND PERFORMED.**